

An Exploration of the Use of Metaphors Representing  
Khun Phaen's Life-Journey in a Classic Thai-English Translation  
Novel, *The Tale of Khun Chang Khun Phaen*

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Courtesy: [https://www.amazon.com/Tale-Khun-Chang-Phaen-Abridged/dp/6162150844/ref=sr\\_1\\_6?dchild=1&keywords=THE+TALE+OF+KHUN+CHANG+KHUN+PHAEN&qid=1612483475&s=books&sr=1-6](https://www.amazon.com/Tale-Khun-Chang-Phaen-Abridged/dp/6162150844/ref=sr_1_6?dchild=1&keywords=THE+TALE+OF+KHUN+CHANG+KHUN+PHAEN&qid=1612483475&s=books&sr=1-6)

**Abstract**

The purpose of this study is to explore the use of metaphors representing the LIFE-JOURNEY of the protagonist, "*Khun Phaen*", found in the classic of Thai-English

translation novel, “*The Tale of Khun Chang Khun Phaen*”. This research employed a qualitative research method. The data were taken from 23 chapters in the classic Thai-English Translation novel, *The Tale of Khun Chang Khun Phaen* based on Khun Phaen’s life-journey. The frameworks used were from Pragglejaz Group’s (2007) Metaphor Identification Procedure, Ahrens’ (2002) the conceptual Mapping Model, and Lakoff’s (1992) The Contemporary Theory of Metaphor.

The finding illustrated that the different source domains shaped the thematic transformation of the Thai novel, such as BELIEF, EMOTION, TRANSFORMATION and DESTINATION target domains all of which influenced by the Thai culture. The pedagogical implication therefore is that teaching novels in the English language classroom can have a positive impact on learner’s language experience. Novels are viewed as a valuable tool to empower language teachers and learners to value their language and culture as metaphors found in reading shape the inexpressible and illustrate the intangible complex and relational aspects of life vivid and unforgettable.

**Keywords:** *The Tale of Khun Chang Khun Phaen*, Thai novel, metaphorical patterns, metaphors, conceptual metaphor.

## Introduction

This study was done because of little research done in the area of exploration of metaphors in Thai novels. Although metaphors play a significant role in language use, there is still a necessity to emphasize them in English language teaching as metaphors are parts of cultural discourse to convey ideas. In actuality, people use metaphors unconsciously. They are not only found in daily conversation, but also in newspapers, advertisements, politics, business areas, novels, and poems. Some of these words can be found in different ways of expressing our thoughts and emotions, for example in English, “I’ve got a burning desire for you.” (PASSION IS HEAT) or “As I’ve traveled through life, I’ve made a lot of friends along the way” (LIFE IS A JOURNEY). In Thai language conceptual metaphors can also be found. For example, “เธอเป็นคิ่งนกน้อยในกรงทอง” /thoe-pen-dang-nok-noi-nai-krong-thong/ (She is a little bird in a gold cage). It means that she gets anything she wants except freedom. (PEOPLE IS AN ANIMAL). These examples are metaphorical expressions, which reflect people’s physical experiences that happen across many cultures.

The purpose of this study is to explore the use of metaphors and figurative languages about life journey found in the classic of Thai-English translation novel, *The Tale of Khun Chang Khun Phaen*, focusing on the main protagonists, ‘*Khun Phaen*’. The aim was to explore the conceptual metaphorical patterns that influence the source domains and the target domains. The story was based on a transformation of life through a character tumultuous journey; a story which told a confusing tale of a complex relationship, betrayal, and love.

Furthermore, this novel is one of the famous novels found in the literary world. In Kittisak's journal, he claimed that the 13th Prime Minister of Thailand M.R. Kukrit Pramoj (1975-1976) who was awarded National Artist in the Art of Literature in 1985, stated that:

“On studies of Thailand and the Thai people ...Khun Chang Khun Phaen may as well be a record of the culture, the traditions, and the lifestyle of the Thai people ... from the Ayuddhaya era to the reign of King Rama IV of the Rattanakosin era. This record is invaluable in the study of almost everything about the Thai people – from the form of government, the society, the culture, the traditions, and other details of life and lifestyle of the people in Thailand. Khun Chang Khun Phaen is, therefore, among the literatures that shall be preserved, and once preserved, studies should be conducted, and understandings sought, as much as possible from this literature...which can be compared to a great treasure” (Kittisak, 2017, p.97).

The novel has many versions in Thai, Lao, Mon, and Khmer. Baker and Pasuk, (2017) asserted that the Thai-language version is the original and the most developed. The Thai language version of ‘The Tale of Khun Chang Khun Phaen’ is set prior to 1767 or in probably in the late era when Ayutthaya was the capital, which possibly based on true stories. Exactly when and who created this tale are unknown. Nonetheless, the tale is the product of many authors over many centuries within both oral and literary traditions. The novel was adapted during the 1800s. Sections were revised by King Rama the II (1809 – 1824) before further elaborated by Khru Jaeng (a well-known performer of the period). In 1872 an initial Thai printed version became available, however this was soon overshadowed by the final drafting by the Half-brother of King Chulalongkorn, Prince Damrong Rajanubhab published in 1917-1918.

This Thai novel presents a real society located in the real geography. According to Boonlua's analysis (as translated and cited in Baker and Pasuk, 2017) “If Thai society had progressed significantly, we would not find the society still governed as shown in ‘Khun Chang Khun Phaen’, but the essence of current events can be found in the tale. In sum, Thai society is a society that lacks principle” (p.6).

Attempting to understand a classic novel like “*The Tale of Khun Chang Khun Phean*”, learners need to have an understanding of the basic elements of language, such as vocabulary and grammar and background knowledge of the Thai culture (Noiboonsook & Webb, 2018; Steen & Gibbs, 2004). Each culture has its own language, and metaphors grown out from each culture's language (Díaz-Vera, 2014; Kövecses, 2010). Sometimes, they are formed based on sayings or clichés. That is the reason why metaphorical expressions are unique in every culture (Kövecses, 2010; Noiboonsook, & Webb, 2018).

## Review of Literature

Metaphors are an important part of language competence. Knowledge of metaphors (Lang, 2017; O'Reilly & Marsden, 2020) shows the ability of the language. In addition, it affects the communication proficiency (Galantomos, 2019). It is not easy to understand the meaning of metaphors because the learners must understand beyond the literal meaning (Gibbs & Lonergan, 2009). In English for example, metaphorical expressions which are not familiar by non-English speakers can be difficult to understand simply because metaphors are culture specific (Kövecses, 2010; Semino & Demjén, 2016). This is also the reason why learners who are not the speakers of the target language (for example, English and Thai) have often expressed difficulty in understanding metaphors. Therefore, knowing and understanding metaphors in the target language (English) might have a possibility to avoid misunderstanding on different figurative languages (Wang, 2017) they encounter may it be while reading or face to face communication. Similarly, metaphorical expressions outside or inside the classrooms will likely encourage learners to write creatively and appreciate the depth of fictional characters in the literature, as well, appreciate the beauty of culture embedded in language (Mota Pereira, 2016; Phonglo, 2019; Porto, & Rosas, 2017).

## Conceptual Metaphors

In *Metaphors We Live By*, Lakoff and Johnson (1980) asserted that human conceptual system is metaphorically structured and defined. According to them, everyday spoken and written language contains a conceptual system meaning that a day to day casual use of a language leans heavily on the conceptual metaphor. They argued that “The essence of metaphor is understanding and experiencing one kind of thing in terms of another” (1980, p.5). Metaphor is a mapping between two domains (Kövecses, 2016; Lakoff & Johnson, 1999) as presented in a new concept of metaphor as a complex pathway from the source domain to the target domain.

## Conceptual Metaphor Theory: LIFE IS A JOURNEY

LIFE IS A JOURNEY was originally introduced and analyzed by Lakoff and Johnson (1980; 1999). This literature is regarded by many to take advantage of the PATH image schema, Johnson (1978) names it as a FROM-TO schema (cited in Kövecses, 2010), both contain three defining features, a starting point, an end point, and a vector line showing the transition between them. When observing LIFE and JOURNEY it is clear to see the vectoring path is the JOURNEY element, while using this mapping technique promotes the understanding of LIFE with concrete experience of JOURNEYS (cited in Baldwin, Landau, & Swanson, 2018; Kövecses, 2010).

According to Dinh Thi Mai Anh's journal, the definition of 'life' cannot be easily described. Life has been one of the most motivational and appealing subjects for thousands of researchers and commonly appears in everyday conversation (Anh, 2017). In this study, the concept of life is seen in terms of a people's journey. Khun Phaen (one of the main characters in the Thai novel) is viewed as a traveler trying to reach his final journey's end. As a result,

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the abstract concept of life can be metaphorically acknowledged as his journey allows an opportunity to explore the unique aspects of diverse cultures, landscapes situations and social status. Thus, conceptual metaphor LIFE IS A JOURNEY conceptualizes birth and death as two defining points, the FROM and TO. It could be likened to a train journey, boarding the train (birth), and reaching the final destination (death).

In the excerpt of the Thai novel uses a metaphor, namely LIFE IS A JOURNEY is shown below:

*“Save me from dashing to an early death.”*

(Baker & Pasuk, 2015, p.39)

The definition of the verb *dash* means “to go somewhere quickly” (McIntosh, 2013), which is in the other words can be understood in terms of travelling from one place to another. However, in this sentence, the death is the destination of the journey.

