

**THE CONCEPTUALIZATION OF HAPPINESS USING FORCE IMAGE SCHEMA IN HUNGER GAMES TRILOGY BOOKS: COGNITIVE SEMANTIC STUDIES**

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**Abstract:**

This research analyses the conceptualization of happiness using force image schema in hunger games trilogy books. This research is aimed at elaborating how the process of conceptualizing happiness by using force image schema and analyzing force image by using image schema and other image schema that plays an important role in determining happiness itself as force. The method used in this research is descriptive analysis method. The data are elaborated and described by using conceptual metaphor and force image schema. The results of the conceptualization of happiness using force image schema are occurred due to the lexical items used in each data. Even though these data are classified as happiness using force image schema, each data has different process due to the lexical items used in each sentence. Moreover, one of the data shows a complicated process which involves several image schemas to create a concept of happiness as force.

**Keyword:**

conceptual metaphor, orientational metaphor, image schema, happiness



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**INTRODUCTION**

Metaphor has a role to help enrich the language that people want to convey and put it in more persuasive and striking way to elaborate how the person feels. For example, people use metaphor to help them express abstract things such as emotions, ideas, experiences, etc., which is the literal meaning failed or unable to express these abstract things. Happiness which is represented as a 'joy' in the metaphorical expression '*All joy broke loose when they open the presents*'. The metaphorical expression above is clearly treated 'joy' as something that can produce physical forces due to the existence of lexical items such as '*broke*' and '*loose*' when they are combined together. The conceptual metaphor occurs because naturally 'joy' with the definition '*the great happiness*' (Joy. in Merriam-Webster.com. 2020. <https://www.merriam-webster.com>, February 2020). belongs to the happiness emotion which also has a meaning that 'joy' is an abstract thing that does not have physical reference let alone create physical forces. However, by using lexical items 'broke' with the definition '*to separate something violently or suddenly into two or more pieces*' (Broke. in Merriam-Webster.com. 2020. <https://www.merriam-webster.com>, February 2020) and 'loose' with the definition '*not firmly held or fastened in place*' (Loose. in Merriam-Webster.com. 2020. <https://www.merriam-webster.com>, February 2020), joy is conceptualized as an animate thing either as a human or as an animal which has the ability to do an action that is indicated by verb 'broke' with the result of the action done which is indicated by adjective 'loose'. From the metaphorical expression above, it should be clear that emotion, such as happiness represented by joy, can be conceptualized as concrete object that has the ability to do an action, even though, joy is an abstract thing due to its nature as a part of the emotion.

And so, this research is intended to the conceptualization of happiness and what kind image schema that is usually used to express the happiness. By choosing trio novel books titled *Hunger Games*, *Catching Fire*, and *Mocking Jay* as a rough data source in this research paper and the involvement of the language only focus on cognitive semantics field, it is possible to explore the mind of novelist on how happiness is conceptualized in her three books. Upon taking the subject of the discussion, this research elaborate about happiness such as 'How can someone describe happiness as other entities while happiness itself is naturally abstract?', 'How the happiness itself can differ from one person perspective and other perspective?', 'Does culture really affects how people shape or conceptualize happiness?' and 'How background profile and history of the person throughout their lives dealing with everything that have come to them actually shaping the happiness itself?' These concepts actually bring up the issue upon 'concept' and 'happiness' thus leading into reading about a lot of cognitive semantics books which have a lot of theory about conceptual metaphor on how abstract domain is being conceptualized as concrete object by people to express the ideas, feelings, point of views, etc. In novel books, particularly *Hunger Games Trilogy*, the conceptual metaphor, happiness included, is expressed in written form for the reader to understand the progression of the stories through monologue, dialogue, or even the events which is happened in the story to the point where the ending of the story may increase the curiosity of the reader.

The focus of this research paper is to analyze and describe the concept of happiness in *Hunger Games* by Suzanne Collins using grand theory from Kovecses (2010, 2000). Supporting theories to strengthen the grand theories of conceptual metaphors are by Lakoff and Johnson (1980), Hampe, Langacker, and Taylor (2005), Evans and Green (2006), Knowles and Moon (2006), Evans (2007), and Evans, Bergen, and Zinken (2007). Other theories that related to cognitive fields is Brinks (2007).

