CONCEPTUAL METAPHOR IN THE NARRATIVE AND VISUAL STRUCTURES OF SUZANNE COLLINS’ THE HUNGER GAMES

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Abstract— This research paper is divided into two parts. It first discusses how metaphorical constructions of meaning, or conceptual/semiotic metaphors, take place across linguistic and visual narrative structures. It aims at showing how conceptual/semiotic metaphors depicted in both the novel and movie of Suzanne Collins’ The Hunger Games (2008) have different meanings and multiple interpretations. The researchers adopt Theo van Leeuwen’s theory in Introducing Social Semiotics (2005) that the “semiotic resources” as represented by language, gestures and images in addition to colour, dress and everyday objects as modes of communication that have both a significant message and a cultural value to convey. Hence the present study attempts to strike a comparison between the written text and the visual version of The Hunger Games to reflect how meaning is created through conceptual/semiotic metaphor in both modes of representation through the multiple semiotic interactions that help both readers and viewers analyze the scene selected for discussion.

In addition, complementing cognitive theories that attribute the understanding of visual metaphors to situational and cultural contexts, this study adopts a social semiotic perspective to investigate how visual images themselves are constructed to cue conceptual metaphors. The visual realization of metaphors in representational, interactive and compositional meaning structures is elucidated based on Gunther Kress and van Leeuwen’s Reading Images: The Grammar of Visual Design (2006). Moreover, the researchers focus on the Conceptual Metaphor Theory (CMT) that argues that metaphor is a conceptual phenomenon realized in both language and other communication modes, such as visual image, gesture and architecture. The researchers also refer to George Lakoff and Mark Johnson’s Metaphors We Live By (1980) for the definition of conceptual metaphors.

In the second part, the reaping scene, which is one of the most significant scenes in both the novel and the movie, is analyzed giving full details of how the language, description and images in the written text are represented in the movie language, gestures, symbols, colours, locations and actors’ appearance. The hidden message and the meaning created by both modes of representation is fully investigated to assimilate the significance of the cultural values the story aims at manifesting in a society that has become so harsh towards its inhabitants making life and death a matter of an entertainment show.

Keywords— Cinematography, Conceptual metaphor, Semiotic metaphor, Social semiotics, Visual/pictorial metaphor.

I. INTRODUCTION

1.1 Social Semiotics Theory in Linguistic and Visual Communication

Theo van Leeuwen’s Introducing Social Semiotics (2005) is a significant introduction to the ways in which different aspects of modern society combine to create meaning. The semiotic resources surrounding man include obvious modes of communication such as language, gesture, images and music. van Leeuwen uses a wide variety of texts including photographs, advertisements, magazine pages and film stills to explain how meaning is created through complex semiotic interactions.

van Leeuwen (2005) mentioned that the sign is no longer the main focus of social semiotics, but rather the semiotic resources that people use to create “communicative” events and give them interpretations within the “context of specific social situations and practices”. Different semiotic modes such as image and music are compared and contrasted by social semiotics to find out their similarities and differences and perceive “how they can be integrated in multimodal artefacts and events” (p. xi). Thus, social semiotics reflects people’s decision to employ certain semiotic resources in different social practices and contexts and in various extents. For van Leeuwen, this is a “semiotic production” that is rich, complex and intense based on observation and analysis. He further suggests that social semiotics is a “form of enquiry” since it gives the readers ideas to form questions and investigate the answers to reach their own conclusions (p. 1).

Just as in linguistics the focus has changed from the “sentence” to the “text” and its “context”, and from “grammar” to “discourse”, so in social semiotics the focus has also changed from the “sign” to the way people use semiotic “resources” both to produce communicative artefacts and events and to interpret them which is also a form of semiotic production – in the context of specific social situations and practices. Rather than constructing separate accounts of the various semiotic modes – the “semiotics of the image”, the “semiotics of music”, and so on – social semiotics compares and contrasts semiotic modes, exploring what they have in common and how they differ, and investigating how they can be integrated in multimodal artefacts and events.

van Leeuwen (2005) defined the term “semiotic resource” by referring to M. A. K. Halliday’s (1978) premise that “the grammar of a language is not a code, not a set of rules for producing correct
sentences, but a ‘resource’ for making meanings” (p. 192). He extends this idea to the grammar of other semiotic modes defining semiotic resources “as the actions and artefacts we use to communicate, whether they are produced physiologically – with our vocal apparatus, with the muscles we use to create facial expressions and gestures, etc.” (p. 3). van Leeuwen gives examples to indicate that these semiotic sources were previously called “signs” such as a frown that indicates disapproval or the color red that signifies danger. These signs unify the signifier, “an observable form such as a certain facial expression, or certain color”, and the signified, “a meaning such as disapproval or danger”. Hence, the sign is regarded as “the fundamental concept of semiotics” (p. 3).

van Leeuwen (2005) preferred to use the term “resource” instead of sign since the sign refers to an impression that is already known before. He maintained that “resources of social semiotics are signifiers, observable actions and objects that have been drawn into the domain of social communication and that have a theoretical semiotic potential constituted by all their past uses and all their potential uses” (p. 4). These uses take place in a social context that has certain rules regulating how to use specific semiotic resources or give users freedom in determining the way they can use them. Moreover, he believed that anything one does or makes is a semiotic resource that delivers social or cultural meanings, not just “speech and writing or picture making” (p. 4). Hence, any physical activity is a semiotic resource that has a semiotic “potential for making meaning” (p. 4). This is closely related to Halliday’s (1978) concept of “meaning potential” in which “linguistic signifiers – words and sentences – have signifying potential rather than specific meanings” (p. 5) so it is important to study them within a social context.

Kress and van Leeuwen (2006) introduced the notion of “framing” in visual communication which refers to the “disconnection of the elements of a visual composition” when there are boundaries that separate different objects such as “frame-lines”, pictorial framing devices – boundaries formed by the edge of a building, a tree, etc. – “white space between elements, discontinuities of colour” (p. 204). On the other hand, “framing” may refer to the opposite or the ways in which elements of composition may be visually connected to each other through the absence of disconnection devices, through vectors, through similarities of colour, visual shape, and so on. Hence, disconnected elements are considered independently and may sometimes give opposite meanings, while connected elements are regarded as complementing each other, building up towards the same meaning (p. 204). van Leeuwen (2005) expounded that “There is something like a ‘language’ of visual communication” and “it is drawn upon differently in different contexts” (p. 14). In other words, people can make different choices from the “same semiotic potential” and they can get various meanings and interpretations out of these choices.

