AN ANALYSIS OF METAPHORS IN SRI BURAPHA'S BEHIND THE PAINTING AND MA MA LAY'S NOT OUT OF HATE

TANAPA BUAKHAO

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE DEGREE OF MASTER OF ARTS IN ENGLISH LANGUAGE TEACHING MA-ELT
GRADUATE SCHOOL OF ENGLISH (GSE)
ASSUMPTION UNIVERSITY
BANGKOK, THAILAND
SEPTEMBER 2016
AN ANALYSIS OF METAPHORS IN SRI BURAPHA’S *BEHIND THE PAINTING* AND MA MA LAY’S *NOT OUT OF HATE*

TANAPA BUAKHAO

ID: 5649581

A THESIS SUBMITTED IN PARTIAL FULFILLMENT FOR THE DEGREE OF MASTER OF ARTS IN ENGLISH LANGUAGE TEACHING MA-ELT

GRADUATE SCHOOL OF ENGLISH (GSE)

ASSUMPTION UNIVERSITY

BANGKOK, THAILAND

SEPTEMBER 2016
Thesis Title  An Analysis of Metaphors in Sri Burapha’s Behind the Painting and Ma Ma Lay’s Not Out of Hate

Name  Ms. Tanapa Buakhao  ID.5649581

Advisor  Dr. Marilyn F. Deocampo

Academic Year  Trimester 3/2015

The Graduate School of Assumption University has approved this final report of the 18 credits course, ET 7101 Thesis I and ET 7102 Thesis II, submitted in partial fulfillment of the requirements for the degree of MA ELT.

Approval Committee:

Dr. Supong Tangkiengsirisin
Higher Education Commission’s External Expert

Dr. Marilyn F. Deocampo
Advisor

Assoc.Prof. Dr. Joseph Foley
Chairman
PLAGIARISM STATEMENT

I certify that all the materials in this study which is not my own work has been identified and acknowledged, and that no materials is included for which a degree has been conferred upon me.

Signature: Tanapa Buakhao
(Tanapa Buakhao)

Date: Sep 23rd 2016
ACKNOWLEDGEMENTS

“The Analysis of Metaphors in Sri Burapha’s *Behind the Painting* and Ma Ma Lay’s *Not Out of Hate*” could not even be drafted without Dr. Marilyn F. Deocampo, my beloved supervisor, who has willingly guided and supported me through the long process as well as contributed her full effort to make this thesis complete.

I also would like to regard my sincere gratitude to Prof. Joseph Foley, who gave me another dimension of how to look at languages, meanings, and discourse, as well as, Prof. Kulwadee Makarabhirom, who brought the beauty of language into my world.

*To my Burmese fellows: Nant Wai Zar Lwin (Helen) who read through the whole Burmese original version of Ma Ma Lay’s *Not Out of Hate* and discussed with me in the similarities and differences between the original language and English translated version and Thang Sawn Piang (Clement) who delivered me Burmese – English English – Burmese Dictionary from Myanmar. Pan Wut Yee (Pan) who typed the whole Burmese language in my data analysis, Me Bo Shell (Shan Shan), Nang Naung Kham (Nong), and Dim Htung Hlang Jhaw (Stephen) who read Burmese language for me and helped me through the process of how to convert Word to PDF with readable Burmese language.*

Thank you to Asamaporn Suwanawong and Junling Zhou who listened to my stressed ramblings and put up with me these months. A big thank you to Hamidreza Dehghan who battled through hard times with me. And another huge thank you to my family for keeping me on the right track, support, and always checking up on me.

Tanapa Buakhao
(The Researcher)
Abstract

This comparative study highlights on the analysis of metaphors in narrative discourse in Thai, Sri Burapha’s Behind the Painting and Burmese, Ma Ma Lay’s Not Out of Hate, using English translated version of both novels as medium language in order to analyze data. To complete this thesis, two objectives are brought up, first, to understand the variety of metaphorical patterns used in order to create the imaginative language, and second, to explore different source domains in forming the thematic development of the novels.

Pragglejaz Group’s (2007) Metaphor Identification Procedure, Ahrens’ (2002) The Conceptual Mapping Model, and Lakoff’s (1992) The Contemporary Theory of Metaphor are chosen as frameworks of data analysis in this study. The first findings reveal themes of each narrative work as the clarification of the influence of metaphorical patterns on source domains. The top three majorities of themes are love functioning as LOVE target domain, morality functioning as MORALITY target domain, and idealism functioning as IDEALISM target domain in this study. The second findings indicate conceptual elements of target domains where the comparison between languages distributes perceived values or concepts of Thai and Burmese nations at the particular time.

Applying narrative works in language classroom, not only learners would find their pleasure in reading the works and naturally acquire metaphor’s knowledge at the same time, but also they will be aware of cultural differences. By closely looking at the writers’ choice of word selected, native language and target language would be negotiated. The analysis of metaphors in this study is considered to be an equipment enabling teachers to convey the essence of the language through metaphorical interpretations and translation.
# Table of Contents

Acknowledgements .............................................................................................................. I  
Abstract ............................................................................................................................. II  
Tables of Contents ............................................................................................................... III  
List of Figures ..................................................................................................................... VI  
List of Tables ...................................................................................................................... VII  

Chapter 1: Introduction 1 ................................................................................................... 1  
1.1. General Introduction ................................................................................................. 1  
1.2. Background of the Study .......................................................................................... 1  
1.3. The Theoretical Framework of the Study .................................................................. 4  
1.4. Rationale .................................................................................................................... 6  
1.5. Objectives of the Study ............................................................................................. 7  
1.6. Research Questions .................................................................................................... 8  
1.7. Definition of Terms as Used in this Study ................................................................. 8  
1.8. Organization of the Study ......................................................................................... 10  

Chapter 2: Literature Review ............................................................................................. 11  
2.1. General Introduction ................................................................................................. 11  
2.2. Metaphor in Language .............................................................................................. 11  
2.3. Metaphor in Discourse ............................................................................................. 13  
2.4. Metaphor in Novel .................................................................................................... 16  
2.4.1. Metaphor and Narrative Work ............................................................................. 16  
2.4.2. Metaphor and Writers ......................................................................................... 20  
2.4.3. Metaphor and Context ......................................................................................... 21  
2.5. Metaphor and Cultural Symbol ............................................................................... 23  
2.6. Metaphor in Translation ........................................................................................... 25  
2.7. Metaphor and Interpretation ..................................................................................... 28  
2.8. Chapter Summary ...................................................................................................... 31
Chapter 3: Research Methodology

3.1. General Introduction
3.2. Research Questions
3.3. The Study
  3.3.1. The Novels
3.4. Methods of Data Collection
3.5. Framework of Data Analysis
3.6. Methods of Data Analysis
3.7. Chapter Summary

Chapter 4: Data Analysis

4.1. General Introduction
4.2. The Three Shared Themes Found in Two Asian Novels
4.3. Different Metaphorical Expressions
4.4. Different Conceptual Metaphors that Influence the Target Domains
  4.4.1. LOVE Target Domain
  4.4.2. MORALITY Target Domain
  4.4.3. IDEALISM Target Domain
4.5. Comparison between Thai and Burmese Conceptual Metaphors Found
  1. LOVE IS ANIMALS conceptual metaphor
  2. LOVE IS CONFINEMENT/FREEDOM conceptual metaphor
  3. LOVE IS CONTAINER conceptual metaphor
  4. LOVE IS LIGHT conceptual metaphor
  5. LOVE IS LIQUID conceptual metaphor
  6. LOVE IS MENTAL/PHYSICAL SUFFER conceptual metaphor
  7. LOVE IS MOVEMENT conceptual metaphor
  8. LOVE IS PLANTS conceptual metaphor
  9. LOVE IS PHYSICAL PARTS conceptual metaphor
  10. LOVE IS SOUND conceptual metaphor
  11. LOVE IS TEMPERATURE conceptual metaphor
  12. LOVE IS WEALTH conceptual metaphor
  13. MORALITY IS BOUNDARY
  14. MORALITY IS CONFINEMENT/FREEDOM conceptual metaphor
15. MORALITY IS MOVEMENT conceptual metaphor ................................................. 130
16. MORALITY IS THEATRE conceptual metaphor .............................................. 131
17. MORALITY IS WAR conceptual metaphor ..................................................... 132
18. IDEALISM IS GROUP/STRANGENESS conceptual metaphor ......................... 133
19. IDEALISM IS LIGHT conceptual metaphor ...................................................... 134
20. IDEALISM IS PHYSICAL PARTS conceptual metaphor ................................ 135

4.6. Chapter Summary ......................................................................................... 136

Chapter 5: Findings and Conclusion ................................................................ 137
5.1. General Introduction ..................................................................................... 137
5.2. Findings of Question 1: Different Metaphorical Patterns Found in the Two Novels 138
5.3. Findings of Question 2: Different Source Domains Influence on Target Domain .... 145
5.4. Similarities and Differences of Two Novels ..................................................... 148
5.5. Pedagogical Implication of the Study ............................................................ 157
  5.5.1. Metaphor in Literature ................................................................. 157
  5.5.2. Advantages for Students ................................................................. 158
  5.5.3. Advantages for Teachers ................................................................. 159
  5.5.4. Metaphor in Translation ................................................................. 159
  5.5.5. Advantage for Students ................................................................. 160
  5.5.6. Advantage for Teachers ................................................................. 161
5.6. Limitation of the Study ................................................................................. 161
5.7. Recommendations for Further Study ........................................................... 162
5.8. Conclusion ................................................................................................. 163

References ........................................................................................................ 164
List of Figures

Figure 1 Plot Structure Diagram of Sri Burapha’s *Behind the Painting* ................................ 19
Figure 2 Plot Structure Diagram of Ma Ma Lay’s *Not Out of Hate* ................................. 19
Figure 3 Thai and Burmese Conceptual Metaphor about LOVE ....................................... 148
Figure 4 Thai and Burmese Conceptual Metaphor about MORALITY ................................ 152
Figure 5 Thai and Burmese Conceptual Metaphor about IDEALISM .................................. 154
List of Tables

Table 3.6.1 Thai and English Metaphorical Patterns Found in *Behind the Painting*..............40
Table 3.6.2 Thai and English Metaphorical Patterns Influence the Source Domain...............41
Table 3.6.3 Thai and English Metaphorical Patterns towards MORALITY target domain....43
Table 1 Metaphorical Pattern of ANIMALS Source Domain........................................49
Table 2 Metaphorical Pattern of BOUNDARY Source Domain........................................50
Table 3 Metaphorical Pattern of CLEANLINESS/DIRTINESS Source Domain.................52
Table 4 Metaphorical Pattern of CONFINEMENT/FREEDOM Source Domain...................53
Table 5 Metaphorical Pattern of CONTAINER Source Domain.....................................54
Table 6 Metaphorical Pattern of FOOD/TASTE OF FOOD Source Domain...................55
Table 7 Metaphorical Pattern of GROUP/STRANGENESS Source Domain.......................56
Table 8 Metaphorical Pattern of LIGHT Source Domain..............................................57
Table 9 Metaphorical Pattern of LIQUID Source Domain............................................58
Table 10 Metaphorical Pattern of MENTAL/PHYSICAL SUFFER Source Domain..............59
Table 11 Metaphorical Pattern of MOVEMENT Source Domain....................................61
Table 12 Metaphorical Pattern of NATURAL ORDER Source Domain................................62
Table 13 Metaphorical Pattern of OBJECTS Source Domain......................................63
Table 14 Metaphorical Pattern of PLANTS Source Domain........................................64
Table 15 Metaphorical Pattern of PHYSICAL PARTS Source Domain..........................65
Table 16 Metaphorical Pattern of POSSESSION Source Domain..................................67
Table 17 Metaphorical Pattern of SHAPE Source Domain..........................................67
Table 18 Metaphorical Pattern of SOUND Source Domain.........................................68
Table 19 Metaphorical Pattern of TEMPERATURE Source Domain................................69
Table 20 Metaphorical Pattern of THEATRE Source Domain......................................70
Table 21 Metaphorical Pattern of TIME Source Domain.............................................71
Table 22 Metaphorical Pattern of WAR Source Domain.............................................72
Table 23 Metaphorical Pattern of WEALTH Source Domain........................................73
Table 24 Different Metaphorical Patterns Found in the Asian Novels............................75
Table 25 Different Metaphorical Patterns Influence LOVE Target Domain..................76
Table 26 Different Metaphorical Patterns Influence MORALITY Target Domain...............93
Table 27 Different Metaphorical Patterns Influence IDEALISM Target Domain..............107
Table 28 Similarity Conceptual Metaphors Established in Thai and Burmese Novels........119
Table 29 Across Languages of LOVE IS ANIMALS Conceptual Metaphor .................. 120
Table 30 Across Languages of LOVE IS CONFINEMENT Conceptual Metaphor ........ 121
Table 31 Across Languages of LOVE IS CONTAINER Conceptual Metaphor .......... 122
Table 32 Across Languages of LOVE IS LIGHT Conceptual Metaphor ................. 122
Table 33 Across Languages of LOVE IS LIQUID Conceptual Metaphor ............... 123
Table 34 Across Languages of LOVE IS MENTAL/PHYSICAL SUFFER Conceptual Metaphor .... 124
Table 35 Across Languages of LOVE IS MOVEMENT Conceptual Metaphor .......... 125
Table 36 Across Languages of LOVE IS PLANTS Conceptual Metaphor .............. 126
Table 37 Across Languages of LOVE IS PHYSICAL PARTS Conceptual Metaphor ...... 126
Table 38 Across Languages of LOVE IS SOUND Conceptual Metaphor ............... 127
Table 39 Across Languages of LOVE IS TEMPERATURE Conceptual Metaphor ...... 128
Table 40 Across Languages of LOVE IS WEALTH Conceptual Metaphor .............. 128
Table 41 Across Languages of MORALITY IS BOUNDARY Conceptual Metaphor ...... 129
Table 42 Across Languages of MORALITY IS CONFINEMENT/FREEDOM Conceptual Metaphor ...... 130
Table 43 Across Languages of MORALITY IS MOVEMENT Conceptual Metaphor ...... 130
Table 44 Across Languages of MORALITY IS THEATRE Conceptual Metaphor ...... 131
Table 45 Across Languages of MORALITY IS WAR conceptual metaphor ............ 132
Table 46 Across Languages of IDEALISM IS GROUP/STRANGENESS conceptual metaphor ... 133
Table 47 Across Languages of IDEALISM IS LIGHT conceptual metaphor .......... 134
Table 48 Across Languages of PHYSICAL PARTS conceptual metaphor ............. 135
Table 5.2.1 Different Metaphorical Patterns that Influence Source Domains .......... 138
Table 5.2.2 Metaphorical Patterns Functioning Noun Groups that Influence Source Domains ..... 139
Table 5.2.3 Metaphorical Patterns Functioning Complements that Influence Source Domains .... 141
Table 5.2.4 Metaphorical Patterns Functioning Processes that Influence Source Domains .... 143
Table 5.3.1 Different Source Domains that Influence Target Domains in these Two Novels .... 145
Chapter 1
Introduction

1.1. General Introduction

This research is a comparative study of metaphors in two Asian novels. Thai novel, Sri Burapha’s Behind the Painting was first published in 1954 and Burmese novel, Ma Ma Lay’s Not Out of Hate in 1991. This study attempts to illustrate how metaphors and other cultural symbols are utilized to create imaginative languages affecting the thematic development and interpretation of these novels.

1.2. Background of the Study

An Analysis of Metaphor is particularly chosen for this research topic because the researcher has been inspired by Lera Boroditsky’s lecture How the Language We Speak Shape the Ways We Think at University of California (San Diego) on February the fifth, 2014. The lecture captured the writer’s interest specifically when Boroditsky gave an example of a huge cognitive difference between American and Aboriginal people. When she asked her audiences who were American professors, students, and researchers to close their eyes and point their finger to southeast direction, the result was interesting. The reason for that was, when Boroditsky asked her audiences to open their eyes, while observing which way each finger pointed to, they pointed to different directions. Boroditsky explained this American phenomenon that there was a big difference in cognitive ability comparing to Aboriginal children who could immediately and accurately point to southeast direction. The reason is, instead of using the word left or right, the Aboriginal people use cardinal directions: North, South, East, and West. For instance, if the Aboriginal people wanted to ask someone to move his/her cup to the left, they might say ‘move your cup to the north/northeast a little bit’
(Boroditsky, 2014). Therefore, to speak language like the Aboriginal people, the speakers have to know which direction is which just in order to speak the language properly.

Moreover, Boroditsky’s navigation affects the way people think of time as cultural symbol in which reflects on the language used. For example, in English, people say ‘We’re looking ahead to the future’ (Kövecses, 2007;p.48). Although it is common for English speaker who writes and organizes time from left to right direction, Hebrew and Arabic speakers have opposite way of considering time as their time goes from right to left (Boroditsky, 2014). Aboriginal people who do not have left and right idea in the language, they orient time from east to west, so, time is possible to be moved reversely from the back to front in some other cultures (Boroditsky, 2014). While some people say ‘the best is ahead of us and the worst is behind us,’ in reverse, the idea like ‘the worst might be placed in front of us and the best might be placed behind us’ (Kövecses, 2007;p.49) might be found in some cultures. These examples depict how language differs from one another and how culture, which reflects language and shape individuals’ perspectives around them. The language used in our everyday life might be considered sensible in our culture. However, conveying the same way of communication to people who live in another culture might cause misunderstanding between the speaker and the audience. Therefore, cultural awareness while communicating in international environment has captured the researcher’s interest leading to this study of scrutinizing the use of metaphor in languages.

Boroditsky’s pattern of metaphor in language reflects Lakoff’s (1980) and Johnson’s (1980) idea that metaphor is a conceptual system that we might not notice, but use it in our everyday language, in thought, and action (Lakoff, 1980). Moreover, Gibbs (1994;p.152) states that ‘a person’s personal experiences shape the way they express metaphorical language and the way they interpret the meaning of metaphors.’ Thus, in order to understand how conceptual metaphors are used and reflected the person’s schema and cultural
background, the researcher needs to look at the writers of the narrative works’ use of language by analyzing the use of metaphor in the target language.

This study looks at the two Asian novels as recorders or spaces where writers intend to write their experiences on the discovery of cultural differences and different social values. The reason is that, considering readers as language learners, they might lack knowledge about the target language’s cultural background. Thus, the learners might encounter difficulty understanding the target language especially when the learners have to deal with narrative discourse, such as, novels and short stories. Not only reading can stimulate the learners’ emotions but also reading is considered as one of the basic ways to mirror some aspects of the writers’ culture and society through which the learners can expand their knowledge about the world (Morrison, 1994).

In order to interpret a metaphorical language and find out the themes of literary texts, the learners should be equipped with certain knowledge of specific culture portrayed in the text. As well, language teachers need to illustrate the necessary background of literary works such as cultural context, the writer’s personal background, experiences, and attitudes towards the society to contextualize the situation. The main idea of literary texts and implied messages might be easier for learners to understand the target language.

Conceptual metaphor reveals inferential meanings of interaction between two concepts. For example, LIFE IS THEATRE conceptual metaphor. While a person corresponds to life or living, a person’s everyday activities and intercommunication with others correspond to performance of a character in a play. Moreover, the world that a person has lived can be corresponded to theatre where a character is performed. The interpretation can be varieties based on how a person looks at each concept: life and theatre. For LIFE IS THEATRE conceptual metaphor implies a person’s roles in a society.
Since the *Association of Southeast Asian Nations* promotes Southeast Asian studies to strengthen the relationship between ASEAN neighbors (Broinowski, 1982) especially between Thailand and Myanmar (Burma), the understanding of similarities and differences between these two cultures are significant. Therefore, Thai novel, Sri Burapha’s *Behind the Painting*, and Burmese novel, Ma Ma Lay’s *Not Out of Hate*, are particularly chosen as a focal of this research.

The novel *Behind the Painting* was written by Kulap Saipradit known as Sri Burapha and first published in Thai in 1954. Later it was translated in English by David Smyth in 1995 and first published in English language in Thailand in 2000 by Silkworm Books Publisher, Thailand. Meanwhile, *Not Out of Hate*, Burmese novel, was written by Ma Ma Lay, which was translated in English language by Margaret Aung Thwin, and was first published in the United States of America by Ohio University Press, Athens, Ohio, in 1991.

### 1.3. The Theoretical Framework of the Study

Since *Behind the Painting* and *Not Out of Hate* novels are narrative discourse, Lakoff’s (1992) work *The Contemporary Theory of Metaphor*, Ahrens’ (2002) *The Conceptual Mapping Model* work, and Pragglejaz’s (2007) *Metaphor Identification Procedure* are chosen as the frameworks of the analysis. Due to approach to data analysis found in these theories, their methods focuses on identification of metaphorical expressions in languages and the correspondence between concepts.

Metaphorical Identification Procedure as how to look for metaphorical expressions in language supports ideas of reading the text as a whole and observing the language using a person’s schema and analytical skill in order to find out metaphors in language. Thus, this framework might be the first approach of analysis.
Follows by mapping the conceptual elements, the Conceptual Mapping Model is utilized to explain a particular source domain as a target domain (Ahrens, 2002). One of these examples taken from Lakoff (1980) is about marriage. According to Lakoff (1980), MARRIAGE is the target domain. The example is grouped according to the similarity of the source domains which are, “A JOURNEY, MADNESS, MAGIC, and WAR” (Lakoff, 1980; pp.49). Based on this approach, three questions are asked concerning each source domain in terms of our real world knowledge. Ahrens described MARRIAGE IS A JOURNEY conceptual metaphor as follows:

1. “What entities does the Source-Domain (SD) have?”
   a road, a street, a crossroads, a railway, wheels, the track

2. “What qualities does the SD or the entity in the SD have?”
   long, bumpy, dead-end

3. a. “What does the SD do?”
   spin, break down, founder

   b. “What can someone do to/with the SD?”
   turn back, go separate, stuck

(Ahern, 2002: pp.7)

This framework exemplifies the entities (noun), qualities (adjective), and functions (verbs) in each category, once conceptual metaphorical patterns are found.

The Contemporary Theory of Metaphor as conceptual mapping form: “TARGET-DOMAIN IS SOURCE-DOMAIN or TARGET-DOMAIN AS SOURCE-DOMAIN,” metaphors are sets (mappings) of conceptual correspondences, describing something (target domain) in terms of something else (source domain) (Lakoff, 1992; p.4). In the other word, target domain is theme or main concept that can be described its qualities or characteristics by another concept. So, the Contemporary Theory of Metaphor proposed by Lakoff is an appropriate approach to be used in the last step of analysis. For example, the conceptual mapping of MARRIAGE IS A JOURNEY metaphor:
1. The spouses correspond to travelers.
2. The love relationship corresponds to the vehicle.
3. The spouses' goals correspond to their common destinations on the journey.
4. Difficulties in the relationship correspond to impediments to travel.

1.4. Rationale

Fundamentally, narrative works are useful in order to enhance readers' reading and writing skills (Langer, 1998). Furthermore, deciphering the circumstances at a given time leads readers to think the cultural meaning of that particular work critically and to perceive the idea how human practice and social value of that particular time gradually change conceptions of the readers' world (Freire, 1983). Therefore, it is possible to say that using narrative works in the language classroom would help strengthen students' and teachers' critical perception, interpretation, and language competence.

For example, pen by definition as an object, refers to a tool for writing or drawing with ink or similar fluid in which even the illiterate person can perceive, and say the pen' (Morris, 1982). However, students and teachers, who are called literate people, not only be able to perceive and say the pen, but also be able to write pen and therefore, read pen (Freire, 1983). Moreover, pen can also be represented as the symbol of freedom in some societies (Kitwood, 2015). There is hidden meaning in the choice of word used within a context to create multiple conceptions of life (Paul, 1990). Through this view, students are supposed to be considered as the center of the process of learning to read and write (Freire, 1983). This means that the interpretation of words' meaning should be created by the students' existential experience, not the teacher's experience.

When it comes to using narrative works in the classroom, students begin to analyze a situation based on their own cultural background, and social context. The fact that students need teacher's hand to interpret the main idea of certain narrative work, means, students need
to be taught the purpose of exploring the narrative work. For example, starts with, how to read it, what to look for in the text, especially when dealing with a novel which is considered as narrative genre. By pointing out the use of word/s, phrase/s, and sentence structure, it would be helpful if teachers emphasize the significance of the writer’s choice of words after reading a literary text (Freire, 1983).

To analyze a writer’s choice of words used, students need to understand that a word in a language has no meaning of its own unless there is a context that carries its meaning (Berendt, 2008). As language skills can be meaningless without contexts (Paul, 1990). Students should find pleasure in reading and not wasting time to find the meaning of unknown words in a dictionary. Commentaries on the writer’s choice of words, such as interpretive metaphor, might assist the readers, both teachers and students, to guess the meaning in creative way relying on the person’s cultural context and background (Freire, 1983). In doing so, reading can be enjoyable as this leads to endless interpretations of the text as metaphors cannot be interpreted in the same way.

For these reasons, this study therefore would not only focus on the use of conceptual metaphors but also to enable teachers and students to focus on what texts say; how words, grammar, text, and discourse choices shape their representation of the world (Luke, 2009). Additionally, this study helps readers understand how the narrative works represent cultural, political, and economic issues in that particular society (Kubota, 2009).

1.5. Objectives of the Study

This study has the following objectives to understand different metaphorical patterns used to create the imaginative language and to investigate different source-domain in shaping the thematic development of the novels through metaphors and cultural symbols used in narrative discourse.
To understand how figurative meanings motivated by different conceptual metaphors used in these two Asian novels, various themes of the novels are organized through the metaphorical patterns used. This organization leads to the interpretation of the inferences while reading the text (Allbritton, 1995). These understanding of identities, values, and relationships occurred in each narrative work might lead to certain meaning (Berendt, 2008). Therefore, focusing on the importance of the choice of words used in each narrative work which affects the thematic development and interpretation of the story is vital.

To investigate whether people, who live in different societies, cultures, and different languages used, apprehend the metaphorical interpretation in languages is the other purpose as this lead to an awareness that culture, knowledge, and values of individual is part of his/her identity therefore should be part of communication style (Lakoff, 1980). Thus, emphases on readers’ perceptions of different culture and their experiences develop respect in society.

1.6. Research Questions

The study aims to answer these two questions:

1. What are the different metaphorical patterns found in two Asian novels, Behind the Painting and Not Out of Hate, that influence the thematic development of the novels?

2. What are the different source domains that influence the target domains in these two novels?

1.7. Definition of Terms as Used in this Study

1. **Asian novels** refer to Southeast Asian data, Sri Burapha’s Behind the Painting and Ma Ma Lay’s Not Out of Hate.

2. **Conceptual domains** refer to general mental representations produced by the person’s background knowledge in which relates to particular experiences including elements, relations, and patterns of inferences (Lakoff, 1989).
3. **Conceptual metaphor** is defined as systematic sets of correspondences across conceptual domains, in which different source domains are partly structured in a target domain (Semino, 2008).

4. **Conventional knowledge** refers to the understanding of everyday life about a specific domain shared by people who are in the same linguistic community (Kövecses, 2010).

5. **Metaphor** is one of figurative language which creates the images out of the spoken or written language (Bussmann, 1996). In this study, interpretive metaphor refers to the conceptual mapping which holds two thoughts of different things together in simultaneous performance upon the stage of a word or a simple expression, whose meaning is the result of their interaction.

6. **Source domain** is the conceptual domain in which metaphorical expressions are drawn found in narrative work such as the noun group, processes, adjectives or attributes and adverb or adverbials which influence the meaning of the target domain. For example, the metaphorical patterns **radiant** and **shadow** are categorized as LIGHT source domain.

7. **Target domain** is the main concept or theme of the narrative work, for instance, the majority of three shared themes found in these Asian novels are the themes of love, morality, and idealism. In other word, the majority of three shared themes found are functioned as target domain that influences each theme of the novel.
1.8. Organization of the Study

This study is divided into five main chapters.

Chapter one, presents Introduction of the study. This chapter explains the background of the study, rationale, objectives of the study, research questions, and definition of terms.

Chapter two is Literature Review which presents the theoretical background concerning metaphor in language and culture; how conceptual metaphor affects on thematic development and interpretation of narrative works, how readers of these Asian novels understand inferential meanings of the metaphors found, and in which aspects of culture can be brought out from the found metaphor.

Chapter three is Research Methodology which describes what the study about, the method of data collection and methodology of analysis that answers the research questions.

Chapter four is Data Analysis

Chapter five is Findings and Conclusion. The main findings, pedagogical implication, limitations of the study and recommendations for further research are discussed here.
Chapter 2

Literature Review

2.1. General Introduction

Not only metaphor is an issue of language, but also relates to the way we think, perspectives, and social background and way of living. As metaphor reflects, metaphorical language takes a significance role in people’s everyday activities, how they perceive the information, and attitudes towards varieties of circumstances. Therefore, a person’s choice of words use in everyday language both in spoken and written form can define the person’s realities based on individual knowledge, way of living, and culture.

This thesis emphasizes on the analysis of metaphor as figurative language in the two Asian novels of Sri Burapha’s *Behind the Painting* and Ma Ma Lay’s *Not Out of Hate* to observe how culture shape the thematic development of the novels illustrated through the use of metaphors and cultural symbols in the novels. This chapter focuses on related theories concerning not just about elaborating how to analyze and interpret narrative data focusing on metaphor and what perceptions of the target language culture can be learnt through the reading of novels in English translated version, but how the study of conceptual metaphors can be applied in language classroom as well.

2.2. Metaphor in Language

Pragglejaz Group (2007) suggests the procedure to identify metaphorical expressions as follows:

First, read the whole narrative work to understand the general idea of its meaning. Second, observe the writer’s choice of words established in the narrative work and built each of the word’s meaning depending on its context. Basic meaning, in this case, not only refers
to the most frequent regular meaning that the words are used, but also refers to other four ideas; firstly, the words are used to evoke the readers’ imagination to easily see, hear, feel, smell, and taste; secondly, the words are related to bodily action; thirdly, the words are used to precise the messages; and the words are used as historically older meaning. If the word sufficiently distinct from the particular given context, decide whether the meaning can be apprehended by the process of comparison with it. And third, if the answer is yes, underline the word as metaphor.

To support Pragglejaz Group’s (2007) Metaphor Identification Procedure, Semino (2008) provides the example of the outcome of the G8 summit. After looking at the outcome as a whole, she focuses on the word battle, a noun in the text. The word’s meaning has been established by its context which, in this case, refers to contrast/difference/disagreement. Semino (2008) analyzing whether battle has a beyond basic meaning in other contexts, and then decides that the word is metaphorical expression. It is because, according to the definition provided by Macmillan English Dictionary for Advanced Learners (2002), the word battle is defined in basic meaning as ‘a fight between two armies in a war,’ physical fights between opposing armies, contrasting to the contextual meaning which can be understood in comparison with the basic meaning as verbal disagreements, significantly with differences in the expression of opinions, (Semino, 2008). Due to this instance, the particular use of the word battle is concluded to be a metaphorical expression in the G8 summit article.

According to the above metaphor identification procedure of the word battle addressed in G8 summit, the basic meaning and the contextual meaning reveal the correspondence of elements between different conceptual domains. The basic meaning depicts an element of the ARGUMENT conceptual domain, meanwhile, the contextual meaning exhibits a cross – domain mapping from WAR to ARGUMENTS, in which people who have different opinions correspond to armies and the expression of that conflict
corresponds to a battle. As readers of this study can see, in order to conceptualize the metaphorical pattern constructing something (target domain) in terms of something else (source domain), the dictionaries need to be used in order to check the conventional knowledge, so that, the conceptual metaphor ARGUMENT IS WAR is being marked. This illustrates that metaphor can be formed in any discourse in a language, not necessary only concern narrative discourse as one of literary devices.