Aspects of happiness are used according to thesaurus. These aspects of happiness have the synonym of happiness and related to happiness word. Thus, synonym of happiness and related-to-happiness word are chosen as keywords. These keywords are afterglow, amused/amusement, beatitude, bless/blessedness, bliss/blissfulness, bright, comfort content/contentedness, cheer/cheerful/cheerfulness, delectation, delight, ecstasy, euphoria, elatedness, elation, exhilaration, exultation, enjoy/enjoyment, excite/excitement, exuberance, fun/funny, felicity, glad/gladness/gladsomeness, gratification, glee/gleefulness, glory/gloriousness, giddy/giddiness, high, intoxication, joy/joyfulness/joyousness, jocundity, jollity, jubilant/jubilance/jubilation, laugh/laughing/laughable, light-heartedness, merriness, mirth, nirvana, pleasure, rapture/rapturousness, ravish/ravishment, relief, smile/smiling, satisfy/satisfaction, transport, triumph .

### **Research Questions**

From the explanation above, this research is aimed at finding out the process of conceptualization happiness by using force image schema in *Hunger Games Trilogy* book. In addition, this research is also to investigate the kinds of image schema other than force that plays an important role in determining happiness itself as force.

### **METHOD**

This research uses descriptive method. It means that the data are analyzed and elaborated (Silverman and Marvesti, 2008). This is in line with the opinions expressed by Fraenkel and Wallen (1993:23) stating that the descriptive method is a method used to explain, analyze and classify something through various techniques, survey, interview, questionnaires, observations, and text. In addition, L.R. Gay (1987) also stated that "Descriptive method is a method of research that involves collecting data in order to test hypothesis or to answer questions concerning the correct status of the subject of the research. The descriptive research determines and reports the way things are.

### **Theoretical Review**

#### **Conceptual Metaphor**

Conceptual metaphor is not simply a figurative language that comparing one thing to another thing which is unrelated. Instead, conceptual metaphor reflects the concept of speaker conceptual system which is organised by their mind on how the conceptual system itself create a concept from both of

unrelated domain (Evans and Green, 2006). In Lakoff and Johnson (1980) perspective, conceptual metaphor is understanding abstract domain which is called target domains in terms of concrete domain which is called source domains. Another cognitive linguists such as Kovecses (2010) argues that conceptual metaphor has the source domain and target domain which both of the domains may be seen as unrelated on the surface level yet is related on concept level in order to create analogy which can be understood by people. According to Lakoff and Johnson (1980) metaphor usually occurs in specific literature such as poems and thus the use of metaphor is spread among the poets and rarely touch the mind of non-poets. However, this is not necessary true since ordinary people are actually use metaphor to express what they really have in mind.

### **Oriental Metaphor**

One of conceptual metaphor is orientational metaphors which provides less conceptual structure for target concepts than other. Their cognitive job is to make a set of target concepts coherent in our conceptual system (Kovceses, 2010; Knowles and Moon, 2006). Kovecses (2010: 40) stated that, "*Oriental metaphor derives from the fact most metaphors serve this function have to do with basic human spatial orientations, such as up-down, center-periphery, and the like.*" From Kovecses's statement, it is clear that this metaphor is different in a way that it doesn't give conceptual level of elements which is allowing us to map experiential structure of 'imagistic' realms to non-imagistic, needed to create a conceptual understanding between one unrelated domain (source) to another unrelated domain (target) on surface level but rather at an 'abstract' level. Unlike other metaphors, orientational metaphors tend to use the 'abstract' source domain and that goes on with the image schema; a schematic derives from our knowledges and our experiences about the world but at the 'abstract' level from our daily interaction such as our understanding about law of nature; the world's gravity hold us and make us not levitate, the forces it has that make us stay on foot, the spaces it has that filled with its inhabitant, and how the world itself let its inhabitant stays and interacts with animate and inanimate objects which are existed (Evans, 2007; Hampe, et al., 2005 ). By understanding the 'abstract' level of source domain, we understand that this world consist of serial 'abstract' image which is involving movement, forces, spaces, wholeness, etc., and not in specific form but rather in general and thus the term of image-schema is born (Hampe et al., 2005, Brink, 2007). For example, all the following concepts below are characterized by an "upward" orientation, while their "opposites" receive a "downward" orientation by Kovecses (2010: 40).