Literature, like other art forms, is an expression of individual thoughts and feelings achieved through the creative process. Artists seek to share their experiences, observations, and understanding through the medium that most effectively lends itself to their personal skills and abilities. Whether artists are writing stories, painting pictures, writing music, composing a photograph, or creating a film, they are expressing their relationship to the world around them; one of the main features of conceptual metaphor. Their works share certain expressive elements, such as structure, theme, and tone. Most types of visual metaphor identified by cognitive linguists can be explained within the social semiotic framework. Instances of visual metaphor in advertisements are analyzed in terms of their persuasive effects.

In the 1960s and 1970s, the Semiotics of Film, in particular that of French film theorist Christian Metz (1931-1993), was seeking to organize the different levels of filmic expression or language in order to establish a general system of cinematic language following the example of linguistic structuralism (Dymek, 2014).

The present study seeks to prove that the social semiotic framework is able to provide a comprehensive account of the visual realization of metaphor and it also offers a cognitive explanation of how resources like camera positioning, colour modes and visual composition acquire meanings (Feng & O’Halloran, 2013).

Representational meaning is realized by the configuration of processes (e.g. actions), participants (e.g. actors), and circumstances (e.g. locations). In terms of representation, Kress and van Leeuwen (2006) identified two types of structure which are narrative and conceptual. These structures can be defined in terms of the relationship between the image participants, that is, whether it is based on the “unfolding of actions and events, processes of change” (i.e. narrative), or based on “generalized, stable and timeless essence” (i.e. conceptual). Interactive meaning involves the four parameters of symbolic contact, social distance, power relations, and involvement between viewers and visual participants. Contact is constructed by the nature of the visual participants’ gaze at viewers; social distance is constructed by shot distance (e.g. close or long shots); power relation is constructed by vertical camera angle (i.e. high or low angles); involvement is constructed by horizontal camera angle (i.e. frontal or oblique angles). Compositional meaning relates the representational and interactive meanings into a meaningful whole through three interrelated systems: information value, salience, and framing (Pinar Sanz, 2015, 177). Information value is realized by the placement and displacement of visual elements (e.g. top or bottom, left or right), salience deals with the
prominence of visual elements, through size, sharpness of focus, colour contrast, and so on, while framing is concerned with the connection between visual elements.

1.2 Conceptual Metaphors: Verbal and Visual Modalities

The integration of social semiotics and cognitive metaphor theory is significant for the understanding and explanation of visual semiotics. In cognitive metaphor theory, metaphor is classified into two broad categories: conventional and creative or inactive and active. Conventional metaphors are those that structure the ordinary conceptual system of human culture, while creative metaphors are those which give humans new understandings of their experience. Conventional metaphors, as well as many creative metaphors, serve the purpose of understanding through domestication, a process in which abstract ideas and unfamiliar persons or events are converted into something close, familiar, and concrete. However, creative metaphors may also defamiliarize the target domain for rhetorical or decorative purposes, especially in poetry and art. In visual images, both the target and the source of the metaphor are usually concrete objects, thus constituting the concrete as concrete metaphor. However, abstract concepts can also be metaphorically represented in visual images, and in this study, the visual realization of both defamiliarization and domestication metaphors is investigated.

Visual realization distinguishes between three kinds of pictorial metaphors: MP1 (only the source or the target is present), MP2 (the source and the target are present and integrated) and pictorial simile (the source and the target are juxtaposed). The three types of pictorial metaphor are based on the systemic choices of spatial relations between the “metaphorical subject” (typically the target domain, that is, the primary subject) and the “pictorial context”. From the social semiotic perspective, “metaphorical subject” and “pictorial context” belong to one unified grammatical unit in the representational meaning structure. Meanwhile, aside from representational meaning, visual images also have interactive and compositional meanings, which are important resources for the visualization of abstract concepts (Feng & O’Halloran, 2013, pp. 320-335).

Yus (2009) claimed that despite the difference of perception between image and linguistic decoding in interpreting metaphors, both require “similar adjustments of conceptual information of texts and images and multimodal combinations” (p. 147), namely comprehension of verbal metaphor and visual metaphor entail the same processing of “conceptual upload” (p. 147). According to Forceville’s definition of multimodal metaphors, “their target and source are each represented exclusively or predominantly in different modes” (2006, p. 384). Taking into consideration the Conceptual Metaphor Theory (CMT), the context plays a significant role in the metaphor comprehension since words are the medium of man’s mental representation that has information previously accumulated throughout human existence and in interpreting visual metaphor, the viewer is required to process and interpret it based on the previously stored information. The reader/viewer tries to “de-conceptualize” the information provided by the sender or the object portrayed and reach a satisfactory interpretation of the “verbal or visual input” (Yus, 2009, p. 153).

According to Yus (2009), there is a bottom-up and a top-down quality of visual perception. Bottom-up as the reader “constructs and integrates the prototypical visual referents from the available visual elements (Gestalt theory)” and top-down as readers “test the visual input against their mental storage of prototypical visual referents...influencing the recognition of the object depicted in the image” (154). These prototypical stored referents are updated with continuous perception of associated or related images. The author creates a certain configuration with certain “communicative purposes” that lead to a “connotative interpretation” (Yus, 2009, p. 155), or simply a metaphorical interpretation. When the source image is unavailable, the viewer/reader needs to depend on the “encyclopedic information on its prototypical referent” (Yus, 2009, p. 155). The reader/viewer also has to infer the relationship between the source and the target images. Thus, both verbal and visual metaphors entail adjustments of the previously stored conceptual information and also that information related to the encyclopedic prototypical referents of the image involved.