2.3. Metaphor in Discourse

Since distinguishing the metaphorical expression in language has been mentioned in this study, language is used in order to mirror social, political, and cultural issues (Jaworski, 1999). In order to understand the particular society and its interaction with individuals, it is possible to assume that metaphorical expressions in discourse relates to the representation of reality (Ricoeur, 2003). In the other word, metaphorical expression can be viewed as cultural metaphor distinguishing a particular group of people from the others (Gannon, 2001). Metaphorical expressions can be applied by the speakers of a language to address their ideas about abstract, complex, and subjective experience in terms of concrete, simple, and physical experience. This is the reason this study becomes significant in linguistic and cognitive events. The idea has also been supported by Lakoff (1980) saying that metaphor is a crucial part of people’s ability to create and innovate their new perceptions experiences, pasts, everyday life, and belief. It is because language which is being used in a person’s everyday life in both spoken and written language comes from a person’s personal experience. The implication of this phenomenon is that the meaning of every word addressed has already been interpreted by the person’s existential experiences. This idea can be adopted in language classroom. The language learners might need to be considered as the center of the learning, especially when they are assigned to read narrative works. The thematic interpretation and the
main idea of the story are needed to be interpreted according to their experiences and their apprehension of the words.

Consequently, Semino (2008) suggests the purpose of using metaphor in language can be seen as an equipment to persuade, reason, evaluate, explain, offer new concept of reality, and so on. It is because, in order to offer new concept or to be a representation of reality, metaphor in language needs to be treated as a part in the interaction of personal and social relationships as well as the construction of coherent texts in language use (Goatly, 1997). An example 2.3.1. might assist the readers of this study to easily understand how metaphorical mapping becomes a representation of reality.

2.3.1. After a great show of hearty behavior, she approached U Saw Han and said, “Dear, I’d like to go and see Than Than and the baby, please.” (Thwin, 1991;p.198)

The definition of the word show, according to Cambridge Advanced Learner’s Dictionary online (McIntosh, 2016), is ‘a theatre performance or a radio programme that is entertaining rather than serious.’ This basic meaning reflects the person’s conventional knowledge as follows:

- There is a person taking role as an actress and performing.
- The aims of the performance are to make audiences believe that the actress’s characteristic is real and to make them enjoy.
- The audience gives a great comment to the actress’s performance.

This excerpt presents the action of Way Way who tried to persuade U Saw Han, her husband, that both of her physical and mental parts are completely healthy and be able to get out of the house visiting her relatives. Here is how:
• Way Way is a person taking a role and performing as a completely healthy character.

• Way Way's performance aims to make U Saw Han believes that her health is absolutely fine and to make him happy.

• The narrator of the story is the audience who gives a great comment to Way Way's performance as she can accomplish the purposes of the play.

If the readers look at the word *show* in this particular context, the readers might get the following correspondence:

• Way Way corresponds to an actress.

• Completely healthy person corresponds to the role that the actress is taking.

• U Saw Han corresponds to the audience who Way Way directly tends to convince that the healthy characteristic is real.

• The narrator corresponds to another audience who has been watching the whole play; however, has not neither involved in the performance nor related to any characters.

These correspondences reveal the metaphorical interpretation of the word *show* as it is used in English translated version of Ma Ma Lay's Not Out of Hate context.

The forth part of literature review will present the topic of Metaphor in Novel clarifying the uses and functions of metaphor in narrative works including answering the question how the culture shapes the thematic development and interpretation of the particular narrative work. The following explanation presents intimate relations among metaphor in language, functions of metaphorical patterns in sentence, metaphorical meanings in context, and metaphor as a representation of a culture.
2.4. Metaphor in Novel

It has been manifested that narration is central not only for human being’s ability to apply language on their everyday life, to set up customs, but also to explain how people connect with one another (Hall, 2015). Narration in people’s everyday conversation depicts how narration has been used in order to create and develop people’s ideas and meanings towards other people and events occurred in society (Norrick, 2000). Plot of the story, the narrator’s point of view, and literary devices are considered as significant narrative aspects as the way how time and space have been narrated, perspectives have been developed, characters have been read, and the speech and thought of others have been represented, including how cultural or sexual identities have narrated (Toolan, 2001). According to these points of view towards narration, again, the narrative interpretation is emphasized to be constructed by individuals’ experiences, cultural background, and social status (Lee, 2004).

Looking at metaphor as one of the characteristic style of narrative work, writers, and context, the Asian novels will be used as examples in this part. The following explanation reflects narrative works as the writers’ products. Within the products, individual thoughts, values, and lifestyle including social context, and cultural background are inseparable.

2.4.1. Metaphor and Narrative Work

Since the beginning of Chapter One: Introduction, there are many times that the word narrative work has been mentioned by the researcher. Narrative, according to the researcher’s perspective, is considered to be a written record of a person’s life story, therefore, the particular time, themes, and plot organization of particular narrative works will be analyzed as important elements in order to do the analysis of metaphor and its interpretation in the chosen Asian novels. This particular way of looking at narrative work as a revelation of a person’s authentic life story makes that particular story interesting because it is believed to
tell the reality and actual circumstance as that person believes it to be (Gubrium, 2009). Analysis of metaphors in narrative genre, therefore, is able to reveal the cultural metaphors which are used by the writer, who is the member of a particular society in which the society has unique customs or distinguished activities and language use might be addressed by the writer with or without the writer’s consciousness.

There are two types of language that can be formed in narrative work which are, literal language and figurative language (Lotman, 2004). In order to express meaning of the choice of words, literal language, on the one hand, tends to directly convey the meaning in which the speaker intends to convey, on the other hand, figurative language might need to be interpreted by the audiences to comprehend the speaker’s intended meaning (Colston, 2005). If figurative language is compared with literal language used in narrative work, figurative language tends to take more important role in order to stimulate the readers’ imagination and excitement than literal language (McQuillan, 2005). Understanding of human being’s reality established in narrative work is hinged on the readers’ creative skill to interpret the hidden messages of the writer (Sarbin, 2004). The use of creative skill interpreting the reality constructed in the narrative work might assist the readers to differentiate the ordinary statement from imagery description and metaphorical expression (Emmott, 2004). For example, *He sees the light* can be interpreted by three dimensions which are, first, ordinary statement as *a man sees the light*; second, imagery description as *it is as if a man sees the light*; and third, metaphorical expression as *he sees the light at the end of the tunnel*.

Although narrative sentences are sequentially chained to one another, the structure of narrative work, novel, normally consists of six elements which are, exposition, complication, rising action, climax, falling action, and resolution (Pavel, 2004). Gustav Freytag, mentioned in Pavel’s (2004) *Literary Narratives*, has suggested narratives pyramid in order to do the analysis of the plot structure consisting of six elements. The beginning of the story, called
exposition, normally introduces main characters and lays background of situation. Conflicts of the story, called complication, are generally occurred between characters or within a character’s inner feelings. Increased degree of complication, called rising action, leads the situations to be more intense. The peak of action and conflict is called climax. Decreased degree of intensity is called falling action. This leads to the resolution or the outcome of the story (Bamberg, 2011). The analysis of the plot structure of the chosen Asian novels are shown in Figure 1 and Figure 2.
Figure 1 Plot Structure Diagram of Sri Burapha’s Behind the Painting

3. Rising Action: Nopphon first met Mom Ratchawong Kirati and was introduced to her by Chaokhun Attikanbodi, Mom Ratchawong Kirati’s husband, when he was studying in Japan. Their relationship had grown.

4. Climax: Nopphon and Mom Ratchawong Kirati were so close; however, Mom Ratchawong Kirati had to return to Thailand with her husband.

5. Falling action: Chaokhun Attikanbodi had passed away. Nopphon’s feelings towards Mom Ratchawong Kirati had gradually declined when time had passed. Although five years later, he returned to Thailand and met, he decided to marry Pari.

2. Complication: Although the painting had been seen as an ordinary through everyone’s eyes, Nopphon knew with his heart that the picture was made by the painter’s life and soul. There was story hidden behind the painting on the cover.

6. Resolution: After she had been sicked for a while, Mom Ratchawong Kirati passed away. The only thing that was left for Nopphon was the memory which was hidden behind the paintings of hers.

1. Exposition: The story has been told in flashback by Nopphon, the protagonist, through the first person narrator point of view. While Nopphon was hanging a painting on the wall in his study room, his wife came in and asked about the picture.

Figure 2 Plot Structure Diagram of Ma Ma Lay’s Not Out of Hate

3. Rising Action: Way Way ignored the differences between U Saw Han and herself. She got excited every times when she encountered U Saw Han face – face. Moreover, they fall in love.


5. Falling action: Way Way got pregnant; however, she got infection from her father and that caused her a serious illness. U Saw Han denied letting Way Way to be cured by the traditional Burmese medicine.

2. Complication: After U Saw Han moved to live in the house next to Way Way’s, Way Way and her family recognized the completely different way of living between U Saw Han’s western style and her traditional Burmese way of life.

6. Resolution: Way Way had been suffered from her new western way of living and from her physical illness. She passed away with the love of her husband.

1. Exposition: The story has been told around Way Way, the protagonist, through the third person omniscient point of view. The background of Way Way’s family has been laid and the environment of agricultural industry has been presented.
Moreover, examining the themes represented in the Asian novels might need to be considered. There are two approaches for the readers to explore themes which are top – down and bottom – up ways of reading (Bamberg, 2011). According to Bamberg (2011), top – down way of reading emphasizes on the content in which the readers might need to use their own existential experiences in order to look for themes of the narrative work, contrasting to bottom – up way of reading which the readers might need to look at the writer’s choice of words and observe on how the words are established in order to create and develop the themes of the narrative work. In order to do the analysis of metaphor in this study, top – down way of reading is applied. In other word, reading the text as a whole to interpret inferential meanings of metaphorical patterns from contexts is required.

2.4.2. Metaphor and Writers

In order to find out the cultural metaphors in narrative work, the readers need to focus on the choice of words and the construction of language established in that particular work. A writer is a member of unique customs or distinctive society. Thus, a narrative work is written in order to express an individual style of writing according to the writer’s experiences and cultural background. In this study, the researcher tends to focus on how the writers apply the cultural conceptual patterns of metaphors which are used by people in their everyday life in their writing. The idea that a writer’s experiences and cultural background influence on the outcome of writing product has been pointed out the significant use of metaphor by individual (Kővecses, 2005).

There is a study of Margaret Freeman about individuality that effects on the use of metaphor (cited in Hall, 2015). The researcher assumes that this probably be a good example. It is an exploration of Emily Dickinson’s use of metaphors for life and death. The outcome of the study is that the metaphors found in her works have been created by her individual view
towards the world around her. Freeman comments on the finding LIFE IS A JOURNEY THROUGH SPACE metaphor that this particular metaphor has been created relying on Dickinson's belief towards religious at the time in which life, according to her point of view, includes movement along the path and heaven is considered as the destination (Hall, 2015). However, Freeman's findings indicate two ideas. First, individual culture, in the aspect of belief, can be reflects on narrative work. And second, for language teachers, social contexts and cultural background of the target languages and writers are needed to be viewed to language learners.

2.4.3. Metaphor and Context

For readers, as the researcher as mentioned in the preceding chapter, context is crucial in order to understand and interpret the meaning of metaphors because students are supposed to be taught that a word in a language has no meaning of itself unless there is context and discourse to carry its meaning (Berendt, 2008). The main purpose of understand the use of metaphor is to reveal how metaphors found in particular narrative work distributing the writer's experiences, thoughts, emotions, attitudes towards the world and so on. The interaction between context and the approach that the writers use in order to convey ideas, therefore, cannot be separated from each other (Hall, 2015). These ideas imply that, to interpret the meaning of metaphor, the readers of narrative work need to take the interaction between target domain and context in to consideration (Zhang, 2009). Conceptual mappings can be used in order to elaborate the interaction between source domain and target domain (Lakoff, 1989).

Context takes an important role to distribute the readers background knowledge of that particular narrative work, so context can point out the focus features of target domain that influences on source domain, then, the metaphorical meaning is shown (Zhang, 2009).
Contemporary Theory of Metaphor (Lakoff, 1980) emphasizes on identifying conceptual metaphors in a particular language where concepts in source domain are corresponded to concepts in target domain, in the other word, the concepts, in this process, are named image–schemas (Ahrens, 2002). For instance, MORALITY IS THEATRE conceptual metaphor is found in English translated version of Sri Burapha’s *Behind the Painting*:

*I felt uneasy about the way my voice had sounded, because it resembled that of an actor speaking in guarded fashion on stage* (Smyth, 2000:p.14).

1. actor (n.) = someone who pretends to be someone else while performing in a film, play, or television or radio programme (McIntosh, 2016)

2. stage (n.) = the area in a theatre that is often raised above ground level and on which actors or entertainers perform (McIntosh, 2016)

*I see every movement in that tranquil scene; and it seems so ordinary, every scene, every part, from the beginning to the final act on which the curtain fell so tragically, only recently* (Smyth, 2000:p.16).

3. scene (n.) = a part of a play or film in which the action stays in one place for a continuous period of time (McIntosh, 2016)

4. part (n.) = one of the characters in a film, play, or dance, or the words, actions, or movements that are said or done by that character (McIntosh, 2016)

5. act (n.) = a part of a play or opera (McIntosh, 2016)

6. curtain (n.) = the large screen of heavy material in a theatre that separates the stage from the area where people are watching (McIntosh, 2016)

(Definitions are found in Cambridge Advanced Learners’ Dictionary 4th Edition online.)

The image–schemas, according to these examples, are related to basic elements of theatre such as character, scenario, and playwright’s script. Basic elements in the source domain of THEATRE corresponds to the elements in which MORALITY concerns. Therefore, it is possible to say that analyzing the correspondences between target domain and
source domain would assist the readers to understand how linguistic expression of source domain is used in order to characterize the target domain. In order to separate metaphorical language from literal language, the readers need to look closely at the choice of words use itself (Lakoff, 1980). According to Steen (2007), doing the metaphorical analysis is considered to be an issue of understanding the implied meaning in the particular context. For example in Burmese context, when Ko Khant, a character in Ma Ma Lay’s Not Out of Hate, said that Aung Sein was turning into a real monkey sideshow, the word monkey does not actually mean a monkey as animal but it refers to Aung Sein as a human being. In this particular context, the meaning of monkey has been applied differing from its conventional meaning found in dictionary as animal that lives in hot countries, has a long tail, and climbs trees (McIntosh, 2016). Metaphor as implied meaning is analyzed indicating Aung Sein as a man who behaves silly, careless, and has monkey characteristics of not being able to stand still. As the readers can see, Conceptual Mapping Model (Ahrens, 2002) is applied on the metaphorical patterns analysis in order to reason the mapping between the source domain and the target domain in terms of entities functioning as noun groups, qualities functioning as complements, and functions performing as processes in grammatical structure.

2.5. Metaphor and Cultural Symbol

Although cultural perspectives in narrative work can be defined as society’s existential products, students should be reminded that not every narrative works can be viewed as a genuine factual documentation representing that particular society (Lazar, 1993). This is the reason why the researcher decides to focus on the language or the choice of words that the writers use expressing their ideas in the narrative work and how the cultural symbol is represented through language. Cultural abstract concepts are explained through the use of metaphorical language. Similarly, metaphorical expressions in the language are addressed by different people from different culture as simple as each individual experiences and cognitive
process differs (Barker, 2011). The following examples present cultural symbol examples established in Asian novels.

(3) *The boat was called Maekala* (Thwin, 1991:p.4).

Maekala, an example from Thwin’s English translated version of Ma Ma Lay’s *Not Out of Hate*, is the name of a goddess who saved the embryo Buddha Mahazanaka from drowning (Thwin, 1991:4). In this particular Burmese novel, the boat is named after Maekala implying that the name is sacred, therefore, the boat would be looked after by high spirit and would be safe while floating in the sea. Maekala, in this particular context, symbolizes Buddhism representing groups of people’s belief.

(4) *I wish I were Hanuman* (Smyth, 2000:p.30).

Hanuman, another example from Smyth’s English translated version of Sri Burapha’s *Behind the Painting*, is the mythological monkey – king in the Thai classical epic, the Ramakien (Smyth, 2000:p.159). Hanuman, one of the main characters of Ramakien in the liberation of Sita, is addressed by Nopphon in order to compare his idea of helping Mom Ratchawong Kirati with the liberation. In this particular Thai novel, Hanuman also symbolizes Hinduism and Buddhism representing groups of people’s belief.

Since the writers, Ma Ma Lay and Sri Burapha, came from the same region which is Southeast Asia and lived their lives in the same period of time which was in the 20th century, these particular Thai and Burmese novels share some similar aspects of religion, Buddhism, affecting on morality theme. This relation is explained by Duan (2014) emphasizing on the use of language and culture interact with one another.

Cultural symbol, therefore, is cultural metaphor referring to distinctive custom or belief that is accepted by people in one particular society and is distinguished themselves
from other societies (Gannon, 2001). Culture, in this study, refers to two aspects. The first aspect is cultural background as concrete perspective of culture such as social system. The second aspect is way of living as abstract perspective of culture such as thoughts, belief, values, lifestyle. Since English translated version of the Asian novels are used as data analysis in this study, the next part presents the topic of metaphor in translation.

2.6. Metaphor in Translation

The translation of narrative works is seen as rewriting of the work process (Bassnett, 2014). The translation of metaphor can be viewed as the comparative study of literature and culture (Chanda, 2012). To translate a narrative work, the translator, first, needs to do the analysis of language established in the source text, in other word, the translator needs to interpret the original narrative work, and forms the choice of words in the target language making sure that the target language used is going to be accepted in that particular culture (Venuti, 2013).

When one statement has been interpreted by two people, who originally come from different culture and speak different language, the point of view towards the particular statement might be perceived in the different concept depending on the interpreter’s cultural background and understanding towards cultural linguistic of the source language text (Chanda, 2012). The following example of the original Thai and English translated version of *Behind the Painting* might assist the readers to understand why the translation of metaphor can be seen as the comparative study of literature and culture.

**TH** “กงานมีความคิดเห็นในเรื่องความรักแตกต่างกันและฉันคิดว่าจับกับในเรื่องที่กว่าความรักกับ

ถนนไปเร้ามาและในบางครั้งที่จะทำให้เธอทำสักสิ่งหนึ่งที่คาดการณ์ไว้ไม่ได้ ที่ยอมด้วย

พื้นออกมาจากความรุนแรงได้และสามารถถูกความหลงให้ด้วย แต่คนไม่รู้บางคนทำให้ใจอย่างเธอ”

(Saipradit, 1954;p.147)

**EN** “People have different ideas about love, but I agree with you that love crushes

and tortures our hearts, sometimes more than we can stand. You did the right thing,”

25
like someone else who is able to escape from the torture and forget the past. But some fools may be incapable of doing as you did.” (Smyth, 2000;p.116)

The underlined words are metaphorical patterns found while reading the work, in Thai: ปั้นฏี /beep-kun/ (v.) (= to oppress) (Thaihguranathan, 1998;pp.519), ทรมาน /tau-ra-marn/ (v.) (= to torture) (Thaihguranathan, 1998;pp.414), in English: to crush (v.), and to torture (v.).

As the readers of the narrative work can observe, dictionaries in Thai – Thai, Thai – English, and English – English are useful in order to observe the inference, how the context is produced including the similarity and difference between the original and translated version. From this point, these metaphorical patterns in both languages can be analyzed.

According to Cambridge Advanced Learners’ Dictionary online (McIntosh, 2016), here are the definitions found:

(1) to oppress (v.) = to make a person feel uncomfortable or worried, and sometimes ill (McIntosh, 2016)
(2) to crush (v.) = to press something very hard so that it is broken or its shape is destroyed (McIntosh, 2016)
(3) to torture (v.) = to cause great physical or mental pain to someone intentionally (McIntosh, 2016).

Hence, it is possible to conclude that not only a similar context is shared in these excerpts, but the conceptual LOVE IS MENTAL/PHYSICAL SUFFER metaphor is too.

In order to comprehend and to translate the narrative work, there are five rules of reading translations, according to Venuti (2013), the students need to be pointed out:

1. Words and meaning are need to be focused as well as patterns of meaning.

2. Denotation and connotation of standard dialect are needed to be focused as well as other dialects and register, style and genre.
3. Inferences and cultural references are also needed to be carefully viewed as another important issue.

4. The introduction written by the translator is needed to be read at first, so the readers will understand the background of which direction the translation and interpretation of that particular narrative work is going to be.

5. The translations of other works from the same language are needed to be compared because one translation cannot be considered as a representation of whole foreign literature.

Because of these rules raised in translation class, students need to carefully read narrative works and look at the use of word closely. Due to the previous experimental studies of cognitive linguistics in second language learning, the majority of research outcomes point out that the connection between language teaching and metaphor are hinged on cognitive theories (Hoang, 2014). There is a hypothesis that students, who can apprehend the implied meaning of metaphorical expressions and other figurative language use, are better at searching for the writer's intention of writing the narrative work than the others who only pay attention to finding synonyms of that particular word in the target language (Boers, 2009). Increasing metaphorical awareness through reading literature as classroom activity, assisting students to be able to map between the metaphorical expressions and its concrete ideas, can improve students' lexical knowledge and reading comprehension, translation, and interpretation (Boers, 2009). Furthermore, when combining metaphorical interpretation in translation study, not only metaphorical competence is improved through activity process, but cross-linguistics awareness, translation competence, and interaction between learning and critical thinking including the students’ productive metaphor in the context of intercultural communication are, as well, activated (McArthur, 2010).
It is the fact that English is the most popular translated language in the world (Bassnett, 2014). In this study, English translated version of the Asian novels are assumed to be the data in which they can be analyzed how the original cultures of the Asian novels are reflected through the conceptual metaphors formed in texts and, through the analysis of conceptual metaphors, what the cultural differences are shown. The following topic is going to elaborate more about metaphor and interpretation. The following explanation reveals how words in a language is formed affecting on thematic development and interpretations of narrative works

2.7. Metaphor and Interpretation

In order to interpret metaphors formed in narrative works, the conventional knowledge of words, phrases, or sentences in contexts needs to be looked at (Lakoff, 1989). If the word use conveys distinct meaning in the particular given context, reader may decide whether the meaning can be understood by the process of comparison, if yes, this might be underlined as metaphorical expressions (Semino, 2008). For example, the conceptual metaphor of WESTERNIZATION IS POSSESSOR is linguistically viewed by metaphorical patterns found in English translated version Of Ma Ma Lay’s *Not Out of Hate*:

Way Way was never allowed to make her own decisions and had to be careful not to oppose U Saw Han. She knew she had to go along with whatever he thought, no matter what. It was as if this was his little kingdom and he was the supreme ruler. She had to like whatever he happened to like, and dislike whatever he happened to dislike. He dominated her body and mind, her thinking, her whole existence.

(Thwin, 1991;pp.164-165)

The conventional meaning of 'to dominate' (v.) is defined as 'to have control over a place or a person' (McIntosh, 2016). This conventional meaning explains that the person, who dominates, must have authority or influence or power to rule over something or someone, in
the other word, that person is superior to the one who is dominated. However, in this context, to *dominate* does not only refers to having control over a person’s physical body, but also taking control over the person’s mind, thought, and existence. Here is how, according to *Not Out of Hate* excerpt: ‘He *dominated* her body and mind, her thinking, her whole existence.’

- The person, who dominates, is U Saw Han, a thirty – seven Anglophile Burmese bachelor working for British rice – trading firm (Thwin, 1991).

- The domination refers to U Saw Han’s behavior of possession.

- Her body and mind, her thinking, her whole existence refer to the person who is possessed which implies to Way Way, a seventeen Burmese girl who traditionally lived at home and helped her father with his business (Thwin, 1991).

The conceptual mapping can be elaborated as the following correspondence.

- Anglophile Burmese corresponds to WESTERNIZATION

- The domination corresponds to the POSSESSION that is made.

- Dominated traditional Burmese girl by Anglophile Burmese corresponds to WESTERNIZATION IS POSSESSOR.

In this view, WESTERNIZATION is an abstract concept functioning as a target domain; meanwhile, POSSESSOR represents a person who has owned something functioning as a source domain in the conceptual structure WESTERNIZATION IS POSSESSOR.

As the readers can see from the example shown above, in order to interpret metaphor, the correspondences of both source and target domains are needed to be considered and identified what they are referred to in that particular context. The context of metaphor influences its interpretation (Ritchie, 2013). For multilingual or second language learners, this process might be difficult to realize the implied meanings because those meanings might not be used in everyday life. Although the language learners use the similar connotations, the
interpretive meanings might be different because of cultural differences. The learners might lack target language’s cultural knowledge where the implied meanings of metaphors derived (Arcimavičienė, 2010). Thus, language teachers should give students guidance to provide necessary cultural knowledge or contexts of the target language.

The outcome of metaphorical interpretation, therefore, elaborates human being’s cultural aspects, people’s behavioral patterns, and experiences. Conceptual metaphors analysis leads to the understanding of particular society’s cultural models, values, and people’s belief (Lakoff, 1993). Furthermore, readers of narrative works are able to observe the writers’ social status including the shared idioms and cultural practices that metaphors are formed (Ritchie, 2013).

In the conclusion, Chapter Two distributes summary of previous theories about metaphors. For example, how metaphors are applied in language use; how to analyze and comprehend metaphorical expressions in narrative contexts where the interpretive metaphors are provided as examples; and how cultural aspects of the writers can be learned through conceptual metaphors which are interpreted by common readers. The preceding studies have also been touched to clarify how language learners access metaphorical knowledge in second language learning.
2.8. Chapter Summary

The aforementioned theoretical background relating to metaphors are discussed in this chapter and will be the basis of this research. As shown in thesis title, the focal of this study concerns different metaphorical patterns in languages affecting on thematic development and interpretation in Sri Burapha’s *Behind the Painting* and Ma Ma Lay’s *Not Out of Hate*. Metaphorical patterns focus on how choice of words selected is established in context, then, formed into structure as narrative work where themes or the clarification of inferential meanings is the outcome of interaction between a word’s conventional meanings and its contexts. Moreover, interpretive metaphors found not only function as taste of narrative work, but also perform as mirror reflecting the writer’s cultural background such as history, social system and the writer’s way of living such as beliefs, values, and lifestyle. In addition, metaphor and translation might take part in people’s communication across languages in everyday life and in language classroom where language learners perceive differences in the aspects of language functions and manners between their native and target languages.
Chapter 3

Research Methodology

3.1. General Introduction

The methodology of Sri Burapha’s *Behind the Painting* and Ma Ma Lay’s *Not Out of Hate*, are explained in this chapter.

3.2. Research Questions

1. What are the different metaphorical patterns found in two Asian novels, *Behind the Painting* and *Not Out of Hate*, that influence the thematic development of the novels?

2. What are the different source domains that influence the target domains in these two novels?

3.3. The Study

This research is about the metaphorical analysis of two Asian novels: Sri Burapha’s *Behind the Painting* and Ma Ma Lay’s *Not Out of Hate*. The two novels used in this study is the English translated version as the foundation of the whole thesis. The focus is to understand how cultures are reflected through the conceptual metaphors used in texts which influence the thematic development of Asian novels in this study. The main concept is to understand metaphors through metaphorical patterns. The target domain would be established according to the main themes shared in both Asian novels. The researcher uses top – down approach to look at the content and do the analysis of the Asian novels’ plot structures, three shared themes of the Asian novels.
3.3.1 The Novels

*Behind the Painting* by Sri Burapha

*Behind the Painting*, Thai novel, was written by Kulap Saipradit known as Sri Burapha. It was first published in Thai in 1954, then; it was translated in English by David Smyth in 1995, and was first published in English language in Thailand in 2000 by Silkworm Book Publisher, Thailand.

The author of this Thai novel is Kulap Saipradit, called as Sri Burapha. He was born in Bangkok on March 31st 1905. He was one of the most famous novelists who had himself involving in political issue. At the time of bringing an end to the absolute monarchy, he increased his attention on political issue and social injustice. In 1936, studying newspaper industry in Japan, he provided the setting for his most remarkable novel *Behind the Painting* or *Khang Lang Phap* in Thai. After returning to Thailand, Saipradit’s political articles caused him to be imprisoned for three months. Then, his movement in the northeastern Thailand caused him to be sentenced twenty years imprisonment as a challenge to authority. Because of his heart and lung disease, he passed away in Beijing on June 16th 1974 at age sixty – nine.
David Smith, the translator of this Thai novel, is British and a native speaker of English language. He translated Sri Burapha’s *Behind the Painting* from Thai into English language in 1995. However, since 2001, his interest has been changed into translation, Chinese into English language and has been working as a freelance translator.

*Behind the Paintings* is narrated in the first – person narrator, Nopphon, twenty – two Thai man who was studying in Japan at the time Mom Ratchawong Kirati and Chao Khun Atthikanbodi, her husband, arrived there. After Mom Ratchawong Kirati was introduced to Nopphon by Chao Khun, the feeling of love had gradually built up itself between them. However, their love seemed to be impossible because of four reasons, firstly, Mom Ratchawong Kirati was a high rank woman, secondly, she was ten years older than Nopphon, thirdly, she had already married to her father’s best friend, Choa Khun Atthikarnbodi, and fourthly, Nopphon himself had already got finance. The trauma of love had occurred and ended with tragedy (Smyth, 2000).

*Not Out of Hate* by Ma Ma Lay
Not Out of Hate, Burmese novel, was written by Ma Ma Lay. The novel was translated in English language by Margaret Aung – Thwin and was first published in the United State of America by Ohio University Press, Athens, Ohio in 1991.

The author of Burmese novel is Ma Tin Hlaing, known as Ma Ma Lay. She was born in April 13th 1917 in Bogalei, a rice – growing town in Hpyapon district. It was because of her mother’s mental health causing her to take over the family business at the age of fifteen. Her nationalist attitude had been influenced strongly since the Burmese nationalism began in 1950. Narrative work became the most powerful tool responding to the political issue at the time. Because of her narrative work caused her to be sentenced three years detention in 1963. Her famous novel Not Out of Hate was intentionally written in order to remind her readers, especially Burmese people, of the warm feeling and peaceful Burmese society before the period of war and political chaos. In April 6th 1982, Hlaing peacefully passed away at home.

Margaret Aung – Thwin, the translator of this Burmese novel, was born in December 20th 1919 in Myanmar. In her early life, she was educated in Rangoon, Myanmar. Then, she got a Fulbright Scholar and moved to teach Burmese at Cornell University. After the retirement, she translated Ma Ma Lay’s Not Out of Hate known as the first Burmese novel in English translation published outside Myanmar. Recently, on April 8th 2011, she passed away with congestive heart failure and cancer at the age of ninety – one.

Not Out of Hate is narrated in the third – person omniscient point of view. It was narrated around the Burmese female character, Way Way, a Burmese girl who lived with her traditional Burmese family. After U Saw Han, who lived in western way of life, moved to live near Way Way’s house and was introduced to Way Way’s family, Way Way’s curiosity towards U Saw Han’s western lifestyle had occurred as well as the feeling of love between them which was gradually established. Way Way’s family disapproved the feeling of love
occurred between them because of their different lifestyle; however, they decided to get married and lived together. After marriage, it was because of their differences in the way of living and belief causing the story to tragic ending (Thwin, 1991).