### **Thai Culture in the Thai Novel: ‘The Tale of Khun Chang Khun Phan’**

The Thai Novel: ‘The Tale of Khun Chang Khun Phan’ reflects Thai people’s life since their childhood, adolescent, temple people, palace people, and ordinary people including master and peasant. As well as, their beliefs, social values, culture, traditions, local wisdom during the Ayutthaya era.

### **Thai Social Values**

**Honesty to the King:** In the Thai novel mention to feudalism by which people show their royalty by presenting themselves to the king.

**To gain knowledge for men:** Men had to study Thai, Pali, and *mantras*.

**To respect elderly:** In the past, young people had ‘wai’ elderly to made it adorable and then this social value carries on to the present.

### **Thai Tradition**

**Thai birth ceremony:** Traditionally, Thai women would give birth at home as they usually have a woman assistant called ‘Mo Tamaye’ to help and prevent any bad things that might happen to pregnant women. When the baby’s birth time has effect with Thai astrology and the time is important for choosing a baby name.

**A soul-calling ceremony:** Parents prepare ‘Baai Sri’ elements (means auspicious rice, a symbol of lives related ceremony.), which include banana leaves, rice, lotus, candles, coconut juice, trays, and a white holy string. Then does a soul-calling tradition with all the guests and relatives sit in a circle, chanting and praying, after that, put white holy thread on both child’s arms. This tradition is for prevent any bad health to the child.

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*A Buddhist ordination ceremony:* The decision of a man to become a Buddhist monk some time during his life, is usually made to make merit for his family, especially for his parents. To become a monk, a man should reach 20 years old. Invitations for ordination ceremony are sent to relatives and neighbourhood to help for the ceremony preparation as it brings also good deed.

*Thai wedding ceremony:* Thai wedding ceremony has many processes. Starting from make a marriage proposal, require a dowry from the bride's parents, build a home for newly wedding couple, The Khan Makk Procession, Barring the Groom from Approaching the Bride, Counting the dowry 'Sinsod', Paying respects to the Elders, Water Pouring, placing a ceremonial headdress 'Mongkol', Sachet powder, and The Nuptial Bed.

*Thai funeral ceremony:* Thai Buddhist funerals generally consist of a bathing ceremony on the evening of the first day as to pay respect to the deceased. In addition, Thai people believe in putting a coin in the deceased's mouth as they need to pass into their next life.

### **Beliefs and Superstitions**

*Dream:* the most belief that shown in 'The Tale of Khun Chang Khun Phaen'. The type of dream in the novel appear to tell event that will happen in the near future which divided into two types: good dream and bad dream.

*Omen:* is one of the beliefs that shown in 'The Tale of Khun Chang Khun Phaen'. Most of the omens that shown in the classic novel are bad rather than a good hunch. For example, Thai people in the past believed that if a lizard chatter before you step outside the house, it probably means a bad omen.

*Superstitions:* Thai superstition is paramount in the novel, such as the ancient idea that power can be attained from still-born fetuses referred to in Thai as 'Kuman-Thong' which translates to 'Golden Child'. The novel has a gruesome example of this: as Khun Phaen holds onto the dead newborn body of his own son in the belief that he will be victorious against his enemy's spiritual powers while giving him additional speed.

*Talismans and Amulets:* There is some evidence about Thai people's belief in using talismans and amulets.

*Buddhism:* has performed a prominent role in Thai community.

### **Cultural Variation in Metaphor**

Language plays a significant role in each culture. Language and metaphors use from people are deeply connected with people's cultural background. Metaphors are ordinary in different languages and in their cultures as we can imagine culture through people's life-

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journey. G. Lakoff and M. Johnson (1980, p.465) explained that “the most fundamental values in a culture will be coherent with the metaphorical structure of the most 37 fundamental concepts in the culture.”. Therefore, the cross-cultural conceptual metaphor is acquired when people compare and contrast with conceptual metaphors in different languages and become deliberate that conceptual metaphors are connected to cultural differences.

Boers (2003) states cross-cultural metaphors have differences when used. Separate cultures can vary the source domain though refer to the target domain. As an example, when we analyse LIFE IS A JOURNEY it can be observed that lots of metaphorical expressions originate from this conceptual metaphor though use a variety of vehicles to do so. Ships, trains automobiles and so on are of significant importance, yet they may be valued in vastly different ways. Western cultures who acquire empires and trade for example, when compared with agricultural developing, or maybe just geographically different may well have contrasting perceptions of these modes of transport. Maybe trains, ships or planes are important for everyday lives in certain countries though not feasible or advantages in other nations. Time periods are another fact such as, back in the day, Thai people used row boats or elephants in their everyday life, so there are more metaphors related to row boats and elephants.

Conceptual metaphors mirror a nation's cultural history, the experiences endured and the mindset throughout generations. Since one of the translators is Thai, the translated Thai novel still remains with Thai cultural background, experiences and attitudes in the novel. Should learners manage to grasp the cultural meaning of both the TARGET and SOURCE domains, they may find it extremely beneficial to understand the context and narrative.

### **Metaphor and Context**

Berendt (2008) pointed out that in order to understand and interpret the meaning of metaphors, context and discourse has to be focused as they carry a language meaning. The prime goal of understanding how metaphors are used is to explain how the author is expressing with full detail their thoughts, emotions, attitudes towards the world. So as to expand upon the interaction between source domain and target domain, conceptual mappings can be used (Lakoff, 1989).

Contemporary Theory of Metaphor (Lakoff, 1980) underlines when to recognise conceptual metaphors in a certain language where ideas contained in the source domain correspond to the same ideas in the target domain. Put differently, the concepts in this process are named image as ‘schemas’ (Ahren, 2002). To illustrate, EMOTION IS HEAT conceptual metaphor is found in English translated of *The Tale of Khun Chang Khun Phaen*.

Example 1:

*“She embraced her husband's feet and raised them onto her head, with fire licking at her heart.”* (Baker & Pasuk, 2015, p.10)

fire (n.) = (material that is in) the state of burning that produces flames that send out heat and light, and might produce smoke (McIntosh, 2013)

Example 2:

“*There's a bonfire raging in my breast.*” (Baker & Pasuk, 2015, p.65)

bonfire (n.) = a large fire that is made outside to burn unwanted things, or for pleasure (McIntosh, 2013)

rage (v.) = to happen in a strong or violent way (McIntosh, 2013)

As shown from these examples of image-schemas that they have a relationship with the core element of heat as the classical element material. Simple elements contained in the source domain HEAT are connected to the EMOTIONAL elements target language. Consequently, it can be said that analysing the association between the target domain and the source domain can provide the reader to apprehend how linguistic expressions that stem from the source domain is utilised when characterizing the target domain. The aforementioned Steen (2007) states when executing metaphorical analysis, it is assumed to be an issue of correctly identifying the writer's intentions in the original context.

### **Metaphor in Translation Studies**

Newmark (1981) pointed out that “metaphor is at the center of all problems of translation theory.” (p.76). In other words, to translate metaphorical expression is the most challenging tasks for any translators. Furthermore, Obeidat (1997) definitely established that “translating metaphor is not easy and straightforward, neither is it impossible” (p.209).

It is generally accepted that learners who are able to capture the meaning implied from metaphorical expressions have a greater ability at investigating the writer's intention of the narrative when compared with those that only focuses on direct synonyms of individual words in the target language (Boers, 2009).

### **Relevant Research**

#### **Harun, Yusuf, & Muhammad (2020)**

Harun, Yusuf, & Muhammad (2020) in their paper titled “Figurative language used in a novel by Arafat Nur on the Aceh conflict” This paper aims to describe the figurative language used in the novel *Burung Terbang di Kelam Malam*. According to the researchers, qualitative research methodology designed by the Satori and Komariah (2011) who assert document studies are a result of a type of qualitative research data collection techniques, apart from interview and focus group discussion which was adopted to collect data in the research. And to analyse the study, stylistic analysis especially of the figurative language by Varghese (2012) was used. The end results signify that the majority of figurative language evolved into dynamic language mechanisms which can be utilised to express political, social and various cultural problems in Acehese society within the periods of both the conflict and the aftermath. The characters' psychology delivers by language which acts as a conduit for



situations and emotions such as fearfulness, susceptibility, uneasiness, and uncertainty during the harsh moments of conflict with the merciless authoritative individuals in command.

### **Hutauruk (2019)**

Hutauruk (2019) entitled “The Use of Figurative Languages on the Students' Poetry Semester V at FKIP Universitas HKBP Nommensen”. The research’s objectives are to identify types of figurative language used on the students’ poetry semester V at FKIP Universitas HKBP Nommensen Medan and to ascertain and analyse what figurative language is dominantly used on the students’ poetry semester V at FKIP Universitas HKBP Nommensen Medan? According to the researcher, there were used many theories: Quinn (1982), McDonough and Shaw (1993), Gluckberg (2001), Alm-Arvius (2003), Lazar (2003), Ratumanan and Laurens (2003), Brown (2004), Harmer (2004), Heller (2006), Picken (2007), Keraf (2009), Creswell (2009), Arikunto (2010), Arnold and Von Hollander (2011), Dalman (2012), Dancygier and Sweetser (2014). The researcher reveals three types of figurative language on the students’ poetry: symbol, metaphors and personifications. In teaching poetry, each language teacher needs to select carefully from the various strategies and techniques available. Should a teacher feel that a certain teaching method is unsuitable, or that there is a superior alternative for teaching a specific poet, they should concur on the actual objective which is to connect the learner’s mindset of the poet. It can be assumed that the most effective poetry lessons are the ones where the teachers have planned carefully and used their experience and knowledge when selecting the method, structure, and tools for that particular lesson.