Furthermore, Yus (2009) illustrated that visual metaphors use an anomalous visual arrangement to make a metaphorical link or depend on already used verbal metaphors as conventionalized metaphors. Hence, sometimes a “visual metaphor only exits because there is an underlying verbal one” (p. 166). Similarly, verbal metaphors “draw on a conceptual repertoire of visual sensory schemas which aid in the metaphoric attribution, to the extent that these images often end up becoming conventionalized in the language and deprived of their sensory metaphoric power” (Yus, 2009, p. 166). Consequently, there is no difference in interpreting verbal and visual metaphors. Both types are conceptually decoded in order to be comprehended through the schematic information enriched by inference. The reader/viewer attempts to get the intended message delivered by the writer/director by referring to the encyclopedic information and relate to the conceptual information he/she possesses. In the written text, the reader processes the text by analyzing a word-by-word integration into phrases and sentences and gets the intended meaning. Similarly, people analyze visual relationships among shapes and patterns in visualization in the same way that they analyze other.
kinds of visual scenes, and then metaphorically interpret those visual relationships as conceptual relationships (Ziemiańkiewicz, 2010). Schilperoord and Maes (2009) argued that metaphors are regarded as a conceptual phenomenon not as a linguistic one though language is the “input modality” when discussing metaphoric conceptualization. Despite the various definitions of metaphor, they consider it “a rhetorical figure in which one particular entity (an object or domain, i.e., the target, is conceptualized in terms of another entity (object or domain), i.e., the source” (p. 213). This entails that when processing a metaphor, assimilating the target must be done in light of the source. Also, when talking about the conceptual nature of metaphor, language is not the only tool for metaphoric conceptualization, but also music, gesture, sound, and pictures can invoke metaphors. Shinohara and Matsunaka (2009) suggested that since Lakoff and Johnson (1980a) laid the foundation for the CMT in Metaphors We Live By, it has greatly affected perception of metaphor that has changed from rhetorical to cognitive understanding (p. 265) as CMT claims that “metaphor is pervasive in everyday life, not just in language but in thought and action”, and that “[o]ur ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (Lakoff and Johnson, 1980a: 3).

Conceptual metaphors are defined as mappings between two different domains and these mappings are found in man’s physical, cultural and social experience of the surrounding world. They mean understanding one idea in terms of another “Meaning (i.e., grounded in experience conceptualization) and social context (i.e., social and cultural background) are two of the basic ingredients that come into play in one of the most well-known and popular cognitive tools, namely conceptual metaphor” (Ibarrentxe-Antunano, 2013, p. 316) and since conceptual metaphor is considered a mapping between two conceptual domains, it is transferring the properties of one domain (the source) into another (the target). Hence, conceptual metaphor helps man structure and understand conceptual systems (Lakoff and Johnson, 1980a, p. 5) and thus illustrates meaning. It is also important to note that conceptual metaphors “are grounded in our experience with the world around us” (Ibarrentxe-Antunano, 2013, p. 316) as the writer does not use a metaphor with no identified purpose, but each metaphor is fully intentional as Lakoff and Johnson (1980a) demonstrated that “no metaphor can ever be comprehended or even adequately represented independently of its experiential basis. [They] are grounded by virtue of systematic correlates within our experience” (1980a, pp. 19, 58).

Lakoff and Johnson (1980b) suggested that metaphor is “pervasive in everyday life, not just in language, but in thought and action”. Thus, man’s conceptual system, that evokes the way he/she thinks or acts, is “metaphorical in nature” (pp. 453-454). They elaborated that this conceptual system is significant in defining “everyday realities” and therefore it is metaphorical. Consequently, the way one thinks, the experiences he/she undergoes and what he/she does everyday are all a matter of metaphor. They concluded that metaphors “structure how we perceive, how we think, and what we do” (p. 454). Similarly, CMT sheds light on the fact that metaphor is not only an aspect of language, but rather a basic element in man’s thought, or what one may call metaphors of thought or simply “conceptual metaphors”.

Thus, it becomes clear that “metaphor is a matter of concept and cognition not limited to language” (Shinohara and Matsunaka, 2009, p. 266). Visual or pictorial metaphor can be interpreted as representing an emotion, something that belongs to the psychological domain. Visual or pictorial metaphors can be “motivated by the same conceptual mappings as verbal metaphors” (Shinohara and Matsunaka, 2009, p. 290), so both verbal and visual modalities contribute to conceptual metaphor. Both verbal and visual metaphors illustrate that metaphors are not only a linguistic phenomenon, but they contribute to shaping man’s cognition, concepts, thought and action. Metaphor provides ways of understanding one domain or experience in terms of another, thus it helps understanding “less concrete experiences in terms of more concrete and more highly structured experience” (Lakoff and Johnson, 1980b, p. 486). Metaphor is conceptual in nature and is pervasive in everyday conventional language.

1.3 Conceptual Metaphor and Cinematography

One of the most important tools for film makers is visual metaphor, which is the ability of images to convey a meaning in addition to their straightforward reality; it is as if one is reading between lines visually. In some films, things are simply what they are while in others, however, many images carry an implied meaning that can be a powerful storytelling tool (Brown, 2011, p. 68). Because most movies seek to engage viewers’ emotions and transport them inside the world presented on screen, the visual vocabulary of film is designed to play upon those same instincts that one can use to navigate and interpret the visual and aural information of real life. This often-imperceptible cinematic language, composed not of words but of myriad integrated techniques and concepts, connects viewers to the story while deliberately concealing the means by which it does so (Barsam & Monahan, 2013, pp. 179-182).

Sometimes the way the actors, setting, and decor in a movie look is the most powerful impression audience takes away from a first viewing. However, visual vocabulary involves more than just first impressions. Whatever its style and ultimate effect may be, it should help express a movie’s vision; create a
convincing sense of times, spaces, and moods; suggest a character’s state of mind; and relate to developing themes. Ideally, a movie’s visual vocabulary should be appropriate to the narrative. So if the narrative strives to be realistic, then the way it looks should be realistic, too.

Elements of design during the process of envisioning and designing a film composition are part of the process of visualizing and planning the design of a movie. More precisely, composition is the organization, distribution, balance, and general relationship of stationary objects and figures (any significant things that move on the screen like people, animals, objects, etc.) as well as of light, shade, line, and colour within the frame. Ensuring that such organization helps develop a movie’s narrative and meanings requires much thought and discussion. Here the role of composition becomes fundamental.

Composition helps to ensure the aesthetic unity and harmony of the movie as well as to guide viewers’ looking, how they read the image and its component parts and, particularly, how they interpret the characters’ physical, emotional, and psychological relationships to one another. Composition can also produce a flat image, one in which figures and objects are arranged and photographed in the foreground (FG) of the screen, or an image that has the illusion of depth. The frame (what the viewers see on the screen) is the border between what the filmmaker wants viewers to see and everything else.

However, unlike the static frame around a painting, the frame around a motion-picture image can move and thus change its point of view (this process of reframing results from what is called a moving frame). The movie frame is therefore not merely a container for a movie’s visual elements, but is itself an important and dynamic visual element. Framing also implies point of view (POV). At times, the framing seems to present viewers with the point of view of a single character (subjective POV). At other times, the framing implies a view that seems to be coming from no one in particular (omniscient POV). However, sometimes the framing can be so varied so that it creates a desirable ambiguity, one in which viewers are required to reach their own conclusions about the moral issues at hand.