3.4. Methods of Data Collection

Thai novel, Sri Burapha’s *Behind the Painting*, and Burmese novel, Ma Ma Lay’s *Not Out of Hate*, are selected as a focal in this study for four reasons. First, Sri Burapha’s *Behind the Painting* is a compulsory novel for secondary students to be read in Thailand as well as Ma Ma Lay’s *Not Out of Hate* is a required novel for secondary students to study in Myanmar. Second, these two novels almost share similar themes such as the themes of love, morality, and idealism. Third, the original versions of these Asian novels were written in the late twentieth century which was at the same period. And forth, understanding Thai and Burmese nations through the metaphorical language formed in narrative discourse would not only strengthen the relationship between Thailand and Myanmar as two countries are members of the Association of Southeast Asian Nations and adjacent neighbors. Additionally, these two countries always share good relations among society as Thailand has several Myanmar’s workers both skilled workers such as in academia and low labor force. Thus, when it comes, to education settings, students who read and interpret meanings from these contexts would understand that there are differences between Myanmar’s and Thais cultural background and ways of living through reading.

3.5. Framework of Data Analysis

Metaphor as a study is established between two conceptual domains and related by similarity transferring from one domain to the other. The interpretive metaphor, a result of cross-domain mapping, reveals the intended message of the speaker or the writer of narrative work. Three theoretical frameworks are chosen and examined for analyzing data to answer the two
questions of this research. First, Pragglejaz’s (2007) Metaphor Identification Procedure (MIP) is used to identify metaphorical utterances. Second, Ahrens’ (2002) The Conceptual Mapping Model (CMM), to examine the implied metaphorical meaning of conceptual cross-domain mapping and finally Lakoff’s (1992) The Contemporary Theory of Metaphor (CTM) describes the conceptual metaphors found in the novels

Metaphor Identification Procedure (MIP) was discovered by Pragglejaz Group in 2007. This group is known as the joined international researchers whose aim was to search for the method that can be used to identify metaphorical patterns in discourse. This group used Lakoff and Johnson’s conceptual cross-domain (1980) theoretical framework as it deals with the basic concept of cognitive linguistic approach to conceptual metaphor. Through this approach, the group decides which analysis can be applied to explain the method of identifying metaphorical utterance associated with concepts and referents (Steen, 2007). From that particular study, Pragglejaz Group (2007), found a procedure to identify a metaphor. These steps are demonstrated as follows:

1. Read the text as the whole.

2. Examine the words’ concepts.

3. Establish the word’s contextual meaning.

4. Decide whether the basic meaning of the word is different from the contextual meaning.

5. Decide whether the contextual meaning of the word can be related to beyond its basic meaning by the comparison of similarity.

The Conceptual Mapping Model (CMM) proposed by Ahrens (2002) is designed to look for a method to explain how themes are influenced by metaphorical patterns. The significance of this theory is that, in order to provide a logical connection between source –
domain and target – domain, the metaphorical patterns has to be analyzed in terms of entities (noun groups), qualities (complements), and functions (processes) using these questions (Ahrens, 2002;p.7):

1. What entities does the source domain have?
2. What qualities does the source domain or the entities in the source domain have?
3. a. What does the source domain do?
b. What can someone do to or in the source domain?

The third theory is The Contemporary Theory of Metaphor (CTM) suggested by Lakoff to answer whether there is a general principle covering how linguistic expressions about journeys are used to characterize love and second, whether there is a general principle covering how patterns of inference about journeys are used to reason about love (Lakoff, 1992).

The conceptual mapping form is the principle responding to Lakoff and Johnson’s two questions answer that, “TARGET – DOMAIN IS SOURCE – DOMAIN, or TARGET – DOMAIN AS SOURCE – DOMAIN” (Lakoff, 1992;p. 4).

3.6. Methods of Data Analysis

To answer research questions, three frameworks mentioned are applied in this research: Pragglejaz Group’s (2007) Metaphor Identification Procedure (MIP), Ahrens’s (2002) The Conceptual Mapping Model (CMM), and Lakoff’s (1992) The Contemporary Theory of Metaphor (CTM). In addition, the use of Cambridge Advanced Learners’ Dictionary is applied in this study for two reasons. First, this dictionary is used world – wide as a standard dictionary applied in school specifically for the second language learners who would rely on this dictionary to find the basic meaning of the words.

The conceptual methods of data analysis are shown as follows:
To answer research question 1: Different Metaphorical Expressions

1. MIP: Read texts as a whole.

2. MIP & CMM:
   Guess words’ meaning from context.

Word has distinctive meanings in contexts

- Entities as Noun Groups
- Qualities as Complements
- Functions as Processes

Words as DIFFERENT METAPHORICAL PATTERNS

THEMES found

For example, here are the excerpts from the beginning part of Behind the Painting:

1. I felt uneasy about the way my voice had sounded, because it resembled that of an actor speaking in guarded fashion on stage. (Smyth, 2000; p.14)

ข้าพเจ้าไม่รู้จะพอใจในสู่เสียงที่ได้ปล่ำปละกลั้งไปในตอนนั้นเพราะพิจารณาเสียงของด้วงจะทราบที่พุดคุกว่าความระมัดระวังอยู่บ่อยที่ (Saipradit, 1954; p.1)

2. I see every movement in that tranquil scene; and it seems so ordinary, every scene, every part, from the beginning to the final act on which the curtain fell so tragically, only recently. (Smyth, 2000; p.16)

ข้าพเจ้าเห็นความเคลื่อนไหวทุกสิ่งทุกอย่างในภาพถังสวยงามและถูกเป็นธรรมต์ที่สุดในสุกที่นั้น ทุกภาคทุกท่อนด้วยก่อนจะจบก็ตั้งใจที่จะให้ลิดลอดถึงย่างเสมือนมือเข้าวุ่นอย่าง (Saipradit, 1954; p.4)

The following table presents Thai and English metaphorical patterns found.
Due to the comparison between the uses of conventional meanings defined in Cambridge Advanced Learners’ Dictionary online (2016) and the meaning established in the context, the different domains of human being and character in plays are found.

- A person is a character speaking on the stage.
- The character’s performance has been watched by audiences scene by scene.
- The scene is set in tranquil and ordinary.
- The character dies in the end of the play.

After the metaphorical patterns are found in each chapter of the novels, all metaphorical patterns are categorized into source domains relying on its characteristics. From the above example illustrated, the characteristics of metaphorical patterns are defined as the basic elements of THEATRE. The metaphorical pattern related to THEATRE source domain can be explained by the following questions (Ahrens, 2002;p.7).

1. What entities does the source domain (SD) have?
   - actor, stage, scene, part, act, curtain

2. What qualities does the SD or the entity in the SD have?
   - tranquil, ordinary
3. a. What does the SD do?
   - to speak
b. What can someone do to/with the SD?
   - to see, to close the curtain

The metaphorical pattern of THEATRE source domain can be put in table as follows.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Domain</th>
<th>English Metaphorical Patterns</th>
<th>Thai Metaphorical Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>THEATRE</td>
<td>actor (n.)</td>
<td>ตัวละคร (n.) /tau-la-korn/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>stage (n.)</td>
<td>เวที (n.) /way-tee/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>scene (n.)</td>
<td>ฉาก (n.) /chark/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>part (n.)</td>
<td>ตอน (n.) /taun/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to speak (v.)</td>
<td>ทูด (v.) /pood/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>tranquil (adj.)</td>
<td>สงบ (adj.) /sah-ngob/</td>
</tr>
</tbody>
</table>

The explanation of how the metaphorical utterances influence on the metaphorical pattern found are clarified as follows.

In 1,
- Nopphon corresponds to an actor who speaks following the script on the stage.

In 2,
- Nopphon corresponds to an audience of a play.
- Mom Ratchawong Kirati corresponds to the character whose performance has been watched by audiences scene by scene.
- Tranquil and ordinary painting corresponds to the scene that the characters are in.
- Mom Ratchawong Kirati corresponds to the character that dies in the end.
To answer research question 2: Different Conceptual Metaphors

MAJORITY of THREE SHARED THEMES found

THEME x  
THEME y  
THEME z

Words as DIFFERENT METAPHORICAL PATTERNS

Categorized into domains

DIFFERENT TARGET DOMAINS

influence on

DIFFERENT SOURCE DOMAINS found

TARGET DOMAIN

IS

AS

SOURCE DOMAIN

3. CTM: CONCEPTUAL METAPHOR

Similarities and Differences of THAI and BURMESE Conceptual Metaphors

For example, MORALITY is assumed to be the target domain of these contexts. Here is the correspondence explaining how MORALITY IS THEATRE conceptual metaphor is established in the beginning part of Behind the Painting.

MORALITY IS THEATRE conceptual metaphor

1. I felt uneasy about the way my voice had sounded, because it resembled that of an actor speaking in guarded fashion on stage. (Smyth, 2000;p.14)

ข้าพเจ้าไม่ชื่นชมใจในลุ้นเสียงที่ได้ปล่อยออกไปในตอนนั้น เพราะหึงซึ้งลุ้นเสียงของตัวละครที่ผู้แสดงความร่วมค่วมร่วมอยู่บนเวที (Saipradit, 1954:p.1)
2. *I see every movement in that tranquil scene; and it seems so ordinary, every scene, every part, from the beginning to the final act on which the curtain fell so tragically, only recently.* (Smyth, 2000; pp. 16)

The following table presents Thai and English metaphorical patterns categorized to MORALITY target domain.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Domain</th>
<th>English Metaphorical Patterns</th>
<th>Thai Metaphorical Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>THEATRE</td>
<td>actor (n.)</td>
<td>เล่าละคร (n.) /tau-la-korn/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>stage (n.)</td>
<td>เวที (n.) /way-tee/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>scene (n.)</td>
<td>ฉาก (n.) /chark/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>part (n.)</td>
<td>ตอน (n.) /taun/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to speak (v.)</td>
<td>พูด (v.) /pood/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>tranquil (adj.)</td>
<td>สงบ (adj.) /sah-ngob/</td>
</tr>
</tbody>
</table>

In 1 and 2, the statements had been narrated by Nopphon as the use of word *I*. In 1, the setting is illustrated in Nopphon’s study room where Nopphon was hanging a painting on the wall and his wife, Pari came in.

In 1,

- Nopphon as an actor corresponds to immorality.

Nopphon’s uncomfortable conversation with Pari when Mom Ratchawong Kirati’s painting had been mentioned corresponds to an actor who speaks following the script and
performs on the stage. Theatre concept, in this context, highlights Nopphon’s characteristics which are insincere and dishonest presenting immorality.

In 2, the situation is told as the flashback about the background story how Nopphon and Mom Ratchawong Kirati met.

- Nopphon as an audience corresponds to an observer of the act of immorality.

- Mom Ratchawong Kirati as the character corresponds to the person who performs the act of immorality.

- The death of Mom Ratchawong Kirati corresponds to the result of immorality.

According to the comparison of similarity between conventional meaning of utterances defined in dictionary and the meaning established in context, the metaphorical cross – concept mapping of two domains has been revealed as source domain. Then, the correspondences between source domains and the target domains, themes, are explained.

Then, each target domain’s similarities and differences of conceptual metaphorical patterns in Thai, English, and Burmese data will be compared.
3.7. Chapter Summary

The methods of data analysis in Chapter Three would be applied in Chapter Four as the approach of data analysis and interpretation. Reading these novels is the core stage to understand the sequence of narrative structure and decode the majority of the shared themes to understand the target domains as a form of conceptual metaphors. As found in a short excerpt from the novels, the target domains are established relying on the majority of the shared themes found in Asian novels. Although there are various themes found in these novels, the majority is illustrated by LOVE, MORALITY, and IDEALISM.

The importance of doing metaphorical analysis in narrative discourse is observed in every language as these found in various form within the language. Therefore to understand the notion of conceptual metaphors, the whole analysis will be presented with examples in the next chapter of this study.
Chapter 4
Data Analysis

4.1. General Introduction

Hinged on the methods of data analysis in the preceding chapter, Sri Burapha’s *Behind the Painting* and Ma Ma Lay’s *Not Out of Hate* are focused. The findings revealed in this thesis propose metaphorical patterns formed according to the main themes shared in both Asian novels. Chapter Four is separated into four main parts as follow.

The first part clarifies definitions of three main themes: LOVE, MORALITY, and IDEALISM shared in both Asian novels. In this study, the majority of top three shared themes found are functioned as target domains in the approach of data analysis.

The second part aims to answer what different metaphorical patterns found in the Asian novels are. Metaphorical expressions established in Asian novels would be identified and categorized into source domains. Within each source domain, the metaphorical mapping would be analyzed and interpreted based on context of Asian novel.

The third part intends to answer what different source domains influence the target domains in these two novels. The correspondences between source domains and target domains of LOVE, MORALITY, and IDEALISM as conceptual metaphor would be classified and elaborated.

Finally, similarities and differences between Thai and Burmese conceptual metaphors of LOVE, MORALITY, and IDEALISM found would be discussed.
4.2. The Three Shared Themes Found in Two Asian Novels

The following themes presented are top three main ideas found in each Asian novel. LOVE, MORALITY, and IDEALISM would be presented as target domains in analysis.

LOVE theme refers to the feeling of love between two people: man and woman such as Mom Ratchawong Kirati and Nopphon; husband and wife such as Way Way and U Saw Han. Moreover, this love theme includes the matters of conflict between lovers and obstacle in relationship such as a character’s perspective towards love and a feeling of desolation caused by lovers. However, neither love among family nor relatives are concerned in this study.

MORALITY theme is grounded in plot structures of these Asian novels. Morality, in this particular study, refers to traditional and ordinary standard where good and bad are judged by religion, social norm, and legal system. Additionally, morality involves character’s decisions and behaviors that are accepted and expected by society. The turning point formed in each Asian novel is caused by the character’s misconduct. For example, the outcome of Nopphon’s lust and selfishness towards the woman who had already been married leads him to live in depressed way of life. As well, Way Way’s decision of marrying U Saw Han, without careful consideration of differences between families’ way of living, directly causes her to live in miserable marriage life. As the reader can see, the concept of morality is shaped by the influence of society and human nature. Contrasting to the concept of immorality, characters fall under the expectation or standard of society always suffer, get punishment, or die in the end.

IDEALISM theme is intended to apply in narrative discourse presenting social reformation, redefining values, or preventing social change which normally encounters against bias, personal desires, traditional value, and conflict between ideals (Issa, 1970).
Idealism theme, in these Asian novels, is formed in the plot development through the characteristics or qualities of characters. For example, Mom Ratchawong Kirati represents royalty in Thai context. Meanwhile, U Saw Han represents westernization in Burmese context. The distinctive or extreme characteristics of characters separate them from the other. These particular characters might be asked to choose or sacrifice something in order to remain the ideal. For example, Mom Ratchawong Kirati is presented as the great granddaughter of the king or queen. Her manner and behavior are framed and watched by the strict tradition and social judgment. To directly express her love to Nopphon, she sacrificed her life and reputation to do it before she died. As well, U Saw Han is pictured as Burmese who worships western lifestyle. His favorite, his clothes, his house’s decorations, his food and beverage are shown as the representation of western way of living. To maintain his belief in westernization, he had to lose the only person that he had always loved and protected.

Below are the different answers of the two questions in this study.

4.3. Different Metaphorical Expressions

The different metaphorical patterns are identified as entities such as noun groups, qualities such as complements, and functions such as processes. Source domains are categorized and put into tables as follow.
Table 1 Metaphorical Pattern of ANIMALS Source Domain

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ฉุนไน  (n.) /look-gac/</td>
<td>lamb (n.)</td>
<td>ကြားစီးဗ့် (n.) /kyeekaa naa/</td>
<td>crow (n.)</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td>ကျဲးစီးဗ့် (n.) /myaw wat/</td>
<td>monkey (n.)</td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td>ကျဲးစီးဗ့် (n.) /kyee kaa naa/</td>
<td>chicken (n.)</td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Lamb (n.) is a young sheep, or the flesh of a young sheep eaten as meat (McIntosh, 2016).

2) Crow (n.) is a large, black bird with a loud, unpleasant cry (McIntosh, 2016).

3) Monkey (n.) is an animal that lives in hot countries, has a long tail, and climbs trees (McIntosh, 2016).

4) Chicken (n.) is a type of bird kept on a farm for its eggs or its meat, or the meat of this bird that is cooked and eaten (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are human being and animals.

- There is a person who is superior to the others.
- There is a person who is inferior to the others
- The person’s characteristics, facial expressions, and behaviors are seen as animals.

Hence, it is possible to say that the characteristic of human being corresponds to animals. A person who is superior corresponds to predatory animal. On the contrary, a person who is inferior corresponds to prey.
<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>กฎ (n.) /kod/</td>
<td>law (n.)</td>
<td>နီလိုးဝ်း (adj.) /soe thaww/</td>
<td>bad (adj.)</td>
</tr>
<tr>
<td>2.</td>
<td>ကြီးပေါက် (n.) /kum-pi-park-sa/</td>
<td>judge (n.)</td>
<td>မြင်နာနိုင် (adj.) /kaunge/</td>
<td>good (adj.)</td>
</tr>
<tr>
<td>3.</td>
<td>စစ်သှားစိုးရွာ (n.) /sit-ti-an-chop-tum/</td>
<td>right (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>ကျော်ရိုး (n.) /kon-rai/</td>
<td>criminal (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>ပုံစံးဗီ (n.) /poo-bor-ri-soot/</td>
<td>upright people (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>ပျေ (adj.) /pid/</td>
<td>false (adj.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>ပုံ (adj.) /took/</td>
<td>correct (adj.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>စီစီး (v.) /sa-la-sit/</td>
<td>to relinquish (v.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>စေရးပုံ (v.) /sa-ra-parb/</td>
<td>to confess (v.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>လွှာ (v.) /lop/</td>
<td>to escape (v.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>ပုံစံးဗီ (v.) /pra-gop-at- yar-gum/</td>
<td>to commit a crime (v.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Law (n.) is a rule, usually made by a government that is used to order the way in which a society behaves, or the whole system of such rules (McIntosh, 2016).

2) Judge (n.) is the person who is in charge of a trial in a court and decides how a person who is guilty of a crime should be punished, or who makes decisions on legal matters (McIntosh, 2016).

3) Right (n.) is what is considered to be morally good or acceptable (McIntosh, 2016).

4) Criminal (n.) is someone who commits a crime (McIntosh, 2016).

5) Upright people (n.) is people who is honest, responsible, and moral (McIntosh, 2016).
6) False (adj.) is not correct (McIntosh, 2016).

7) Correct (adj.) is in agreement with the true facts or with what is generally accepted (McIntosh, 2016).

8) To relinquish (v.) is to give up something such as a responsibility or claim (McIntosh, 2016).

9) To confess (v.) is to admit that you have done something wrong or something that you feel guilty or bad about (McIntosh, 2016).

10) To escape (v.) is to get free from something (McIntosh, 2016).

11) To commit a crime (v.) is to do something illegal or something that is considered wrong (McIntosh, 2016).

12) Bad (adj.) is unpleasant and causing difficulties or harm (McIntosh, 2016).

13) Good (adj.) is very satisfactory, enjoyable, pleasant, or interesting (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are human’s behavior and boundary.

- There is a line separating area into two sides.
- One side is an area where a person’s behaviors are accepted by the tradition and society.
- The other side is an area where a person’s behaviors are denied and blamed guilty by the tradition and society.

Hence, it is possible to say that human’s behavior corresponds to boundary. A person whose decisions and behaviors are done according to traditions and social principles corresponds to an acceptable area where a person can live happily. On the other hand, a person whose decisions and behaviors are done opposing to the expectation of society and social rules corresponds to an forbidden area where a person is not allowed to step into, otherwise, there must be consequences or punishment.
Table 3 Metaphorical Pattern of CLEANLINESS/DIRTINESS Source Domain

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td>马 (n.) /shwan/</td>
<td>冥 (adj.) /hcaat mashisaw/</td>
<td>spotless (adj.)</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td>冥 (adj.) /aahpyaau/</td>
<td>white (adj.)</td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Mud (n.) is earth that has become wet and sticky (McIntosh, 2016).
2) Spotless (adj.) is extremely clean (McIntosh, 2016).
3) White (adj.) is of a colour like that of snow, milk, or bone (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are human’s appearance and cleanliness/dirtiness.

- There is a person whose bare feet stand on the wet and sticky ground.
- The person’s feet are covered by mud.
- There is a person who wears extremely white clothes.
- The color of white makes the person looks clean.

Therefore, this indicates that human’s appearance corresponds to cleanliness/dirtiness. A person who put his or her bare feet in the ground living in traditional way of life corresponds to dirtiness. Contrasting to a person who adjusts himself or herself to live in modern way of life corresponds to cleanliness.
<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>เสรีภาพ (n.) /say-ree-parb/</td>
<td>freedom (n.)</td>
<td>အညီညွှန်း (n.) /htaung/</td>
<td>lodging (n.)</td>
</tr>
<tr>
<td>2.</td>
<td>พันธนาการ (n.) /pun-ta-na-kam/</td>
<td>fetter (n.)</td>
<td>အစိုးရီးယား (adj.) /aahkamae/</td>
<td>free (adj.)</td>
</tr>
<tr>
<td>3.</td>
<td>แคบ (adj.) /kab/</td>
<td>narrow (adj.)</td>
<td>နီစိန့် (adj.) /kyat kyal/</td>
<td>restrictive (adj.)</td>
</tr>
<tr>
<td>4.</td>
<td>ปลด (v.) /ploy/</td>
<td>to abandon (v.)</td>
<td>အတွင်းပြန် (v.) /htarr/</td>
<td>to put (v.)</td>
</tr>
<tr>
<td>5.</td>
<td>รักษา (v.) /rud-roeng/</td>
<td>to cling (v.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>ปิด (v.) /pid/</td>
<td>to shut off (v.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>ยุดจุด (v.) /pook-mud/</td>
<td>to tie up (v.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Freedom (n.) is the condition or right of being able or allowed to do, say, think, etc. whatever you want to, without being controlled or limited (McIntosh, 2016).

2) Fetters (n.) a pair of chains that were tied round the legs of prisoners to prevent them from escaping (McIntosh, 2016).

3) Narrow (adj.) is limited to a small area of interest, activity, or thought (McIntosh, 2016).

4) To abandon (v.) is to leave a place, thing, or person for ever (McIntosh, 2016).

5) To cling (v.) is to stick onto or hold something or someone tightly, or to refuse to stop holding them (McIntosh, 2016).

6) To shut off (v.) is to prevent something from being reached or seen (McIntosh, 2016).

7) To tie up (v.) is to make a person unable to move by tying a rope or something similar around their body or part of their body (McIntosh, 2016).

8) Lodging (n.) is a temporary place to stay (McIntosh, 2016).

9) Free (adj.) is no limited or controlled (McIntosh, 2016).
10) Restrictive (adj.) is limiting the freedom of someone or preventing something from growing (McIntosh, 2016).

11) To put (v.) is to formally offer a particular thing to be considered (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are personal feelings and confinement/freedom.

- There is a person who is limited to small area.
- The person does not comfortably move or do whatever he or she wants.
- There is a person who is not limited to small area and not being under control.
- The person can comfortably move, go, or do whatever he or she wants.

Thus, these indicate that personal feelings correspond to confinement/freedom. A person who is limited to a small area, not being able to move or do whatever he or she wants, corresponds to a prisoner who is under control and has limited area to stay. On the other hand, a person who is not limited to small area and not being under control corresponds to a freeman who is free to do whatever he or she wants and go wherever he or she wants to go.

**Table 5 Metaphorical Pattern of CONTAINER Source Domain**

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ตื่น (adj.) /tem/</td>
<td>full (adj.)</td>
<td>စီးဆင်းသွား (v.) /knehtarr/</td>
<td>to envelope (v.)</td>
</tr>
<tr>
<td>2.</td>
<td>စည်သမီ (v.) /at-nan/</td>
<td>to bottle up (v.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Full (adj) is holding or containing as much as possible or a lot (McIntosh, 2016).

2) To bottle up (v.) is to put something into bottles or jars (McIntosh, 2016).

3) To envelope (v.) is to cover or surround something completely (McIntosh, 2016).
However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are personal feelings and container.

- There is a person whose personal feelings refer to things putting in a container.

This analysis demonstrates that personal feelings correspond to container. A person who is emotional corresponds to the container that is fully filled. On the contrary, a person who is ignorant corresponds to the container that is empty.

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>หวาน (adj.) /wahn/</td>
<td>sweet (adj.)</td>
<td>စွက် (v.) /sawt/</td>
<td>to consume (v.)</td>
</tr>
<tr>
<td>2.</td>
<td>ดื่ม (v.) /deum/</td>
<td>to taste (v.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>ฉี่ (v.) /im/</td>
<td>to content (v.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Sweet (adj.) is having a taste similar to that of sugar; not bitter or salty (McIntosh, 2016).

2) To drink (v.) is to take liquid into the body through the mouth (McIntosh, 2016).

3) To content (v.) is to make someone feel happy and satisfied (McIntosh, 2016).

4) To consume (v.) is to destroy it completely (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are personal feelings and food/taste of food.

- Personal feelings refer to a person who tastes the food.

Therefore, it is possible to say that personal feelings correspond to food/taste of food. The positive feelings correspond to sweet or delicious taste of food. On the other hand, the negative feelings correspond to bitter or bad taste of food.
Table 7 Metaphorical Pattern of GROUP/STRANGENESS Source Domain

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>changkarn (n.) /choa-nai/</td>
<td>chao nai (n.)</td>
<td>ဗုဒိန် (n.) /luuhcaim/</td>
<td>stranger (n.)</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td>ချစ် (v.) /hkyarr/</td>
<td>to separate (v.)</td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td>ဗုဒိန်ညီညွန်  (v.) /pok aung aung/</td>
<td>to enhance (v.)</td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Chao nai (n.) is member of the royal family (Smyth, 2000).
2) Stranger (n.) is someone you do not know (McIntosh, 2016).
3) To separate (v.) is to consider two people or things as different or not related (McIntosh, 2016).
4) To enhance (v.) is to improve the quality, amount, or strength of something (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are human’s behavior and group/strangeness.

- Family is considered as a group who shares the similar lifestyle and way of living.
- Stranger refers to a person with different behaviors or attitudes or those who don’t understand each other albeit they are members in the same family.

Human’s behavior corresponds to a possible barrier that can keep family members away from each other. This means that people who have different attitudes corresponds to strangers. Meanwhile, people who have a lot in common correspond to group. According to the context of Behind the Painting, Mom Ratchawong Kirati’s behavior and attitude towards her royal tradition corresponds to the barriers that separate her from being in touch with the royal tradition.
Table 8 Metaphorical Pattern of LIGHT Source Domain

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ปรากฏ (n.) /pra-gai/</td>
<td>sparkle (n.)</td>
<td>တိပင် (n.) /a-nut/</td>
<td>shadow (n.)</td>
</tr>
<tr>
<td>2.</td>
<td>ความเปล่งปล่ิง (n.) /khwarm-pleng-plung/</td>
<td>radiance (n.)</td>
<td>ဓမ်တာရော (adj.) /hout-pa/</td>
<td>shining (adj.)</td>
</tr>
<tr>
<td>3.</td>
<td>เปล่งปล่ิง (adj.) /pleng-plung/</td>
<td>radiant (adj.)</td>
<td>စိုက်ပျိုး (v.) /moe tain/</td>
<td>to cloud (v.)</td>
</tr>
<tr>
<td>4.</td>
<td>แจ่มใส (adj.) /jam-sai/</td>
<td>bright (adj.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Sparkle (n.) is bright shine (McIntosh, 2016).

2) Radiance (n.) is light or heat that comes from something (McIntosh, 2016).

3) Radiant (adj.) is producing heat or light (McIntosh, 2016).

4) Bright (adj.) is full of light, shining (McIntosh, 2016).

5) Shadow (n.) is an area of darkness, caused by light being blocked by something (McIntosh, 2016).

6) Shining (adj.) is to send out or reflect light (McIntosh, 2016).

7) To cloud (v.) is to become difficult to see through (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are a person’s appearance and light.

- There is a person who expresses feelings through facial expressions and appearance.
- The appearance can be distinguished into the shade of light.

Thus, it implies that a person’s facial expressions and appearance corresponds to light. The expressions of positive feelings and attitudes correspond to visible radiation. On the other hand, the expressions of negative feelings and attitudes correspond to blur or invisible radiation.
**Table 9 Metaphorical Pattern of LIQUID Source Domain**

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>น้ำท่วม (v.) /lau-lieng/</td>
<td>to engulf (v.)</td>
<td>နွေးငွေး (n.) /haine/</td>
<td>wave (n.)</td>
</tr>
<tr>
<td>2.</td>
<td>ตัน (v.) /dun/</td>
<td>to churn (v.)</td>
<td>လောင် (n.) /yae kan/</td>
<td>lake (n.)</td>
</tr>
<tr>
<td>3.</td>
<td>แห้งดีแห้ง (v.) /hued-łaeng/</td>
<td>to dry up (v.)</td>
<td>စီးဝပ် (v.) /swann laungg/</td>
<td>to pour (v.)</td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) To engulf (v.) is to surround and cover something or someone completely (McIntosh, 2016).

2) To churn (v.) is to mix something, especially a liquid, with great force (McIntosh, 2016)

3) To dry up (v.) is the water in it disappears (McIntosh, 2016).

4) Wave (n.) is a raised line of water that moves across the surface of an area of water, especially the sea (McIntosh, 2016).

5) Lake (n.) is a large area of water surrounded by land and not connected to the sea except by rivers or streams (McIntosh, 2016).

6) To pour (v.) is to flow quickly and in large amounts (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are personal feelings and liquid.

- There is a person whose feelings are up and down.
- The negative feelings are expressed by amount of tears.
- The positive feelings should be remained and transferred to other people.

Therefore, it is illustrated that personal feelings correspond to flowing liquid. The amount of tears produced by negative feelings corresponds to an area of water. On the contrary, the positive feelings correspond to a land that is surrounded by water. Moreover, the positive
feelings that can be transferred from one person to another correspond to liquid flowing from one place to another.

### Table 10 Metaphorical Pattern of MENTAL/PHYSICAL SUFFER Source Domain

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ไข้ (n.) /kai/</td>
<td>fever (n.)</td>
<td>ပျင်းသက်သွား (n.) /wonnae nar kyin/</td>
<td>pain (n.)</td>
</tr>
<tr>
<td>2.</td>
<td>ကြီးကကြာ (adj.) /klum-klang/</td>
<td>crazy (adj.)</td>
<td>ကြီးမီးနေသွား (n.) /kyi mar thaw wai da nar khan sar ya/</td>
<td>anguish (n.)</td>
</tr>
<tr>
<td>3.</td>
<td>บี้บัน (v.) /beep-kun/</td>
<td>to crush (v.)</td>
<td>စီးချင်း (n.) /sway/</td>
<td>stroke (n.)</td>
</tr>
<tr>
<td>4.</td>
<td>épo (v.) /tau-ra-marn/</td>
<td>to torture (v.)</td>
<td>စိုးရိမ်ချင်း (adj.) /harkarr m pyawwninesaw/</td>
<td>struck dumb (adj.)</td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
<td>အပားအစားလျင် (adj.) /aarr phut thaw/</td>
<td>peaked (adj.)</td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td></td>
<td>အိုးမှား (adj.) /aarnaec/</td>
<td>weary (adj.)</td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td></td>
<td>အိပ်ပြီးလျင် (adj.) /dan yar/</td>
<td>sore (adj.)</td>
</tr>
<tr>
<td>8.</td>
<td></td>
<td></td>
<td>နွေးဗျာ (adj.) ngyao ngvin</td>
<td>wretched (adj.)</td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Fever (n.) is a medical condition in which the body temperature is higher than usual and the heart beats very fast (McIntosh, 2016).

2) Crazy (adj.) is to be very interested in something or love someone very much (McIntosh, 2016).

3) To crush (v.) is to upset or shock someone badly (McIntosh, 2016).

4) To torture (v.) is to cause great physical or mental pain to someone intentionally (McIntosh, 2016).