#### **Up is Positive Value; Down is Negative Value**

- **more is up; less is down:** Speak *up*, please. Keep your voice *down*, please.
- **healthy is up; sick is down:** Lazarus *rose* from the dead. He *fell* ill.
- **conscious is up; unconscious is down:** Wake *up*. He *sank* into a coma.
- **control is up; lack of control is down:** I'm *on top* of the situation. He is *under* my control.
- **happy is up; sad is down:** I'm feeling *up* today. He's really *low* these days.
- **virtue is up; lack of virtue is down:** She's an *upstanding* citizen. That was a *low-down* thing to do.
- **rational is up; nonrational is down:** The discussion *fell* to an emotional level. He couldn't *rise above* his emotions.

From the examples above, In Western culture, upward orientation tends to go together with positive evaluation, while downward orientation with a negative one though it is not permanently like this because obviously the value of positive and negative relies on the context. This happens as our understanding on how we interact with the object that surround us.

There is another example about up-down orientation that when we fill our water until it reaches the edge of the container, we see how the level of water keep increasing until it reaches the container highest edges and overflow (Kovecses, 2010). We, thus, experience the 'sight' of increase and with the knowledge saved in our brain we understand that 'up' tend to give 'more', and 'more' means 'quantity increasing', 'quantity increasing' means 'better gain', 'better gain' means 'positive evaluation', and thus 'up' evaluation tends to go with positive rather than negative. Positive-negative evaluation, however, is not limited only to the spatial orientation up-down.

**Image Schema**

Kovecses (in Raiyasmi, 2019: 2) stated that image schema is an abstract concepts consisting of pattern emerging from repeated instances of embodied experience encompasses holistic sensory-perceptual experience. It has been pointed out that various spatial image schemas are bipolar and bivalent, because the context is needed for these schemas to have their negative or positive value. Thus, whole, center, link, balance, in, goal, and front are mostly regarded as positive, while their opposites, not whole, periphery, no link, imbalance, out, no goal, and back are seen as negative (Kovecses in Raiyasmi, 2018).

Hampe (in Raiyasmi, 2019: 3) also points out three important aspects of image schemas that can be emphasized; (1) making our bodily experiences have a meaning for us to understand, this can be understood that meaning itself is recurring structures and patterns involved with our sensory-motor experience and usually operates beneath level of conscious awareness, (2) it must contain a logic of image-schematic structure, for example, CONTAINER schema consists of spatial and bodily logic (elements of interior, boundary, and exterior) that makes it possible for us to make sense of and act accordingly within our ordinary experience, (3) Image schema must be understood holistically, for example, SOURCE-PATH-GOAL must be understood whole and cannot be chopped into SOURCE or PATH only but the whole shape or contours of image schema.

Evans (in Raiyasmi, 2019: 4) made a classification of image schemas and divided into nine main classification as below:

SPACE	UP-DOWN, FRONT-BACK, LEFT-RIGHT, NEAR-FAR, CENTRE-PERIPHERY, CONTACT, STRAIGHT, VERTICALITY
CONTAINMENT	CONTAINER, IN-OUT, SURFACE, FULL-EMPTY, CONTENT
LOCOMOTION	MOMENTUM, SOURCE-PATH-GOAL
BALANCE	AXIS-BALANCE, TWIN-PAN-BALANCE, POINT-BALANCE, EQUILIBRIUM
FORCE	COMPULSION, BLOCKAGE, COUNTERFORCE, DIVERSION, REMOVAL OF RESTRAINT, ENARMOURMENT, ATTRACTION, RESISTANCE
UNITY/ITERATION, MULTIPLICITY	MERGING, COLLECTION, SPLITTING, PART-WHOLE, COUNT-MASS, LINE(AGE)
IDENTITY	MATCHING, SUPERIMPOSITION
EXISTENCE	REMOVAL, BOUNDED SPACE, CYCLE, OBJECT, PROCESS

(Taken from Evans in Raiyasmi, 2019: 4)