II. CONCEPTUAL METAPHOR IN THE NARRATIVE AND VISUAL STRUCTURE OF THE HUNGER GAMES

Before visual structure can be used correctly, some basic story structure concepts must be understood. Every story, no matter how brief or long, has an exposition (beginning), conflict (middle), and resolution (end). The exposition is made up of the facts needed to begin the story. These facts include the identity of the main characters, their plot situation, location, and time period. If the audience is not given the facts they need, they can never become involved in the story because they are distracted with trying to fill in the missing exposition. Scriptwriters have developed various techniques for using exposition in their stories, such as voiceover narration. As a story develops, additional exposition is sometimes needed to introduce new characters, elaborate on new situations, or give the audience information that was withheld at the opening exposition. When the story begins, there is usually little or no conflict, and as the story develops, the conflict’s intensity increases. The most intense part of a conflict is the climax when the main character must choose a path and win or lose. At the climax, the internal or external conflict must end.

A story usually exists as words written on a page, but a different format is needed to visualize a story structure. Just as there is story exposition, there is also visual exposition. The visual exposition defines how the basic visual components will be used to support the story. A story can begin by: “Once upon a time there was a happy family”. This exposition could be expanded to: “Once upon a time there was a happy family who lived in flat space with square shapes and warm colours” where there is both story and visual exposition since rules for photographing the family have been created. Hence, the family has been visually defined.

The visual rules defined in the exposition become the guidelines for everyone involved in the production. The visual component choices for space, line, shape, tone, colour, movement, and rhythm help determine the correct lenses, camera angles, locations, and design elements for the production. Visual rules give a production unity, style, and visual structure through the use of contrast and affinity. Adapting a popular book to the big screen is always a challenge, particularly because changes and omissions are a necessity in condensing several hundred pages of prose. The story and visual exposition should be revealed at the same time. The Hunger Games movie may be the best book adaptation in a long time. Visually and tonally, it masters the spirit of the book: the poverty and hopelessness of District Twelve, the blissfully ignorant luxuriousness of the Capitol, the sickening spectacle of a televised teenaged death match, and the power of one person to stand up and make a difference. The plotline is streamlined, as it has to be, and some of the minor characters and world-building explanations fall by the wayside. The movie declines to rely on voiceover narration to mimic Katniss’ internal monologue from the book, instead it uses dialogue, visuals, and cutaways to brand-new scenes for the necessary exposition.

The audience has received all the facts they need to begin the story. They completely associate the colour theme, tones, camera angle and movement with the poverty and hopelessness of District Twelve, which triggers a perception of disturbance and instability in them. Therefore, the visual exposition can set up the visual structure for all the basic visual components.
Besides, any visual component can be assigned to almost any emotion, mood, situation, or character trait. Hence, the meaning of a visual component in the visual exposition can be defined in the same way that the exposition defines the personality of characters, situations, and locations in any story. Since cinematography is the art of making informed visual decisions in the pursuit of telling a story, the film director can make informed visual decisions in the process of building the cinematographic visual concept. He/she has to convey the subtextual and emotional overtones of the story, using the cinematographic tools of lighting and camera. He/she can turn the subtext into an informed strategy for using the camera to its full storytelling potential. Both the stylistic and cinematographic tools will be highlighted in the analysis of The Hunger Games reaping scene.

### 2.1 The Narrative Structure of the Reaping Scene

Interpretation of metaphors can be a part of everyday life because humans can read and interpret events according to the words or images associated with them. This interpretation can be creative by linking ideas together so that new meanings can be created and new possibilities can be envisioned (Olthouse, 2012, p. 43). Olthouse (2012) suggested that “it’s impossible to pin down one correct meaning of a word, a phrase, a metaphor, or a symbol, because meaning is created anew in the interactions of each speaker and listener or each reader and text” (p. 43). Thus, Katniss and Panem people interpret their world in a way that “gives them the power to change it” and because the “metaphors and symbols they encounter are often paradoxical” (p. 43) interpreting them is considered a creative act. In this paper, the reaping scene is analyzed in order to examine and investigate the potential of the integration between linguistic and visual narrative structure. Studying both The Hunger Games novel and the movie in parallel, one can simply realize that the first half of the book and the first hour of the movie focus on selecting, training and marketing of tributes to participate in the “Annual Games” that is deemed a social ritual indicating the total submission to extravagance and ecstasy (p. 38). The freakish appearance of the Capitol people with their bizarre and coloured hair, avant-garde dress and painted faces is described at the beginning of the novel and clearly manifested in the movie. Gary Ross’ movie visualizes this sharp contrast between the Capitol and District Twelve. Keller (2015) illustrated that visually moving from District Twelve to the Capitol is like moving from a “monochromatic palette to one of vivid and vibrant colour, from simple wooden shacks to extravagant public architecture, from extreme poverty and desperation to extravagance and ecstasy” (p. 38). The novel and the movie depict the contrast between the country and the city values implying that while the former is “conservative and practical”, the latter is “liberal, impractical, and indulgent” (Keller, 2015, p. 38). The narrative structure also praises the natural over the artificial where the reader can find the names of the characters he/she admires, like Katniss, Gale, Peeta, Primrose, Rue, Thresh, Cinna, Haymitch in District Twelve, whereas the other artificial characters from the capitol have names drawn from mythology, like Cato, Seneca and Caesar or describing very distinguished qualities like Marvel and Glimmer, or even names suggesting predation or sterility like Foxface and president Snow. The long
process of costuming and beautifying the tributes before the Games reflects the fact that their natural appearance is not enough. The main aim of Collins is to show the “Natural versus artificial, past versus future, practical versus theatrical” and to highlight her support of the former (Whited, 2012, p. 330). McDonald (2012) also compared Panem’s Hunger Games to a TV reality show titled “Survivor is evil” and to the Roman Coliseum where people fight for survival and kill each other to entertain the blood thirsty superiors. The heavy presence of media and theatricality emphasizes the readers’ conceptualization the Games as resembling the Roman Coliseum seen from a futuristic perspective. Collins’ description makes the readers excited to go on reading and at the same time to ponder over the ugliness of human beings. The conceptual metaphors employed and the symbols used in the reaping scene deliver her message.