5) Pain (n.) is a feeling of physical suffering caused by injury or illness (McIntosh, 2016).

6) Anguish (n.) is extreme unhappiness caused by physical or mental suffering (McIntosh, 2016).
7) Stroke (n.) is a sudden change in the blood supply to a part of the brain, sometimes causing a loss of the ability to move particular parts of the body (McIntosh, 2016).

8) To be struck dumb (adj.) is to be so surprised by something that you cannot say anything (McIntosh, 2016).

9) Peaked (adj.) is slightly ill, often looking pale (McIntosh, 2016).

10) Weary (adj.) is very tired, especially after working hard for a long time (McIntosh, 2016).

11) Sore (adj.) is painful and uncomfortable because of injury, infection, or too much use (McIntosh, 2016).

12) Wretched (adj.) is very ill or very unhappy (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are personal feelings and mental/physical suffer.

- There is a person who expresses his or her feelings through their health and illness.

- The person who has positive feelings towards her/himself and other people would have a better health than the person who has negative feelings or attitudes towards her/himself and other people.

- The person who is sick mentally and physically encounters with suffer.

As shown in the analysis, personal feelings correspond to mental/physical suffers. The person who has positive feelings towards her/himself and other people corresponds to healthy person. On the other hand, the person who has negative feelings towards her/himself and other people corresponds to sufferer.
Table 11 Metaphorical Pattern of MOVEMENT Source Domain

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ชุดจราญ (n.) /yuad-yarn/</td>
<td>traffic (n.)</td>
<td>ရှုးလည် (n.) /raut-tant/</td>
<td>halt (n.)</td>
</tr>
<tr>
<td>2.</td>
<td>น้ำ (v.) /num/</td>
<td>to bring to (v.)</td>
<td>ပုံစံဝ (v.) /pyanswarr sa/</td>
<td>to go back (v.)</td>
</tr>
<tr>
<td>3.</td>
<td>แก่น (v.) /lan/</td>
<td>to run (v.)</td>
<td>နိုမ်းဆောင်ရွက် (v.) /naunt sote/</td>
<td>to recede (v.)</td>
</tr>
<tr>
<td>4.</td>
<td>ที่วาง (v.) /gow/</td>
<td>to reach (v.)</td>
<td>ကျဆော်ဆောင်ရွက် (v.) /htut khar/</td>
<td>to leave (v.)</td>
</tr>
<tr>
<td>5.</td>
<td>ท่องเที่ยว (v.) /taung-tecoh/</td>
<td>to stray (v.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>ตัพ (v.) /dern/</td>
<td>to walk (v.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>ตอนเปล่า (v.) /klaun-klan/</td>
<td>to waver (v.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>นัก (v.) /tai/</td>
<td>to transfer (v.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Traffic (n.) is the number of vehicles moving along roads, or the amount of aircraft, trains, or ships moving along a route (McIntosh, 2016).

2) To bring to (v.) is to cause someone to come to a particular place or thing (McIntosh, 2016).

3) To run (v.) is to move along, faster than walking, by taking quick steps in which each foot is lifted before the next foot touches the ground (McIntosh, 2016).

4) To reach (v.) is to arrive at a place, especially after spending a long time or a lot of effort travelling (McIntosh, 2016).

5) To stray (v.) is to travel along a route that was not originally intended, or to move outside a limited area (McIntosh, 2016).

6) To walk (v.) is to go with someone to a particular place, for example because you want to protect them from danger, or show them the way (McIntosh, 2016).

7) To waver (v.) is to lose strength, determination, or purpose, especially temporarily (McIntosh, 2016).

8) To transfer (v.) is to move someone or something from one place, vehicle, person, or group to another (McIntosh, 2016).
9) Halt (n.) is an occasion when something stops moving or happening (McIntosh, 2016).

10) To go back (v.) is to start doing something again that you were doing before (McIntosh, 2016).

11) To recede (v.) is to move further away into the distance, or to become less clear or less bright (McIntosh, 2016).

12) To leave (v.) is to go away from someone or something, for a short time or permanently (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are human’s emotions and movement.

- There is a person whose emotions can order the person to make decisions and do something.

Human’s emotions correspond to movement. The person’s emotions correspond to a vehicle. The person’s emotions towards something or someone correspond to the vehicle is moving from one place to the other place.

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>พระอาทิตย์ (n.) /pra-ah-tit/</td>
<td>sun (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>รุ่งอรุณ (n.) /roong-a-roon/</td>
<td>dawn (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>ยามช้าของแสง (n.) /yarm-yum-yaw-sang/</td>
<td>evening (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>ยามเช้า (n.) /yarm-chao/</td>
<td>morning (n.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Sun (n.) is the star that the Earth moves around, which provides light and heat for the Earth, or the light or heat that the Earth receives from this star (McIntosh, 2016).

2) Dawn (n.) is the period in the day when light from the sun begins to appear in the sky (McIntosh, 2016).
3) Evening (n.) is the part of the day between the end of the afternoon and night (McIntosh, 2016).

4) Morning (n.) is the part of the day from the time when the sun rises or you wake up until the middle of the day or lunch time (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are human’s behaviour and natural order.

- There is a person whose behavior depending on his or her social status.
- A person’s social status is believed to establish at the first breathe of a person’s life.
- The duty and norm of the particular status has been learned and absorbed during the growing of age.
- There is the time that the person loses the quality or responsibility towards the status.

Thus, it is possible to say that human’s behavior corresponds to natural order. Time and sequences of a person’s behaviors correspond to rotation of the sun. The early age of absorbing and learning his or her social role corresponds to the time of dawn or morning. The exhaustion of carrying the social role and giving up corresponds to the evening time of day.

Table 13 Metaphorical Pattern of OBJECTS Source Domain

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ပါသောင်း (n.) /pit-see/</td>
<td>thing (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>ဖောင် (n.) /hpi-naut/</td>
<td>shoes (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>ယာဉ် (n.) /ar-roto/</td>
<td>doll (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>ကြက်ကလေး (n.) /roto-</td>
<td>marionette (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>အမောက်ကလေး/</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>ပါသောင်း (adj.)</td>
<td>homespun (adj.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

/eain lote pit taw/                      

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Thing (n.) is used to refer in an approximate way to an object or to avoid naming it (McIntosh, 2016).
2) Shoe(s) (n.) is one of a pair of coverings for your feet, usually made of a strong material such as leather, with a thick leather or plastic sole (McIntosh, 2016).

3) Doll (n.) is a child’s toy in the shape of a small person or baby (McIntosh, 2016).

4) Marionette (n.) is a small model of a person or animal with parts of the body that are moved with strings (McIntosh, 2016).

5) Homespun (adj.) is simple and ordinary (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are human being and object.

- There is a person whose characteristics are presented by clothes and wearing.
- The individual is served as object which can be possessed, played with, and controlled.

Based on the analysis object can be a representation of a person’s social status. Moreover, a person’s behavior corresponds to an object that is controlled by its owner as well as a person’s feeling corresponds to an object in which it can be treated like one.

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ပူပြ် (n.) /boop-pa/</td>
<td>bloom (n.)</td>
<td>ဂါးေ (n.) /taw/</td>
<td>jungle (n.)</td>
</tr>
<tr>
<td>2.</td>
<td>အိုကောင် (v.) /aub-dauk/</td>
<td>to blossom (v.)</td>
<td>ကောင်း (n.) /paam pw ng/</td>
<td>flower (n.)</td>
</tr>
<tr>
<td>3.</td>
<td>ပီးပီး (v.) /berg-barn/</td>
<td>to bloom (v.)</td>
<td>မျိုး (n.) /mhaol/</td>
<td>mushroom (n.)</td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td>အောက်စွဲး (v.) /hpw ng/</td>
<td>to bloom (v.)</td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Bloom (n.) is a flower on a plant (McIntosh, 2016).

2) To blossom (v.) is to when a tree or plants blossoms, it produces flowers before producing fruit that can be eaten (McIntosh, 2016).
3) To bloom (v.) is when a flower blooms, it open, and when a plant or tree blooms it produces flowers (McIntosh, 2016).

4) Jungle (n.) is a tropical forest in which trees and plants grow very closely together (McIntosh, 2016).

5) Flower (n.) is the part of a plant that is often brightly coloured and has a pleasant smell, or the type of plant that produces these (McIntosh, 2016).

6) Mushroom (n.) is a fungus with a round top and short stem (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are human being and plants.

- There is a person who lives in rural area.
- The person has been watched the process of growth.
- The relationship between people has been grown step by step.

So, it is possible to say that human being corresponds to plants. A person who lives in undeveloped area corresponds to untidy forest. Moreover, the growth of human being and relationship correspond to the growth of plants.

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>หัวใจ (n.) /hua-jai/</td>
<td>heart (n.)</td>
<td>မွေး (n.) /m-mwuu/</td>
<td>brow (n.)</td>
</tr>
<tr>
<td>2.</td>
<td>ตาตา (n.) /daung-tah/</td>
<td>eyes (n.)</td>
<td>ကျောင်း (n.) /rin baw/</td>
<td>chest (n.)</td>
</tr>
<tr>
<td>3.</td>
<td>หน้า (n.) /na/</td>
<td>face (n.)</td>
<td>နိုင်ငံ (v.) /tone/</td>
<td>to palpitate (v.)</td>
</tr>
<tr>
<td>4.</td>
<td>เท้า (n.) /tow/</td>
<td>feet (n.)</td>
<td>ရေနိုင်ငံ (v.) /ray baw/</td>
<td>to freeze (v.)</td>
</tr>
<tr>
<td>5.</td>
<td>คอ (n.) /kau/</td>
<td>neck (n.)</td>
<td>ကကောင် (v.) /tone lat/</td>
<td>to tremble (v.)</td>
</tr>
<tr>
<td>6.</td>
<td>แขน (n.) /meu/</td>
<td>hands (n.)</td>
<td>ဆောင်း (v.) /shu/</td>
<td>to breathe (v.)</td>
</tr>
<tr>
<td>7.</td>
<td>หัว (v.) /ten/</td>
<td>to pound (v.)</td>
<td>အသုံး (v.) /khaw/</td>
<td>to flutter (v.)</td>
</tr>
</tbody>
</table>

Table 15 Metaphorical Pattern of PHYSICAL PARTS Source Domain

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:
1) Heart (n.) is the organ in your chest that sends the blood around your body (McIntosh, 2016).

2) Eye(s) (n.) is one of the two organs in your face, which you use to see with (McIntosh, 2016).

3) Face (n.) is the front of the head, where the eyes, nose, and mouth are (McIntosh, 2016).

4) Foot (n.) is the part of the body at the bottom of the leg on which a person or animal stands (McIntosh, 2016).

5) Neck (n.) the part of the body that joins the head to the shoulders (McIntosh, 2016).

6) Hand (n.) is the part of the body at the end of the arm that is used for holding, moving, touching, and feeling things (McIntosh, 2016).

7) To pound (v.) is to hit or beat repeatedly with a lot of force, or to crush something by hitting it repeatedly (McIntosh, 2016).

8) Brow (n.) is the forehead (McIntosh, 2016).

9) Chest (n.) is the upper front part of the body of humans and some animals, between the stomach and the neck, containing the heart and lungs (McIntosh, 2016).

10) To palpitate (v.) is to beat very fast and in a way that is not regular (McIntosh, 2016).

11) To freeze (v.) is to stop suddenly and become completely still (McIntosh, 2016).

12) To tremble (v.) is to shake slightly, usually because you are cold, frightened, or very emotional (McIntosh, 2016).

13) To breathe (v.) is to move air into and out of the lungs (McIntosh, 2016).

14) To flutter (v.) is to make a series of quick delicate movements up and down or from side to side, or to cause something to do this (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are a person’s feelings and physical parts.

- There is a person who considers physical parts as a representation of other people.

- A person’s feelings and attitudes are shown through physical movement.

Therefore, it is probable to say that a person corresponds to a physical part and a person’s feelings and attitudes corresponds to physical movement.
Table 16 Metaphorical Pattern of POSSESSION Source Domain

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>สิ่ง (v.) /sing/</td>
<td>to dwell (v.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>ควบครอบครอง (v.) /klaup-klong/</td>
<td>to possess (v.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>เหนี่ยวจับ (v.) /niow-rung/</td>
<td>to seize (v.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) To dwell (v.) is to live in a place or in a particular way (McIntosh, 2016).

2) To possess (v.) is to take control over a person’s mind, making that person behave in a very strange way (McIntosh, 2016).

3) To seize (v.) is to take something quickly and keep or hold it (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptaul domains which are human being and possessions.

- There are two sides of people which are the owner and the person who is owned.
- The person who is owned refers to a place where the owner lives in.
- The owner is taken away the person who is owned.
- The person who is owned is actually own the feelings of the owner.

Thus, it is probable to say that human being corresponds to possessions. A person corresponds to a possessor and another person corresponds to a person who is possessed. The protective behaviors corresponds to the act of possessing.

Table 17 Metaphorical Pattern of SHAPE Source Domain

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>สามเหลี่ยม (n.) /sam-liem/</td>
<td>triangle (n.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Triangle (n.) is a flat shape with three straight sides (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are human being’s physical part and shape.

- There is a person whose physical part is framed in shape.

Hence, it is possible to say that human being’s physical part corresponds to shape. This means that the person’s appearance showing towards other people’s eyes is limited to perform only within the space that is allowed.

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ถังำน (v.) /gung-warn/</td>
<td>to echo (v.)</td>
<td>မိောင်း (v.) /moe change/</td>
<td>to thunder (v.)</td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) To echo (v.) is to repeat details that are similar to, and make you think of, something else (McIntosh, 2016).

2) To thunder (v.) is to shout angrily (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are human feelings and sound.

- There is a person who has various feelings.

- The person who is in positive mood such as a person who is in love tends to produce and hear harmonious voice.

- The person who is in negative mood such as a person who has a broken heart tends to produce and hear aggressive noise.
Thus, it is plausible to say that human feelings correspond to sound. A person who is in positive mood corresponds to harmonious voice. On the contrary, a person who is in negative mood corresponds to aggressive noise.

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ความร้ีร้อน (n.) /khwarm-row-raun/</td>
<td>ardor (n.)</td>
<td>ကျောင်း (n.) /ma-y a-t (n.) pu/</td>
<td>heat (n.)</td>
</tr>
<tr>
<td>2</td>
<td>ซุ้มเกิ่ง (n.) /too-num-kaeng/</td>
<td>icebox (n.)</td>
<td>နောက်ဆိုး /နောက်ဆိုး (v.) /mee-lueng/</td>
<td>to burn (v.)</td>
</tr>
<tr>
<td>3</td>
<td>ฤดูหนาว (n.) /reu-doo-hnaow/</td>
<td>winter (n.)</td>
<td>နောက်ဆိုး (v.) /puu nway/</td>
<td>to warm (v.)</td>
</tr>
<tr>
<td>4</td>
<td>หิมะ (n.) /hee-ma/</td>
<td>snow (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ความหนาว (n.) /khwarm-hnaow/</td>
<td>the significance of the end of autumn (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ดับ (v.) /dub/</td>
<td>to quench (v.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Ardor (n.) is feelings of great warmth and intensity (McIntosh, 2016).

2) Icebox (n.) is a fridge (McIntosh, 2016).

3) Winter (n.) is the season between autumn and spring, lasting from November to March north of the equator and from May to September south of the equator, when the weather is coldest (McIntosh, 2016).

4) Snow (n.) is the small, soft, white pieces of ice that sometimes fall from the sky when it is cold, or the white layer on the ground and other surfaces that it forms (McIntosh, 2016).

5) The significance of the end of autumn (n.) is winter.

6) Heat (n.) is a quality of being hot or warm, or the temperature of something (McIntosh, 2016).
7) To burn (v.) is to be hurt, damaged, or destroyed by fire or extreme heat, or to cause this to happen (McIntosh, 2016).

8) To warm (v.) is to become warm (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are human’s emotions and temperature.

- There is a person who has various emotions.
- The negative effect of a person’s emotions such as anger, worried, and upset increase the high level of the person’s physical temperature.
- The positive effect of a person’s emotions such as calm and peaceful decrease the level of the person’s physical temperature.

Hence, it is possible to say that human’s emotions correspond to temperature. The negative emotions correspond to warm temperature; meanwhile, the positive emotions correspond to cold temperature.

Table 20 Metaphorical Pattern of THEATRE Source Domain

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ตัวละคร (n.) /tau-la-korn/</td>
<td>actor (n.)</td>
<td>ပေါင် (n.) /pya/</td>
<td>show (n.)</td>
</tr>
<tr>
<td>2.</td>
<td>เกที (n.) /way-tee/</td>
<td>stage (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>ฉาก (n.) /chark/</td>
<td>scene (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>บทบาท (n.) /bot-baht/</td>
<td>part (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>สงบ (adj.) /sah-ngob/</td>
<td>tranquil (adj.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>พูด (v.) /pood/</td>
<td>to speak (v.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Actor (n.) is someone who presents to be someone else while performing in a film, play, or television or radio programme (McIntosh, 2016).

2) Stage (n.) is the area in a theatre that is often raised above ground level and on which actors or entertainers perform (McIntosh, 2016).
3) Scene (n.) is a part of a play or film in which the action stays in one place for a continuous period of time (McIntosh, 2016).

4) Part (n.) is one of the characters in a film play, or dance, or the words, actions, or movements that are said or done by that character (McIntosh, 2016).

5) Tranquil (adj.) is calm and peaceful and without noise, violence, worry, etc. (McIntosh, 2016)

6) To speak (v.) is to say words, to use the voice, or to have a conversation with someone (McIntosh, 2016).

7) Show (n.) is a theatre performance or a television or radio programme that is entertaining rather than serious (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are human being and play.

- There is a person who performs on the stage.
- The performance has been watched by the audiences scene by scene.
- The performance is aimed to provide the audiences pleasure.

Thus, it is possible to say that a person corresponds to an actor and the person’s pretend behavior corresponds to the performance or the role which the actor is taking and perform towards the eyes of public.

<table>
<thead>
<tr>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>ฟูมเฟือย (adj.) /foom-fuei/</td>
<td>extravagant (adj.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definition is defined:

1) Extravagant (adj.) is spending too much money, or using too much of something (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are personal feelings and time.
There is a person whose feelings decline by time. So, it is possible to say that a person’s strong feelings towards something or someone correspond to the passing time. In this context, as time passed and Nopphon was getting older his feeling changed and he did not have that strong feeling towards Mom Ratchawong Kirati anymore.

Table 22 Metaphorical Pattern of WAR Source Domain

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>ป้องกัน (v.) /pong-gun/</td>
<td>to shield (v.)</td>
<td>ကြည်နှဲ (v.) /arr yae nate/</td>
<td>to revolt (v.)</td>
</tr>
<tr>
<td>3.</td>
<td>ต่อสู้ (v.) /tau-soo/</td>
<td>to battle (v.)</td>
<td>ကြည်နှဲ (v.) /ramsine/</td>
<td>to confront (v.)</td>
</tr>
<tr>
<td>4.</td>
<td>ชนะ (v.) /cha-na/</td>
<td>to win (v.)</td>
<td>ကြည်နှဲ (v.) /shone/</td>
<td>to defeat (v.)</td>
</tr>
<tr>
<td>5.</td>
<td>แพ้แพ้ (v.) /pai-pao/</td>
<td>to lose (v.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>เดินหน้า (v.) /dern-nah/</td>
<td>to march (v.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) To shield (v.) is to protect someone or something (McIntosh, 2016).

2) To battle (v.) is to fight (McIntosh, 2016).

3) To win (v.) is to achieve first position and/or get a prize in a competition, election, fight, etc. (McIntosh, 2016).

4) To lose (v.) is to fail to succeed in a game, competition, etc (McIntosh, 2016).

5) To march (v.) is to walk somewhere quickly and in a determined way, often because you are angry (McIntosh, 2016).

6) To revolt (v.) is to refuse to be controlled or ruled, and take action against authority (McIntosh, 2016).

7) To confront (v.) is to face, meet, deal with a difficult situation or person (McIntosh, 2016).
8) To defeat (v.) is to win against someone in a fight, war, or competition (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are life and war.

- There are two groups of people who fight against each other.
- Each group has fifty percents of chance to win and lose.
- The winner might get rewards for the winning.

Therefore, it is possible to say that people correspond to fighters or soldiers in the battle field. Life in reality corresponds to the battle field. People who face difficulty in life correspond to soldiers who encounter with enemies. People who decide to do something out of the rule of society correspond to soldiers who disobey their superior and authority.

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
<th>Burmese Metaphorical Pattern</th>
<th>English Metaphorical Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>เงินตรา (n.) /ngurn-trah/</td>
<td>money (n.)</td>
<td>ဂီပီ (n.) /mya yaung/</td>
<td>emerald (n.)</td>
</tr>
<tr>
<td>2.</td>
<td>กำไร (n.) /gum-rai/</td>
<td>profit (n.)</td>
<td>လီနီ (n.) /shway/</td>
<td>gold (n.)</td>
</tr>
<tr>
<td>3.</td>
<td>ต้นทุน (n.) /ton-toon/</td>
<td>capital (n.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>สะสมทรัพย์ (n.) /som-but/</td>
<td>treasures (n.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to conventional meaning provided by Cambridge Advanced Learners’ Dictionary, the definitions are defined:

1) Money (n.) is coins or notes that are used to buy things, or the amount of these that one person has (McIntosh, 2016).

2) Profit (n.) is money that is earned in trade or business, after paying the costs of producing and selling goods and services (McIntosh, 2016).

3) Capital (n.) is money and possessions, especially a large amount of money used for producing more wealth or for starting a new business (McIntosh, 2016).
4) Treasures (n.) is very valuable things, usually in the form of a store of precious metals, precious stones, or money (McIntosh, 2016).

5) Emerald (n.) is a transparent bright green valuable stone that is often used in jewellery (McIntosh, 2016).

6) Gold (n.) is a chemical element that is a valuable, shiny, yellow metal used to make coins and jewellery (McIntosh, 2016).

However, the negotiation of meanings occurred in context presents the correspondence between two different conceptual domains which are personal feelings and wealth.

- There is a person who possesses a huge amount of income or valuable things.
- The person intends to gain a lot of money as much as he or she can.
- The money and valuable thing that the person has need to be carefully watched.

Hence, it is plausible to say that a person who has a lot of money corresponds to wealthy person. The person who lacks of money corresponds to poor person.
Conclusion

Since the aim of this part is to answer what different metaphorical patterns found in the Asian novels are, the following table presents the different metaphorical patterns found.

Table 24 Different Metaphorical Patterns Found in the Asian Novels

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Domains Found in Behind the Painting</th>
<th>Source Domains Found in Not Out of Hate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ANIMALS</td>
<td>ANIMALS</td>
</tr>
<tr>
<td>2.</td>
<td>BOUNDARY</td>
<td>BOUNDARY</td>
</tr>
<tr>
<td>3.</td>
<td>CLEANLINESS/DIRTINESS</td>
<td>CONFINEMENT/FREEDOM</td>
</tr>
<tr>
<td>4.</td>
<td>CONFINEMENT/FREEDOM</td>
<td>CONTAINER</td>
</tr>
<tr>
<td>5.</td>
<td>FOOD/TASTE OF FOOD</td>
<td>GROUP/STRANGENESS</td>
</tr>
<tr>
<td>6.</td>
<td>GROUP/STRANGENESS</td>
<td>LIGHT</td>
</tr>
<tr>
<td>7.</td>
<td>LIGHT</td>
<td>LIQUID</td>
</tr>
<tr>
<td>8.</td>
<td>LIQUID</td>
<td>MENTAL/PHYSICAL SUFFER</td>
</tr>
<tr>
<td>9.</td>
<td>MOVEMENT</td>
<td>MOVEMENT</td>
</tr>
<tr>
<td>10.</td>
<td>NATURAL ORDER</td>
<td>OBJECTS</td>
</tr>
<tr>
<td>11.</td>
<td>PLANTS</td>
<td>PHYSICAL PARTS</td>
</tr>
<tr>
<td>12.</td>
<td>PHYSICAL PARTS</td>
<td>POSSESSION</td>
</tr>
<tr>
<td>13.</td>
<td>SHAPE</td>
<td>THEATRE</td>
</tr>
<tr>
<td>14.</td>
<td>SHAPE</td>
<td>TIME</td>
</tr>
<tr>
<td>15.</td>
<td>PHYSICAL PARTS</td>
<td>WAR</td>
</tr>
<tr>
<td>16.</td>
<td>PHYSICAL PARTS</td>
<td>WEALTH</td>
</tr>
</tbody>
</table>

4.4. Different Conceptual Metaphors that Influence the Target Domains

The different source domains influence the target domains of LOVE, MORALITY, and IDEALISM in these Asian novels are presented.
4.4.1 LOVE Target Domain

Love target domain focuses on the context presenting about love. Love domain refers to the feeling of love between man and woman such as Mom Ratchawong Kirati and Nopphon and husband and wife such as Way Way and U Saw Han. Furthermore, love domain includes the contradiction of couples and barrier occurred in relationship such as a character’s perspective towards love and a feeling of disappointment caused by lovers. The following table exhibits the different source domains influence the target domain of LOVE.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Domains Found in Behind the Painting</th>
<th>Source Domains Found in Not Out of Hate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ANIMALS</td>
<td>ANIMALS</td>
</tr>
<tr>
<td>2.</td>
<td>CONFINEMENT/FREEDOM</td>
<td>CONFINEMENT/FREEDOM</td>
</tr>
<tr>
<td>3.</td>
<td>CONTAINER</td>
<td>CONTAINER</td>
</tr>
<tr>
<td>4.</td>
<td>FOOD/TASTE OF FOOD</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>LIGHT</td>
<td>LIGHT</td>
</tr>
<tr>
<td>6.</td>
<td>LIQUID</td>
<td>LIQUID</td>
</tr>
<tr>
<td>7.</td>
<td>MENTAL/PHYSICAL SUFFER</td>
<td>MENTAL/PHYSICAL SUFFER</td>
</tr>
<tr>
<td>8.</td>
<td>MOVEMENT</td>
<td>MOVEMENT</td>
</tr>
<tr>
<td>9.</td>
<td></td>
<td>OBJECTS</td>
</tr>
<tr>
<td>10.</td>
<td>PLANTS</td>
<td>PLANTS</td>
</tr>
<tr>
<td>11.</td>
<td>PHYSICAL PARTS</td>
<td>PHYSICAL PARTS</td>
</tr>
<tr>
<td>12.</td>
<td>POSSESSION</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>SOUND</td>
<td>SOUND</td>
</tr>
<tr>
<td>14.</td>
<td>TEMPERATURE</td>
<td>TEMPERATURE</td>
</tr>
<tr>
<td>15.</td>
<td>TIME</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>WEALTH</td>
<td>WEALTH</td>
</tr>
</tbody>
</table>

LOVE IS ANIMALS conceptual metaphor

LOVE IS ANIMALS conceptual metaphor is established by elements such as the characteristic of animals, hunters, predatory animals and preys which are mirrored in the choice of words use of the metaphorical expressions below.
An excerpt from *Behind the Painting*:

1) *I had rapidly been transformed into a lamb.* (Smyth, 2000;p.73)

ช่างเข้าได้เปลี่ยนแปลงไปเป็นธุ้ยงค์ (Saipradit, 1954;p.84)

- Nopphon corresponds to tamed animal.

This sentence is narrated by Nopphon telling the story referring back to what had happened on Mitake mountain. After Nopphon kissed Mom Ratchawong Kirati on her cheek, he described himself *transformed into a lamb*. This context implies that love can change characteristics of a person.

An excerpt from *Not Out of Hate*:

2) He could not hide what he felt any more than could a *monkey* sitting on hot coals. (Thwin, 1991;p.149)

ภากะนคล่รกิ๎กร (Lay, 1955;p.223)

- U Saw Han’s love for Way Way corresponds to animal’s characteristic of unable to being still.

The sentence is narrated by the third person narrator. The scene is set at U Saw Han’s western style house. After the funeral of U Po Thein, Way Way’s father, Way Way decided to go on religious trip with her mother in Sagaing. She decided not to ask U Saw Han for permission because she knew that she would not be allowed to go. Although U Saw Han got angry and decided to no longer send any letters to Way Way, he could not hide his feelings of love, upset, and worried towards Way Way. U Saw Han’s unable to control his feelings towards Way Way was shown through his behaviors which could be seen by everyone around him. This context implied that love can transform a calm and westernized man into unable to be still and mischievous animal.
LOVE IS CONFINEMENT/FREEDOM conceptual metaphor

LOVE IS CONFINEMENT/FREEDOM conceptual metaphor is formed by elements such as limitation, being under control, and being free which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from Behind the Painting:

3) Then happiness and innocence will return once more to your heart without the fetters of being a young man. (Smyth, 2000;p.92)

แล้วความสุขและความบริสุทธิ์จะกลับมาในใจของเธอโดยไม่มีหน้าที่จะหลังกัน (Saipradit, 1954;p.112-113)

• Nopphon’s obsession towards Mom Ratchawong Kirati corresponds to a chain that locks his feelings up and makes it not being able to go anywhere.

• Nopphon corresponds to a prisoner locked by his own feelings.

This statement is narrated in the letter from Mom Ratchawong Kirati to Nopphon. After Nopphon had expressed his love towards Mom Ratchawong Kirati in the previous letter, the above statement is Mom Ratchawong Kirati’s response. She mentioned that the obsessions that Nopphon had towards her would be declined by time. Then, Nopphon would be free and happiness would return to him. This context implies that love can tie a person up and makes the person suffer from the obsession.

An excerpt from Not Out of Hate:

4) He wanted to put her in the palm of his hand… (Thwin, 1991;p.100)

ห์ด้วยการดูดดินพื้นที่มีศุภสัมพัทธ์ (Lay, 1955;p.157)

• Way Way corresponds to a prisoner controlled by U Saw Han.

• U Saw Han’s love for Way Way corresponds to a cage that locks her up.
This statement is narrated by the third person narrator. This sentence describes what it is in U Saw Han's mind towards Way Way. His intention of keeping Way Way in his watch and under his control was because he loved Way Way so much. Although Way Way was not being able to eat her favorite food, to go visiting her beloved father before he passed away, his intention of preventing Way Way to do whatever she wanted was to protect her. However, Way Way's situation of being in the hand of U Saw Han makes her lived uncomfortably. And it was because Way Way was under U Saw Han control that led her to die in the end.

LOVE IS CONTAINER conceptual metaphor

LOVE IS CONTAINER conceptual metaphor is established by elements such as a bottle of water, a container filled with lots which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from Behind the Painting:

5) I needed to find a way to unburden myself a little, instead of bottling up all my feelings inside to the point where things became unbearable.
(Smyth, 2000;p.87)

ข้าพเจ้าจึงต้องหาทางให้ความคิดคำนึงเหล่านี้ได้หลุดออกมาเสียบ้าง จนเกิดการปล่อยให้ไหลแม่น
อยู่ในหัวใจจนถึงที่สุด (Saipradit, 1954;p.105)

- Nopphon's thought corresponds to a bottle of water.

- Nopphon's love towards Mom Ratchawong Kirati corresponds to a bottle that is fully filled with water and about to over flow.

This statement is narrated by Nopphon. After his thought had been full with Mom Ratchawong Kirati for a while, he realized that his feelings could not be expressed to anyone else due to Mom Ratchawong Kirati's reputation and his family's name. So, he decided to express all of his feelings on the letter sending to her.

An excerpt from Not Out of Hate,

79
6) “What does your father say?” He turned her face to look into her eyes and immediately enveloped her in his arms. (Thwin, 1991; p.89)

(លាន់ប្រែប្រការីចិត្តប្រឹងប្រំបូងហើយ (Lay, 1955; p.142))

- U Saw Han’s arms surround Way Way refers to U Saw Han’s love covers her.
- U Saw Han’s love covering Way Way corresponds to a container is carrying lots.