### **Buakhao & Deocampo (2017)**

Buakhao & Deocampo (2017) in their paper entitled AN ANALYSIS OF METAPHORS IN SRI BURAPHA’S BEHIND THE PAINTING AND MA MA LAY’S NOT OUT OF HATE. The topic was chosen because it aims to understand various metaphorical patterns that influence the thematic development and interpretations of these novels. There were three theories applied to support their research. The researchers used theory of Praggeljaz Group’s (2007) Metaphor Identification Procedure, Ahrens’ (2002) The Conceptual Mapping Model, and Lakoff’s (1992) The Contemporary Theory of Metaphor. The result of their research supports the idea that different metaphorical patterns are the result of interaction between words’ conventional meaning and their contexts. The top three shared themes of LOVE, MORALITY, and IDEALISM are found in both Thai and Burmese novels. Preliminary results of their study revealed how the Thai and Burmese cultures are viewed from their representation of the writers’ experience, lifestyle and background.

### **Safarnejad, Ho-Abdullah, & Awal (2014)**

Safarnejad, Ho-Abdullah, & Awal (2014) entitled “Cultural Basis of Metaphors Translation: Case of Emotions in Persian and English”. The main purpose of the paper is to present the findings of a study that investigated emotive metaphoric conceptualisations and their dominant patterns in Persian and English by using the Persian novel which was

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translated into English. According to the researchers, The Metaphor Identification Procedures (MIP), proposed by the Pragglejaz group (2007), and Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT) were adopted as the framework for analysis. The data will be analysed by means of these two theories and elaborated by Steen et al. (2008). The findings revealed that there are many cultural similarities and differences between emotive metaphorical concepts in Persian and English. It is clear that sometimes cultural lexical units are difficult to translate as lexical units involve a cultural background and cultural knowledge.

### **Khajeh & Ho-Abdullah (2012)**

Khajeh & Ho-Abdullah (2012) 'Persian Culinary Metaphors: A Cross-cultural Conceptualisation'. The topic was chosen to explore how metaphorical constituents reflect various cognitive and cultural models by investigation the metaphorical conceptualisations of IDEAS/THOUGHT AS FOOD, TEMPERAMENT AS FOOD, and SEXUAL LUST AS FOOD in current Persian language. The researchers used a particular conceptual metaphor model, the Lakoff Contemporary Theory of Metaphors (1980, 1999) for the analysis of Persian food related metaphorical concepts of IDEAS/TEMPERAMENT/LUST within its most crucial notions as "conceptual mapping", "image schema", and "proposition schema". Moreover, Ahrens's (2002) Conceptual Mapping Model (CM model) will be used; The metaphorical expressions are to be analysed for their terms of the 'entities', 'qualities', and 'functions' which are mapped between certain source and target domains, and then an underlying motivation for these reflections are postulated. Considering food as a source domain, the CM model will be used to map to the different domains of IDEAS, TEMPERAMENT and LUST in Persian language. Their study investigates the image schema and proposition schema of related food metaphors. Investigating the metaphorical conceptualization of "THOUGHT AS FOOD", TEMPERAMENT AS FOOD, and LUST AS FOOD within the MIND IS BODY concept is primarily based on the assumption that thought, human disposition, and sexual desires are in fact closely interrelated. Thier study also suggest that cultural cognition which is distributed across the minds in a cultural group plays a key role as the source of cross-cultural variations.

### **Methodology**

In this Thai novel, there are 32 chapters, but 23 chapters are discussed, as this study only follows Khun Phaen's life-journey in 'The Tale of Khun Chang Khun Phaen' novel. A top – down approach was from a predetermined conceptual metaphor to the linguistic expressions.

### **Research Question**

1. What are the source domains that influence the target domains representing Khun Phaen's life-journey in the Thai Classic English Translation novel, *The Tale of Khun Chang Khun Phaen*?

## **The Context of the Study**

The Thai classic English Translation novel “*The Tale of ‘Khun Chang Khun Phaen’*”, which was translated by Chris Baker and Pasuk Phongpaichit. The aim of this study was to understand how cultural differences are mirrored through the conceptual metaphors used in the Thai novel.

The tale of “*Khun Chang Khun Phaen*” first began during the late Ayutthaya period and was originally known as ‘Sepha (เสภา)’ which refers to a genre of Thai styled poetic storytelling that was originally performed by popular storytellers which were backed by a percussion of two sticks hit together to provide rhythm and intensity. Only the main events of the story were sung directly from memory in the absence of written texts. This in turn would be passed down to later generations who would again repeat this process in order to preserve the story.

The title “*The Tale of ‘Khun Chang Khun Phaen’*” means the story about two male main characters in the novel ‘Khun Chang’ and ‘Khun Phaen’. ‘Khun Chang’ was an ugly rich guy and ‘Khun Phaen’ was a handsome and smart but poor guy. Nevertheless, there was another main character which the title was not mentioned, which is ‘Phim Philalai’, later called ‘Wan Thong’. She was a beautiful woman whose life was out of her control and dictated by the wills and whims of other people. In the story, several characters had an outstanding personality.

## **Validity and Reliability**

In order to test the validity of this research, the researcher invited three inter-coders and inter-raters in the area of English and Literature, Translation and English language teaching (ELT). They all have Doctor of Philosophy in English and Literature with more than 20 years teaching experience. The researcher used the same the inter-raters and inter-coders as they are experts for the area. Also, the Thai and English analyses were evaluated by an expert of Thai and English language to make sure the validity and reliability.

The inter-coders would see to it that the code applied in different text corresponds to the patterns, domains and figurative languages being identified. While the inter-raters made sure that the analysis of the data supports all the objectives of the research. Furthermore, the inter-raters had further examined the objectivity of the analyses of the text.

## **Methods of Data Collection**

*The Tale of Khun Chang Khun Phaen* is an abridged version, which it has thirty-two chapters, and the study focused on life journey of one main character name ‘Khun Phaen’ in the entire novel. In collecting data, the Thai novel was read several times, then each chapter was chosen by looking at metaphor pattern shown on one main character’s life-journey named ‘Khun Phaen’ and specifically focused on four themes: BELIEF, EMOTION,

TRANSFORMATION and DESTINATION as the key themes of describing Khun Phaen's life-journey.

### Methods of Data Analysis

To answer the research question, the theoretical framework used by Buakhao and Deocampo research (2017) was adapted in this research, which was: Lakoff's (1992) The Contemporary Theory of Metaphor (CTM). The Contemporary Theory of Metaphor (CTM) by Lakoff and Johnson was used to map a concrete source domain against an abstract target domain. Lakoff (1992) prescribed the use of the mapping formula TARGET-DOMAIN IS SOURCE-DOMAIN or as an alternative, TARGET-DOMAIN AS SOURCE-DOMAIN (p. 4).

In addition, the use of *Cambridge Advanced Learners' Dictionary* was applied to identify the basic meaning of English lexical items. Cambridge Advanced Learners' Dictionary is globally accepted and used as the standard for defining words and terms and is relied upon in education especially for the second language learners. The online Cambridge English Dictionary was used for the identification of Thai lexical items.

The procedure of data analysis is as follows:

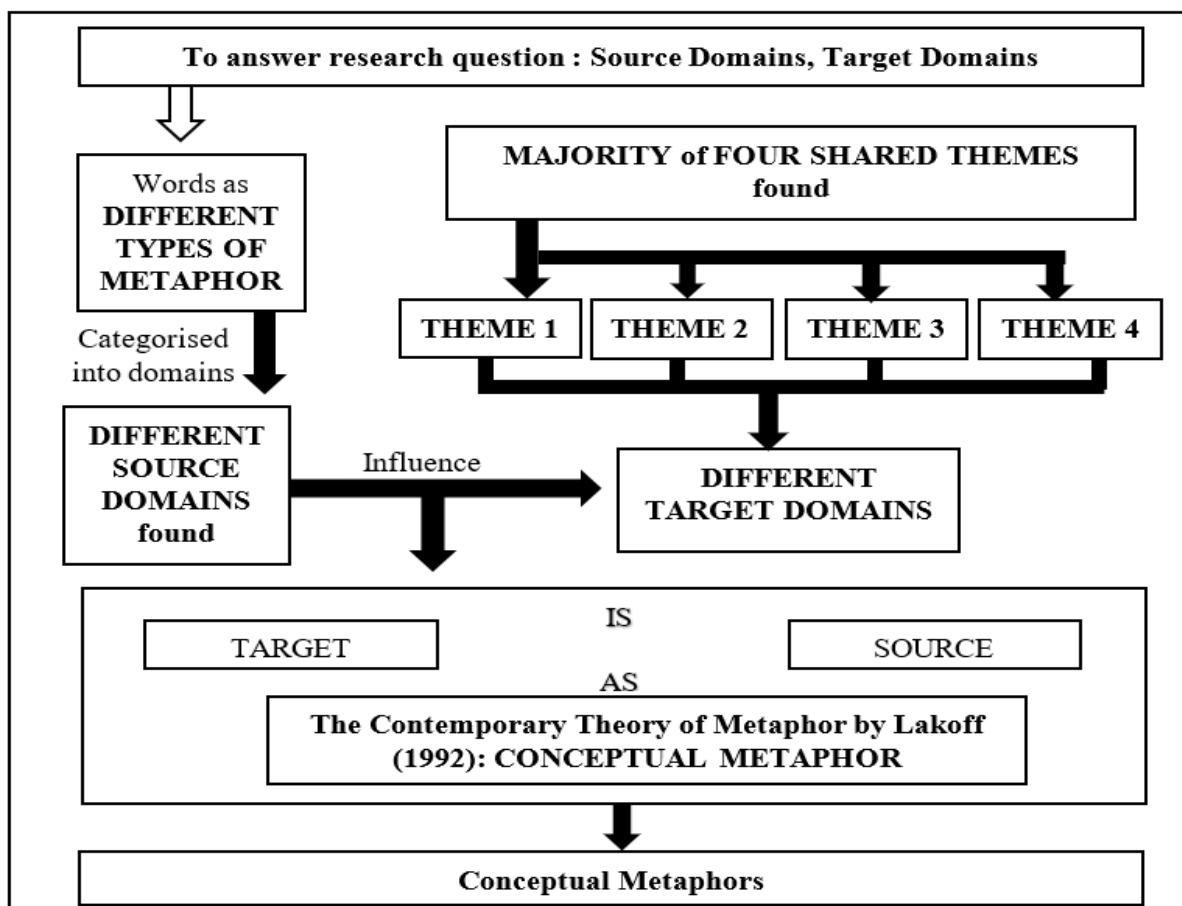


Figure 1 Process of Data Analysis Research Question

## Results and Discussion

While the investigation of the ‘impact of metaphorical patterns on source domains’ is examined, the presumed meaning is identified within the analysis of the categories that make up the themes found in the Thai novel, which are further scrutinized. Despite there being many themes that appear in the novel, there are four major shared themes found. These are belief, emotion, transformation, and destination. Therefore, it can be concluded that the interpretive meanings are a product of the examination and dissection of metaphors that are entrenched within all the circumstances and conditions, bound in the narrative have consequences and repercussions concerning the relationship of conceptual elements and source domains. In this study the theme of belief, emotion, transformation and destination are functioning as target domains.

### Different Source Domains that Influence Target Domains in the Thai Novel

The results are due to the relationship between the conceptual elements and source domain of each theme. With this analytical process, the themes of belief, emotion, transformation, and destination are thought to serve as target domains.

Table 1: Source Domains that Influence Target Domains in the Thai Novel

Source Domains	BELIEF target domain	EMOTION target domain	TRANSFORMATION target domain	DESTINATION target domain
AMULET	BELIEF			
ANIMAL		EMOTION		
AUSPICIOUS TIME	BELIEF			
BEING OFF THE GROUND		EMOTION	TRANSFORMATION	
BOUNDARY		EMOTION		
COMMODITY	BELIEF		TRANSFORMATION	
CONFINEMENT			TRANSFORMATION	
CONTAINER		EMOTION		
DEITY	BELIEF			
DEPARTURE			TRANSFORMATION	
DESTRUCTIVE POWER	BELIEF			
DISEASE		EMOTION		
FATE	BELIEF			
FOOD		EMOTION	TRANSFORMATION	
FORCE	BELIEF	EMOTION		
GAME		EMOTION		
GENDER	BELIEF			

HEAT	BELIEF	EMOTION		
IDENTITY			TRANSFORMATION	
INCREASE		EMOTION		
JOURNEY			TRANSFORMATION	DESTINATION
LEAVE			TRANSFORMATION	
MONKHOOD				
LIFE/DEATH			TRANSFORMATION	DESTINATION
LIGHT		EMOTION		
LOCATION				DESTINATION
MAGIC	BELIEF		TRANSFORMATION	
MECHANISM		EMOTION		
MONEY		EMOTION	TRANSFORMATION	
MOTION		EMOTION		
NATIONALITY			TRANSFORMATION	
NUMBER	BELIEF	EMOTION		
OBJECT		EMOTION	TRANSFORMATION	
PHYSICAL PART		EMOTION	TRANSFORMATION	
PLANT	BELIEF	EMOTION	TRANSFORMATION	
POSSESSION			TRANSFORMATION	
RANK			TRANSFORMATION	
REPUTATION			TRANSFORMATION	
SHELTER			TRANSFORMATION	
SPIRIT	BELIEF			
SUBSTANCE		EMOTION		
TEXTILE	BELIEF			
THEATRE		EMOTION		
TRADITIONAL GREETING	BELIEF			
WEAPON	BELIEF			
<b>Total</b>	<b>16</b>	<b>21</b>	<b>20</b>	<b>3</b>

Table 2: Different Metaphorical Patterns Influence BELIEF Target Domain

No.	Source Domains Found in the Thai Novel
1	AMULET
2	AUSPICIOUS TIME
3	COMMODITY
4	DEITY
5	DESTRUCTIVE POWER
6	FATE
7	FORCE

8	GENDER
9	HEAT
10	MAGIC
11	NUMBER
12	PLANT
13	SPIRIT
14	TEXTILE
15	TRADITIONAL GREETING
16	WEAPON

BELIEF IS AMULET conceptual metaphor is formed by elements such as charms, jewelry, and Thai Buddhist blessed item.

1. *I've nothing to give you except these beads. They'll make you invulnerable to pikes and guns.* (Baker & Pasuk, 2015, p.236)

Khun Phaen's superstition corresponds to a worshipper who obtains an amulet to improve their marriage, wealth, health, love, relationships, and even invulnerableness.

BELIEF IS AUSPICIOUS TIME conceptual metaphor is formed by elements such as to increase as the phases of the moon.

2. *Please give some thought to Saturday the ninth waxing day of the twelfth month as the date.* (Baker & Pasuk, 2015, p.80)

Natural phenomenon corresponds to a positive and successful future time. Siprajan's point of view corresponds to a person's belief of good timings to start important events based on the traditional Thai calendar.

BELIEF IS COMMODITY conceptual metaphor is formed by elements such as produce, merchandise, and a valuable quality.

3. *Your stock of merit was enough to bring victory.* (Baker & Pasuk, 2015, p.149)

Khun Phaen's value corresponds to quality merchandise. The sentence is narrated by Khun Chang. There are many ways of making merit in Thai belief. First, was to be ordained as a monk in order to make merit, for example, Khun Chang ordains as a monk after Wanthong's death. Second, was to build sand stupas around the grounds. Lastly, was to give alms to a monk in the morning or at a temple. This above statement would lead the audience to consider whether Khun Chang speech was sincere as Khun Phaen got absolutely furious at Khun Chang for taking Wanthong away from him while he was at war by the king's order.

BELIEF IS DEITY conceptual metaphor is formed by elements such as a god or goddess, and demon-god.

4. *It's like when Rahu swallows the moon. Only when people ring bells does he shit it out.* (Baker & Pasuk, 2015, p.73)

Wan thong notion relates to demi-god and Khun Phaen wrongful acts corresponds to a demi-god who is a shadow entity that causes eclipses genuinely fear for the sound of a bells which will make him leave and from doing the bad thing.

BELIEF IS DESTRUCTIVE POWER conceptual metaphor is formed by elements such as an electric discharge between the atmosphere and the ground.

5. *I swear that I won't lie to you, let lightning strike me down.* (Baker & Pasuk, 2015, p.71)

Khun Phaen's superstition corresponds to a folk belief that a person who had made a swear under oath later broke his or her words, will get punished by a direct lightning bolt.

The excerpt was selected as narrated by Khun Phaen convincing Saithong that he loved her and would not abandon her after she opened up to him. It is very common in Thai belief to make a promise by asking sacred powers to be a witness for sacred vow such as, let a spirit break your neck, to prevent ever being born again, let you die by any kinds of sharp edge, let you die tomorrow, and especially, let lightning strike you down.

BELIEF IS FATE conceptual metaphor is formed by elements such as human destiny, and to face an uncertain future.

6. *The rest is up to karma.* (Baker & Pasuk, 2015, p.211)

Khun Phaen's point of view corresponds to an uncertain future awaits him which he believes it is depend on his merit in the past.

Most Westerners have a common understanding of what karma is. Thai Buddhism, however, differs as this holds a philosophy that the gross sum of good and bad in one life determine your fortune and fate in your next life as Thais believe a reincarnation.

BELIEF IS FORCE conceptual metaphor is formed by elements such as domineering, and to make someone or something move or notice.

7. *The force of the mantra drew her gaze irresistibly to his.* (Baker & Pasuk, 2015, p.34)

Khun Phaen corresponded to a domineering person who make others obey his command.

BELIEF IS GENDER conceptual metaphor is formed by elements such as being male or female, gender issues, gender inequality, and gender stereotype.

8. *Are you mad enough to kill yourself so easily? It's very difficult to be born a man.* (Baker & Pasuk, 2015, p.71)

Religious belief corresponds to a gender inequality that being born as a female mean that person did sexual misconduct from previous life and being born as a male mean that person abstain from any of the five precepts.