There seems a direct link between the “freakish makeovers of the Capitol and the grotesque cruelties of the arena, suggesting a connection between the abandonment of aesthetic mimesis and the abandonment of ethical limits” (McDonald, 2012, p. 15). The Capitol and the arena represent the “futuristic horrors imagined by Collins” (McDonald, 2012, p. 16). The poor tributes cannot resist the spectacular humiliation they endure at the hands of the Capitol and they realize that they cannot withstand its power. Quoting The Poetics of Aristotle (1987), McDonald (2012) wrote, “Just as the characters onstage come to recognize the truth about all of the forces that have conspired to deliver them to their fate, so too we in the audience, offstage, come to recognize something universally true about our own human condition since we live in a world whose tragic realities provide the models for tragic mimesis” (19). Thus, both readers and viewers endure that experience through tragic mimesis and relate to the tributes. Both the novel and the movie encourage the layman to relate to the incidents described and to beware the traps society may impose on its inhabitants.

As made clear by Collins, the Hunger Games is a ritual that symbolizes the relationship between the government of Panem or the Capitol and its subjects. In the reaping scene, all the residents of District Twelve must report for the reaping and put on their finest clothes. Though the word “reaping” indicates celebrating the collection of the harvest, in Collins’ novel it symbolizes the Capitol’s reaping of young lives as a punishment for and reminder of their rebellion. This conceptual metaphor indicates the cruelty of the government and the powerlessness of Panem people who sacrifice their young children with no resistance. In the reaping scene, “The image of the children mimics that of farm animals being herded before being sent to a butcher”. This image arouses feelings of fear, pain and terror in both readers and audience similar to that the poor tributes feel “as their names are called for slaughter” (Lewis, 2012, p. 1).

The irony of the situation is that the youth selected to fight in the arena are called “tributes”, a word that refers to the money/tax a weak state pays to a stronger one that has subjugated it. In Panem, the Capitol has already drained all the wealth of the districts. Now, they want to deprive people of what is left, their sons and daughters, and force them to fight to death to remind them that they are slaves who have to obey the Capitol’s wishes and negate any possibility of rebellion on their part. The message they want to deliver is clear: “Look how we take your children and sacrifice them and there’s nothing you can do. If you lift a finger, we will destroy every last one of you” (Collins, 2008, p. 19). Katniss, the heroine, simply explains this, “Taking the kids from our districts, forcing them to kill one another while we watch – this is the Capitol’s way of reminding us how totally we are at their mercy” (Collins, 2008, p. 18).

After the death of her father, Katniss becomes the breadwinner of her family. She is a strong young lady who defies the Capitol by hunting in restricted areas and she has the power to take over her sister’s place when she was chosen as a tribute to protect her from certain death at the arena. She is determined to win the Games since she is totally convinced that her family cannot survive without her. This is represented in the first paragraph in the novel when she wakes up and stretches her fingers out to the other side of the bed to find her sister. “She must have bad dreams … Of course, she did. This is the day of the reaping” (Collins, 2008, p. 3). She totally believes in the weakness of her little sister, “Prim’s face is as fresh as a raindrop, as lovely as the primrose for which she was named” (Collins, 2008, p. 3). This is Collins’ conceptual metaphor to describe Primrose’s weakness.

Collins (2008) clearly summarizes Katniss’ protective role in her little sister’s life. Katniss says, I protect Prim in every way I can but I’m powerless against the reaping. The anguish I always feel when she’s in pain wells up in my chest and threatens to register on my face. I notice her blouse has pulled out of her skirt in the back again and force myself to stay calm. ‘Tuck your tail in, little duck,’ I say, smoothing the blouse back in place. (p. 15)

Katniss assures her role in protecting her little sister by a simple conceptual metaphor. She describes her little sister with her untucked blouse as a little duck with its little tail. Here Collins associates the shape and appearance of Prim to that of a little duck. This metaphor has a lot of conceptual meanings or associations. A duckling is so young, and so is Prim. A duckling is a small tiny creature that is innocent and can never harm other animals, and so is Prim. Moreover, a duckling cannot protect itself from predators, and so is Prim who is totally defenseless when chosen for the reaping. Like a little duckling
that depends on her mother to take care of her. Prim totally depends on Katniss to defend her. Hence Collins’ metaphor entails a lot of associations though the source image is absent. It depicts how young, innocent, powerless, weak and dependent Prim is to defy the cruelty of the Capitol.

Also, Collins succeeds in describing the people of Panem and their total subjugation and fear that symbolize the Capitol’s ability to control them and devastate their lives. The Games’ arena is put under total surveillance, which is also the case in all the districts. This surveillance limits the subjects’ freedom and threatens their lives. Olthouse (2012) claimed that “Surveillance is associated with death, with scavengers who feed off death in the way that the Capitol feeds off the misery of its people” (p. 48). This is reflected in Katniss’ description of the cameras and the square where the reaping is carried out:

…they hold the reaping in the square – one of the few places in District 12 that can be pleasant. …But today, despite the bright banners hanging on the buildings, there’s an air of grimness. …The camera crews, perched like buzzards on rooftops, only add to the effect (Collins, 2008, p. 16). This part gives the reader a combination of feelings as described by the heroine; fear, gloominess, sarcasm and defiance as the camera crews are likened to “buzzards” or several species of bird of prey looking for the right moment to attack, again, a metaphor with a lot of conceptual associations and meanings.

Collins adds that the reaping is a good opportunity for the Capitol to keep record of the population as teenagers from 12 through 18 are herded like farm animals into roped areas. They are divided into age groups, the oldest in the front and the youngest, like Prim, to the back. Fear and panic dominate the scene as all family members hold tightly to one another’s hands. To make to mood more intense Collins writes, “The space gets tighter, more claustrophobic as people arrive” (Collins, 2008, p. 17). This again arouses emotions, conceptual meanings and associations of fear of being closed-in with no place to escape. Collins becomes more ironic when she says that the stage is set up before the Justice Building.