This statement is narrated by U Saw Han asking Way Way what U Po Thein responds to their marriage. U Saw Han’s behavior of surrounding his arms around Way Way’s body implies to U Saw Han’s love and protection for Way Way.

LOVE IS FOOD/TASTE OF FOOD conceptual metaphor

LOVE IS FOOD/TASTE FOOD conceptual metaphor is formed by elements such as sweet, delicious food, bitter, poisoning food which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from Behind the Painting:

7) The reason I reread it several times was to taste once again the sweet flavor of my feelings... (Smyth, 2000; p.90)

(ការដឹកជញ្ជូនឈ្មោះរុកម្មមិនប្រឹងប្រំបូងបានដែលមានកុីក្រោយរបស់ខ្ញុំ...(Saipradit, 1954; p.109))

- Nopphon’s love corresponds to sweet taste of food.

This statement is narrated by Nopphon. After he had finished writing a letter to Mom Ratchawong Kirati, he did not immediately send the letter to her. Before he sent the letter, he rereaded it again in order to appreciate his beautiful words and feelings which this behaviour makes himself full of satisfaction.

LOVE IS LIGHT conceptual metaphor
LOVE IS LIGHT conceptual metaphor is formed by elements such as visible radiation, blur vision, and darkness which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from Behind the Painting:

8) The sadness had disappeared from her eyes and there was a bright sparkle there instead. (Smyth, 2000;p.72)

• Mom Ratchawong Kirati’s happiness when she was with Nopphon corresponds to the visible radiation that can be seen through her eyes.

Mom Ratchawong Kirati’s feelings and movements were observed and retold by Nopphon. Although Mom Ratchawong Kirati complained Nopphon that he asked her so many questions about her private life, she seemed to satisfy with Nopphon’s behavior as the expressions through her eyes with the quality of light, a bright sparkle.

An excerpt from Not Out of Hate:

9) He watched her nimble fingers stop and her eyelids slowly lift as she looked at him and saw him light up with an intensity of feeling. (Thwin, 1991;p.163)

• U Saw Han’s love for Way Way corresponds to visible radiation that Way Way can see on U Saw Han’s face.

This statement is narrated by the third person narrator. After Way Way shared her pregnancy news to U Saw Han, U Saw Han got excited asking Way Way which gender of the child Way
Way expected. When Way Way answered that whatever genders a child was she could take all. Then, U Saw Han expressed his love towards Way Way through his facial expression.

LOVE IS LIQUID conceptual metaphor

LOVE IS LIQUID conceptual metaphor is established by elements such an area of water and island which is surrounded by water which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from *Behind the Painting*:

10) "...Love can bring bitterness and all kinds of hurt into our lives. But for those who do love, their hearts are engulfed in a wonderful sweetness which lasts forever..." (Smyth, 2000;p.51)

"...ความรักอาจให้กับเธอความซับซ้อน หรือความรักอาจต่างๆ มากมายที่ดีให้แต่กว่าในดวงใจของเธอที่มีความรักนั้น จะมีมันที่พ่นแห้ความหวานซึ่งโดยเฉลี่ยอยู่สีนิยมในร้านคร..." (Saipradit, 1954;p.54)

- A person who believes in love corresponds to land where water cannot reach and brush away things established on the land.

- Love corresponds to land surrounded by water in which this geographical pattern would hardly be changed.

This statement was narrated by Mom Ratchawong Kirati presenting her attitude about love. This context presents the idea that although love takes bitterness and painful to one’s life, love is the enjoyable protection that keeps those people who are in love in happiness forever.

An excerpt from *Not Out of Hate*:

11) *This little book was her secret lake of tears.* (Thwin, 1991;p.214)

*พู่กันมีความเซลิฟ เธอจะไม่ใช่ระบาย เธอมักจะรักเธอ (Lay, 1955;p.213)

- Way Way's sadness, upset, and disappointment are shown by her tears.
• Way Way’s negative feelings towards love correspond to an area that is full of the amount of water and is surrounded by land.

This statement was narrated by the third person narrator who had observed Way Way’s feelings towards her love life from beginning to the end of her life. The above excerpt refers to Way Way diary which contained all of Way Way’s negative feelings towards U Saw Han and her marriage life.

**LOVE IS MENTAL/PHYSICAL SUFFER conceptual metaphor**

**LOVE IS MENTAL/PHYSICAL SUFFER** conceptual metaphor is established by elements such as healthiness and illness including both mental and physical illness which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from *Behind the Painting*:

12) “People have different ideas about love, but I agree with you that love crushes and tortures our hearts, sometimes more than we can stand...” (Smyth, 2000:p.116)

“คนรามีความคิดเห็นในเรื่องความรักแต่คำสำคัญและนัยสำคัญก็ก็จะอยู่ในข้อที่ว่าความรักนั้น ก็ทำให้เราเจ็บปวดและไม่เป็นความสุขแท้ที่จะทนทาน...” (Saipradit, 1954:p.147)

• Mom Ratchawong Kirati’s definition of love corresponds to physical suffer and mental illness.

This statement was narrated by Mom Ratchawong Kirati to Nopphon. After Nopphon announced his wedding, Mom Ratchawong Kirati mentioned the above statement to Nopphon. It is possible to say that Mom Ratchawong Kirati corresponds to the sufferer who is both mentally and physically ill.

An excerpt from *Not Out of Hate*:

13) She was worried that if she confronted him with it, he would have a stroke from sheer dread of the disease. (Thwin, 1991:p.177)
U Saw Han corresponds to the sufferer whose strong love feeling directly affects his physical sickness.

This statement was narrated by the third person narrator who could get into Way Way’s thought. After Way Way realized that she got the disease the same as her father, she was worried how she could tell U Saw Han about it. This context implies Way Way’s feelings towards U Saw Han that actually she cared how U Saw Han would feel if he learned the news because she could feel U Saw Han’s love towards her.

LOVE IS MOVEMENT conceptual metaphor

LOVE IS MOVEMENT conceptual metaphor is established by elements such as vehicles, distances, and navigators which are mirrored in the choice of words use of the metaphorical expressions below.

An excerpt from Behind the Painting:

14) As I did so, a strange feeling, one I had never felt before, ran through me.
   (Smyth, 2000; p.45)

ความรู้สึกประหลาดอย่างที่ผมเคยเข้าใจไม่ได้เวลานี้เหมือนกับแบบนี้ (Saipradit, 1954; p.45)

• The strange feeling corresponds to Nopphon’s feeling of love.

• The feeling of love corresponds to the vehicle that is moved towards Nopphon.

After Mom Ratchawong Kirati and Nopphon went out for a walk in the evening, the above statement was what he felt. The use of verb to run corresponds to the movement of high speed coming towards Nopphon’s direction implying that Nopphon’s feeling towards Mom Ratchawong Kirati has quickly and unexpectedly occurred.

An excerpt from Not Out of Hate:
15) Way saw U Saw Han’s pain and it went straight to her heart, adding to her suffering. (Thwin, 1991;p.127)

LOVE IS OBJECTS conceptual metaphor

16) U Saw Han was solicitous and very busy, as though looking after a doll he had come to own, a doll which, in his mind, required his care. (Thwin, 1991;pp.97)

This statement was narrated by the third person narrator explaining the situation. It was Burmese tradition that, after a couple got married, the man had to stay under the same roof with the woman’s family. So, after U Saw Han and Way Way got married, U Saw Han moved to Way Way’s house and stayed with her family for seven days. Although Way Way and her family were in the same house, U Saw Han’s love and care for Way Way separated
her from the family. U Saw Han treated her very well and provided only what he thought was the best thing for her such as the specific food she should take; however, he had never asked Way Way whether she wanted the things he gave or not. After marriage, Way Way became an object for U Saw Han to watch and take care of.

LOVE IS PLANTS conceptual metaphor

LOVE IS PLANTS conceptual metaphor is established by elements such as the growth of plants which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from *Behind the Painting*:

17) *By the time we returned from Kamakura, the rapport between Mom Ratchawong Kirati and myself had blossomed* (Smyth, 2000;pp.53-54).

เกี่ยวกับความสัมพันธ์ระหว่างข้าพเจ้ากับแม่เถรวาทเรื่องกิจกรรม (Saipradit, 1954; p.57)

- The relationship between Mom Ratchawong Kirati and Nopphon corresponds to the plants which at that particular moment had produced flower or fruit.

This statement was narrated by Nopphon, the narrator, describing the stage of his relationship with Mom Ratchawong Kirati. *We*, in this context, refer to Mom Ratchawong Kirati and the narrator himself. Nopphon tried to persuade his audiences that his relationship with Mom Ratchawong Kirati was going on very well. Moreover, Mom Ratchawong Kirati had seemed like the same feeling for Nopphon as well.

An excerpt from *Not Out of Hate*:

18) *The little flower called Way Way will never droop or lose her color; she will always be fresh and fragrant.* (Thwin, 1991;p.100)

ดอกไม้เล็กเรียกว่า Way Way จะไม่บุกตะวันเปลือย; เธอจะมีความสดใหม่และกลิ่นหรรษาอยู่ตลอดทั้งปี (Lay, 1955;p.158)
• U Saw Han’s love towards Way Way corresponds to fresh flower.

This statement was narrated by the third person narrator describing what it was in U Saw Han’s thought towards Way Way. Although Way Way felt embarrassed that she could not join her family for meals because her husband was not into local food, U Saw Han ignored Way Way’s feelings. Because he loved her so much, so he planned to protect her from them. Way Way had to remain her freshness and bloom as he wanted her to be forever.

LOVE IS PHYSICAL PARTS conceptual metaphor

LOVE IS PHYSICAL PARTS conceptual metaphor is established by elements such as human’s body and its function which are reflected in the choice of words use of the metaphorical expressions below.

19) It make me think once again of those pale, slender ankles and firm, well – fleshed feet. (Smyth, 2000;pp.45-46)

นิพนธ์ใจที่บ่ากระชับ นิพนธ์ใจที่เกินกว่าจะดูเวลาและดูวันนี้อีก
(Saipradit, 1954;p.46)

• Nopphon’s love corresponds to Mom Ratchawong Kirati’s feet.

This statement was narrated by Nopphon when he thought of Mom Ratchawong Kirati at the time before he went to sleep. Nopphon’s feeling for Mom Ratchawong Kirati has been expressed through the use of words ankles and feet. This statement reveals that Nopphon’s romantic and sexual feelings towards Mom Ratchawong Kirati can be defined by the structure of woman’s body.

An excerpt from Not Out of Hate:

20) As she leaned on him she had a sudden irresistible desire to be close against his chest and within his encircling arms. (Thwin, 1991;p.210)

(นิพนธ์ใจ: นิพนธ์ใจที่เกินกว่าจะดูเวลาและดูวันนี้อีก
(Lay, 1955;p.307)
• Way Way’s love towards U Saw Han corresponds to U Saw Han’s chest.

This statement was narrated by the third person narrator describing Way Way’s feelings towards U Saw Han. After Way Way got injection from the doctor, U Saw Han who just finished taking shower came and lifted her up. Way Way could not resist her desire and took the chance of being close to her husband.

LOVE IS POSSESSION conceptual metaphor

LOVE IS POSSESSION conceptual metaphor is established by elements such as possessor and possession which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from *Behind the Painting*:

21) *For a moment this strange feeling possessed me.* (Smyth, 2000:p.45)

ความรู้สึกประหลาดนั้นได้เข้าไปถึงความรู้สึกปกติของเข้าพักษาและได้เข้าครอบครองมีมีอย่าง

เห็นอีกขึ้นอยู่ที่ผู้ยาวนารี (Saipradit, 1954:p.45)

• Nopphon’s strange feeling refers to his feelings of love.

• Love corresponds to a possessor who takes control over Nopphon’s mind.

This statement was narrated by Nopphon describing how he felt when he went out for a walk in the evening with Mom Ratchawong Kirati. When Nopphon’s mind had been controlled by emotions, his conscious or his moral balance has been lost, leading to the change of his behaviors and attitude towards Mom Ratchawong Kirati. Automatically he become the person who cannot be trusted. This is the stage of complication showing the inner conflict of the main character, Nopphon, whether he was going to let his emotion taking over his behaviors.
LOVE IS SOUND conceptual metaphor

LOVE IS SOUND conceptual metaphor is established by elements such as harmonious voice and aggressive noise which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from Behind the Painting:

22) “Oyasuminasai,” I replied smiling sweetly while my heart pounded and her soft melodious voice echoed in my mind. (Smyth, 2000:p.45)

“ว้ออาชุมนีว้าว” ข้าพเจ้าจึงยิ่งยินดีด้วยอย่างมาก และเสียงนั้นถูกลืมในหัวใจของผม (Saipradit, 1954:p.46)

- Noppphon’s love corresponds to Mom Ratchawong Kirati’s sound.

This statement was narrated by Noppphon. Oyasuminasai or goodnight was said by Mom Ratchawong Kirati and then Noppphon replied after returning from their romantic evening. Mom Ratchawong Kirati’s voice saying to him good night had been repeated in his thought. This implies that not only Mom Ratchawong Kirati’s physical part could be defined as Noppphon’s love, but also Mom Ratchawong Kirati’s voice also could romantically and sexually attract to him.

An excerpt from Not Out of Hate:

23) U Saw Han thundered again. (Thwin, 1991:p.156)

(Thwin, 1991:p.156)

- U Saw Han’s negative emotions caused by love correspond to aggressive noise.

This statement was narrated by the third person narrator observing U Saw Han’s behaviors. Since Way Way left him and went to religious trip with her mother, U Saw Han became a drinker. Although U Saw Han got angry with everyone in Way Way’s family for letting Way Way go, he could not hate Way Way. Instead, he loved her and missed her even more. The
aggressive behavior and sound implies to the combination of U Saw Han’s emotions towards Way Way at the time.

LOVE IS TEMPERATURE conceptual metaphor

LOVE IS TEMPERATURE conceptual metaphor is established by elements such as warm and cold temperature which are mirrored in the choice of words use of the metaphorical expressions below.

An excerpt from Behind the Painting:

24) The ardor that you expressed in your last letter suggests, I think, that the significance of the end of autumn has not yet touched your heart...If you still haven’t cooled down, I’m going to have to advise you to stay in an icebox when you write to me next time. Or else you could wait until winter and write from somewhere where it’s snowing. (Smyth, 2000;p.91)

นั้นรู้สึกว่าความรู้สึกร้อนที่เธอแสดงมาในจดหมายนั้นกับความหมายของปลายฤดูร้อนนี้ไม่ได้ส่งผ่านก็คงไม่สอนเธอเลย...ถ้าเธอยังไม่ละลายความรู้สึกร้อนเหลานี้ หันต่อไปโมด้านบนฝั่งน้ำเพื่อไปถึงสิ่งที่ณาถึงคุณเป็นสิ่งที่มีนาคไปในภูมิที่มีนิภัล (Saiprakit, 1954;p.112)

- Nopphon’s love corresponds to warm temperature.

This statement was narrated by Mom Ratchawong Kirati in her replied letter to Nopphon. Although Nopphon’s letter was full of desire and passion towards Mom Ratchawong Kirati, Mom Ratchawong Kirati used cold concept words replying to Nopphon in order to calm him down. This might leaded to Nopphon’s understanding that Mom Ratchawong Kirati had no romantic and sexual feelings for him at all.

An excerpt from Not Out of Hate:

25) When she saw his reassured eyes and happy smile return, her heart warmed slowly. (Thwin, 1991;p.164)
Way Way’s love towards U Saw Han corresponds to warm temperature. This statement was narrated by the third person narrator observing Way Way’s feelings towards U Saw Han’s behaviors. After U Saw Han asked Way Way what gender of a child that she wanted and she answered that no matter which gender of the child was going to be she would love them. U Saw Han was satisfied with Way Way’s response. He expressed his love and happiness through his facial expressions. Way Way absorbed U Saw Han’s feelings and that made her happy as well.

LOVE IS TIME conceptual metaphor

LOVE IS TIME conceptual metaphor is formed by elements such as the passing time which is reflected in the choice of words use of the metaphorical expressions below.

An excerpt from *Behind the Painting*:

26) *I had neither the time, nor the extravagant feelings to think of her in the same way as before.* (Smyth, 2000; p. 108)

นักร้องขนิดที่เห็นในความคิดของมยุราชเวทย์คือ นักร้องก้าวไม่มีเวลาและความรู้สึกสูงหรือชั้น

จะต้องมีการตัดสินก่อน (Saipradit, 1954; p. 136)

The decline of Nopphon’s love corresponds to the passing time. This statement was narrated by Nopphon expressing his change of attitude towards Mom Ratchawong Kirati. Nopphon could no longer be generous and willing in expressing the feeling of love to Mom Ratchawong Kirati anymore as his love had been decline by time.
LOVE IS WEALTH

LOVE IS WEALTH conceptual metaphor is established by elements such as wealthy, poor, and bargain which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from *Behind the Painting*:

27) *Please don’t think of me with the desire to seize my body and soul as your treasures.* (Smyth, 2000;p.93)

ขออย่าคิดถึงด้วยความปรานะจะขี่เอาว่างกายและดวงใจของฉันไว้เป็นสิ่งมั่งมีของเธอ (Saipradit, 1954;p.114)

- Nopphon’s love towards Mom Ratchawong Kirati corresponds to a precious possession that is needed to be owned.

This statement was written by Mom Ratchawong Kirati in her replied letter to Nopphon. After returning to Thailand, Mom Ratchawong Kirati received a passionate letter from Nopphon where his feeling of love expressed towards hers. This statement was Mom Ratchawong Kirati’s replied in order to remind Nopphon the fact that physically they could not be together and she could not be owned by him.

An excerpt from *Not Out of Hate*:

1) *He watched over her closely and hovered about her as though she were made of emeralds and gold.* (Thwin, 1991;p.121)

(ฉันจึงจะคุ้มครองตัวเธออย่างใกล้ชิดและอยู่กับเธอทุกเมื่อเหมือนกับเธอทำขึ้นมาจากอิมเมอรัลส์และทองคำ) (Lay, 1955;p.182)

- U Saw Han’s love towards Way Way corresponds to a valuable possession that is needed to be carefully watched.

This statement was narrated by the third person narrator describing U Saw Han’s behavior. When Way Way and U Saw Han went on the trip together, Way Way had been carefully observed by U Saw Han in every movement. To U Saw Han, Way Way was the most precious and valuable possession that he had.
4.4.2 MORALITY Target Domain

Morality target domain focuses on the context elaborating about traditional and normal standard where good and bad are judged by religion, social norm, and legal system. Moreover, morality involves character’s decisions and behaviors that are accepted and expected by society. The turning point formed in each Asian novel is caused by the character’s misconduct. For example, the outcome of Nopphon’s lust and selfishness towards the woman who had already been married leads him to live in depressed way of life. As well, Way Way’s decision of marrying U Saw Han, without careful consideration of conflicts between families’ way of living, directly causes her to live in miserable marriage life. As the reader can see, the concept of morality is shaped by the influence of society and nature. Contrasting to the concept of immorality, characters that fall under the expectation or standard of society always suffer, get punishment, or die in the end. The following table shows the different source domains influence the target domain of MORALITY.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Domains Found in Behind the Painting</th>
<th>Source Domains Found in Not Out of Hate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>BOUNDARY</td>
<td>BOUNDARY</td>
</tr>
<tr>
<td>2.</td>
<td>CONFINEMENT/FREEDOM</td>
<td>CONFINEMENT/FREEDOM</td>
</tr>
<tr>
<td>3.</td>
<td>LIQUID</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td>MENTAL/PHYSICAL SUFFER</td>
</tr>
<tr>
<td>5.</td>
<td>MOVEMENT</td>
<td>MOVEMENT</td>
</tr>
<tr>
<td>6.</td>
<td>NATURAL ORDER</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td>PLANTS</td>
</tr>
<tr>
<td>8.</td>
<td>PHYSICAL PARTS</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td></td>
<td>TEMPERATURE</td>
</tr>
<tr>
<td>10.</td>
<td>THEATRE</td>
<td>THEATRE</td>
</tr>
<tr>
<td>11.</td>
<td>WAR</td>
<td>WAR</td>
</tr>
</tbody>
</table>
MORALITY IS BOUNDARY conceptual metaphor

MORALITY IS BOUNDARY conceptual metaphor is established by elements such as border line separating accessible area from forbidden area which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from Behind the Painting:

30) I have to confess that latterly, when I was with Mom Ratchawong Kirati in the presence of her husband, my conscience was not as clear as it had once been, and I had to make a constant effort so as not to behave in an unnatural way. The churning feeling in my heart must have been no different from the feelings of a criminal who, having secretly committed a serious crime, then mixes with upright people. (Smyth, 2000; p.80)

ข้าพเจ้าต้องสารภาพว่าในการเดินด้านหน้าพนมราวงค์ครีที่อยู่ในกรงปล้ำนั้น นี่เมื่อ duro หน้า

สามีของเธอ ข้าพเจ้ามีความผิดปกติไปร่างไผ่ด้วยแต่ก่อน มิให้ข้าพเจ้าดังใช้ความพยายาม

นั้นคือบริการของคนของคู่สมรส เพื่อที่จะมีให้เป็นการฝืนประพฤติไป ความขาดคำนวณบนปั๊มน้ำใจ

ของข้าพเจ้าในเวลานั้น คงจะไม่มีผิดพลาดลงต่างไปจากความรู้สึกของคนร้ายที่ได้รับ

คุณสมบัติตามการรวมอันร้ายแรงและได้ก้าวข้ามมาประสมมากอยู่ในหมู่ผู้บริสุทธิ์

(Saipradit, 1954; p.95)

- Criminal law corresponds to the border line.
- Nopphon corresponds to a criminal.
- Nopphon’s behaviors towards Mom Ratchawong Kirati correspond to a person secretly committed a crime.
- Chao Khun Atthikanbodi, Mom Ratchawong Kirati’s husband, corresponds to the upright people.

This statement was narrated by Nopphon intentionally to accept his immoral behaviors towards Mom Ratchawong Kirati by addressing his guilt to the audiences. Due to the use of criminal law concept in order to describe a person’s morality, criminal law concept divided morality into two areas. The first area stands for those people who always follow the law established in that particular society. The second area stands for those people who break the
law of society which are needed to be punished. In this context, Nopphon had accepted that he had already crossed the line of social acceptance and expectation into the forbidden area.

An excerpt from *Not Out of Hate*:

31) *She was filled with regret that her karma was so bad...* (Thwin, 1991:p.131)

(Lay, 1955:p.198)

- Way Way’s immorality corresponds to a person who has already stepped into the unacceptable area of society.
- Traditional Burmese society and Buddhism discipline are the standard of judgment.

This statement was narrated by the third person narrator who observed Way Way’s feeling. Way Way’s feeling of guilty occurred after she was not allowed to go visiting her father in Rangoon before he passed away. Moreover, her guilty was increased when U Saw Han announced the news to her that her father had passed away. She was depressed and blamed herself for not being able to visit her father. The use of word *bad* divides the concept of morality into two areas. One area refers to the idea of goodness and the other refers to the idea of badness in which traditional Burmese society and Buddhism discipline are the standard of judgment.

**MORALITY IS CONFINEMENT/FREEDOM** conceptual metaphor

**MORALITY IS CONFINEMENT/FREEDOM** conceptual metaphor is established by elements such as imprisonment and freedom which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from *Behind the Painting*:

95
32) *She leaned back a little and abandoned herself happily to the beauties of nature.* (Smyth, 2000;p.37)

มนต์อัทธิ์ขั้นที่วิฤษณ์ซี้ทั้งที่พรานทิพย์ เมาผ่าบ้าล้อมฟนฟู บัลทยุทุ่นทิพย์หล้งคล้ายรัตน์ ปลูกฉันชูกิ่งขณะงามของธรรมชาติอ่อนเยาว์หลุดเพลิน (Saipradit, 1954;pp.35-36)

- Mom Ratchawong Kirati’s morality corresponds to being released.

This statement was narrated by Nopphon who had observed Mom Ratchawong Kirati’s every movement. While Nopphon and Mom Ratchawong Kirati was on the boat floating under the moonlight, *she abandoned herself* was the choice of words use to describe Mom Ratchawong Kirati’s behaviors and feelings. This implies that Mom Ratchawong Kirati allowed herself to be released from her status, social role, and her manner of being royalty when she was with Nopphon. In other word, Mom Ratchawong Kirati had already lost control of herself and totally be under the influence of her inner feelings. Her royal traditions had been looked over. The writer describes Mom Ratchawong Kirati’s behavior of abandon herself through Nopphon’s eyes as the narrator of the whole story. This implies that at the moment Nopphon’s perspective towards Mom Ratchawong Kirati has begun to change.

An excerpt from *Not Out of Hate*:

33) *I am meditating and practicing the Dharma so as to be free from the bonds of rebirth in the thirty – seven planes of existence.* (Thwin, 1991;p.21)

*ธรรมะนินทะที่מגווןที่ยิ่งใหญ่ ปฏิบัติแสดงต่างๆ ถึงการเป็นศรัทธา ธรรมะนินทะที่ยิ่งใหญ่* (Lay, 1955;p.54)

- Thila Sari’s morality corresponds to being released.

- The bond of rebirth, religious principle, corresponds to confinement.

This statement was narrated in Thila Sari’s letter to Way Way. As it was a letter from a mother to daughter, she explained to Way Way the reason she had practiced following the
principle of Buddhism was because she wanted to be released from the tie of rebirth in which meditating and practicing are the process to the outcome of being free.

MORALITY IS LIQUID conceptual metaphor

MORALITY IS LIQUID conceptual metaphor is established by elements such as movement of liquid which is reflected in the choice of words use of the metaphorical expressions below.

An excerpt from *Behind the Painting*:

34) *Hour after hour they churned up and down in my heart.* (Smyth, 2000;p.61)

*ในชั่วโมงแล้วชั่วโมงเล่า นั้นลุกขึ้นขยับอยู่ในหัวใจ* (Saipradit, 1954;p.68)

- Nopphon’s moral uncertainty corresponds to the movement of liquid.

This statement was narrated by Nopphon expressing his attitudes towards his feelings to Mom Ratchawong Kirati. Since Nopphon had introduced Mom Ratchawong Kirati to many places in Japan and at the moment he took her to Mitake Mountain, Nopphon’s feelings towards Mom Ratchawong Kirati had been gradually changed. This statement presents Nopphon’s moral uncertainty and his action of restraining his feelings towards Mom Ratchawong Kirati.

MORALITY IS MENTAL/PHYSICAL SUFFER conceptual metaphor

MORALITY IS MENTAL/PHYSICAL SUFFER conceptual metaphor is established by elements such as health and illness which are mirrored in the choice of words use of the metaphorical expressions below.

An excerpt from *Not Out of Hate*:
35) The tears fell from Hta Hta’s eyes as she looked at Way Way and saw a troubled invalid, her mental anguish etched on her face. (Thwin, 1991; p.135)

• Way Way’s immorality corresponds to her physical and mental suffering.

This statement was narrated by the third person narrator who observes the situation. Since Way Way could not join Ko Nay U visiting their sick father before he passed away because she chose to respond to U Saw Han’s happiness, Way Way could not stop crying when she arrived at the funeral. She extremely suffered from her own decision of following U Saw Han’s wish and ignoring her ill father. Way Way’s suffering becomes the consequence from her decision of leaving her father behind.

MORALITY IS MOVEMENT conceptual metaphor

MORALITY IS MOVEMENT conceptual metaphor is established by elements such as the movement of vehicle which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from Behind the Painting:

36) “Absolutely, without the slightest wavering.” (Smyth, 2000; p.67)

“แม่นั้น ไม่มีที่动摇ทั้งแม่นั้นไม่มีติเตาะ” (Saipradit, 1954; p.77)

• Mom Ratchawong Kirati’s morality corresponds to a boat that is lacked of balance and moved by the wave of water.

This statement was narrated by Nopphon responding to Mom Ratchawong Kirati’s questions about her morality. After Mom Ratchawong Kirati told Nopphon about her dissatisfaction in her marriage life, she asked Nopphon whether he had doubt about her faithfulness towards Chao Khun. Without the slightest wavering was Nopphon’s response. Although Nopphon
answered to Mom Ratchawong Kirati’s question was negative, the use of word to waver
describing a person’s morality and showing the correspondence between morality and
balance or stability of the person had been presented. This statement might lead the audience
to consider whether Nopphon’s answer towards Mom Ratchawong Kirati’s faithfulness
towards her husband was reliable.

An excerpt from Not Out of Hate:

37) As she grew calmer and began to realize the truth of the Buddhist
scriptures’ analysis of pain and suffering, the trouble she could not face
began to recede in importance. (Thwin, 1991:p.179)

(လောင်းဦးသမီးကိုယ်စားလှယ်တွင် သည်စိတ်ကို ငွေစိမ်းစေနိုင်မည်ဟု အစိတ်အပိုင်း စိုးစံချက်နေစွမ်းအား
လည်း စိုးစံချက်ချက် အနေဖြီအနား)

- Way Way’s understanding of the Truth corresponds to the movement of a vehicle.

This statement was narrated by the third person narrator describing Way Way’s growing
knowledge of Buddhism. After Way Way had realized her symptom of coughing with blood,
she kept quiet all day until in the evening she decided to tell U Saw Han what it was going on
with her. The statement above expressed the process of Way Way’s decision whether she was
going to tell U Saw Han. It was because Way Way cared U Saw Han’s feelings that he would
be painful to know what she had been doing. However, the key of getting over a person’s
pain and suffering was to let go. Since she had realized the fact, she decided to tell her
husband. Therefore, Way Way’s problem of not being able to encounter the fact of her
sickness and telling the truth to U Saw Han corresponds to a vehicle. Way Way’s decision of
accepting the fact of her sickness and telling the truth to U Saw Han corresponds to a vehicle
had been moved away into distance until it was out of sight.
MORALITY IS NATURAL ORDER conceptual metaphor

MORALITY IS NATURAL ORDER conceptual metaphor is established by elements such as time of the day which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from Behind the Painting:

38) “But it’s just impossible. I don’t suppose you’d object,” I continued earnestly, “if I were to ask Chao Khun to extend your stay for a bit?”

“I follow the orbit of the sun. It’s not for me to choose, it’s up to the sun,” she replied in jest. (Smyth, 2000:p.30)

“ผมคิดว่า ถ้าเห็นช่วงให้เร็วอีกไม่ถ้ารู้ฝ่ายที่หนึ่งไปวิภัณฑ์ในอุษาที่จะไม่เข้าข้อง”

“ฉันเป็นผู้ปกครองตามพระอาทิตย์ ฉันเลือกไม่ได้ สุดแต่ดวงอาทิตย์” เรื่องชอบอย่างสมุค (Saipradit, 1954:pp.24-25)

- Mom Ratchawong Kirati’s traditional discipline and social expectation corresponds to the sun.
- Mom Ratchawong Kirati corresponds to the Earth which is forced by the natural rule to rotate around the sun.

This was the conversation between Nopphon and Mom Ratchawong Kirati. Nopphon asked Mom Ratchawong Kirati to follow her feelings by spending time a little longer in Japan. According to Mom Ratchawong Kirati’s replying I follow the orbit of the sun. It is not me to choose, it’s up to the sun, this implies Mom Ratchawong Kirati’s duty and her responsibility to follow her husband’s decisions. She could not break this traditional discipline as well as no one could break the law of nature. The responsibility of a wife supporting her husband in every decisions that he made needed to be done; otherwise, there might be consequences.
MORALITY IS PLANTS conceptual metaphor

MORALITY IS PLANTS conceptual metaphor is established by elements such as the process of plants’ expansion which is reflected in the choice of words use of the metaphorical expressions below.