BELIEF IS HEAT conceptual metaphor is formed by elements such as increase the heat, and the burning heat.

9. *The yellow robe is too hot for me to wear.* (Baker & Pasuk, 2015, p.65)

Khun Phaen's notion of Buddhism corresponds to the incredibly hot on the cloth. The excerpt was narrated by Khun Phaen who confessed his sin to the abbot. Khun Phaen asked the abbot to disrobe him because his wandering mind began to stray since he had fallen in love with Wanthong. However, he was still a novice monk and he should feel peace of mind while he was wearing a yellow robe that represented him as a novice monk that is why it made his yellow robe hot.

BELIEF IS MAGIC conceptual metaphor is formed by elements such as wizard, supernatural, magic power, and spelling.

10. *Phlai Kao enchanted beeswax for the elders to rub on their lips.* (Baker & Pasuk, 2015, p.78)

Khun Phaen corresponds to a wizard who performs the powerful magic or has paranormal abilities. The excerpt was narrated by the third person narrator. Khun Phaen put the charm spelling on beeswax and gave it to those two elderly neighbours so that they would rub it on their lips to make them talked in charmer ways for trying to persuade Wanthong's mother on the proposal of marriage day.

BELIEF IS NUMBER conceptual metaphor is formed by elements such as age, exact quantity of something that can be counted, and a lucky number. These conceptual metaphors are found within the selected vocabulary of the following expressions taken from the Thai novel.

11. *When you reach the critical age of twenty-five, a misfortune will occur.* (Baker & Pasuk, 2015, p.66)

A result of bad luck that happen to a person's life corresponds to a person who reach a critical age. The excerpt was narrated by an Abbot who looked for an auspicious time after Khun Phaen asked to disrobe. After Khun Phaen asked the abbot to disrobe, the abbot calculated the auspicious time for Khun Phaen's to disrobe and predicted his future too. Some Thai people believe that when a person turns to 25 years old, he or she will be on their way to get some kind of bad luck(s).

BELIEF IS PLANT conceptual metaphor is formed by elements such as a climbing plant, a very tall tree, and small pieces of red nut.

12. *The three agreed to plant three bo trees to serve as an omen.* (Baker & Pasuk, 2015, p.94)

Khun Phaen's vow corresponds to the ritual of using the bo tree. The excerpt was narrated by the third person narrator describing Buddhism tradition way. These religious bo

trees represent the place where Lord Buddha was sitting under when he received his enlightenment.

BELIEF IS SPIRIT conceptual metaphor is formed by elements such as ghost, typical qualities of beliefs, and an ominous sign.

13. *Overwhelmed by the mantras, the spirit fell to the ground, pulled open her belly, took out the child, and offered it to Khun Phaen. The child wailed. Khun Phaen plucked the mother's hair by mantra, cut her tongue, and took the infant as his personal spirit, Goldchild.* (Baker & Pasuk, 2015, p.160)

Khun Phaen drastic action based on his own strong belief in the spirits of the dead corresponds to the ritual of summoning a ghost by special magic. The excerpt was narrated by the third person narrator. Khun Phaen started collecting his sacred power items to gain more strength. He got the sword, horse, and then he got the personal spirit, Goldchild. According to the Thai novel, Khun Phaen has individual spirits and a powerful one made from the fetus of an unborn child, called a goldchild.

BELIEF IS TEXTILE conceptual metaphor is formed by elements such as a very thin fibre, a piece of coarse cloth, and a patterned cloth.

14. *He lit candles, made a protective circle with sacred thread, sat cross legged inside the circle, and summoned the spirits.* (Baker & Pasuk, 2015, p.66)

Khun Phaen's Buddhism religious point of view is to use a sacred thread in his rites. The excerpt was narrated by the third person narrator. Khun Phaen has the skill to summon up spirits in the surrounding area to aid him with many situations from emergency escape to striking his opponents or other purposes.

BELIEF IS TRADITIONAL GREETING conceptual metaphor is formed by elements such as pay someone respects.

15. *Phlai prostrated and wai-ed his father in delight.* (Baker & Pasuk, 2015, p.270)

Phlai Ngam's traditional greeting in Buddhist beliefs corresponds to a 'lower social ranking' person, which determined by age, who pay respect to thank, apologize, say goodbye, express gratitude, or worshipping in Thailand.

BELIEF IS WEAPON conceptual metaphor is formed by elements such as dagger, and a short-pointed knife.

16. *He strung a subduing charm and a mercury amulet round his neck and inserted a kris with a crow's head handle in his belt.* (Baker & Pasuk, 2015, p.66)

Khun Phaen's traditional believing opinions corresponds to a ceremonial dagger to give a superpower strength.

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## BELIEF Target Domain

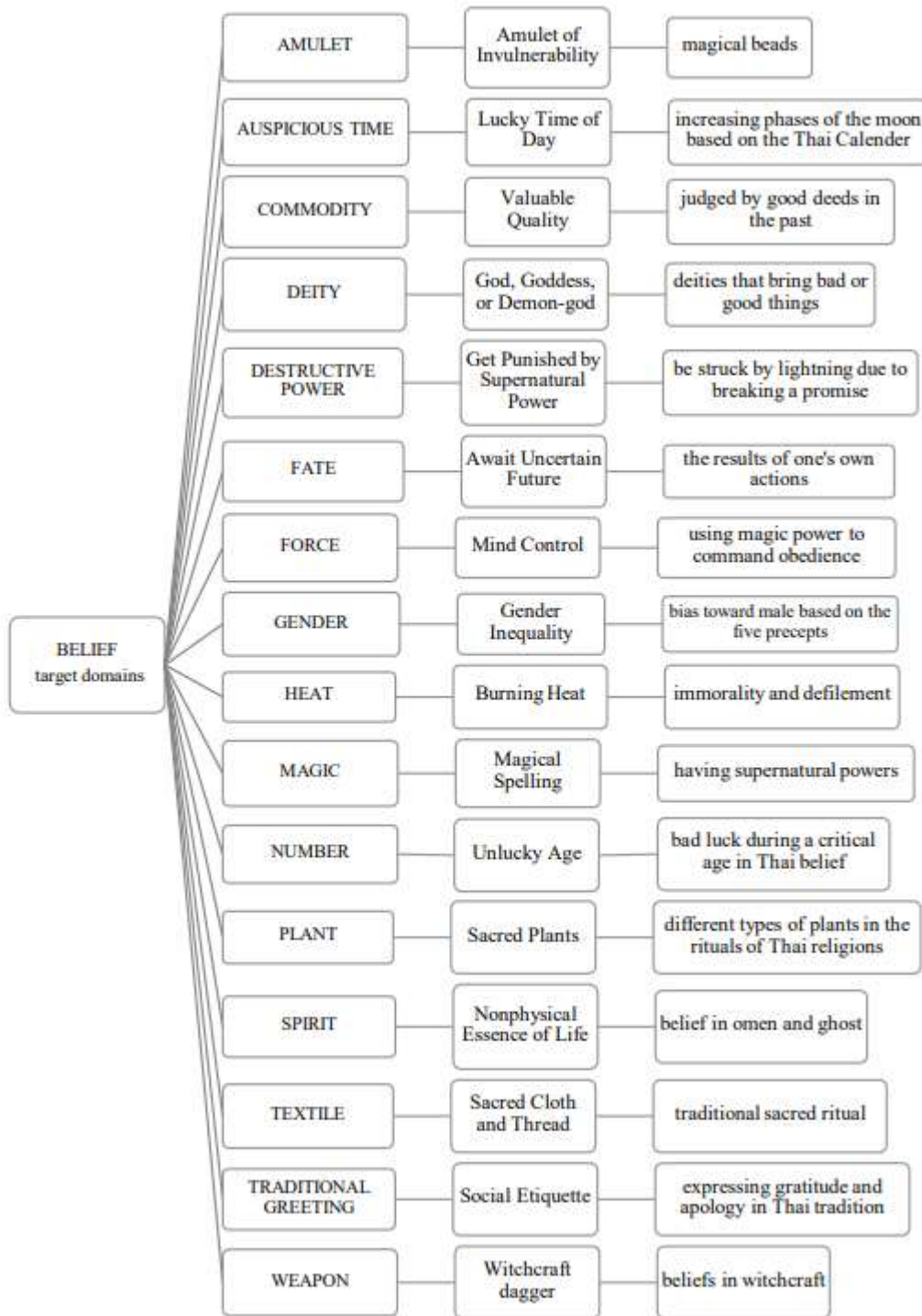


Figure 1 Thai Conceptual Metaphor about BELIEF

BELIEF target domain contains of human's notion in Buddhism way and Thai belief in superstitions such as charms, animism, omens, dreams, astrology, rituals, or exorcism.

Superstitious signs are built around the principle of semiotic. Cultures which have diversity contain a variety of contrasting codes regarding their belief of rituals and omens for which their communities' rate with considerable and sacred respect (Strausova & Strausov, 2013). Thai belief and superstitions such as, rituals, animals, dreams, and ghosts have influence on many of Thai classic novels regarding the use of language, social beliefs, internal aspects such as mood and psychology. People depend on belief and superstition in situations which have an important decision that must be made with unforeseen consequences that could impact the outcome of their life.