After the crowd is assembled, Effie Trinket, the Capitol representative, ascends the stage in front of the Capitol with her scary white grin, pinkish hair, and spring green suit” (Collins, 2008, pp. 17-18). She welcomes her audience with a loud and cheerful voice and ironically wishes everyone a “Happy Hunger Games”. The mayor steps up to the podium and talks about the history of Panem, the disasters inflicted upon it and the final emergence of the Capitol, which according to him, “brought peace and prosperity to its citizens” (Collins, 2008, p. 18). He describes what he calls “the Dark Days”, with the uprising of the districts against the Capitol 74 years ago. He concludes, “The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark days must never be repeated, it gave us the Hunger Games” (Collins, 2008, p. 18). It is ironical that the Capitol, that sarcastically becomes a symbol of peace, requires the people to regard the Hunger Games as a kind of festivity and a sporting event bringing the districts against each other. At last he says, “It is both a time for repentance and a time for thanks” (Collins, 2008, p. 19), important words with a lot of metaphorical and conceptual associations.

Trinket then shows a propaganda film explaining to the audience the history behind the Games and the justification for them. The video continues using pathos, logos, and fallacies to convince the audience of the purpose and necessity of the Hunger Games and that “two wrongs make a right”. The propaganda film presents that freedom “has a cost”. In Panem, the cost of freedom is the lives of 23 children ever year. The film goes on to say The Games “are a way for The Capitol to ‘safeguard [their] future’. Calling the Hunger Games a safety measure corresponds to Panem’s people’s panic of “what greater consequences could come about without The Games” (Valby, 2011, p. 2). The Capitol wants people to believe that they should have the Games and sacrifice 23 children to protect the rest of the citizens of Panem. When Trinket reads out the name of the female tribute, “Prim Everdeen”, Katniss remembers the day she fell off a tree ten feet to the ground, landing on her back: “It was as if the impact had knocked every wisp of air from my lungs, and I lay there struggling to inhale, to exhale, to do anything” (Collins, 2008, p. 21). This is how Katniss describes the shock of hearing her younger sister’s name called out: “the name bounces around the inside of my skull” (Collins, 2008, p. 21). Here she relates the metaphor to her experience grounded in the world surrounding her. She then describes her twelve-year old-sister as she finds her way among the crowd, …the blood drained from her face, hands clenched in fists at her sides, walking with stiff, small steps toward the stage, passing me, and I see the back of her blouse has become untucked and hangs out over her skirt. It’s this detail, the untucked blouse forming a ducktail, that brings me back to myself. (Collins, 2008, pp. 21-22) After Katniss volunteers as a tribute in her sister’s place Trinket says, “Well, bravo … That’s the spirit of the Games!” Trinket is pleased that at last there is an action in one of the districts. Finding no words to say, she exclaims, “I bet my buttons that was your sister. Don’t want her to steal all the glory, do we?” (Collins, 2008, p. 23). This is totally sarcastic as death in the arena can never be glorious. However, when Katniss steps up to take Prim’s place, something unexpected happened: “At first one, then another, then almost every member of
the crowd touches the three middle fingers of their left hand to their lips and holds it out to me” (Collins, 2008, p. 24). This sign is an old, rarely used gesture that indicates thankfulness, admiration and bidding farewell to someone one loves. Katniss has never felt before that she is something precious in her district. This is again a conceptual metaphor as people of the district realize that this brave girl is sacrificing her life, not only for her sister, but for all of them. Katniss faces a lot of dangers in the arena including fires, thunderstorms, deadly fruits, savage beasts and above all twenty-three peer teenagers, or tributes, from the various districts of Panem endeavoring to kill her. To fend off all these dangers, Katniss possesses multiple skills as a hunter with a bow and arrow. However, her survival is metaphorically considered the survival of all the people of Panem. Olthouse (2012) suggested that Collins uses conceptual metaphors in her narration to emphasize the idea that it is not only a physical battle against the Capitol, but rather an “ideological battle” full of “words, images, and associations”. She adds that such metaphors are “crafted as tools of destruction and empowerment, oppression and emancipation” (p. 42). Katniss seeks to define her own identity and her cause despite the Capitol’s attempts to stop her.

The Hunger Games is full of symbols. When any of the tributes survives the Games, he/she becomes a symbol of both subjugation and victory. Though the tribute wins and secures for him-/herself a luxurious life and freedom, he/she becomes a symbol of the continuing subjugation of others and hope that it is possible to survive the mighty government. On the other hand, the Capitol people are “a satiric commentary on the vanity and material preoccupations of contemporary Americans” (Shaffer, 2012, pp. 86-87); the American people have “completely surrendered their stake in government and power” and by reading The Hunger Games become distracted from their lives by the violent entertainment shows represented to them and the pleasure in seeing others suffer. This is also manifested in the movie where viewers become indulged in the life and death game. Both media reflect the indifference and passivity that become a mainstream in daily lives and the inability to change (Keller, 2013, p. 40). This definitely makes cruelty and inconsideration the main themes of The Hunger Games. Consequently, both the novel and the movie depict human life in all its nasty aspects.

2.2 The Visual Structure of the Reaping Scene

According to Carroll (1985), contemporary film theorists influenced by semiotics deny that film is some kind of natural mirror onto reality, yet they do hold onto a portion of the realist approach, notably its psychological presuppositions. Thus, while they are rejecting the notion that film is a slice of reality, they nevertheless agree that in its standard uses, film imparts a realistic effect to its viewers. This psychological effect is described by various formulas including the notions that film gives the impression of reality narrating itself; film causes an illusion of reality; or film appears natural (p. 79).

In the reaping scene of The Hunger Games movie it is obvious that using a hand-held camera produces a jerky, bouncy, unsteady image that creates a sense of immediacy or chaos and tension. Its use is a form of subjective treatment related to the general description of fear inside the scene. As the scene continues, the camera darts around emphasizing the armor and weapons of the guards surrounding the scene. Their armor and weapons indicate their ability to attack the crowd at any moment. Breslin (2011) explained that “The appearance of the guards, along with the many nervous glances Katniss, …, and the other children throw back and forth, alerts the audience to the immediate threat these guards hold” (p. 2). Billy Ray (screenwriter) and Gary Ross (director) establish logos in this scene; bringing the viewer to the realization that the only logical way to act is for the children to do as they are told, and to follow those who are coralling them, possibly to their death. The logos are presented well into the movie as the audience understands very well why the children act as they do, why the people in Panem look the way they do, and the reason why districts are watching Katniss closely. The fear all the children of the districts live with is obvious due to their chance of being chosen to be part of The Games. Also, the fear the poorer districts have because they lack the proper training is obvious. The audience understands why the districts support Katniss and why they want to see how she will outsmart the game and the ruler of the game.