As we can clearly see from the table above, the image schemas is one of the basic schemas derived from the concept of our daily life as we manifest ourselves as an animate object placed in, on, below, sided, front or back inanimate object - the world - and feel every elements in object itself (shape, texture of the object, colors, etc) and it serves to unify the different sensory and motor experiences while they manifest themselves in a straightforward fashion (e.g we know that as a human we have body parts which have their own function such as eyes to see, legs to walk, brain to think, and more) and they may metaphorically projected from realm of physical to abstract (e.g we usually speak and share our thoughts through the use of metaphor or even labelling our work status such as *the head of cultural arts department, my right-hand*, and more). Human explore objects, experience the objects as containers, and feel the nature law such as gravity that ensures the object to fall, the feel of the object and the shape of the object itself and thus these experience is occur repeatedly with or without human consent (Kovecses, 2010, Evans and Green, 2006, Hampe, et al., 2005 in Raiyasmi 2019: 3). Thus, the occurrence of two or more image schema which is correlated with each other and possess the variation of degree schematicity can occur (Evans in Raiyasmi, 2019: 3).

**DISCUSSION**

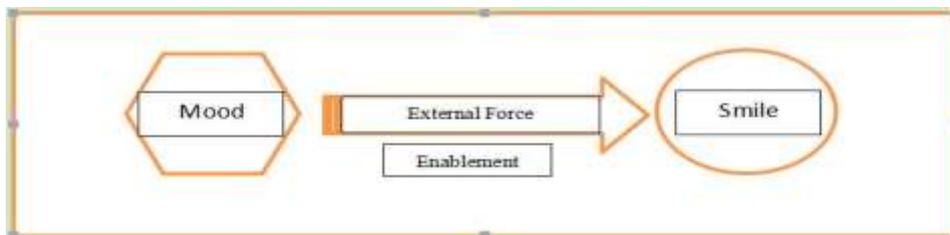
In this discussion, below are the compilation of data happiness is force and the explanation which cover each data, which are found in the novel. They are:

- (1) "No, of course I don't mind." **I force a smile.** (pg. 317)
- (2) "Katniss, your eyebrows!" Venia shrieks right off, (...), **I have to stifle a laugh.** (pg. 41)
- (3) Haymitch guffaws and we all starts laughing except Effie, **although even she is suppressing a smile.** (pg. 124)
- (4) "Here's some advice. Stay alive," says Haymitch, and then **bursts out laughing.** (pg. 65)

The data above are analysed through the view of orientational metaphor. From the view of conceptual metaphor, force itself is an abstract form of experience which is all human experience through out their daily lives. The explanation can be seen in below:

In the datum (1) "No, of course I don't mind." **I force a smile**' as FORCE due to the existence of verb **'force'** that has the meaning of **'to produce only with unnatural or unwilling effort'** (Merriam-Webster, 2020). According to the lexical meaning above, the force in the clause **'I force a smile'** thus projecting the image schema of FORCE with the element of enablement due to the lexical meaning of 'force' is to produce something with unwilling effort. Effort itself is the representation of force due to the lexical meaning of effort itself is **'conscious exertion of power: Hard work'** (Merriam-Webster, 2020). The image schema that can be projected from the current datum that is derived from writer experiences toward the concept of FORCE, the happiness will be projected as circular shape which is the result of external force. However, the current datum shows the changes in the mood that is the original state of mind with no emotion attached. Below is the image schema that can be projected from the datum.

Figure 1.1 Happiness is FORCE (Enablement)



From the image schema above, the mood is represented in diamond-shape and external force is represented with the arrow. Smile is also represented in circle shape. The process of conceptualization is the original form of emotion or **'mood'** with the meaning **'a conscious state of mind'** (Merriam-Webster, 2020) is shaped by an external force to form into smile; a facial expression that represent happiness. Thus, the FORCE's element that is related with the current phenomenon is enablement because enablement image schema is **'the physical or metaphorical power to perform some act'** (Glossary.sil.org, 2020). So, the external force perform an act and that act is resulting in a transformation of a mood into one of happiness expression; smile.