Table 3: Different Metaphorical Patterns Influence EMOTION Target Domain

No.	Source Domains Found in the Thai Novel
1.	ANIMAL
2.	BEING OFF THE GROUND
3.	BOUNDARY
4.	CONTAINER
5.	DISEASE
6.	FOOD
7.	FORCE
8.	GAME
9.	HEAT
10.	INCREASE
11.	LIGHT
12.	MECHANISM
13.	MONEY
14.	MOTION
15.	NUMBER
16.	OBJECT
17.	PHYSICAL PART
18.	PHYSICAL SUFFER
19.	PLANT
20.	SUBSTANCE
21.	THEATRE

EMOTION IS ANIMAL conceptual metaphor is formed by elements such as the characteristic of animals, hunters, predators, and preys.

1. *He could barely restrain his desire to embrace her.* (Baker & Pasuk, 2015, p.67)  
Khun Phaen corresponds to captive animal.

EMOTION IS BEING OFF THE GROUND conceptual metaphor is formed by elements such as go upwards, higher, be filled with, and increase.

2. *He covered her, nuzzled her breasts, kissed to raise her passions, and caressed her softly until they slipped into sleep.* (Baker & Pasuk, 2015, p.204)

Khun Phaen's sexual relationship with Wanthong corresponds to a social relationship that filled with a very strong feeling of sexual love.

EMOTION IS BOUNDARY conceptual metaphor is formed by elements such as real or imaginary line, edge of an area, trespassing, and the limit of what is acceptable.

3. *Officials knew never to cross him.* (Baker & Pasuk, 2015, p.3)

Khun Phaen's father who was full of magic knowledge corresponds to a dangerous side of a line that no one want to cross.

EMOTION IS CONTAINER conceptual metaphor is formed by elements such as to replenish a drinking glass of water, and something that is used to keep things in.

4. *Her heart felt full of a craving for love.* (Baker & Pasuk, 2015, p.70)

Saithong's strong feeling toward Khun Phaen corresponds to a drinking glass of water that is fully filled with water.

EMOTION IS DISEASE conceptual metaphor is formed by elements such as healthiness and suffers from illness.

5. *I'm sick with desolation and yearning.* (Baker & Pasuk, 2015, p.45)

Khun Phaen corresponds to a patient who suffer from a sorrowfulness.

EMOTION IS FOOD conceptual metaphor is formed by elements such as favourite and savoury food, food consumption, and the taste of food.

6. *I love you so much I want to swallow you.* (Baker & Pasuk, 2015, p.35)

Khun Phaen's strong feeling corresponds to an act of devouring delicious food.

EMOTION IS FORCE conceptual metaphor is formed by elements such as physical or natural power, strength, and to make someone or something move.

7. *My love for you has dragged us to disaster.* (Baker & Pasuk, 2015, p.156)

Khun Phaen's emotion corresponds to a direction which is being dragged to disaster.

EMOTION IS GAME conceptual metaphor is formed by elements such as win or lose a game, and a computer game or a video game that gets broken.

8. *I feel sorry for you. Leaving your parents will be a source of endless sadness. I feel sorry for them too. But if I were to abandon you in Chomthong, I would never lose you from my thoughts. To gain a wife and then leave her would be a great loss. This is perplexing, because either way a love has to be broken.* (Baker & Pasuk, 2015, p.106.)

Khun Phaen corresponds to a gamer who plays games. Laothong corresponds to a game that a gamer can lose or win. And Khun Phaen's or Laothong's love corresponds to a video game that being broken.

EMOTION IS HEAT conceptual metaphor is formed by elements such as boiling water temperature, on a high heat, increase the heat, and heat from fire.

9. *A fire not fully extinguished can flare up easily.* (Baker & Pasuk, 2015, p.221)

The king's anger toward Khun Phaen corresponds to destructive flames that will blaze again.

EMOTION IS INCREASE conceptual metaphor is formed by elements such as a rise in a large amount or number.

10. *Passions multiplied.* (Baker & Pasuk, 2015, p.68)

Khun Phaen and Wanthong passion corresponds to the increase of overwhelming feeling.

EMOTION IS LIGHT conceptual metaphor is formed by elements such as level of radiation, and visible light.

11. *Seeing Phlai Kaeo, the king's face brightened.* (Baker & Pasuk, 2015, p.93)

The king's happiness when seeing Phlai Kaeo corresponds to the visible light reflect on the king's face.

EMOTION IS MECHANISM conceptual metaphor is formed by elements such as machine parts, and curved metal.

12. *He walked off with a spring in his step.* (Baker & Pasuk, 2015, p.38)

Khun Phaen's happiness corresponds to a machine that is running.

EMOTION IS MONEY conceptual metaphor is formed by elements such as cash, value for money, money management.

13. *Save your heart, save your love, wait for me.* (Baker & Pasuk, 2015, p.94)

Khun Phaen's possession towards Wanthong corresponds to money protection that manage to save and not let others try to take it.

EMOTION IS MOTION conceptual metaphor is formed by elements such as vehicle, and a particular movement, jumping.

14. *On parting, both father and son felt their souls skip with yearning as they passed from each other's sight.* (Baker & Pasuk, 2015, p.237)

Khun Phaen's and his son's desire corresponds to quick repetitive upward mobility that affect their souls.

EMOTION IS NUMBER conceptual metaphor is formed by elements such as unlimited amount.

15. *Almost at dawn, the sound of monks tolling a bell and a coel's haunting cry in the forest made the heartbreak seem infinite.* (Baker & Pasuk, 2015, p.75)

Khun Phaen's sadness corresponds to an extremely large number that is seem to be endless.

EMOTION IS OBJECT conceptual metaphor is formed by elements such as not a living thing, a possession that can be owned or controlled, fragile and breakable glass, and heavy item.

16. *Will this love break because we're far apart?* (Baker & Pasuk, 2015, p.51)

The high level of Wanthong's anxiety over her unsecure feeling corresponds to a brittle glass.

EMOTION IS PHYSICAL PART conceptual metaphor is formed by elements such as human's body.

17. *Khun Phaen ground his teeth in anger.* (Baker & Pasuk, 2015, p.149)

Khun Phaen's madden corresponds to an act of pressing his teeth together to express his anger.

EMOTION IS PHYSICAL SUFFER conceptual metaphor is formed by elements such as physical illness, and its function.

18. *She's grown up so beautiful she makes my eyes hurt.* (Baker & Pasuk, 2015, p.29)

Khun Phaen's affection towards Wanthong corresponds to the sufferer whose deep affection directly impacts his physical sickness.

EMOTION IS PLANT conceptual metaphor is formed by elements such as the life's circle of plants and climbing plants.

19. *Khun Phaen felt as if someone had plucked the life from his body.* (Baker & Pasuk, 2015, p.155)

Khun Phaen's hurt feeling when Laothong was about to be taken away corresponds to the plant that is quickly pulled or removed out of the soil.

EMOTION IS SUBSTANCE conceptual metaphor is formed by elements such as liquid, water, milk, and gas.

20. *The thought of leaving made his heart churn.* (Baker & Pasuk, 2015, p.74)

Khun Phaen's burning romantic passion towards his wife, Wanthong, corresponds to a product of milk that is boiling, as it moves about violently which aroused Khun Phaen passion.

EMOTION IS THEATRE conceptual metaphor is formed by elements such as theatrical performance, musical theatre, opera, and dance plays.

21. *I'll get my back caned, while you'll be dancing outside the curtain.* (Baker & Pasuk, 2015, p.39)

Saithong's concern for negative consequences about herself and Khun Phaen corresponds to a male dancer move merrily on the stage without knowing anything that happened to his audiences.