Breslin (2011) indicated that the techniques of pathos, logos, and ethos are used throughout the entire movie to create this panic and dread, demonstrating the true effect these techniques can have. Ray and Ross use these tools to engage their audience, and allow them to connect with the fate the citizens of Panem must face (p. 7). In the reaping scene, Ross is communicating the contrast of meaning by using high and low angles shots to demonstrate the extreme contrast of power comparing between the public and authority.

Ross also plays with the contrast of size between the public who were framed by long shots showing them as small as patterns and, on the other hand, using close and tight shots while shooting the speaker to exaggerate her size relative to the public to show her power and authority.

Wide-angle lenses are helpful for this purpose, as the story progresses and the character becomes more confident, the framing and lens choice begin to follow that change. Instead of wide angles, which were used before, the choice of longer focal lengths was demonstrated to isolate the main character, Katniss, from the foreground and background. Also,
Katniss’ framing was constructed to reveal her as larger to the other characters in the frame around her. Through the cinematic language in the scene following the announcement of the young girl’s name, Primrose, she starts to walk very slowly and the camera focuses on her back while she is adjusting her shirt to relate this scene with the previous one in which her sister Katniss was watching after her. This confirms the complete dependence of this little girl on her sister.

Using low contrast pale colours throughout the whole scene is to communicate the feeling of equality between people against the high contrast vivid colour of the speaker who represents the Capitol’s power. Also using the purple colour has a psychological meaning which reflects the luxury and richness of District One which represents authority. The visual structure is totally based on framing people and neglecting the sense of space and location.

In order to preserve space and time as much as possible, editing or fragmenting of scenes is minimized. Composition is therefore extremely important. The way people stand and move in relation to each other is also important. Long shots and long takes are significant. For example, when the people standstill with no movement, this indicates their helpless situation and sympathy with the young girl by showing District Twelve hand sign as a semantic sign for supporting her with fear. This scene demonstrates the transition between the exposition of the story and the starting point of the conflict since by the end of this scene the conflict starts.

A flashback scene has been inserted to break in the chronology of the narrative structure in which events from the past are disclosed to the viewer. The juxtaposition of an image and silence can frustrate expectations, provoke odd, self-conscious responses, intensify the viewers’ attention, make them apprehensive, or make them feel dissociated from reality. This is well manifested in the flashback scene where Peeta remembers the first time he saw Katniss and threw a loaf of burnt bread to her against his mother’s will. This scene establishes the love relationship that will develop between both protagonists. They did not talk to each other, only looking to each other in silence. However, Katniss relates Peeta to the loaves of bread that gave her hope and prevented her from starvation to death with her mother and sister. She could not resist the feeling that she owes him something (Collins, 2008, p. 26). His selection as the second tribute gives her hope that she may survive.

2.2.1 Effects of the Visual Components
The basic visual components are space, line, shape, tone, colour, movement, and rhythm. These visual components are found in every moving or still picture viewers see. Actors, locations, props, costumes, and scenery are made of these visual components. Once production begins, the visual components appear on-camera in every shot communicating moods, emotions, and ideas, and most importantly, give visual structure to the pictures. That is why understanding and controlling the visual components is so important. An actor is a unique object to place on the screen since his/her appearance, personality and talent attract the audience. He/she communicates by talking, making facial expressions, and using body language. However, an actor is also a combination of spaces, lines, shapes, tones, colours, movements, and rhythms. So, in that respect, there is no difference between an actor and any other object.

Consequently, any visual component can be used to communicate a wide range of emotions or ideas in new and interesting ways. Defining the visual components helps understanding visual structure, which can be a guide in the selection of locations, character design, colours, set dressing, props, typography fonts, wardrobe, lenses, camera positions, composition, lighting, actor staging, and editorial decisions. Understanding the visual components will answer questions about every visual aspect of the movie. Every visual component can be described and used in terms of Contrast and Affinity.

2.2.2 Visual Contrast & Affinity
Like the narrative structure, the visual structure has a conflict and a climax. The basic visual components can be structured using the principle of Contrast and Affinity (principles of visual design) to build in intensity and reach a visual climax. The principle of Contrast and Affinity suggests that the greater the contrast in a visual component, the more the visual or dynamic intensity increases and the greater the affinity in a visual component, the more the visual or dynamic intensity decreases. Or simply, contrast means greater visual intensity, whereas affinity means less visual intensity. Each visual component can create contrast or affinity to control visual intensity and visual structure. The writer uses words to create story intensity and the director uses space, line, shape, tone, colour, movement, and rhythm to create visual intensity. The visual structure created by the components should parallel the intensity of the story structure. The principle of Contrast and Affinity allows the picture maker to increase or decrease the visual intensity within a shot, from shot to shot, or from sequence to sequence. In a story resolution, the conflict ends and the story intensity decreases. The visual intensity should also decrease using the principle of Contrast and Affinity. As affinity of the basic visual components increases, the visual intensity will decrease. In Jaws (1975), for example, the final shot of the film is a slow-paced wide shot as the victorious survivors swim to shore. All the visual contrasts from the climax are gone, and the final shot uses only affinity (Block, 2008, pp. 9-13). It can be concluded that once the basic visual components and the principle of Contrast and Affinity are understood,
controlling visual structure becomes possible.

2.2.3 Visual Selection
Controlling the dominance of visual elements is very important as once any object is out of the range of the depth of field, it will be flattened. It becomes unimportant whether the object is in the FG, MG, or BG since it will lose the sense of depth and will be perceived as a flat object and become blurred. Blurred objects appear flat regardless of the depth cues they may contain. FG, MG, and BG objects will often be blended into one flat plane when they are out of focus. Occasionally, the out-of-focus plane will be read as a flat BG plane, which creates what is called limited space. This is demonstrated in the following scene where the camera focused on Katniss’ sister versus the background that has been flattened in order to pop out her fear via facial expressions, as well as the later scene where Katniss emerged out from the crowd trying to save her sister by volunteering as a tribute.

2.2.4 Visual Planes Divisions
There are several ways to divide the visual planes as surface divisions can be used to help telling a story. Surface divisions can emphasize similarities and differences between objects. In the first shot for Katniss’ sister there is no surface division. When a surface division is added, as in the next shot, the viewer is compelled to compare the two people. The surface division has changed one large screen into two small screens. The actual surface division can be anything: a pole, a tree, the corner of a building, a shadow, etc. The surface division asks the audience to compare and contrast each area of the divided frame. Surface divisions can also help direct the eye to specific areas of the frame for directorial emphasis, as in the following scene that highlights the two tributes of District Twelve using the contrast created by dividing the frame by the speaker.