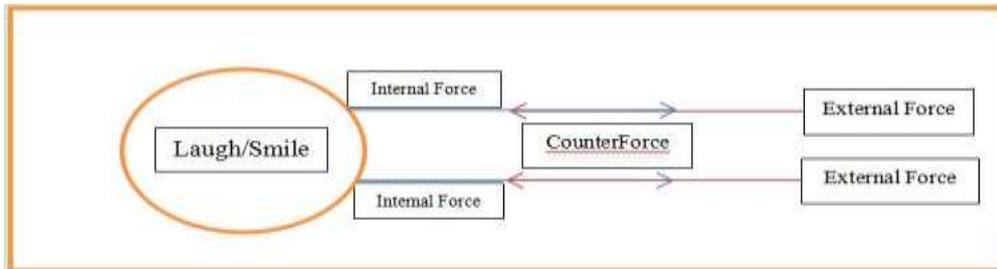
Another case that is different from the previous datum can be seen in current datum (2) "Katniss, your eyebrows!" Venia shrieks right off, (...), **I have to stifle a laugh.**' as FORCE due to the existence of lexical items 'stifle' that has the meaning of **'to withhold from circulation or expression'**. In the lexical meaning, 'to withhold' means to hold back from action In other words, **'stifle'** is the same as using external force to stop something from going either circulation or expression. The clause **'I have to stifle a laugh'** means that the doer conceptualizes laugh as something that has force due to the lexical meaning of stifle which in other word can also be comprehended as **'forcing something to stop from going on'** which of course it means 'to stifle a laugh' is to stopping a laugh from going on.

Thus, the image schema which is derived from writer experiences toward the concept of FORCE, happiness will be conceptualized in circle shape which is capable to give force from within. Thus, the image schema of the clause **'I have to stifle a laugh'** from the sentence "Katniss, your eyebrows!" Venia shrieks right off, (...), **I have to stifle a laugh.**' is conceptualized as FORCE image schema with the occurrence of two FORCE's element; Counterforce.

Another one with the same case as datum (2) can be seen in datum (3) 'Haymitch guffaws and we all starts laughing except Effie, **although even she is suppressing a smile.**' as FORCE due to the existence of lexical items 'suppressing' that has the meaning of **'to restrain from a usual course or action'**. In the lexical meaning, 'to restrain' also means to hold back from action or in other words, **'suppressing'** is the same as using internal force to stop something from going either circulation or expression. The clause **'although she is suppressing a laugh'** means that the doer conceptualizes laugh as something that has force due to the lexical meaning of **'suppressing'** it means that the opposite force collides with other opposite force and thus this process invokes the element of FORCE; Counterforce. Thus, the image schema which is derived from writer experiences

toward the concept of FORCE, happiness is conceptualized in circle shape which is capable to give force from within. Thus, the image schema of the clause **'although she is suppressing a smile'** from the sentence 'Haymitch guffaws and we all starts laughing except Effie, **although even she is suppressing a smile.**' is conceptualized as FORCE image schema with the occurrence of FORCE's element; Counterforce. The image schema for datum (2) and (3) can be seen in the figure below:

**Figure 1.2 Happiness is FORCE(Counterforce)**

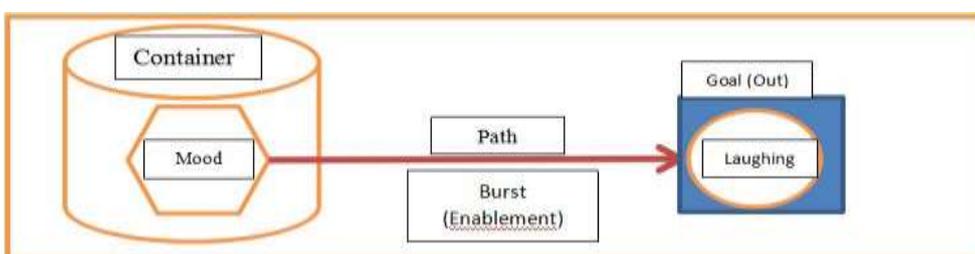


As you can see from the figure above as the image schema FORCE, the happiness which is presented by lexical item laugh or smile in circle has its own internal force. The projection of internal force itself due to the existence of 'suppressing' in **'even though she's suppressing smile'** and 'stifle' in **'I have to stifle the laugh'**. Both of these lexical items represent a force that collides with external force and therefore resulting in counterforce. As we can see from the arrows, the blue arrow indicates internal force which is belong to happiness that is represented in 'laugh' and 'smile' and the external forces is presented by the red arrow is belong to outside source to counter the force from happiness. The collision of these two opposite forces, thus invokes the counterforce element. Counterforce itself means **'the active meeting of physically or metaphorically opposing forces'** (Glossary.sil.org, 2020).