An excerpt from Not Out of Hate:

39) She hurried up eagerly to sit on it. She looked like a little mushroom or leaf blown by the wind. (Thwin, 1991:p.142)

လိုစီးခြင်းခံစားရမည်စိုး စိုးစွဲလဲမှုစိုး (Lay, 1955;p.214)

- The growth of Way Way’s understanding in Buddhism corresponds to the process of mushrooms’ expansion.

This statement was narrated by the third person narrator commenting on Way Way’s thought and movement. At the moment that Way Way stepped her feet on the religious trip with her mother, her interest and understanding about the Truth in the perspective of Buddhism began to expand. The correspondence between the process of mushrooms’ expansion and the growth of morality is occurred by the scientific fact that mushrooms are expanded in passive manner by spores dropping which blowing of the wind is needed in order to carry the spores and naturally dropped them down. The statement saying that she looked like a little mushroom or leaf blown by the wind indicated that Way Way was naturally on the process of learning or expanding her knowledge of Buddhism.

MORALITY IS PHYSICAL PARTS conceptual metaphor

MORALITY IS PHYSICAL PARTS conceptual metaphor is established by elements such as facial expressions which are mirrored in the choice of words use of the metaphorical expressions below.

Excerpts from Behind the Painting:
40) *She spoke little and infrequently, yet I could see the happiness in her eyes.* (Smyth, 2000;p.22)

เซียวไม่ได้พูดมากและบอกน้อย แต่เข้าใจถึงความชุ่มชื้นเต็มใจของเธอได้จากดวงตา (Saipradit, 1954;p.13)

41) *It was true she was often quiet, but everyone could see the happiness that filled her pale pink face.* (Smyth, 2000;p.24)

เธอแสดงกิริยาสงบเศร้าซึ้งอยู่ในผู้เนื้อสีผิวแดง แต่ใครๆ ก็จะเห็นความสุขของเธอตามอยู่บนผิวหนังสีชมพูอ่อนนุ่ม (Saipradit, 1954;p.16)

- Mom Ratchawong Kirati’s behaviors of following her traditional disciplines and social expectations correspond to her positive expressions shown on her physical parts and face.

These statements were narrated by Nopphon who had been observing Mom Ratchawong Kirati’s behaviors. The above statements indicated that Mom Ratchawong Kirati’s happiness came from her behaviors of following her traditional disciplines and social expectations which she was allowed to speak only what it was considered as necessary and appropriate. It is plausible to say that it was because Mom Ratchawong Kirati performed her manners in public according to her traditional rules and her social status; therefore, she could find her happiness in everyday life.

MORALITY IS TEMPERATURE conceptual metaphor

MORALITY IS TEMPERATURE conceptual metaphor is established by elements such as the action of burning and the sense of warm temperature which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from *Not Out of Hate*:

42) *Her bitterness toward U Saw Han, and her sorrow at not arriving in time to see her father alive, burned like hot coals in her breast.* (Thwin, 1991;p.137)
Way Way’s guilt and anger correspond to an object damaged by extreme heat. This statement was narrated by the third person narrator who had been watching Way Way’s feelings and behaviors. After Way Way arrived at her father’s funeral, she could not stop crying because of her sadness and guilt. Then, her feelings of depression and guilt had turned into the stage of anger which this feeling of hers had destroyed all of good feelings that she had towards U Saw Han at the moment. Way Way and her family blamed U Saw Han for not letting Way Way came visiting her father before he passed away.

MORALITY IS THEATRE conceptual metaphor

MORALITY IS THEATRE conceptual metaphor is established by elements such as characters in a play, audiences, and playwright’s script which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from *Behind the Painting*:

43) *But whatever your guess, I believe that it would be correct only in parts, because even I, myself, who shared a major part in the whole business with Mom Ratchawong Kirati, completely miscalculated the outcome of this strange, yet true story. It was a miscalculation which was to leave my heart shaken right up to this very day.* (Smyth, 2000:p.53)

ความคุณมากของห่านจะเป็นอย่างไรก็ตาม แต่เจ้าพ่อจื้อมิ่งก็จะถูกลงอย่างส่วนห่านนั้น เพราะมันแต่เดิมข้าพเจ้าเอง ซึ่งได้ใช้วิชาสอนความหมายสำคัญกว่ากับหน่อยราขวัญครั้งในเรื่องนี้ก็ดีถึงได้กลายเป็นฮาราซิของเรื่องราวอันประหลาด แต่หว่าเป็นความชื่นใจก็ดีผลลัพท์ไปอย่างสำคัญเป็นความคุณคิดที่ได้สืบเสื่อมใจข้าพเจ้าตลอดจนความกระเปาะทั้งปัจจุบันกาง (Saipradit, 1954:p.57)

Nopphon’s and Mom Ratchawong Kirati’s punishment of immorality corresponds to the tragic ending of the play.
This statement was narrated by Nopphon as an aside dialogue talking to his audiences about the consequences of his relationship with Mom Ratchawong Kirati. In the audiences’ perspectives, the love between Nopphon and Mom Ratchawong Kirati might be successful. However, in reality, the perceived love established led to the death of Mom Ratchawong Kirati which was beyond anyone’s expectation. My heart refers to Nopphon’s feelings towards Mom Ratchawong Kirati, which rapidly moved backwards and forwards, up and down in irregular rhythm, indicating Nopphon’s moral instability. Nopphon’s feelings for Mom Ratchawong Kirati had been disturbing his peaceful life until the present time as the consequence of his immorality.

An excerpt from Not Out of Hate:

44) After a great show of hearty behavior,...(Thwin, 1991:p.198)

- Way Way’s behavior of pretending to have some qualities that she does not actually have corresponds to Way Way’s insincerity.

This statement was narrated by the third person narrator who observes the situation. After Way Way got the news that Than Than gave birth to Ko Nay U’s baby and Ko Nay U was not there, Way Way wanted to visit them. However, she needed to ask U Saw Han for approval. Although Way Way’s health was weak, she had to act as a healthy person to make U Saw Han believe that her health was great. Then, she would be allowed to go. This implies Way Way’s uncomfortable feelings and insincerity towards her husband and marriage.

MORALITY IS WAR conceptual metaphor

MORALITY IS WAR conceptual metaphor is established by elements such as fighters and rewards of winning which are reflected in the choice of words use of the metaphorical expressions below.
45) "...The more prosperous a country is, the more distractions it has to lead you down the path to ruin. And as you see, we live here without any supervision. We have to battle against many distractions on our way. You can see how easy it is for us to lose that struggle. It’s not all of us who win. There are both winners and losers. What special qualities do we have, what special rights, to march out at the front as if we are more special than anyone else in Thai society?" (Smyth, 2000:p.59)

"...ป่านเมืองเก่าเชิ่งเมืองท่าไหร่ก็มีเครื่องส้าระยุ่งซับซ้อนใคร่โcieฟื้นฟูไปสู่ความเสื่อมเสียได้ยากท่านนั้นและคุณหญิงที่นั้นและนี้ เราอยู่กันที่นี้เพราะจากการควบคุมปกครอง เราพึงอยู่ที่นี้กับความถี่ยวนใจในประการด้วยตระหนักคุณหญิงเราจะเห็นว่ามีทางที่จะทำให้ชนะได้ถึงพวกเราจะไม่ใช่จะเอาชนะได้ไม่ไปให้ทุกคนที่ชนะเยี่ยมที่แพ้มากแล้วถามผู้เราจะมีมีมีกีคนอีกหรืออะไรแล้วหรือมีกี่คนอีกหรืออะไรให้ไปเล่นหนึ่งขอให้ฟังว่าเราไม่รู้ติภัณฑ์อะไรก็แล้วแต่ที่ใดๆ ในทางสนองในสิ่งไทย" (Saipradit, 1954:p.65)

- A person corresponds to a fighter.
- The person’s thought corresponds to a battle field.
- The person who chooses to maintain his or her self – restraint corresponds to the winner of the war.
- The person’s proud and determination of having control over himself or herself corresponds to the rewards for the winner.
- The person who has control over himself or herself corresponds to the person’s balance of morality

This statement was narrated by Nopphon expressing his attitudes towards Thai students whom was sent to study abroad. Although a person got a chance to study in a wealthy country, there was no guarantee that the person was going to be successful or being able to accomplish the goals of what the person intentionally came to achieve. Nopphon suggested that controlling one self’s moral balance was the key of success.

An excerpt from Not Out of Hate:
46) *Since returning from Sagaing it seemed that she had achieved this inner strength that admitted defeat in the physical part of life...*(Thwin, 1991:p.191)

- ဗန်မူဆောင်း ဝေါဟ အိုက်ပြန်လွန် (Lay, 1955:p.283)

• Way Way’s moral strength taking control over her behaviors and expressions corresponds to a person who wins in a fight.

This statement was narrated by the third person narrator expressing what it was going in Hta Hta’s thought. After Hta Hta learned Way Way’s illness, Hta Hta decided to leave Rangoon visiting Way Way in Moulmein without warning. Arriving in Moulmein, without having a rest, Hta Hta immediately went to U Saw Han’s house to visit Way Way. Not only she found out that Way Way’s health was very weak and lost a lot of weight, but also the way she had been rejected in her own home was unacceptable. However, Way Way’s calm, sincere, and honest smile revealed that her inner strength had already been in charge of her behaviors, her expressions, and her way of thinking.
4.4.3. IDEALISM Target Domain

Idealism target domain focuses on the context describing about social reformation, redefining values, or preventing social change which normally encounters against bias, personal desires, traditional value, and conflict between ideals (Issa, 1970). Idealism domain is formed in the plot development through the characteristics or qualities of characters. For example, Mom Ratchawong Kirati represents royalty in Thai context. Meanwhile, U Saw Han represents westernization in Burmese context. The distinctive or extreme characteristics of characters separate them from the other. These particular characters might be asked to choose or sacrifice something in order to remain the ideal. For example, Mom Ratchawong Kirati was presented as the great granddaughter of the king or queen. Her manner and behavior were framed and watched by the strict tradition and social judgment. To directly express her love to Nopphon, she sacrificed her life and reputation to do it before she died. As well, U Saw Han is pictured as Burmese who worships western lifestyle. His favorite food and beverage, his clothes, and his house’s decorations are shown as the representation of western way of living. Preserving his belief in westernization, U Saw Han had to lose the only person that he had always loved and protected. The following table depicts the different source domains influence the target domain of IDEALISM.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Domains Found in Behind the Painting</th>
<th>Source Domains Found in Not Out of Hate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ANIMALS</td>
<td>CLEANLINESS/DIRTINESS</td>
</tr>
<tr>
<td>2.</td>
<td>GROUP/STRANGENESS</td>
<td>GROUP/STRANGENESS</td>
</tr>
<tr>
<td>3.</td>
<td>LIGHT</td>
<td>LIGHT</td>
</tr>
<tr>
<td>4.</td>
<td>NATURAL ORDER</td>
<td>OBJECTS</td>
</tr>
<tr>
<td>5.</td>
<td>PHYSICAL PARTS</td>
<td>PLANTS</td>
</tr>
<tr>
<td>6.</td>
<td>SHAPE</td>
<td>PHYSICAL PARTS</td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td>TEMPERATURE</td>
</tr>
<tr>
<td>8.</td>
<td></td>
<td>WAR</td>
</tr>
</tbody>
</table>

107
IDEALISM IS ANIMALS conceptual metaphor

IDEALISM IS ANIMALS conceptual metaphor is established by elements such as animals’ characteristics which are reflected in the choice of words use of the metaphorical expressions below.

An example from Not Out of Hate:

47) “Aung Sein is turning into a real monkey sideshow.” (Thwin, 1991:p.73)

(Aung start)ព្រែមើលក្រុមរដ្ឋមន្ត្រីក្នុងប្រទេសបម្កុង (Lay, 1955:p.121)

- Aung Sein represents local Burmese who had traditional Burmese lifestyle and joined in traditional Burmese community.

- Aung Sein corresponds to disordered animals living in tropical geography.

This statement was narrated by Ko Khant who was one of members in traditional Burmese community expressing his opinion towards his fellow, Aung Sein. While Ko Nay U and the crowd of traditional Burmese people had been waiting for the arrival of traditional Burmese leaders, the air of warm and joyful from local Burmese community were presented. Looking through westernization’s perspective towards Burma in this context, Burma was provided its picture as underdeveloped country in terms of standard of living, healthcare, cultural values, and norms and so on. This mirrored Burma as chaotic country which contained wild characteristics of local Burmese people. According to this dimension including the presentation of political conflicts in Burma, local Burmese people and traditional Burmese community are seen as disordered animals such as monkeys living in the tropical geography.

IDEALISM IS CLEANLINESS/DIRTINESS conceptual metaphor

IDEALISM IS CLEANLINESS/DIRTINESS conceptual metaphor is established by elements such as the color of white and dirt such as mud which are reflected in the choice of words use of the metaphorical expressions below.
An excerpt from *Not Out of Hate*:

48) “...it seems you go out and play in the mud and get yourself dirty.”  
(Thwin, 1991; p.117)

(လူဦးသား စိုက်နွေးပြင်းစီးပါစေ (Lay, 1955; p.179)


This statement was narrated by U Saw Han who strongly believed in westernization. In this context, U Saw Han accidentally came home from work early that day and surprisingly found Way Way eating local Burmese food with her brother at her father’s house. Although Way Way tried to act normally talking to U Saw Han in front of her brother, she knew that U Saw Han got seriously upset with her action. As soon as possible Way Way excused herself from her family and followed her husband home. The statement above was directly addressed commenting on Way Way’s action of getting involves in traditional Burmese custom which was considered as dirtiness through U Saw Han’s perspective or the lens of westernization.

**IDEOALISM IS GROUP/STRANGENESS** conceptual metaphor

**IDEOALISM IS GROUP/STRANGENESS** conceptual metaphor is established by elements such as barriers and insiders/outsideers which are reflected in the choice of words use of the metaphorical expressions below.

An example from *Behind the Painting*:

49) “*My father was a real chao nai.*” (Smyth, 2000; p.64)

(“သီဟိုးဒေါင်သားသည်ထူးခြားသောဟိမာ” (Saipradit, 1954; p.73)

- Mom Ratchawong Kirati and her family represent Thai royalty.

- Thai royalty corresponds to high class people.
This statement was narrated by Mom Ratchawong Kirati whose personal life had been explored by Nopphon with many questions. Nopphon’s question is, for example, why Mom Ratchawong Kirati decided to marry Chao Khun Atthikanbodi who was twice of age older than Mom Ratchawong Kirati. In order to answer Nopphon’s question, Mom Ratchawong Kirati elaborated her background to Nopphon: how she had been raised up, what relationship among her family members was like, and for what reason she took care of her beauty. According to Mom Ratchawong Kirati’s explanation of her background, her social class and social expectation had been revealed. Mom Ratchawong Kirati was a high class person with title Mom Ratchawong referring to the great grandchildren of the king comparing with Nopphon who was a commoner with no title. Due to this reason, Mom Ratchawong Kirati’s and her family’s social class and social expectation seemed to be the possible barrier that separated Nopphon from her. Moreover, Mom Ratchawong Kirati emphasized that her father was a real member of the royal family. This implied that Mom Ratchawong Kirati had lessened quality in terms of behaviors and attitudes towards her royal tradition comparing with her father who strongly believed in royal family tradition. In this perspective, Mom Ratchawong Kirati’s negative behaviors and attitudes towards her royal tradition seemed to be the possible obstacle that divided her from keeping in touch with the royal tradition.

An excerpt from Not Out of Hate:

50) “He could not hate her. But he could not accept the fact that she could be apart from him and have a separate identity.” (Thwin, 1991:p.149)

คำที่มีความหมายเดียวกัน (Lay, 1955:p.222)

- A separate identity refers to the change of Way Way’s personality and belief from material woman to a member of Buddhist doctrine.

- Way Way’s action of going on the religious trip with her mother who was a nun corresponds to Way Way’s plausible interest of becoming a nun.
This statement was narrated by the third person narrator describing what it was going in U Saw Han’s thought. After U Saw Han had been sending many letters and telegrams to Way Way, he learned that she went on the religious trip with her mother. He got angry at Way Way and hurt. He had no longer sent any letters or telegrams to her. However, the above statement not only revealed the feeling of love that U Saw Han had for Way Way, but also his discriminating attitude separating religious world from material world.

IDEALISM IS LIGHT conceptual metaphor

IDEALISM IS LIGHT conceptual metaphor is established by elements such as visible radiation and invisible radiation which are reflected in the choice of words use of the metaphorical expressions below.

An excerpt from *Behind the Painting*:

51) She had a healthy radiant appearance with a soft complexion. (Smyth, 2000:p.21)

*เมื่อเราดูภาพวาดก็รู้ว่าเธอดี แต่ไม่ใช่คนใหญ่ใกล้ สมบูรณ์และเปล่งปลิง (Saipradit, 1954:p.12)*

- Mom Ratchawong Kirati represents royalty, high class people.

- Mom Ratchawong Kirati’s appearance corresponds to visible radiation.

This statement was narrated by Nopphon, a commoner, describing what he saw on Mom Ratchawong Kirati’s appearance. Although Mom Ratchawong Kirati’s appearance had been carefully described by Nopphon many times, the use of light domain had been the most repeated domain applying on the description of Mom Ratchawong Kirati’s appearance. This revealed that royalty or high class people had distinctive personality and appearance that might have easily been caught by commoners’ eyes. Moreover, the use of visible radiation as an element of light domain describing high class people’s appearance could be implied that
their behaviors were on the spotlight in which their movement had been spotted and watched by public eye always.

An excerpt from *Not Out of Hate*:

52) *But since the country had fallen under colonial rule, its culture had been kept in the shadows and neither recognized nor encouraged.* (Thwin, 1991:p.42)

*သားတွေ လေးကို သောက်ရောင်စီးစေချင်ဖွယ် မပူးပေါင်းနေပါတယ်* (Lay, 1955:p.80)

- Being able to maintain a country’s independence, identity, and prosperity corresponds to visible radiation that is brightly shined.
- Westernization corresponds to the thing that blocks the light of Burma.
- Burmese dependence, change of identity, and decline of prosperity correspond to the dark area created as the outcome of the light being blocked.

This statement was narrated by the third person narrator describing what it was happening in Ko Nay U’s mind. After U Po Thein, Ko Nay U, and Way Way had entered U Saw Han’s house as invited, Ko Nay U sat down on the sofa and criticized the craving put on the shelf in his thought. In his point of view, Burmese art and culture should have been known worldwide. However, British colonization had spread its influence in Burma blocking the prosperity of distinctive Burmese art and culture and creating ambiguous space for the later Burmese generations to ask what traditional Burmese actually looked like. Westernization prevented the later Burmese generations from understanding their root and knowing their traditional culture.

**IDEALISM IS NATURAL ORDER conceptual metaphor**

IDEALISM IS NATURAL ORDER conceptual metaphor is established by elements such as time of day which is reflected in the choice of words use of the metaphorical expressions below.
An excerpt from *Behind the Painting*:

53) "...To me, yours is still that of the morning and even if you won’t call it of the dawn, it still has a long time to shine." (Smyth, 2000:p.32)

- "...ในสายพระอาทิตย์ยังคงอยู่ในหน้าชีวิต แม้จะไม่ยอมรับว่าเป็นยามรุ่ง..." (Saipradit, 1954:p.28)

- Mom Ratchawong Kirati’s beauty refers to Mom Ratchawong Kirati’s appearance and behaviors which it could be observed by the public eyes as Mom Ratchawong Kirati’s quality of being royalty.
- Mom Ratchawong Kirati’s quality of being royalty corresponds to time of the day.

This statement was narrated by Nopphon expressing his opinion towards Mom Ratchawong Kirati’s beauty. Since Mom Ratchawong Kirati had been presented as a royalty, her beauty referred to the quality of royalty that should have been appeared in public. Nopphon’s perspective towards Mom Ratchawong Kirati’s beauty was compared to morning time of the day implying that at the time Nopphon had an admiration or positive attitude towards Mom Ratchawong Kirati’s appearance.

IDEALISM IS OBJECTS conceptual metaphor

IDEALISM IS OBJECTS conceptual metaphor is established by elements such as innovation or possession that was owned which is reflected in the choice of words use of the metaphorical expressions below.

An excerpt from *Not Out of Hate*:

54) He was worried that the precious little doll he had created would be harmed. (Thwin, 1991:p.131)

- ฉันก็อยู่ในนั้น ด้วยความทรงจำหรือความรู้สึกที่เคยเป็นสมัยเด็ก

- U Saw Han’s precious little doll refers to Way Way.
• Way Way represents traditional Burmese who had been engaged with western culture.

• U Saw Han represents westernization.

• Traditional Burmese who had been engaged with western culture corresponds to Westernization’s creative toy or innovation.

This statement was narrated by the third person narrator addressing to the audiences what U Saw Han’s attitude towards Way Way’s family was. U Saw Han was worried about letting Way Way go out off his sight joining her family for her father’s funeral. According to this context, Way Way had been considered as U Saw Han’s possession in which this particular possession had been put in the idea of westernization and lived in the standard of western life. Letting Way Way go with her traditional Burmese family would reduce Way Way’s western standard and might have negative influenced on Way Way’s thought.

IDEALISM IS PLANTS conceptual metaphor

IDEALISM IS PLANTS conceptual metaphor is established by elements such as types of forest which is reflected in the choice of words use of the metaphorical expressions below.

An excerpt from Not Out of Hate:

55) “We have a new vote from the jungle.” (Thwin, 1991;p.74)

တိုးမြောက်သောမေ့စား (Lay, 1955;p.122)

• Local Burmese group of people correspond to risky and wild area of forest.

This statement was narrated by Thakin Thein Maung who shared Ko Nay U’s perspective of anti – imperialist and nationalist feelings. While waiting for Burmese nationalist leaders, Ko Nay U was delighted to know that there were a lot of people who shared the same nationalist feeling as him. In this context, local Burmese group of people were described their
characteristics as wild and dangerous area of forest. This reflected local Burmese group of people as wild and ready to fight with anything in order to make them survive.

IDEALISM IS PHYSICAL PARTS conceptual metaphor

IDEALISM IS PHYSICAL PARTS conceptual metaphor is established by elements such as the upper and lower parts of human body which is reflected in the choice of words use of the metaphorical expressions below.

An excerpt from Behind the Painting:

56) "Why have you covered my feet with your scarf? The two don’t go together."

"Didn’t you know, your feet are more beautiful than my neck? So they should receive more care." (Smyth, 2000:p.43)

"ทำไมเธอถึงห่อผ้ากางเกงให้ฉัน "ไม่มีบันทึกรู้เรื่อง"

"หูข้างหน้าจำไม่ได้ ใครก็ตามที่จะเต้าของคุณท่านนี้กล่าวถึงซึ่งผสมผสานกับ ความจะ "ได้รับความสะดวกสบายมากกว่า" (Saipradit, 1954:p.43)

- Mom Ratchawong Kirati as royalty corresponds to the upper part of human body.

These statements presented the conversation between Mom Ratchawong Kirati and Nopphon. Although Nopphon’s neck was considered to be the head or upper part of human body, his upper part was considered to be lower than Mom Ratchawong Kirati’s feet. This implied the significance of Thai royal family and social class. Although Mom Ratchawong Kirati was the great granddaughter of the king, she was put over commoners’ head, respected, and should not be touched. In this context, it did not matter what kind of relationship Nopphon and Mom Ratchawong Kirati were in at the moment, still, Nopphon showed his respect towards hers.

An example from Not Out of Hate:
57) *He was a farmer who lived by the sweat of his brow.* (Thwin, 1991; p.14)

Traditional Burmese lifestyle corresponds to physical work.

This statement was narrated by the third person narrator presenting Way Way’s background, which situation and what kind of people she had been raised up with. In this context, paddy business was presented as Way Way’s family’s business. *He*, in this context, referred to U Tha Kyo who had the longest connection with U Po Thein as U Po Thein’s tenant farmers. Having paddy business and being friends with farmers as the background revealed Way Way’s and her family’s traditional Burmese way of living. The use of noun group *the sweat of his brow* referred to a farmer’s physical exhaustion and his hard work. This implied that traditional Burmese way of living was depended on the basis of their physical work.

IDEALISM IS SHAPE conceptual metaphor

IDEALISM IS SHAPE conceptual metaphor is established by elements such as triangle which is mirrored in the choice of words use of the metaphorical expressions below.

An excerpt from *Behind the Painting*:

58) *Her lips were long and slender, forming two red triangles at the top with a third beneath, making them more beautiful than anything.* (Smyth, 2000; p.21-22)

Mom Ratchawong Kirati’s manner of speaking corresponds to triangular shape.

This statement was narrated by Nopphon who had closely looked at Mom Ratchawong Kirati’s appearance. In this context, Mom Ratchawong Kirati’s face had been focused and neatly described. Not only light domain was constructed in order to describe royalty’s
outstanding appearance and manner in public eye, but shape domain was established also. The illustration of Mom Ratchawong Kirati’s lips as two red triangles implied royalty’s manner of speaking. Expressions addressed by royalty were restricted. Only words and expressions regarding as necessary and appropriate manners in public eye were allowed.

IDEALISM IS TEMPERATURE conceptual metaphor

IDEALISM IS TEMPERATURE conceptual metaphor is established by elements such as warm and cold temperature which are reflected in the choice of words use of the metaphorical expressions below.

An example from Not Out of Hate:

59) *She saw him as a shade tree sheltering them in the fierce heat of their sorrow over their father’s death.* (Thwin, 1991:p.141)

Way Way’s feeling towards traditional Burmese community corresponds to cool temperature.

This statement was narrated by the third person narrator explaining what it was going in Way Way’s thought. In order to attend her father’s funeral ceremony in Rangoon, Way Way had to stay at Hta Hta’s and her husband’s house. Although Way Way had stayed at the house for a short time, the comparison between Hta Hta’s husband and U Saw Han had been occurred in Way Way’s mind. Ko Thet Hnan, Hta Hta’s husband, could cordially blend with everyone in her family and could cool down Way Way making her feel comfortable staying with them as a family. However, U Saw Han tried to make Way Way to be an outsider in her own family.
This context implied Way Way’s happiness staying with people who shared the same root and had the same interest as hers.

IDEALISM IS WAR conceptual metaphor

IDEALISM IS WAR conceptual metaphor is established by elements such as opponents confronting each other in the battle field which are reflected in the choice of words use of the metaphorical expressions below.

An example from Not Out of Hate:

60) The aluminum spittoon under the table, with its dark red betel stains, suddenly seemed almost repulsing. The old long wooden settee near the table now was an awful eyesore. (Thwin, 1991:p.5)

(Lay, 1955:p.34)

- Way Way’s thought corresponds to a battlefield.
- Traditional Burmese lifestyle corresponds to one group of soldier.
- Westernization corresponds to another group of soldier.

This statement was narrated by the third person narrator expressing what it was going in Way Way’s thought. In this context, the complication in Way Way’s inner thought between her everyday lifestyle and westernization had been revealed. After observing the decoration of the house next door, Way Way found the house spectacular contrasting to her house which became unpleasant in Way Way’s eyes and in public. The comparison between traditional Burmese way of living and westernization leaded to Way Way’s inner conflict.
4.5. Comparison between Thai and Burmese Conceptual Metaphors Found

The analysis of conceptual metaphor in the aspect of target domains LOVE, MORALITY, and IDEALISM and its correspondence to source domains in both Thai and Burmese narrative discourse reveals that Thai and Burmese languages contain some similar conceptual metaphorical patterns. The following table shows the similarities of conceptual metaphors found in Asian novels.

<table>
<thead>
<tr>
<th>No.</th>
<th>LOVE Target Domain</th>
<th>MORALITY Target Domain</th>
<th>IDEALISM Target Domain</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ANIMALS</td>
<td>BOUNDARY</td>
<td>GROUP/STRANGENESS</td>
</tr>
<tr>
<td>2.</td>
<td>CONFINEMENT/FREEDOM</td>
<td>CONFINEMENT/FREEDOM</td>
<td>LIGHT</td>
</tr>
<tr>
<td>3.</td>
<td>CONTAINER</td>
<td>MOVEMENT</td>
<td>PHYSICAL PARTS</td>
</tr>
<tr>
<td>4.</td>
<td>LIGHT</td>
<td>THEATRE</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>LIQUID</td>
<td>WAR</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>MENTAL/PHYSICAL SUFFER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>MOVEMENT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>PLANTS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>PHYSICAL PARTS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>SOUND</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>TEMPERATURE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>WEALTH</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Although data analysis indicates some conceptual similarities, some metaphorical meanings use across languages does not exactly be applied in the same aspect. Therefore, the researcher has created conceptual metaphorical comparison table in order to explain the similarities and differences of each conceptual metaphor for the readers of this thesis to easily perceive the conceptual analysis. Tables are exhibited below.
1. **LOVE IS ANIMALS** conceptual metaphor

### Table 29 Across Languages of **LOVE IS ANIMALS** conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Male protagonists are compared.</td>
<td>In <em>Behind the Painting</em>, male protagonist is compared with a lamb.</td>
</tr>
<tr>
<td>2.</td>
<td>Male protagonists’ behaviors are modified by the feeling of love.</td>
<td>In <em>Behind the Painting</em>, male protagonist is indicated to have the characteristics of being tamed and being controlled by female protagonist.</td>
</tr>
<tr>
<td>3.</td>
<td>Male protagonists have lost their self – consciousness when they fall in love.</td>
<td>In <em>Not Out of Hate</em>, male protagonist is compared with a monkey.</td>
</tr>
<tr>
<td>4.</td>
<td>Male protagonists contain less human trait and gain more animal characteristics.</td>
<td>In <em>Not Out of Hate</em>, male protagonist is indicated to have the characteristics of not being able to be calm and not being able to be still.</td>
</tr>
</tbody>
</table>

Nopphon, male protagonist from *Behind the Painting*, and U Saw Han, male protagonist from *Not Out of Hate*, are described to gain more animals’ characteristics when they are in love.

While Nopphon is illustrated to become a lamb, an animal that is considered to be tamed and easily to be hunted by predatory animals, U Saw Han is depicted to be a monkey, an animal that is outstanding in an aspect of not being able to be still and mischievousness. The comparison between Nopphon and a lamb indicates that Nopphon’s self-controlled personality and behaviors are modified into being under controlled by his emotions. However, the comparison between U Saw Han and a monkey reveals that U Saw Han’s calm and reasonable personalities have been changed into mischievousness and losing control of his self-consciousness.
2. LOVE IS CONFINEMENT/FREEDOM conceptual metaphor

Table 30 Across Languages of LOVE IS CONFINEMENT/FREEDOM conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The characters, which are tied up, are limited to freely and comfortably do whatever they want.</td>
<td>In <em>Behind the Painting</em>, male protagonist is tied up by his own feeling of love.</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td>In <em>Behind the Painting</em>, the intention of confinement is to own.</td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td>In <em>Not Out of Hate</em>, female protagonist is tied up by male protagonist’s feeling of love towards her.</td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td>In <em>Not Out of Hate</em>, the intention of confinement is to protect.</td>
</tr>
</tbody>
</table>

Nopphon, male protagonist from *Behind the Painting*, and Way Way, female protagonist from *Not Out of Hate*, have to deal with their unpleasant feelings of being confined by love. However, the differences are presented through their situations. Nopphon is confined by his inner feeling of love obsession towards Mom Ratchawong Kirati. His sadness is caused by his intentions to own Mom Ratchawong Kirati and to make Mom Ratchawong Kirati accept that she has feeling for him too. Nopphon’s inner thought corresponds to prison that lock himself up making him unable to move any further. Meanwhile, Way Way is confined by her husband’s love. U Saw Han intentionally limits Way Way’s demands, actions, and movements to protect her from what he thinks that it is harmful to her. U Saw Han’s idea of protecting his lover corresponds to prison that lock Way Way up making her feel miserable in her marriage.
Table 31 Across Languages of LOVE IS CONTAINER conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Male protagonists’ feeling of love is compared to be containers which are used in order to carry and hold their lovers.</td>
<td>In <em>Behind the Painting</em>, feeling of love that male protagonist has towards female protagonist corresponds to liquid. While, male protagonist’s thought corresponds to a container such as a bottle used in order to contain liquid.</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td>In <em>Not Out of Hate</em>, male protagonist’s physical part such as arms corresponds to a container such as a box. While, male protagonist’s feeling of love towards female protagonist corresponds to lots which are contained in a box.</td>
</tr>
</tbody>
</table>

Although Nopphon’s and U Saw Han’s idea of love correspond to containers holding their feelings of love towards their lovers, the conceptual elements are different. Nopphon’s love is compared with liquid full filling a bottle in which somehow the liquid is over flowing. Nopphon’s love indicates a mass of his passion and desire towards Mom Ratchawong Kirati. On the contrary, U Saw Han’s love is compared with a box or a container that is used not only to carry the things inside, but also aim to cover and to protect it from broken and being harm. U Saw Han’s love indicates his sense of protection towards Way Way, his wife.