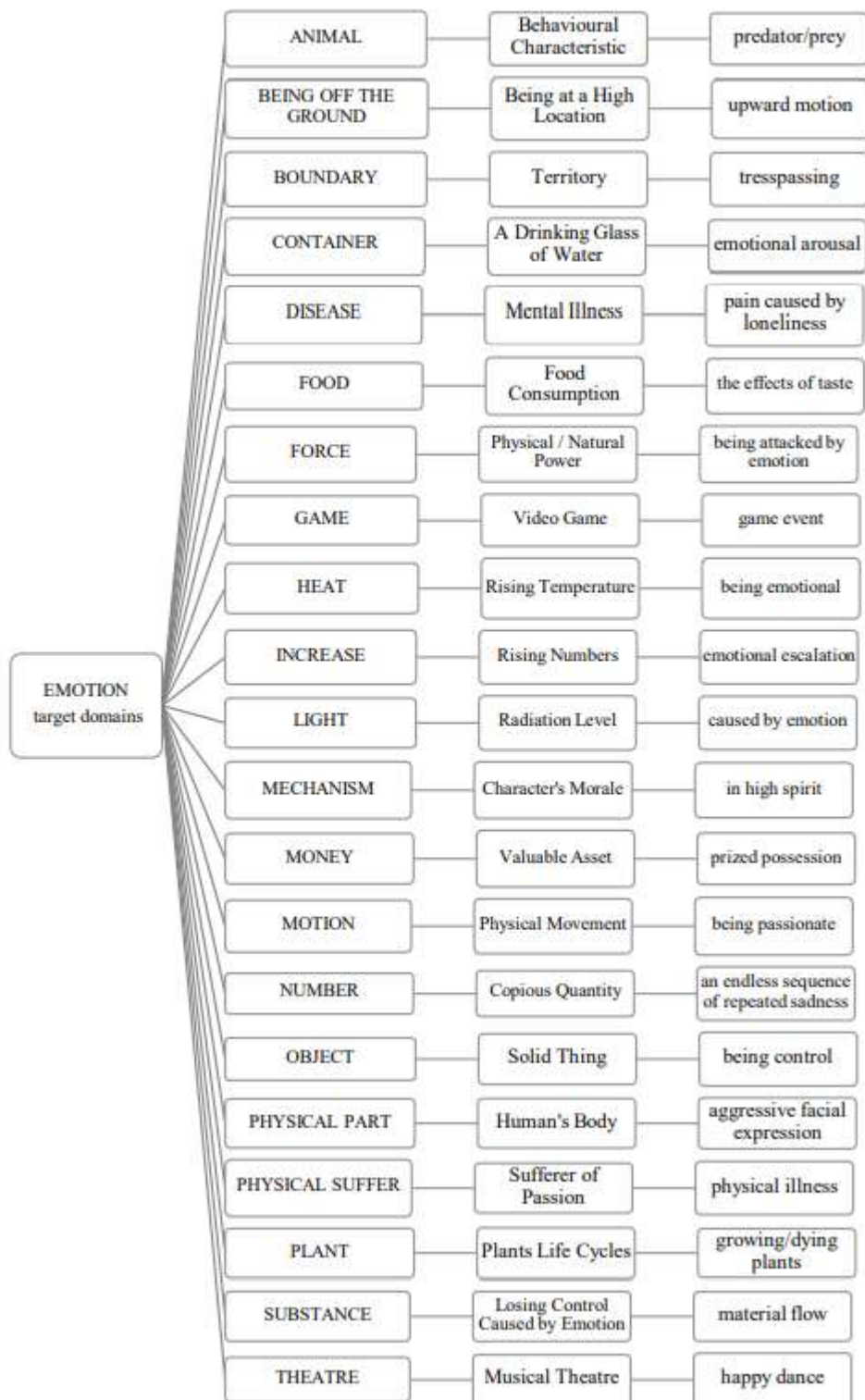
## EMOTION Target Domain

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**Figure 2 Thai Conceptual Metaphor about EMOTION**

EMOTION target domain consists of human's feeling towards other people, specially a very powerful feeling called 'passion' for example of love, hate, anger, sadness, and sexual attraction, and so on.



Table 4: Different Metaphorical Patterns Influence TRANSFORMATION Target Domain

No.	Source Domains Found in the Thai Novel
1.	BEING OFF THE GROUND
2.	COMMODITY
3.	CONFINEMENT
4.	DEPARTURE
5.	FOOD
6.	IDENTITY
7.	JOURNEY
8.	LEAVE MONKHOOD
9.	LIFE/DEATH
10.	MAGIC
11.	MONEY
12.	NATIONALITY
13.	OBJECT
14.	PHYSICAL PART
15.	PHYSICAL SUFFER
16.	PLANT
17.	POSSESSION
18.	RANK
19.	REPUTATION
20.	SHELTER

TRANSFORMATION IS BEING OFF THE GROUND conceptual metaphor is formed by elements such as rise rapidly, fly upward, and bird.

1. *When things are going your way, your soar.* (Baker & Pasuk, 2015, p.173)

Khun Phaen corresponds to a bird that fly upward when it gratifies its' selfish desire.

TRANSFORMATION IS COMMODITY conceptual metaphor is formed by elements such as a valuable quality, products, and producers.

2. *Should I have thrown away a loving wife?* (Baker & Pasuk, 2015, p.141)

Khun Phaen corresponds to a producer who quickly thrown a valuable quality then remorse at his actions after. Wanthong corresponds to a proprietary product that been discarded.

TRANSFORMATION IS CONFINEMENT conceptual metaphor is formed by elements such as imprisonment and freedom.

3. *If I let this pass, he'll think he can get away with anything. Clap him in jail and apply the full five irons. Weld the rivets in his leg chains too.* (Baker & Pasuk, 2015, p.222)

Khun Phaen life-changing decision corresponds to being incarcerated.

TRANSFORMATION IS DEPARTURE conceptual metaphor is formed by elements such as leaving a safe and private environment place and being in a public place.

4. *All the promises we made still stand but I was hardly out of the door when you took a lover in full public view. (Baker & Pasuk, 2015, p.142)*

Khun Phaen's ending relationship corresponds to a person leave the place. Khun Phaen's serious accusation of being unfaithful against Wanthong corresponds to a person being humiliated in a public place.

TRANSFORMATION IS FOOD conceptual metaphor is formed by elements such as eat food, starvation, and a salt.

5. *If I wasn't here to take care of things, he'd have nothing but salt to crunch his teeth on. (Baker & Pasuk, 2015, p.92)*

Wanthong in a period of acute depression who did not take care of preparing food except weeping corresponds to causing someone to be suffer from starvation rations.

TRANSFORMATION IS IDENTITY conceptual metaphor is formed by elements such as social identity and acquire a reputation.

6. *I'll truss up the Lao and bring them back. Make a name for myself. (Baker & Pasuk, 2015, p.87)*

Khun Phaen's gritty determination to win a war corresponds to develop a person's social identity and gaining the reputation that a person has.

TRANSFORMATION IS JOURNEY conceptual metaphor is formed by elements such as an epic journey, expedition, hunting trip, the direction line, and pursuit.

7. *He never stopped thinking of his late father, Khun Krai, and wanted to follow in his footsteps as a valiant soldier. (Baker & Pasuk, 2015, p.25)*

Khun Phaen's desirable job as a soldier in the same way as his father did corresponds to a person who want to pursue an animal in a hunting trip.

TRANSFORMATION IS LEAVE MONKHOOD conceptual metaphor is formed by elements such as remove an outer piece of clothing worn for a ceremony.

8. *He returned to his quarters, prostrated three times, and disrobed. (Baker & Pasuk, 2015, p.66)*

Khun Phaen's purposefulness corresponds to the watershed moment of removing a formal piece of clothing worn for being a novice monk.

TRANSFORMATION IS LIFE/DEATH conceptual metaphor is formed by elements such as the 4 elements of earth, water, air, and fire, the beginning of life, and the end of life.

9. *The king has appointed me and fed me, and I drank the water of allegiance several times. (Baker & Pasuk, 2015, p.210)*

Traditional Thai ceremony refers to a ceremony of swearing allegiance to the king by drinking sacred water.

TRANSFORMATION IS MAGIC conceptual metaphor is formed by elements such as the skill of performing tricks, and magician.

10. *You're very smart, lord of a hundred tricks!* (Baker & Pasuk, 2015, p.190)

Khun Phaen's deceitful action toward Wanthong corresponds to a magician who performs tricks for deception.

TRANSFORMATION IS MONEY conceptual metaphor is formed by elements such as to make a profit, paying and spending money, accountant, and the amount of money shown in accounts.

11. *You make lots of insinuations, and you're very self-righteous, but when it comes to keeping one's word, it's you who gives short change. You broke your promise first so I've come after you to balance the account. As soon as you had Khun Chang, you weighed matters up and became very, very light with the truth.* (Baker & Pasuk, 2015, p.173)

Khun Phaen high indignation against Wanthong corresponds to an accountant who is a client short-changed his or her and the accountant then tries to balance the debits and credits to equal each other.

TRANSFORMATION IS NATIONALITY conceptual metaphor is formed by elements such as a particular race of people.

12. *Sir, with those clothes and the long hair, you really look just like a Lao.* (Baker & Pasuk, 2015, p.277)

Khun Phaen change of appearance corresponds to a person from a different race.

TRANSFORMATION IS OBJECT conceptual metaphor is formed by elements such as possession that was owned, and damaging item.

13. *If I'm destroyed, I won't complain, but I'll find a way for you not to face punishment.* (Baker & Pasuk, 2015, p.211)

Khun Phaen's life corresponds to an item that being destroyed by the owner.

TRANSFORMATION IS PHYSICAL PART conceptual metaphor is formed by elements such as parts of the human body and unkempt appearance.

14. *We put our two lives in your hands.* (Baker & Pasuk, 2015, p.210)

Khun Phaen's and Wanthong's lives corresponds to puppets that being controlled by person's hands.

TRANSFORMATION IS PHYSICAL SUFFER conceptual metaphor is formed by elements such as suffering, being ill, physical pain, and to soothe the pain.

15. *You have suffered a bad fate for many years, but today that's over because your son requested you as his companion-in-arms and advisor.* (Baker & Pasuk, 2015, p.247)

The king corresponds to a pain specialist who helps a person soothe the pain. Khun Phaen corresponds to a pain sufferer who had been suffered from his own impulsive act.

TRANSFORMATION IS PLANT conceptual metaphor is formed by elements such as gardening, and to put seeds in the ground.

16. *Because your lover pleases you, you invent anything to stab me and sow dissension.* (Baker & Pasuk, 2015, p.173)

Wanthong action corresponds to a gardening expert planting seeds in the ground.

TRANSFORMATION IS POSSESSION conceptual metaphor is formed by elements such as taking possession of things, something obtained, owning, owner and servant

17. *I now possess Wanthong and Kaeo Kiriya but I feel concerned for you.* (Baker & Pasuk, 2015, p.221)

Khun Phaen corresponds to an owner. His wives correspond to Khun Phaen's servants.