Datum (4) is different from previous data because the occurrence of other image schema than force, for example, "Here's some advice. Stay alive," says Haymitch, and then **bursts out laughing.**' due to the existence of lexical items **'burst'** that has the meaning of **'to break open, apart, or into pieces usually from impact or from pressure from within'** and **'out'** that has the meaning of **'in a direction away from the inside or center'**. In the lexical meaning 'burst' the existence of word 'impact' and 'pressure' is an indication of force itself. Thus, the clause **'burst out laughing'** means **'to break open and away out from the center or inside and resulting in an action which is laughing'**. In the current datum, the doer conceptualizes how the external force enables the state of mind to suddenly changes direction from non-related emotion to happiness emotion.

The current datum invokes several elements from FORCE schemas; enablement, and blockage. Enablement is invoked due to the external force that allow the non-related emotion itself to turn into emotion. The blockage element is invoked due to the existence of boundaries from the preposition 'out' means **'in a direction away from the inside or center'** (Merriam-Webster, 2020). The uniqueness of this datum can be seen from the another image-schema which is completing the FORCE image schema as in Happiness is FORCE. These image schema are CONTAINMENT and LOCOMOTION. The element of CONTAINMENT image schema that is borrowed to perfect the FORCE image schema is container, while the element of LOCOMOTION is path-goal. These elements are invoked due to the existence of 'out'. The lexical meaning of 'out' itself consist of words **'away'** and **'inside'**. The lexical meaning of **'away'** itself is **'in another direction'** while **'inside'** is **'internal part or place'** (Merriam-Webster, 2020). Thus, the image schema for the current datum is as below:

**Figure 1.3 Happiness is FORCE (Blockage (container), Enablement (path-goal))**



From the image schema above, the verb phrase **'burst out laughing'** invoke several element image schema other than FORCE such as CONTAINMENT and LOCOMOTION. However, these several image schema is not conceptualizing happiness as LOCOMOTION or as CONTAINMENT. Instead, these image schema invoke a clear and delineated figure to understand the process of conceptualization that is occurred in the verb phrase **'burst out laughing'**. In the image schema above, container has the role as blockage and the hexagonal shape is representing a state of mind that is not related with any emotion. So, the mood is inside the blockage which is in form of a tube as a representation of container. The mood undergo a movement from inside to outside due to external forces that is represented in long red arrow as in **'burst'**.

The existence of 'burst' itself also allows mood to take form into other shape and thus the enablement process happens. The lexical item 'out' also invokes the direction for movement that is taken by the mood to go thus invokes an element of LOCOMOTION, Path because **'out'** has the meaning **'in direction away from the inside or center'** (Merriam-Webster, 2020). The goal is also invoked by lexical item 'out' because 'out' itself is related to **'outside'** that has a meaning **'a place or region beyond an enclosure or boundary'** (Merriam-Webster, 2020) thus, the outside of the container is the goal which is resulting in the changes of state of mind, from not related to any emotion to happiness emotion.

During the movement itself, enablement that is presented by the verb 'burst' is shaping the mood. Thus, the image schema of the phrase **'burst out laughing'** from the sentence "Here's some advice. Stay alive," says Haymitch, and then **bursts out laughing.'** is conceptualized as FORCE image schema with the occurrence of two FORCE's element; blockage and enablement and supporting image schema from two different image schema: CONTAINMENT's element; container and LOCOMOTION's element; Path-Goal.

## **CONCLUSIONS**

From the discussion above, the novel conceptualizes happiness using force image schema. The force image schema occurs due to the lexical items used, especially verbs, such as force, stifle, suppressing, and burst out which is followed by the aspect of happiness such as smile and laugh. The process of conceptualization for each data is different even though they are classified into force image schema. for example conceptualization of happiness as force however the force itself is shaping the mood into happiness by using one of force element; enablement and thus the conceptualization of force as happiness can occur with the process. However, happiness are also conceptualized differently which involves the two element of force itself; internal force and external force and thus creating the third element; counterforce with the process. In addition, the conceptualization of happiness is also more complicated than the other which the occurrence of other elements; locomotion and container are also used due to the occurrence of one lexical item 'out', which plays an important role in the conceptualization of happiness as force.

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