4. LOVE IS LIGHT conceptual metaphor

Table 32 Across Languages of LOVE IS LIGHT conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Visible radiance on characters’ faces is used to indicate their happiness in love.</td>
<td>In <em>Behind the Painting</em>, visible radiance on female protagonist is expressed.</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td>In <em>Not Out of Hate</em>, visible radiance on male protagonist is expressed.</td>
</tr>
</tbody>
</table>
Although Mom Ratchawong Kirati, female protagonist from *Behind the Painting*, and U Saw Han, male protagonist from *Not Out of Hate*, reveal their happiness in love by the expression of visible radiance on their face. The cause of happiness is different. While Mom Ratchawong Kirati’s happiness in love is caused by being and having interaction with Nopphon, U Saw Han’s happiness in love is caused by looking at Way Way’s physical parts. To be satisfied in love, this interpretation illustrates that, while, a woman gives significance to mutual interest and agreeable combination, a man looks for physical attraction.

5. LOVE IS LIQUID conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Female protagonists’ attitudes towards love are compared with liquid.</td>
<td>In <em>Behind the Painting</em>, the idea of love is depicted in form of an island where a land is surrounded by a mass of water.</td>
</tr>
<tr>
<td>2.</td>
<td>Liquid applied in contexts is originated by natural geography.</td>
<td>In <em>Not Out of Hate</em>, the idea of love is illustrated in form of a lake where amount of water is surrounded by land.</td>
</tr>
</tbody>
</table>

Liquid conceptual domain is applied in order to express ideas about love in Thai and Burmese context. However, Mom Ratchawong Kirati, female protagonist from *Behind the Painting*, and Way Way, female protagonist from *Not Out of Hate*, use different conceptual elements addressing their attitudes towards love. According to Mom Ratchawong Kirati’s perspective, a person’s feeling of love corresponds to land where surrounding water cannot reach and brush away those things that are established on the land. This implies that, although love takes suffer to one’s life, the pleasure feeling of love will always be protected by those people who believe in their love and lover. Contrasting to Way Way’s perspective, her feeling towards love corresponds to lake, an area where amount of water covering the ground and surrounded by land. This implies that Way Way’s positive perspective towards love might have been brushed away and covered by water which it has nothing left to be seen on
the land. In this context, Way Way’s perspective towards love has been illustrated in negative point of view.

6. LOVE IS MENTAL/PHYSICAL SUFFER conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The characters that love too much might be suffered from disappointment caused by love.</td>
<td>In <em>Behind the Painting</em>, the sufferer is female protagonist who encounters with mental suffer caused by love.</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td>In <em>Not Out of Hate</em>, the sufferer is male protagonist who love too much and not be able to deal with condition occurred with his lover. This might lead him to have physical illness.</td>
</tr>
</tbody>
</table>

Mom Ratchawong Kirati, female protagonist from *Behind the Painting*, and U Saw Han, male protagonist from *Not Out of Hate*, are assumed to suffer from disappointment caused by love. However, the conceptual elements are different. In the context of *Behind the Painting*, mental suffer caused by love is revealed through Mom Ratchawong Kirati’s statement after Nopphon announced his wedding date to her. On the other hand, the context of Not Out of Hate reveals Way Way’s concern about U Saw Han’s physical illness. Because Way Way knows that U Saw Han loves her too much, U Saw Han might not be able to deal with her physical condition. This implies that Way Way’s physical condition might cause U Saw Han to be so worried about Way Way leading him to have physical weakness and finally he might have got physical illness.
7. LOVE IS MOVEMENT conceptual metaphor

Table 35 Across Languages of LOVE IS MOVEMENT conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Love is a driver of transportation that moves towards the characters.</td>
<td>In <em>Behind the Painting</em>, the vehicle moves with high speed coming towards male protagonist.</td>
</tr>
<tr>
<td>2.</td>
<td>In <em>Behind the Painting</em>, being in love is the outcome of the vehicle moving towards male protagonist.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>In <em>Not Out of Hate</em>, the vehicle moves directly towards female protagonist.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>In <em>Not Out of Hate</em>, the feeling of pain caused by love is the outcome of the vehicle moving towards female protagonist.</td>
<td></td>
</tr>
</tbody>
</table>

Both Noppnón’s and Way Way’s metaphorical expression about their feeling of love towards their lovers contain the conceptual elements of movement where the feeling of love corresponds to a driver who navigating and moving the vehicle such as a bus or a car to go directly in the certain way to the destination. This implies that the characters’ actions are relied on their love feeling not their logic and consciousness. When the sense of love towards Mom Ratchawong Kirati touches Noppnón’s feelings, the following actions and decisions that Noppnón makes to Mom Ratchawong Kirati is based on his feeling of love. However, Way Way’s actions and decisions of not going to visit her sick father in Rangoon is the result of allowing her feeling of love and caring towards U Saw Han leads her way of living. This indicates that Way Way would rather satisfy U Saw Han’s wish than her father’s. This action leads Way Way to suffer in her marriage life.
8. LOVE IS PLANTS conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Love is described as the phenomenon of the growth cycle of plants.</td>
<td>In <em>Behind the Painting</em>, the relationship between male and female protagonists’ is described as fruitful.</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td>In <em>Not Out of Hate</em>, male protagonist’s feeling of love is depicted to be a forever fresh and beautiful plant.</td>
</tr>
</tbody>
</table>

Although Nopphon’s, male protagonist from *Behind the Painting*, and U Saw Han’s, male protagonist from *Not Out of Hate*, metaphorical expressions about love are illustrated by the phenomenon of the growth cycle of plants, the conceptual elements are different. In *Behind the Painting*, love between Nopphon and Mom Ratchawong Kirati, man and woman, is described as a productive relationship. While U Saw Han’s love expectation towards Way Way, addressed in *Not Out of Hate*, is depicted as a forever fresh and beautiful plant.

9. LOVE IS PHYSICAL PARTS conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>When the characters think about their lovers, they see their lovers’ physical part.</td>
<td>In <em>Behind the Painting</em>, male protagonist sees the image of his lover’s feet in his mind.</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td>In <em>Not Out of Hate</em>, female protagonist has uncontrollable desire and touches her lover’s chest.</td>
</tr>
</tbody>
</table>

Although the images of their lovers’ physical parts are appeared when the characters think of them indicating the characters’ physical desire towards their lovers, the implications occurred in contexts are different. Before Nopphon sleeps, he thinks of Mom Ratchawong Kirati. Then, the image of her lower physical parts is appeared in his mind. This implies that
Nopphon’s desire towards Mom Ratchawong Kirati cannot be real. He can only think of her and remain her physical image in his mind. This implication indicates Nopphon’s and Mom Ratchawong Kirati’s relationship status which is the impossible relationship. On the contrary, Way Way can actually respond to her desire touching U Saw Han’s chest which can make her feel his love and warmth. This implies that Way Way and U Saw Han’s relationship status. Way Way’s desire towards U Saw Han, her husband, can be seen and accepted by other people as husband and wife.

10. LOVE IS SOUND conceptual metaphor

<table>
<thead>
<tr>
<th>Table 38 Across Languages of LOVE IS SOUND conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LOVE IS SOUND conceptual metaphor</strong></td>
</tr>
<tr>
<td><strong>No.</strong></td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
</tr>
</tbody>
</table>

Although the metaphorical concept of sound is established in both Thai and Burmese novels, the conceptual elements are different. In *Behind the Painting*, the sound produced by that Mom Ratchawong Kirati which is heard by Nopphon is harmonious and gave him pleasure. This indicates Nopphon’s positive mood. On the other hand, the sound produced by U Saw Han was aggressive and unpleasant for the listeners. This indicates U Saw Han’s negative mood caused by love.
11. LOVE IS TEMPERATURE conceptual metaphor

<table>
<thead>
<tr>
<th>Table 39 Across Languages of LOVE IS TEMPERATURE conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LOVE IS TEMPERATURE conceptual metaphor</strong></td>
</tr>
<tr>
<td><strong>No.</strong></td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
</tr>
</tbody>
</table>

Although Nopphon’s, male protagonist from *Behind the Painting*, and Way Way’s, female character from *Not Out of Hate*, are applied the same warm temperature conceptual elements to express their feelings of love, the implications of contexts are different. In *Behind the Painting*, warm temperature describing Nopphon’s feeling of love implies Nopphon’s strongly desire to have Mom Ratchawong Kirati with himself. In *Not Out of Hate*, warm temperature illustrating love atmosphere between Way Way and U Saw Han implies Way Way’s comfortable feeling and happiness being loved by her husband.

12. LOVE IS WEALTH conceptual domain

<table>
<thead>
<tr>
<th>Table 40 Across Languages of LOVE IS WEALTH conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LOVE IS WEALTH conceptual metaphor</strong></td>
</tr>
<tr>
<td><strong>No.</strong></td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
</tr>
</tbody>
</table>
Although the feeling of love is illustrated by valuable thing that is needed to be gained in both Asian novels, the conceptual elements are different. In *Behind the Painting*, the metaphorical expression in the aspect of wealth domain reveals through Nopphon’s desire to own Mom Ratchawong Kirati. This implies that Nopphon’s feeling of love aims to gain or to fulfill his own desire. Contrasting to *Not Out of Hate*, Way Way becomes the most precious and valuable possession in U Saw Han’s eyes which is needed to be protected. This implies that U Saw Han’s feeling of love is valuable and he wants to protect Way Way, his lover.

13. MORALITY IS BOUNDARY conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The characters’ actions are put into the standard in order to behave following the so-called rule.</td>
<td>In <em>Behind the Painting</em>, criminal law is the standard used in order to separate good people from bad people.</td>
</tr>
<tr>
<td>2.</td>
<td>In <em>Not Out of Hate</em>, Buddhism discipline is the standard used in order to separate good people from bad people.</td>
<td></td>
</tr>
</tbody>
</table>

Although both Thai and Burmese characters’ actions such as good and bad behaviors are depended on majority of people in each society’s acceptance, the significant standard emphasized in each context are different. In *Behind the Painting*, Nopphon’s feeling of guilt has been expressed by his actions of breaking criminal law. However, in *Not Out of Hate*, Way Way’s feelings of guilt, according to her actions of ignoring her sick father, is judged by the standard of Buddhism, religious principle. Guilty is the outcome of the action of immorality which is viewed as movements outside the acceptable space, so both Nopphon and Way Way will not actually be happy in life.
14. MORALITY IS CONFINEMENT/FREEDOM conceptual metaphor

Table 42 Across Languages of MORALITY IS CONFINEMENT/FREEDOM conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The characters allow themselves to be free following what their feeling wants.</td>
<td>In <em>Behind the Painting</em>, immorality, judged by social expectation’s eyes, is the outcome action of female protagonist who loses control of her feelings.</td>
</tr>
<tr>
<td>2.</td>
<td>In <em>Not Out of Hate</em>, morality, judged by religious principle’s point of view, is the outcome of minor female character who intends to be free from the tie of rebirth.</td>
<td></td>
</tr>
</tbody>
</table>

Although Mom Ratchawong Kirati, female protagonist from *Behind the Painting*, and Thila Sari, minor female character from *Not Out of Hate*, allow their behaviors and feelings to be free following what their feelings want, the outcomes of allowing their feelings to be free are different. In *Behind the Painting*, the expectation of the society towards royalty’s appearance and behaviors is the standard judging the outcome of Mom Ratchawong Kirati’s immorality. On the other hand, in *Not Out of Hate*, religious principle is the standard judging the outcome of Thila Sari, Way Way’s mother who is a nun. Thila Sari is done moral act because the purpose of doing meditation and practicing religious principles is to be free from the tie of rebirth and be able to find peace in one self’s within the inner thought.

15. MORALITY IS MOVEMENT conceptual metaphor

Table 43 Across Languages of MORALITY IS MOVEMENT conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The characters’ moral balance is compared with the movement of vehicle.</td>
<td>In <em>Behind the Painting</em>, female protagonist’s moral balance is compared with the movement of a boat.</td>
</tr>
<tr>
<td>2.</td>
<td>In <em>Not Out of Hate</em>, female protagonist’s morality is compared with the distance of a moving vehicle.</td>
<td></td>
</tr>
</tbody>
</table>
Although movement domain is expressed in Thai and Burmese contexts supporting the theme of morality through the characteristics of Mom Ratchawong Kirati, female protagonist from *Behind the Painting*, and Way Way, female protagonist from *Not Out of Hate*, the conceptual elements are different. In *Behind the Painting*, Mom Ratchawong Kirati’s moral balance is compared with a boat rocked by the wave of water. This implies Mom Ratchawong Kirati’s moral instability. In *Not Out of Hate*, Way Way’s moral strength is compared with distance that a vehicle has been moved. Way Way’s inner problem of not telling U Saw Han the truth about her health condition is compared with a vehicle. Then, Way Way’s decision of accepting the fact of her sickness and telling the truth to U Saw Han corresponds to a vehicle that has been moving away into distance and out of sight. This implies Way Way’s understand of being free from the tie of physical objects and being free from any types of bounded feelings.

16. MORALITY IS THEATRE conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The protagonists’ morality of each novel is compared with characters in play</td>
<td>In <em>Behind the Painting</em>, both male and female protagonists are compared with characters in the play.</td>
</tr>
<tr>
<td>2.</td>
<td>In <em>Behind the Painting</em>, the characters in the play have done immoral act.</td>
<td>The punishment of immorality becomes the tragic ending of the play.</td>
</tr>
<tr>
<td>3.</td>
<td>In <em>Not Out of Hate</em>, female protagonist is compared with a character in a play.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>In <em>Not Out of Hate</em>, the act of pretending to be someone else refers to immorality as the act of insincerity. The punishment of immorality is not being able to find happiness in life.</td>
<td></td>
</tr>
</tbody>
</table>
Although theatre domain is shared in both Thai and Burmese novels supporting the theme of morality, the conceptual elements are different according to each novels’ context. In *Behind the Painting*, Nopphon and Mom Ratchawong Kirati, male and female protagonists, take part as characters in a play where they have done immoral act together. Nopphon kissed Mom Ratchawong Kirati on the cheek and keeps expressing his feelings towards Mom Ratchawong Kirati although he knows that Mom Ratchawong Kirati has already married to Chao Khun Atthikanbodi; meanwhile, Mom Ratchawong Kirati has fallen in love with Nopphon although she knows that this feeling and her behaviors are going to ruin her social status and its reputation. While Nopphon’s immoral punishment is not being able to have peaceful life, Mom Ratchawong Kirati’s punishment for her immoral act is death. Contrasting to Way Way’s immorality of insincerity, her healthy performance in front of her husband reveals her uncomfortable feelings in this marriage life.

17. MORALITY IS WAR conceptual metaphor

**Table 45 Across Languages of MORALITY IS WAR conceptual metaphor**

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The characters from both Asian novels suggest that a person who can maintain his or her moral balance very well is a person who wins the fight in war.</td>
<td>In <em>Behind the Painting</em>, male protagonist shows his attitude towards morality that a person should have.</td>
</tr>
<tr>
<td>2.</td>
<td>In <em>Behind the Painting</em>, proud and determination are rewards of being able to maintain morality.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>In <em>Not Out of Hate</em>, minor female character reveals her attitude towards morality that female protagonist has.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>In <em>Not Out of Hate</em>, morality such as honesty, calm, and sincerity is mentioned in order to describe female protagonist.</td>
<td></td>
</tr>
</tbody>
</table>
Although war domain is established in both Thai and Burmese novels supporting the theme of morality, the conceptual elements are different according to each novel’s context. In the context of *Behind the Painting*, Nopphon expresses his attitude towards morality that a person is supposed to have. This indicates a person’s inner conflict that is possible to be occurred when the person encounters with a lot of luring things. To be proud of oneself is the reward of being able to maintain his or her moral act. On the other hand, Hta Hta, Way Way’s older sister, expresses her opinion towards Way Way’s change of behaviors into being calm, sincere, and honest. This indicates Way Way’s moral strength which has influence on Way Way’s behavior and expressions.

18. IDEALISM IS GROUP/STRANGENESS conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The characters’ social role and expectation seem to be barrier that separates</td>
<td>In <em>Behind the Painting</em>, royal class people are represented through female protagonist.</td>
</tr>
<tr>
<td></td>
<td>the characters from their lovers.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>The characters that seem to break their social role and social expectation are</td>
<td>In <em>Behind the Painting</em>, female protagonist’s appearance and behaviors are watched and expected by the society.</td>
</tr>
<tr>
<td></td>
<td>considered to be stranger in that particular community.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td>In <em>Not Out of Hate</em>, the attitude between materialism and religious belief are presented by male protagonist.</td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td>In <em>Not Out of Hate</em>, female protagonist, while engaging with material world, is expected not to get involve in religious practice.</td>
</tr>
</tbody>
</table>

Although Mom Ratchawong Kirati, female protagonist from *Behind the Painting*, and Way Way, female protagonist from *Not Out of Hate*, seem to break their social role and expectation of society, the conceptual elements are different. While Mom Ratchawong Kirati represents royalty who falls in love with commoner, Way Way represents material woman
who tends to be interested in religious practice. *Behind the Painting* presents Thai social class in the aspect of monarchy or royal family containing the highest status in Thai society. Because of this representation, royal family is considered to be higher than commoners. Royalty should carefully express and take action according to the traditional principle and royal norm in which these behaviors are observed by public eye all the time. This indicates one of unacceptable reasons in relationship between Mom Ratchawong Kirati and Nopphon. On the contrary, *Not Out of Hate* presents the negative attitude of Burmese commoners towards people who leave their family and put themselves into religious practice. This attitude separates religious people to be a strange group of people in Burmese society.

19. IDEALISM IS LIGHT conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Light conceptual domain is used in order to express the prosperity and identity of groups of people in particular society.</td>
<td>In <em>Behind the Painting</em>, visible radiance is applied in order to describe royalty or high class people.</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td>In <em>Not Out of Hate</em>, invisible radiance is applied in order to illustrate original Burmese arts and culture.</td>
</tr>
</tbody>
</table>

Although light conceptual domain is established in order to address groups of people’s identity and prosperity in a society, the conceptual elements are different. *Behind the Painting* presents the prosperity of Thai royal family through the presentation of Mom Ratchawong Kirati’s appearance as healthy visible radiance. This indicates that not only distinctive and positive appearance of high class people is seen by commoners, but their actions are also on spotlight. This implies that every action done by high class people are observed and criticized by public eye. On the other hand, *Not Out of Hate* presents disadvantage of being Burmese people. This means original Burmese culture and arts cannot be explored by Burmese people themselves since Burma has been influenced by British
Empire. The decline of original Burmese arts and culture are shown through Ko Nay U’s metaphorical expression of them being kept in shadow. This indicates the ideal of Burmese nationalist and anti-imperialist through a character in this novel.

20. IDEALISM IS PHYSICAL PARTS conceptual metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>IDEALISM IS PHYSICAL PARTS conceptual metaphor</th>
<th>Similarities</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Physical parts conceptual domain is applied in order to explain social role and status of groups of people in particular society.</td>
<td>In <em>Behind the Painting</em>, the upper part of human body indicates Thai monarchy as high class people.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>In <em>Not Out of Hate</em>, physical exhaustion indicates Burmese working class.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Although physical parts domain is formed in order to illustrate social role and status of groups of people in particular society, the implications according to Thai and Burmese contexts are different. In *Behind the Painting*, Nopphon’s respect act towards royalty is revealed in the conversation comparing Mom Ratchawong Kirati’s feet and his neck. First, Nopphon puts Mom Ratchawong Kirati’s feet in the higher position above the upper part of his body and second he covers Mom Ratchawong Kirati’s feet with his scarf on his neck. These actions not only imply that Thai monarchy is in the highest position of being high class people, but also indicates that Thai noble class should be respected and protected by Thai people. On the other hand, *Not Out of Hate* presents the image of a farmer’s physical exhaustion. This reveals traditional Burmese social status as working class people and occupation of traditional Burmese people as a group of people who involve in agriculture.
4.6. Chapter Summary

Data analysis responds to the two research questions.

There are 24 source domains that are affected by 146 different metaphorical patterns found in Sri Burapha's *Behind the Painting* and Ma Ma Lay's *Not Out of Hate*. Different metaphorical patterns are the outcome of the interaction between utterances' conventional meanings and contexts where the utterances’ inferential meanings are formed. Moreover, the clarification of metaphorical patterns’ inferential meanings leads to variety of themes in narrative work. However, the majority of top three shared themes found are the themes of love functioning as LOVE target domain, morality functioning as MORALITY target domain, and idealism functioning as IDEALISM target domain.

LOVE target domain consists of 12 different source domains and MORALITY target domain contains 5 different source domains, while, IDEALISM target domain consists of 3 source domains shared in both Thai and Burmese languages. Individual writer's cultural background and way of living are the reflection of interaction between target domain and source domains.
Chapter 5

Findings and Conclusion

5.1. General Introduction

Findings demonstrate, each Asian novel contains similar conceptual metaphors where conceptual elements of each conceptual domain have been mapped and organized. This reveals that concepts or themes of Asian novels are produced by the arrangement of interaction between conceptual domains appeared in its context. In addition, findings of metaphorical interpretation are not only presented social system as the writers’ cultural background but also revealed lifestyle, value, and belief as the writers’ way of living. Cultural reflections of the majority of three shared themes found in two Asian novels: love, morality, and idealism are shown below.

Love theme presents the writers’ way of living through inferential meanings formed in source domains of ANIMALS, CONFINEMENT/FREEDOM, CONTAINER, LIGHT, LIQUID, MENTAL/PHYSICAL SUFFER, MOVEMENT, PHYSICAL PARTS, PLANTS, SOUND, TEMPERATURE, and WEALTH. Morality theme, as well, demonstrates the writers’ way of living through implied meanings illustrated in source domains of BOUNDARY, CONFINEMENT/FREEDOM, MOVEMENT, THEATRE, and WAR. Idealism theme, on the other hand, exhibits the writers’ cultural background through inferential meanings found in source domains of GROUP/STRANGENESS, LIGHT, and PHYSICAL PARTS.

There are three main ideas that findings of this study has revealed: how metaphorical concepts are used, how established grammatical structure presents themes of Asian novels, and how the writers’ way of living and cultural background at the particular time are reflected in these Asian novels.
5.2. Findings of Question 1: Different Metaphorical Patterns Found in the Two Novels

Different metaphorical patterns found in the Asian novels, Sri Burapha’s *Behind the Painting* and Ma Ma Lay’s *Not Out of Hate*, that influence on source domains where themes of each novels are produced by the inferential meanings of interaction between different domains. The following table presents 23 source domains that are influenced by 149 different metaphorical patterns.

<table>
<thead>
<tr>
<th>Source Domains</th>
<th>Thai NG</th>
<th>Burmese NG</th>
<th>Thai C</th>
<th>Burmese C</th>
<th>Thai P</th>
<th>Burmese P</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANIMALS</td>
<td>1</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>BOUNDARY</td>
<td>5</td>
<td>-</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>CLEANLINESS/DIRTYNESS</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>CONFINEMENT/FREEDOM</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>CONTAINER</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>FOOD/TASTE OF FOOD</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>GROUP/STRANGENESS</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>LIGHT</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>LIQUID</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>MENTAL/PHYSICAL SUFFER</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>5</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>MOVEMENT</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>NATURAL ORDER</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>OBJECTS</td>
<td>-</td>
<td>4</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>PLANTS</td>
<td>1</td>
<td>3</td>
<td>-</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>PHYSICAL PARTS</td>
<td>6</td>
<td>2</td>
<td>-</td>
<td>1</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>POSSESSION</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>SHAPE</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>SOUND</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>TEMPERATURE</td>
<td>5</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>THEATRE</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>TIME</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>WAR</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>WEALTH</td>
<td>4</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total 146</strong></td>
<td><strong>38</strong></td>
<td><strong>26</strong></td>
<td><strong>10</strong></td>
<td><strong>13</strong></td>
<td><strong>37</strong></td>
<td><strong>22</strong></td>
</tr>
</tbody>
</table>

(Details see in Chapter Four: Different Metaphorical Expressions.)

As table 5.2.1 reveals, different metaphorical patterns are the outcome of interaction between conceptual elements of two different domains formed in contexts consisting of noun groups (NG), complements (C), and processes (P) which are influenced by entities (nouns), qualities (adjectives), and functions (verbs) respectively.
<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Patterns</th>
<th>Burmese Metaphorical Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>lamb</td>
<td>crow</td>
</tr>
<tr>
<td>2.</td>
<td>law</td>
<td>monkey</td>
</tr>
<tr>
<td>3.</td>
<td>judge</td>
<td>chicken</td>
</tr>
<tr>
<td>4.</td>
<td>right</td>
<td>mud</td>
</tr>
<tr>
<td>5.</td>
<td>criminal</td>
<td>lodging</td>
</tr>
<tr>
<td>6.</td>
<td>upright people</td>
<td>stranger</td>
</tr>
<tr>
<td>7.</td>
<td>freedom</td>
<td>shadow</td>
</tr>
<tr>
<td>8.</td>
<td>fetter</td>
<td>wave</td>
</tr>
<tr>
<td>9.</td>
<td>chao nai</td>
<td>lake</td>
</tr>
<tr>
<td>10.</td>
<td>sparkle</td>
<td>pain</td>
</tr>
<tr>
<td>11.</td>
<td>radiance</td>
<td>anguish</td>
</tr>
<tr>
<td>12.</td>
<td>fever</td>
<td>stroke</td>
</tr>
<tr>
<td>13.</td>
<td>traffic</td>
<td>halt</td>
</tr>
<tr>
<td>14.</td>
<td>sun</td>
<td>thing</td>
</tr>
<tr>
<td>15.</td>
<td>dawn</td>
<td>shoes</td>
</tr>
<tr>
<td>16.</td>
<td>evening</td>
<td>doll</td>
</tr>
<tr>
<td>17.</td>
<td>morning</td>
<td>marionette</td>
</tr>
<tr>
<td>18.</td>
<td>bloom</td>
<td>jungle</td>
</tr>
<tr>
<td>19.</td>
<td>heart</td>
<td>flower</td>
</tr>
<tr>
<td>20.</td>
<td>eyes</td>
<td>mushroom</td>
</tr>
<tr>
<td>21.</td>
<td>face</td>
<td>brow</td>
</tr>
<tr>
<td>22.</td>
<td>feet</td>
<td>chest</td>
</tr>
<tr>
<td>23.</td>
<td>neck</td>
<td>heat</td>
</tr>
<tr>
<td>24.</td>
<td>hands</td>
<td>show</td>
</tr>
<tr>
<td>25.</td>
<td>triangle</td>
<td>emerald</td>
</tr>
<tr>
<td>26.</td>
<td>ardor</td>
<td>gold</td>
</tr>
<tr>
<td>27.</td>
<td>icebox</td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td>winter</td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>snow</td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td>the significance of the end of autumn</td>
<td></td>
</tr>
<tr>
<td>31.</td>
<td>actor</td>
<td></td>
</tr>
<tr>
<td>32.</td>
<td>stage</td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td>scene</td>
<td></td>
</tr>
<tr>
<td>34.</td>
<td>part</td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td>money</td>
<td></td>
</tr>
<tr>
<td>36.</td>
<td>profit</td>
<td></td>
</tr>
<tr>
<td>37.</td>
<td>capital</td>
<td></td>
</tr>
<tr>
<td>38.</td>
<td>treasures</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>38</strong></td>
<td><strong>26</strong></td>
</tr>
</tbody>
</table>
As revealed in table 5.2.2 there are 38 Thai and 26 Burmese metaphorical patterns functioning noun groups that influence 17 source domains: ANIMALS, BOUNDARY, CLEANLINESS/DIRTINESS, CONFINEMENT/FREEDOM, GROUP/STRANGENESS, LIGHT, LIQUID, MENTAL/PHYSICAL SUFFER, MOVEMENT, NATURAL ORDER, OBJECTS, PLANTS, PHYSICAL PARTS, SHAPE, TEMPERATURE, THEATRE, and WEALTH. Interaction between conceptual elements of two different domains functioning noun groups formed in contexts is, for example, conceptual domains of personal feelings and animals by the choice of words found: lamb and monkey. In Thai context, according to the use of lamb, male protagonist is compared with tamed animal. This implies that the feeling of love can change characteristics of a person. Meanwhile in Burmese context, the correspondence between personal feelings and animals is also revealed; however, in the other sense. By the choice of words use of monkey, male protagonist, who is in love, is compared with unable to control or unable to be calm animal. This implies that love can transform a calm and westernized man into unable to be calm and mischievous animal. This example indicates interaction between elements of concepts: personal feelings and animals. While personal feelings, in Thai context, tend to have a dominated characteristic towards his or her beloved; meanwhile, Burmese people tend to have unstable characteristic, always in the need of fulfillment. Interaction of conceptual element distributes perceived value of Thai and Burmese way of living at the time. Animals, in both Thai and Burmese concept, consider to be losing self – consciousness when a person is in love; however, Thai perceives losing self – consciousness as being tamed where as Burmese perceives unable to be calm. Obviously, this interpretation leads to love theme.

The following Table 5.2.3 presents 10 Thai and 13 Burmese metaphorical patterns functioning complements that influence 9 source domains which are BOUNDARY, CLEANLINESS/DIRTINESS, CONFINEMENT/FREEDOM, CONTAINER,
FOOD/TASTE OF FOOD, LIGHT, MENTAL/PHYSICAL SUFFER, OBJECTS, THEATRE, and TIME.