TRANSFORMATION IS RANK conceptual metaphor is formed by elements such as promoting, group of people, position and status in group, and social rank.

18. *Phlai Kaeo was appointed to the title of Khun Phaen, assigned to guard a remote frontier region in command of five hundred men, and presented with a boat nine fathoms in length.* (Baker & Pasuk, 2015, p.131)

Khun Phaen's title refer to a senior non-commissioned officer and the Chancellor of the Royal Office. Thai courtesy title corresponds to a high-class person appointed by the king.

TRANSFORMATION IS REPUTATION conceptual metaphor is formed by elements such as earn a reputation.

19. *In truth, if they doubled these irons, I could still escape but I'd sacrifice my good name.* (Baker & Pasuk, 2015, p.222)

Khun Phaen's expression about getting escape corresponds to an honour code violations which it has been opposite of what he has been fighting for.

TRANSFORMATION IS SHELTER conceptual metaphor is formed by elements such as a safe and enclosed building.

20. *I want to see a roof over our beloved daughter's head.* (Baker & Pasuk, 2015, p.312)

Phra Phichit's parenting and caring for his daughter's protection corresponds to a person who would like to see his or her family member stand under the shelter of the house from any type of severe weather.

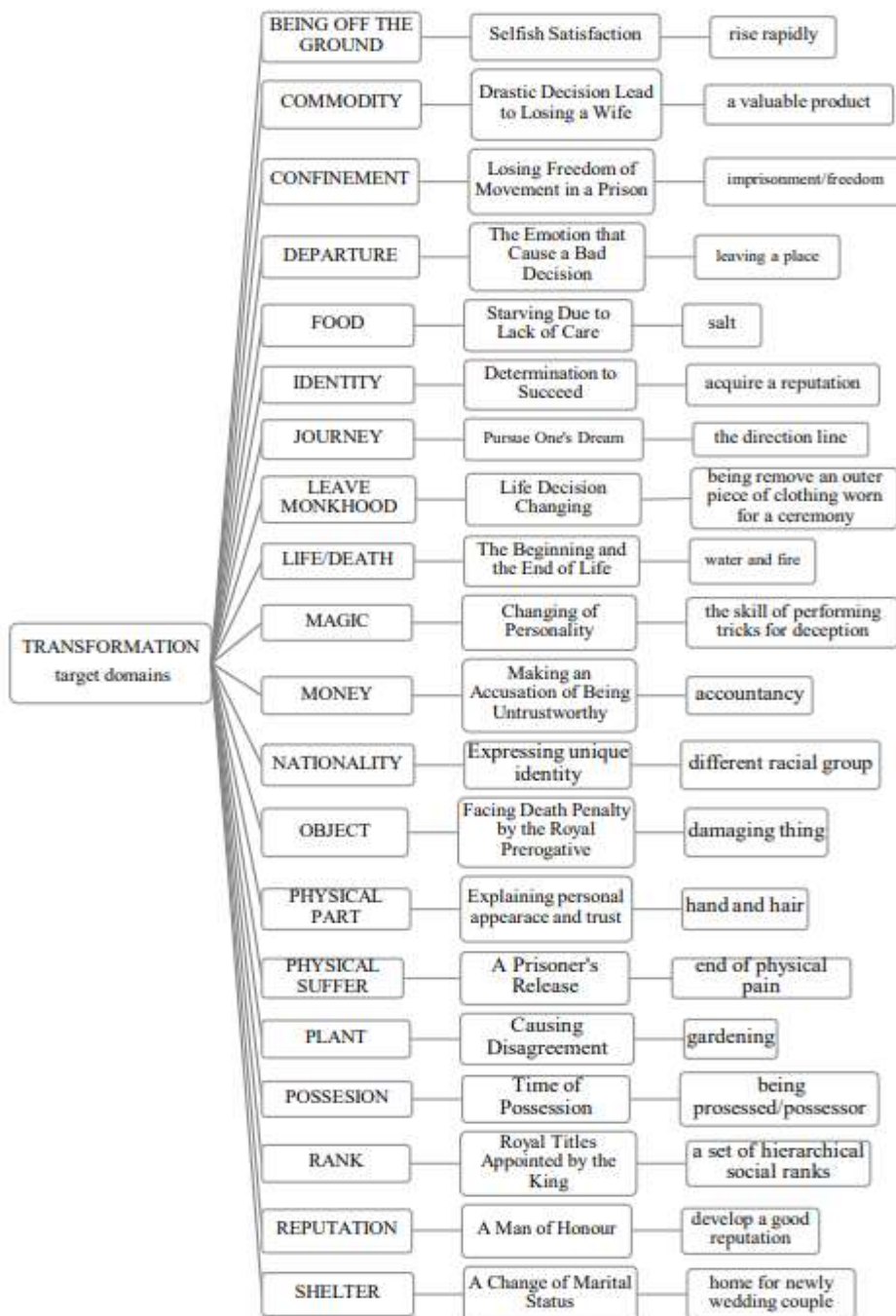
## **TRANSFORMATION Target Domain**

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**Figure 3 Thai Conceptual Metaphor about TRANSFORMATION**

TRANSFORMATION target domain focuses on a human's decisions and behaviours are affected by maturity and mentality. Thus, Khun Phaen's decision corresponds to a producer who thrown his personal stuff and questioned himself after that.

Table 5: Different Metaphorical Patterns Influence DESTINATION Target Domain

No.	Source Domains Found in the Thai Novel
1.	JOURNEY
2.	LIFE/DEATH
3.	LOCATION

DESTINATION IS JOURNEY conceptual metaphor is formed by elements such as travel from one place to another, a difficult and epic trip, to meet at the same place, and end of the trip.

1. *If I don't help, there'll be trouble down the road. If you stumble on a stairway, you must leap and trust to your luck.* (Baker & Pasuk, 2015, p.270)

Khun Phaen's life corresponds to the difficult and epic trip which is rough for the traveller to compete the trip.

DESTINATION IS LIFE/DEATH conceptual metaphor is formed by elements such as the symbol of life, the four elements in nature like water, fertility.

2. *Why are you crying, Phaen? Go and find a bowl to pour water on the ground.* (Baker & Pasuk, 2015, p.363)

Thong Prasi's suggestion towards Khun Phaen at Wanthong's funeral corresponds to sacred water being poured.

DESTINATION IS LOCATION conceptual metaphor is formed by elements such as an empty place, a tumble-down building, or a cliff.

3. *Now you've abandoned me to sorrow. I'll die and follow so we can go together.* (Baker & Pasuk, 2015, p.368)

Khun Phaen's sorrow and loneliness corresponds to the abandoned building that all people evacuated to other place and no one is in the building anymore.

#### DESTINATION Target Domain

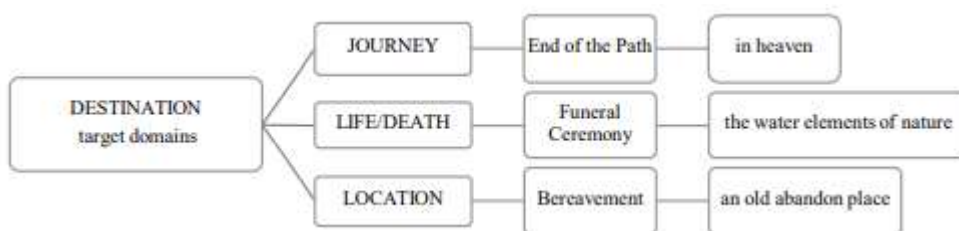


Figure 4 Thai Conceptual Metaphor about DESTINATION

DESTINATION target domain focuses on where the main character, Khun Phaen, intends to end up. Khun Phaen's destination corresponds to the goal of the Buddhist path who is in the peaceful and happiness is a place called heaven through the use of metaphorical

pattern nirvana, which can be indicate that this in the Ayutthaya period which followed in the Buddhist tradition.

## Conclusions

From the exploration of metaphorical expressions in the Thai novel, ‘The Tale of Khun Chang Khun Phaen’ based on Khun Phaen’s life-journey, a conclusion can be reached from the research results contained in this study, which is the underlining significance of analytical abilities regarding metaphors that are used throughout the Thai novel. The research shows that metaphors used in the Thai novel have deep roots in Thai traditions. Cultural diversity can be problematic in terms of having an immersive understanding and awareness of the context. As a result, it is imperative to have foundational information regarding the way of life from the culture that is the origin of the source language in order to comprehend the genuine importance of metaphorical expressions in literary works.

Furthermore, the investigation of the metaphor together with an understanding of cultural norm from the source language would have positive gains for both the language learner and the language teacher. Utilizing metaphors empower learners with an enriched ability to communicate with greater fluency both in and out of an educational environment. It can also help the learners’ creative thought process and critical thinking skills during the process of learning. Additionally, analyzing metaphors has a huge effect upon language teachers regarding its legitimacy and relevance regarding how they manage their lessons in the classrooms. To sum up, learning metaphors upgrades both the language learners and teachers in that both learning and teaching methods are mutually benefited in a synergistic way. As well, metaphors shape the inexpressible and illustrate the intangible which makes complex and relational aspects of life vivid and unforgettable.

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