2.2.5 Colour Contrast and Affinity
The production designer knows how to control colour and the colour of every object in every shot should be carefully chosen. Limiting the colour palette keeps control simpler and allows the colours being used to have visual meaning for the audience. A picture using only saturated colours illustrates affinity of saturation. A picture using saturated and desaturated colours illustrates contrast of saturation. The following two examples show contrast and affinity of saturation. The first example is contrast; all the colours in the shot have been desaturated except for the fully saturated purple jacket of the speaker. In the second example, all the colours are greyled-out, creating affinity of desaturation. Contrast and affinity of saturation can occur within a shot, from shot to shot, and from sequence to sequence. Colour extension deals with a colour brightness and physical proportion in relation to other colours. The saturated hues are shown in colour and grey tones that correspond to the actual brightness of the saturated colour above it. A saturated colour might look intense, but the audience’s attention will probably be drawn to brightness first. A bright saturated colour will always attract the audience’s attention, because it is not only saturated, but also extremely bright. A saturated magenta, because it is so dark, will tend to be ignored. As any colour darkens, its ability to attract the eye decreases, as in the following scene one can see that even the saturated colour of the speaker becomes unable to attract the viewers’ attention due to the attraction caused by the bright white triangle formed by the three officers.

2.2.6 Point-of-Attention Movement
Point-of-attention, refers to the audience’s eye movement as they look at different areas of the screen. Human vision can concentrate on only one small area of the visual field at a time. Although one has peripheral vision, which enables him/her to see a wide field of view, he/she can focus attention on only one small area of a picture. When one looks at a crowd of people, he/she must shift his attention from face to face to recognize specific people. It is impossible to concentrate on two faces at once. The same thing happens when the audience looks at a screen. Although the audience is aware of the entire picture, they can focus their attention on only one small area of the screen at a time. This is fortunate because it means picture makers can predict and control what part of the picture the audience is watching. This explains where the audience wants to look in any picture and what attracts their eyes. Movement comes first while brightness comes in the second place. The viewer’s attention will always be drawn to a moving object. If there is no movement, the viewer’s point-of-attention will be drawn to the brightest area in the frame. If a moving object also happens to be the brightest area of the frame, the viewer will notice that object even quicker. When the audience is looking at an actor’s face, their point-of-attention will usually be drawn to the eyes. Any on-screen vanishing point will attract the viewer’s attention. An audience’s point-of-attention will also be drawn to contrasts or differences in any of the visual components. The next scene shows how the film makers can control the viewer’s attention through the contrast between static out of focus crowd and moving in focus actors that also displays visual contrast between dark tones and light tones.

2.2.7 Visual Rhythm
Rhythm is easy to experience but difficult to describe. It is perceived in three different ways: hearing, seeing, and feeling. Visual rhythm can be created by the placement of objects in the frame where it is called composition. Simply stated, composition is the arrangement of objects within the frame. In the
following scene, the viewer can witness the visual rhythm that has been created by the extreme long shot of the crowded to demonstrate the massive numbers without highlighting certain persons.

**CONCLUSION**

In conclusion, the researchers adopted Theo van Leeuwen’s theory in Introducing Social Semiotics (2005) that the semiotic resources as represented by language, gestures and images in addition to colour, dress and everyday objects are modes of communication that have both a significant message and a cultural value to convey. By analyzing the written text and the visual version of The Hunger Games (2008), this study proved that meaning is created through conceptual/semiotic metaphor in both modes of representation through the multiple semiotic interactions that helped readers and viewers analyze the Reaping Scene. Through adopting a social semiotic perspective, it became clear that visual images are constructed to cue conceptual metaphors and that the structural features of visual images play an essential role in the construction of visual metaphor. Visual metaphor identified by cognitive linguists can be explained within the social semiotic framework. Within the context of social semiotics, focus became on the use of semiotic resources rather than signs to produce communicative artefacts and events and to interpret them making meaning. Besides, by adopting the Conceptual Metaphor Theory (CMT), it became evident that metaphors are a conceptual phenomenon which can be realized in language, visual image and gestures. Through conceptual metaphor, one can structure and understand conceptual systems. Both verbal and visual modalities contribute to conceptual metaphor. Besides, there is no difference in interpreting verbal and visual metaphors since both are conceptually decoded to be comprehended through the schematic information enriched by inference. Despite the difference of perception between image and linguistic decoding in interpreting metaphors, both require the same adjustments of conceptual information taken from texts and images or even multimodal combinations. There is a bottom-up and a top-down quality of visual perception. The bottom-up as readers construct and integrate the prototypical visual referents from the available visual elements and top-down as they compare the visual input with their mental storage of prototypical visual referents, which influence object recognition. The author creates a certain configuration with certain communicative purposes that lead to a metaphorical interpretation. Both verbal and visual metaphors entail adjustments of the previously stored conceptual information. In addition, the different levels of filmic expression or language can be organized to establish a general system of cinematic language similar to linguistic structuralism. The present study proved that the social semiotic framework is able to provide a comprehensive account of the visual realization of metaphor and it offers a cognitive explanation of how resources like camera positioning, colour modes and visual composition acquire meanings. The film director can make informed visual decisions in the process of building or the cinematographic visual concept. He/she conveys the subtextual and emotional overtones of the story, using the cinematographic tools of lighting and camera. Film makers mainly depend on visual metaphor or the ability of images to convey a meaning in addition to their straightforward reality. Visual vocabulary also help express a movie’s vision; create a convincing sense of times, spaces, and moods; suggest a character’s state of mind; and relate to developing themes, whatever its style and ultimate effect may be. Moreover, it became obvious that composition is part of the process of visualizing a movie since it organizes distribution, balance, and general relationship of stationary objects and figures as well as of light, shade, line, and colour within the frame. Such organization helps develop a movie’s narrative. Composition also helps ensure the aesthetic unity and harmony of the movie as well as guide viewers’ looking, how they read the image and its component parts and how they interpret the characters’ physical, emotional, and psychological relationships to one another. It is also significant that the story and visual exposition be revealed at the same time Last but not least, the study proved that the social semiotic framework provided a comprehensive account of the visual realization of conceptual metaphor and offered a cognitive explanation of how resources including written text, camera positioning, colour modes and visual composition acquire meaning. Finally, The Hunger Games (2008) can be considered the best book adaptation in a long time, both visually and tonally.

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