Table 5.2.3 Metaphorical Patterns Functioning Complements that Influence Source Domains

<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Patterns</th>
<th>Burmese Metaphorical Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>false</td>
<td>bad</td>
</tr>
<tr>
<td>2.</td>
<td>correct</td>
<td>good</td>
</tr>
<tr>
<td>3.</td>
<td>narrow</td>
<td>spotless</td>
</tr>
<tr>
<td>4.</td>
<td>full</td>
<td>white</td>
</tr>
<tr>
<td>5.</td>
<td>sweet</td>
<td>free</td>
</tr>
<tr>
<td>6.</td>
<td>radiant</td>
<td>restrictive</td>
</tr>
<tr>
<td>7.</td>
<td>bright</td>
<td>shining</td>
</tr>
<tr>
<td>8.</td>
<td>crazy</td>
<td>struck dumb</td>
</tr>
<tr>
<td>9.</td>
<td>tranquil</td>
<td>peaked</td>
</tr>
<tr>
<td>10.</td>
<td>extravagant</td>
<td>weary</td>
</tr>
<tr>
<td>11.</td>
<td></td>
<td>sore</td>
</tr>
<tr>
<td>12.</td>
<td></td>
<td>wretched</td>
</tr>
<tr>
<td>13.</td>
<td></td>
<td>homespun</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>13</td>
</tr>
</tbody>
</table>

Interaction between conceptual elements of two different domains functioning complements illustrated in contexts is, for example, conceptual domains of appearance and light by the choice of words found: radiant, bright, and shining. Due to the use of radiant in Thai context, female protagonist’s appearance is compared with the source of light. In this context, her personal background and social status as royalty member have been emphasized. This implies her personal background and social status have been watched and criticized by public eye. Radiant functioning as complement indicates visible radiation from the person’s appearance. Referring to the distinctive characteristic of the upper – class people easily caught by the eyes of public and always be paid attention to. However in Burmese context, the correspondence between the appearance of knowledge about Burmese literature and light has been depicted. Using of the word shining towards knowledge about Burmese literature is expressed through male character’s speech in public. This leads to the inferential meaning of persuasive word about prosperity of a culture. This instance reveals interaction between
elements of concepts: appearance and light. When appearance in Thai context refers to characteristics of royal member being on spotlight, in Burmese context, indicates the sense of prosperity of a nation. Moreover, light, in Thai context, is used to point out the positive attitude toward the appearance; in Burmese context, is formed to indicate the lack of knowledge about Burmese literature at the time and the need to be paid attention to. The interaction between these conceptual elements provides perceived value of Thai and Burmese cultural background at the time. For Thai, Thai monarchy or royal family is considered to be the representation of Thai nation. Meanwhile for Burmese, original Burmese culture has been ignored due to the influence of British colonization. Clearly this interpretation leads to the theme of idealism in the aspect of social system.

The below table 5.2.4 indicates 38 Thai and 22 Burmese metaphorical patterns functioning processes that influence 17 source domains which are BOUNDARY, CONFINEMENT/FREEDOM, CONTAINER, FOOD/TASTE OF FOOD, GROUP/STRANGENESS, LIGHT, LIQUID, MENTAL/PHYSICAL SUFFER, MOVEMENT, OBJECTS, PLANTS, PHYSICAL PARTS, POSSESSION, SOUND, TEMPERATURE, THEATRE, and WAR.
<table>
<thead>
<tr>
<th>No.</th>
<th>Thai Metaphorical Patterns</th>
<th>Burmese Metaphorical Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>to relinquish</td>
<td>to put</td>
</tr>
<tr>
<td>2.</td>
<td>to confess</td>
<td>to envelope</td>
</tr>
<tr>
<td>3.</td>
<td>to escape</td>
<td>to consume</td>
</tr>
<tr>
<td>4.</td>
<td>to commit a crime</td>
<td>to separate</td>
</tr>
<tr>
<td>5.</td>
<td>to abandon</td>
<td>to enhance</td>
</tr>
<tr>
<td>6.</td>
<td>to cling</td>
<td>to cloud</td>
</tr>
<tr>
<td>7.</td>
<td>to shut off</td>
<td>to pour</td>
</tr>
<tr>
<td>8.</td>
<td>to tie up</td>
<td>to go back</td>
</tr>
<tr>
<td>9.</td>
<td>to bottle up</td>
<td>to recede</td>
</tr>
<tr>
<td>10.</td>
<td>to taste</td>
<td>to leave</td>
</tr>
<tr>
<td>11.</td>
<td>to content</td>
<td>to bloom</td>
</tr>
<tr>
<td>12.</td>
<td>to engulf</td>
<td>to palpitate</td>
</tr>
<tr>
<td>13.</td>
<td>to churn</td>
<td>to freeze</td>
</tr>
<tr>
<td>14.</td>
<td>to crush</td>
<td>to tremble</td>
</tr>
<tr>
<td>15.</td>
<td>to torture</td>
<td>to breathe</td>
</tr>
<tr>
<td>16.</td>
<td>to bring to</td>
<td>to flutter</td>
</tr>
<tr>
<td>17.</td>
<td>to run</td>
<td>to thunder</td>
</tr>
<tr>
<td>18.</td>
<td>to reach</td>
<td>to burn</td>
</tr>
<tr>
<td>19.</td>
<td>to stray</td>
<td>to warm</td>
</tr>
<tr>
<td>20.</td>
<td>to walk</td>
<td>to revolt</td>
</tr>
<tr>
<td>21.</td>
<td>to waver</td>
<td>to confront</td>
</tr>
<tr>
<td>22.</td>
<td>to transfer</td>
<td>to defeat</td>
</tr>
<tr>
<td>23.</td>
<td>to stamp</td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td>to blossom</td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>to bloom</td>
<td></td>
</tr>
<tr>
<td>26.</td>
<td>to pound</td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>to dwell</td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td>to possess</td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>to seize</td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td>to echo</td>
<td></td>
</tr>
<tr>
<td>31.</td>
<td>to quench</td>
<td></td>
</tr>
<tr>
<td>32.</td>
<td>to speak</td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td>to shield</td>
<td></td>
</tr>
<tr>
<td>34.</td>
<td>to battle</td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td>to win</td>
<td></td>
</tr>
<tr>
<td>36.</td>
<td>to lose</td>
<td></td>
</tr>
<tr>
<td>37.</td>
<td>to march</td>
<td></td>
</tr>
</tbody>
</table>

**Total**: 37

**Total**: 22
The interaction between conceptual elements of two different domains functioning processes illustrated in contexts is, for example, conceptual domains of human emotions and movement by the choice of words found: to bring to, to run, to reach, to stray, to walk, to waver, to transfer, to go back, to recede, and to leave. The choice of word use such as to waver in Thai context, female protagonist's ability to control her emotions is compared with movement of a vehicle. This implies the female protagonist's emotional instability. On the other hand in Burmese context, the correspondence between a person's emotional control and movement is illustrated by the use of word to recede. The inferential meaning of this word in context reveals the female protagonist's ability to take control over her emotions. This example highlights on the interaction between conceptual elements of human emotions and movement. Human emotions, in Thai context, refer to a person's emotional instability; however in Burmese context, indicates to a person's ability to control emotions. This reflects the perceived value of Thai and Burmese way of living in the aspect of value as, for Thai, not being able to control one's emotions indicates the person's moral instability; however for Burmese, a person's immorality can be gradually dissolved. Therefore, it is possible to say that this interpretation brings to the idea of morality theme formed in Asian novels.

After the exploration of the influence of metaphorical patterns on source domains, the inferential meanings found during this analysis can clarify themes of each Asian novel. Although there are many themes found settling in these Asian novels, the top three majority of shared themes found are themes of love, morality, and idealism. In the other word, purposeful and interpretive meanings of narrative work are the outcome of the analysis of metaphors established in each context. The following findings are the outcome of interaction between conceptual elements of each theme found and source domains. In this analytical process, themes of love, morality, and idealism are considered to function as target domains.
5.3. Findings of Question 2: Different Source Domains Influence on Target Domain

Different source domains influence on each target domain in Thai (TH) and Burmese (BUR) novels shown below.

<table>
<thead>
<tr>
<th>Source Domains</th>
<th>LOVE target domain</th>
<th>MORALITY target domain</th>
<th>IDEALISM target domain</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TH</td>
<td>BUR</td>
<td>TH</td>
</tr>
<tr>
<td>ANIMALS</td>
<td>✓</td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>BOUNDARY</td>
<td>✓</td>
<td>-</td>
<td>✓</td>
</tr>
<tr>
<td>CLEANLINESS/DIRTINESS</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>CONFINEMENT/FREEDOM</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>CONTAINER</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>FOOD/TASTE OF FOOD</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>GROUP/STRANGENESS</td>
<td>-</td>
<td>-</td>
<td>✓</td>
</tr>
<tr>
<td>LIGHT</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>LIQUID</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>MENTAL/PHYSICAL SUFFER</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>MOVEMENT</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>NATURAL ORDER</td>
<td>-</td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>OBJECTS</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>PLANTS</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>PHYSICAL PARTS</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>POSSESSION</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>SHAPE</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>SOUND</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>TEMPERATURE</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>THEATRE</td>
<td>-</td>
<td>-</td>
<td>✓</td>
</tr>
<tr>
<td>TIME</td>
<td>✓</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>WAR</td>
<td>-</td>
<td>-</td>
<td>✓</td>
</tr>
<tr>
<td>WEALTH</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Total</td>
<td>16</td>
<td>13</td>
<td>8</td>
</tr>
</tbody>
</table>

(Details see in Chapter Four: Different Conceptual Metaphors that Influence the Target Domains.)

LOVE target domain consists of the feeling of love between man and woman; husband and wife including the matter of conflicts between lovers and negative attitudes caused by love. For example, (1) *I had rapidly been transformed into a lamb* (Smyth, 2000;pp.73) and (2) *He could not hide what he felt any more than could a monkey sitting on hot coals* (Thwin, 1991;pp.223) are reflected conceptual elements of love through LOVE IS
ANIMALS conceptual metaphor. In (1), I refer to the narrator expressing his feeling about love towards Mom Ratchawong Kirati. Metaphorical pattern of the choice of word *lamb* is used in this context to emphasize the change of narrator’s characteristics at the moment. Love corresponds to animals leading to inferential meaning: Nopphon’s characteristics when he is in love correspond to dominated characteristics of a lamb. Although, in (2), LOVE IS ANIMALS conceptual metaphor is reflected, it is in another sense. *He* refers to U Saw Han whose characteristics have also been changed when being in love. Metaphorical pattern of the word *monkey* is applied in this context to highlight a person’s losing self – consciousness when being in love. The correspondence between U Saw Han’s characteristics and unable to be controlled animal implies that the person is unstable and always in the need of fulfillment.

MORALITY target domain contains senses of standard judging a person’s behaviors. The concept of morality is shaped by the influence of society and human nature in the aspect of standard judging a person’s decisions and behaviors. The standard can be determined by religion, social norm, and legal system. For instance, (3) “Absolutely, without the slightest wavering.” (Smyth, 2000;pp.67) and (4) As she grew calmer and began to realize the truth of the Buddhist scriptures’ analysis of pain and suffering, the trouble she could not face began to recede in importance. (Thwin, 1991;pp.179) reveal theme of morality through MORALITY IS MOVEMENT conceptual metaphor. In (3), this statement was Nopphon’s response towards Mom Ratchawong Kirati’s question about her morality. In this context, metaphorical pattern of word wavering underlies Mom Ratchawong Kirati’s moral instability which corresponds to a vehicle such as a boat lacked of balance and moved by the wave of water. While (3) indicates a person’s moral instability, (4) illustrates a person’s growth of morality. *She* refers to Way Way who had symptom of coughing with blood and was afraid to tell the truth to her husband. After she realized the key of getting over a person’s pain and suffering was to let go, she told her husband and accepted the consequences. Way Way’s
problem of not being able to handle the truth in the beginning corresponds to a vehicle such as a car. Her decision of telling her husband about her health condition corresponds to a vehicle had been moved away into distance until it was out of sight.

IDEALISM target domain focuses on characters’ distinctive or extreme characteristics that separate them from others. Moreover, the characters might be asked to sacrifice something in order to remain his or her ideal. For example, (5) She had a healthy radiant appearance with a soft complexion (Smyth, 2000;pp.21) and (6) But since the country had fallen under colonial rule, its culture had been kept in the shadows and neither recognized nor encouraged (Thwin, 1991;pp.42) illustrates elements of idealism theme through IDEALISM IS LIGHT conceptual metaphor. In (5), she refers to Mom Ratchawong Kirati representing royalty, high class people. Mom Ratchawong Kirati’s appearance corresponds to visible radiation reflecting people’s positive attitude towards hers through the use of metaphorical pattern radiant. The inferential meaning might be clarified that high class people’s appearance and behaviors are always be observed by the public eye. This reflects Thai social system at the time: Thai monarchy is the representation of Thai nation. However, in (6), Burmese dependence, change of identity, and decline of prosperity correspond to the dark area created as the use of metaphorical pattern of the word shadows. This also indicates Burmese cultural background at the time as being influenced by British colonization.
5.4. Similarities and Differences of Two Novels

The comparisons between Thai (TH) and Burmese (BUR) conceptual metaphors in the aspects of three target domains consisting of LOVE, MORALITY, and IDEALISM shared in Asian novels are as follows.

Figure 3 Thai and Burmese Conceptual Metaphor about LOVE
As illustrated in Figure 3, LOVE target domain shared in both Asian novels consists of thirteen source domains which are ANIMALS, CONFINEMENT/FREEDOM, CONTAINER, LIGHT, LIQUID, MENTAL/PHYSICAL SUFFER, MOVEMENT, OBJECTS, PHYSICAL PARTS, PLANTS, SOUND, TEMPERATURE, and WEALTH. There are some similarities and differences of conceptual elements establishing within each source domain across languages. This distributes perceived value or concept of Thai and Burmese nations at the particular time.

LOVE IS ANIMALS conceptual metaphor reveals that in the novel Thai people tend have a dominated characteristic towards his or her beloved; meanwhile, Burmese people tend to have unstable characteristic, always in the need of fulfillment. Additionally, ANIMALS, in both Thai and Burmese concept it is considered to be losing self – consciousness; however, Thai perceives losing self – consciousness as being tamed where as Burmese perceives unable to be calm.

LOVE IS CONFINEMENT/FREEDOM conceptual metaphor illustrates that, for Thai, love implies possessiveness; while for Burmese, love indicates the act of shield. Regarding CONFINEMENTS/FREEDOM, in both Thai and Burmese concept it is considered to be limited actions. Nevertheless, Thai perceives the intention of limited actions as aiming to own where as Burmese perceives it to be aiming to protect.

LOVE IS CONTAINER conceptual metaphor shows that, for Thai, love indicates expressions of feelings; meanwhile for Burmese, love indicates a precious item that deserves protection. Moreover, CONTAINER, in both Thai and Burmese concept it is considered to be the act of surrounding lovers; however, Thai perceives as liquid in a bottle where as Burmese perceives as lots in a box.
LOVE IS LIGHT conceptual metaphor implies that, for Thai, love is a phenomenon made by two side values; while for Burmese, love is the beauty of appearance. In terms of LIGHT, in both Thai and Burmese concept it is considered to be visible radiation. However, Thai perceives it to be caused by mutual interest and agreeable combination where as Burmese perceives it to be caused by physical attraction.

LOVE IS LIQUID conceptual metaphor illustrates that, for Thai, love is the only thing that can be observed as the salient point in a person's feelings; while for Burmese, love is the opposite case which is the most hidden part of a person's feelings. In the aspects of LIQUID, in both Thai and Burmese concept it is considered to be originated by natural geography. Nevertheless, Thai perceives it as island where as Burmese perceives it as lake.

LOVE IS MENTAL/PHYSICAL SUFFER conceptual metaphor reveals that, for Thai, love is the reminder of past memories, while for Burmese, love indicates sexual desire. Consequently, MENTAL/PHYSICAL SUFFER, in both Thai and Burmese concept it is considered to be disappointment caused by love; however, Thai perceives it as mental suffer where as Burmese perceives it as physical suffer.

LOVE IS MOVEMENT conceptual metaphor illustrates that, for Thai, love is an accidental issue that occurs without any plan, meanwhile for Burmese, love is an accidental issue of getting hurt. As for MOVEMENT, in both Thai and Burmese concept love is considered to be driver of vehicle. Nevertheless, Thai perceives its outcome of being hit by the vehicle as being in love where as Burmese perceives it as pain caused by love.

LOVE IS PLANTS conceptual metaphor implies that, for Thai, love can lead to breeding; while for Burmese, love is a flourish of beautiful feelings. In terms of PLANTS, in both Thai and Burmese concept it is considered to be growth cycle of plants; however, Thai perceives as productive plants where as Burmese perceives as fresh and beautiful plants.
LOVE IS PHYSICAL PARTS conceptual metaphor shows that, for Thai, love indicates mental image of sexual desire; while for Burmese, love indicates the most charismatic of a man's body. Furthermore, PHYSICAL PARTS, in both Thai and Burmese concept it is considered to be representation of lover. Nevertheless, Thai perceives as feet where as Burmese perceives as chest.

LOVE IS SOUND conceptual metaphor implies that, for Thai, love indicates the echo of a woman's voice in a man's mind implying the man's desire to hear her voice and revitalize the moment; while for Burmese, love refers to the feeling of frustration caused by failure of attracting lover's attention. As for SOUND, in both Thai and Burmese concept it is considered to present characters' mood. Thai; however, perceives as harmonious voice where as Burmese perceives as aggressive noise.

LOVE IS TEMPERATURE conceptual metaphor reveals that, for Thai, love is only one dimension which is only physical interest; while for Burmese, love is based on the agreement of both sides' idea, acceptance of idea, and mutual enjoyment. In addition, TEMPERATURE, in both Thai and Burmese concept it is considered to be warm temperature; however, Thai perceives it as physical desire where as Burmese perceives it as comfortable love between lovers.

LOVE IS WEALTH conceptual metaphor implies that, for Thai, love indicates the valuable possession that stimulates a person's desire to gain; meanwhile for Burmese, love implies the rareness and uniqueness of the woman. WEALTH, therefore in Thai and Burmese concept, considers the feeling of love to be one of precious things. But, Thai perceives it as desire to gain money where as Burmese perceives it as precious possession that is needed to be carefully take care of.
As Figure 4 presents, MORALITY target domain shared in both Asian novels contains five source domains which are BOUNDARY, CONFINEMENT/FREEDOM, MOVEMENT, THEATRE, and WAR. There are some similarities and differences of conceptual elements establishing within each source domain across languages. This distributes perceived value or concept of Thai and Burmese nations at the particular time.

MORALITY IS BOUNDARY conceptual metaphor implies that, for Thai, morality refers to the actions which are punishable and normal actions; while for Burmese, morality refers to should and should not do or take actions. In terms of BOUNDARY, in both Thai and Burmese concept it is considered to be judged by standard; however, Thai perceives standard as criminal law where as Burmese perceives it as Buddhism principle.
MORALITY IS CONFINEMENT/FREEDOM conceptual metaphor reveals that, for Thai, taking action according to a person’s freewill might lead to immoral act; meanwhile for Burmese, taking action according to a person’s freewill might lead to moral act. For Thai and Burmese, CONFINEMENT/FREEDOM concept is considered to be comfortable actions. Nevertheless, Thai perceives it as immorality where as Burmese perceives it as morality.

MORALITY IS MOVEMENT conceptual metaphor implies that, for Thai, a person’s moral balance is fluctuated; while for Burmese, a person’s immorality can be gradually dissolved. MOVEMENT in both Thai and Burmese concept is considered to be movement of vehicle; however, Thai perceives it as movement of a boat where as Burmese perceives it as distance of a moving vehicle.

MORALITY IS THEATRE conceptual metaphor indicates that, for Thai, a person’s immoral act leads to unpleasant consequences such as punishments; meanwhile for Burmese, a person’s immoral act leads to discontentment. Regarding THEATRE, in both Thai and Burmese concept it is considered to be character in a play. However, Thai perceives it as tragedy as outcome of immoral act where as unhappiness in marriage life as outcome of insincerity.

MORALITY IS WAR conceptual metaphor reveals that, for Thai, the feelings of proud and determinations are the outcomes of maintaining moral balance in life; while for Burmese, peaceful feeling is the outcome of maintaining moral balance in life. Furthermore, WAR, in both Thai and Burmese concept it is considered to be winning the fight as outcome of maintaining moral balance. Nevertheless, Thai perceives proud feeling as reward where as Burmese perceives peaceful in life as reward.
As illustrated in Figure 5, IDEALISM target domain shared in both Asian novels comprises of three source domains which are GROUP/STRANGENESS, LIGHT, and PHYSICAL PARTS. There are some similarities and differences of conceptual elements establishing within each source domain across languages. This distributes perceived value or concept of Thai and Burmese nations at the particular time.

IDEALISM IS GROUP/STRANGENESS conceptual metaphor implies that, for Thai, idealism reveals the significance of Thai social status and social expectation dividing people in Thai society into two groups which are royal class people and commoners; however for Burmese, idealism separates Burmese way of living into two groups which are materialism and religious belief. Additionally, GROUP/STRANGENESS, in both Thai and Burmese concept it is considered to be social role and social expectation as barrier. However, Thai perceives it as difference of social class: royalty and commoner where as Burmese perceives it as differences of believes: materialism versus religious belief.
IDEALISM IS LIGHT conceptual metaphor reveals that, for Thai, Thai monarchy is the representation of Thai nation implying that every activity of Thai royal members is carefully watched by public eye; meanwhile, original Burmese art and culture is ignored and looked over due to the influence of British colonization. Furthermore, LIGHT, in both Thai and Burmese concept it is considered to be expressions of groups’ prosperity and identity; however, Thai perceives it as visible radiation where as Burmese perceives it as invisible radiation.

IDEALISM IS PHYSICAL PARTS conceptual metaphor indicates that, for Thai, Thai monarchy is placed above Thai’s head and worshiped; meanwhile for Burmese, a farmer’s physical exhaustion illustrates traditional Burmese people’s social status as working class people. In both Thai and Burmese, PHYSICAL PARTS concept is considered to be the explanation of groups’ social role and social status. Nevertheless, Thai perceives it as upper part of human body where as Burmese perceives it as physical exhaustion.

Although this study focuses on the analysis of Thai and Burmese language metaphorical expressions, English translated version of Sri Burapha’s *Behind the Painting* and Ma Ma Lay’s *Not Out of Hate* are used as medium language in order to do the analysis.

As illustrated in the findings although there are similarities of metaphorical expressions and concepts between Thai – English and Burmese – English novels, differences are also found in the use of choice of words. The following examples show the differences in translation across languages.

In Thai, woman is viewed as food; while in English, woman is seen as objects to make pleasure:
“In that case, you must be less than a man. I understood that most men liked audacious women, or at least those with a touch of audacity, and wanted some kind of wild streak or something distinctive in a woman’s manner to prevent life from becoming boring.” (Smyth, 2000, p.31)

On the other hand, in order to describe a person’s religious journey across languages, Burmese sees the journey as finding the essence of life; meanwhile, English looks at it as plants saying.

It was very steep and she struggled along, planting her feet firmly on every step of the brick stairway. (Thwin, 1991:142)
5.5. Pedagogical Implication of the Study

5.5.1 Metaphor in Literature

This study involves areas of literature and translation learning and teaching where metaphor is concerned. When it comes to applying narrative works in language classroom, not only language learner needs to be taught the purpose of exploring the narrative work, but also pointing out the use of word/s, phrase/s, and sentence structures, it would be helpful if teachers emphasize the significance of the writer’s choice of words after reading a literary text. Although classroom activities such as looking for word’s conventional meaning and filling the blank might assist learners to memorize its meaning including its function in a grammatical structure correctly, language teachers need to be aware that the learner’s ability to define every word in the context is not actually needed. Moreover, applying the method of guessing meanings of unfamiliar words through contextualization allows learners to enjoy reading and not wasting time to search for the meaning of unknown words in a dictionary.

Also, commentaries on different conceptual metaphors found in narrative work distribute both language learners and teachers an opportunity to expand their knowledge about the writer’s cultural background and social context. Conceptual metaphor contains the correspondence between two domains. This indicates that the connection among conceptual elements between one domain and the other also needs to be related.

In practice, after distributing narrative work in target language and providing learner with the time to read as a whole, the themes of the narrative work are clarified by learners. For example, the learner concludes that Not Out of Hate consists of love theme because this idea has been repeatedly implied many times. Furthermore, during discussion, teacher might ask learner for their supporting ideas: for what reasons or in which contexts, the narrative work indicates elements of these themes. The sentence He could not hide what he felt any
more than could a monkey sitting on hot coals (Thwin, 1991:pp.149) can be provided as a context example here. Teacher’s guidance leads learner to analyze the conceptual elements of monkey and its context. Therefore, they would find out that monkey in this context contains inferential meanings in relation to love theme, indicating instable characteristic towards his beloved and always is in the need of fulfillment. Animal domain in relation to love domain implies human being seems to contain more animal characteristics than human trait in the situation provided. The correspondence between the domains of animals and love leads to LOVE IS ANIMALS conceptual domain. Through this mapping process, inferential meanings of metaphor can be extracted by language learner using word’s context. As a result, learning a new meaning of a word through the narrative work would improve students’ analytical thinking ability to relate conceptual elements between domains and perception. Furthermore, this would enhance the students’ creativity by visualizing new perception of the word, linking to a schematic image in their minds.

On the top of that, language teachers should emphasize the issue of cultural awareness between languages. Everyday language use by learners in one culture is considered as unique that when it is applied on the context of other culture the meaning might change. Crucially, deficiency of target language’s background knowledge might cause misinterpretation in communication among people who come from different background. Hence, understanding metaphorical meanings in language by learning from the narrative discourse reminds learner similarities and differences between their native language and others under the variety of cultural circumstances.

5.5.2 Advantages for Students

Besides getting to know the knowledge of metaphor from a practical point a view, students would acquire the capability to read and understand perceived hints of the context. This is
significantly crucial for every learner as the shortage of this skill would keep them to look at the words sentences from a primary point of knowledge. Moreover, through the acquisition of metaphor’s knowledge, learners would be able to enjoy the beautiful pleasure of reading the text, leading them smoothly to the correct destination where the writer points out albeit containing unfamiliar words.

5.5.3 Advantages for Teachers

As the narrative work is needed to be recognized by students in the class time, raising questions in their minds concerning meanings, teachers would benefit from an interactive communication caused by the students’ participation. This interactive communication in the class not only provides a continuous concentration for the class, but also enables teachers to make students conclude and understand the result of the narrative work by themselves which would be quite impossible to convey otherwise.

5.5.4 Metaphor in Translation

When it comes to learning and teaching translation, metaphorical expressions in source language need to be marked as the language essence and need to be translated into target language. For example, selected data in this study involves in Thai and Burmese as source languages which have been translated into English as target language. The analysis of metaphor done presents English translated version of both Asian novels contain similar conceptual elements established in each source language: Thai metaphorical meaning in English and Burmese metaphorical meaning in English. Due to shared metaphorical meaning between source language and English translated version of both Asian novels, findings of metaphorical interpretation can be proved to reflect the writers’ culture background and way of living at the time. While the writers’ cultural background reflected in findings is social system, the person’s way of living reflected are lifestyle, value, and belief.
In practice, there are three suggested points for translation learning and teaching. First, language learners need to have positive attitude towards culture of both source and target languages. Teaching methods might consist of classroom activities where metaphorical comparison across languages can be done; therefore, learner can compare similarities and contrast differences between cultures of their native and the target language. Second, cognitive linguistic such as metaphor should be explained its significance to learners. At this stage, if classroom material distributed is the narrative work, learner would critically read and creatively look at the choice of words formed in source language intimately. Learners would be able to list down senses of conceptual elements from conceptual metaphors established in source language in order to secure that translated version of target language would be accepted in source language’s culture. And third, after the translation into target language has been done, the connection among areas study of language learning and teaching, cognitive linguistics, metaphor, culture, and how language shapes the way people think might need to be pointed out to language learners.

5.5.5 Advantage for Students

Since source languages which metaphorical items come from are different and need to be expressed in an unite way, while translating these items into English which is given as a classroom activity, the learners would understand the differences and similarities of using different words but with the same meaning. This process in turn would boost the analytical thinking ability of students while facing new metaphorical words and phrases. In addition, apart from the improvement in students’ capability to analyze different metaphors deeply, they would have an opportunity to learn different ways of people living, thinking, and their attitudes based on cultural, geographical, and language differences which cannot be obtain in any other ways.
5.5.6 Advantage for Teachers

Metaphorical expressions in this study are considered as a tool enabling teachers to convey the essence of the language through translation. This would help them to teach the way how different sources language express and react under a common circumstance. Despite the fact that sources languages come from different cultural backgrounds, the means of translating would provide teachers with a firm structure to depict social values, lifestyles, and beliefs of sources languages via a unique communication means.

5.6. Limitation of the Study

There are two limitations that need to be addressed which are the researcher’s deficiency in Burmese language skills and time constraint.

1. Burmese Language Barrier in terms of Reading and Writing

Although English translated version of Sri Burapha’s *Behind the Painting* and Ma Ma Lay’s *Not Out of Hate* are selected as medium language for data analysis, the similarity in concepts of both Asian novels’ original language and English translated versions cannot be tuned out. Therefore, Thai and Burmese native speakers are used in the study as inter-rater, interpreter and transcriber of the text, specifically Burmese language. Moreover, issues are encountered in Myanmar Text font in the presentation of Burmese original language due to the limitation of making hard copy process in Thailand.

2. Time Constraint

Time constraint is another limitation that is needed to be aware of by every researcher. The researcher needs to manage the writing of this thesis for one academic year only. Therefore the researcher focuses on two specific areas only, the conceptual metaphors that influence the majority of three shared themes found in these novels which they include
theme of love, morality, and idealism. Therefore, the differences in sources languages and English are not included in this study.

5.7. Recommendations for Further Study

This study exhibits metaphors not only in the aspect of how they are formed in narrative works, but also invoke the aspect of cultural awareness for consideration. However, the following scopes of study are suggested to be explored in future study.

First suggestion is how Asian language learner perceives inferential meanings established in source domains found in narrative works used as classroom material. The main purpose is to focus on whether the learner’s interpretations are based on their cultural background or the target language’s conventional meanings. The researcher might need to examine the learner’s choice of word use and its concept in writing essays responding to the narrative works, then, exemplify conceptual elements that the learner uses to connect concepts within domain. Native and target language dictionaries and encyclopedia are introduced to define conventional meanings applied in the particular society.

Second suggestion is which method of narrative interpretation that Asian language learner naturally applies when they are assigned to analyze narrative works. The main purpose of doing this study is to observe the learner’s cognitive linguistic learning of metaphorical interpretation. The researcher might need to look at the learner’s use of narrative contexts to support their interpretive ideas about narrative works. The variety of narrative genres such as drama, romantic – comedy novel, cartoons, and science fiction applied in classroom activity might lead to interesting interpretive outcome. Another area might concern intercultural communication, translation in other discourses.
5.8. Conclusion

It is concluded that this study would give a new perspective which emphasizes on the importance of analytical skills in terms of metaphors in different language sources. It is found that the usage of metaphor is significantly influenced by the culture of the source language as this usage would defer from culture to culture. In other words, it is found that there is a strong relation between culture and the application of metaphors. Therefore, it is important to have background knowledge about the culture of the source language in order to understand a real meaning of metaphorical expressions. This study puts a light on the fact that there is a variety of perspectives formed based on individual belief, way of living, and customs which can perceive a common theme from different points of view.

The investigation of the metaphor's usage and meaning with the help of cultural information and familiarity of the source language would provide an interactive communication in classroom which in turn would enhance both students and teachers learning and teaching performances respectively. Challenging the minds of students through these kinds of analysis and surveys is the only means to broaden students’ horizon in an academic way enabling them to enjoy learning a new language’s skill in practice and adopt a proper strategy of analysis in the face of new contexts wherever needed.

Saying all that, understanding metaphors is not a one interpretation fits all, as there are many ways to interpret a language depending on individual’s cultural background and context of situation. Therefore, teachers need to be aware that students’ interpretation of a story might vary. In this context, reading between the lines especially for the second language learners can still be difficult to achieve.
References


*Note: Pragglejaz Group: The original members of Pragglejaz were Peter Crisp (Chinese University of Hong Kong), Raymond Gibbs (University of California, Santa Cruz), Alice Deignan (University of Amsterdam), Lynne Cameron (University of Leeds/ The Open University), Elena Semino (Lancaster University), Joe Grady (Cultural Logics), Alan Cienki (Emory University), and Zoltan Kövecses (Loránd Eötvös University).*