

# A Conceptual Metaphor Approach to Holocaust Literature and Its Pedagogical Relevance in Thai Education

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## Abstract

This study aims to analyze (1) the metaphorical attributes inherent in the Holocaust literary genre, particularly in Heather Morris's *The Tattooist of Auschwitz* and Antonio Iturbe's *The Librarian of Auschwitz*, and (2) to compare the portrayal of Holocaust survivors' life experiences in these works through the perspective of metaphorical elements. The study utilizes thematic analysis and metaphorical identification by interpreting the conventional metaphor from selected samples in chapters 19-24 of *The Tattooist of Auschwitz* and chapters 19-23 and 25-27 of *The Librarian of Auschwitz*. They are emphasizing the narrative structure from the climax to the denouement, situated in Auschwitz and perceived through the protagonist's viewpoint. The results show symbolic themes of terror, suffering, life experience, survival, and death. The statistics show that both writers used metaphor differently. Morris described the protagonist's life, tasks, and experiences, whereas Iturbe used the library, literature, and art to show life and survival. Moreover, the findings will yield pedagogical consequences for English language training in Thailand, primarily aimed at Grade 12 pupils. This research seeks to clarify the significance and roles of metaphorical elements relevant to the Thai context, employing the Holocaust genre as a case study to improve students' empathetic and critical thinking skills.

**Keywords:** Conceptual metaphor, Holocaust literature, *The Tattooist of Auschwitz*, *The Librarian of Auschwitz*, Pedagogical approach, Thai education

**JEL Classification Code:** Z13, Z11, Y40, Y1, Y92

## 1. Introduction

In contrast to the traditional approach in cognitive linguistics that regards metaphor as a linguistic phenomenon, metaphor fundamentally resides in mind rather than in language (Lakoff, 1993; Lakoff & Johnson, 1980). This perspective posits that the metaphor depends on the cross-domain of commonplace language, wherein one abstract notion is understood via the lens of another concrete concept. This construction was characterized as a "conceptual metaphor," as posited by Lakoff and Johnson (1980), which underpins the exploration of human experience related to the structure of language. Kövecses (2017) contended that this conceptual metaphor is present not just in everyday language but also in literature, where language frequently adopts a metaphorical character.

Numerous literary genres incorporate metaphors throughout the authors' works. Metaphor can indeed convey and generate profound meaning, elicit emotion, and render abstract or complex concepts more comprehensible. The Holocaust genre serves as a medium to examine metaphor, specifically focusing on the representation of suffering, historical context, and ethical considerations.

The historical and Holocaust genre is underrepresented in conceptual metaphor studies in Thailand, as it lacks relevance to the Thai context, which does not include a Holocaust episode. Nonetheless, the Holocaust-like occurrences in the neighboring country and the persistent conflicts can be integrated and examined inside a Thai classroom environment, enabling students to comprehend and apply the framework in a real-world context. Despite Thailand's absence of actual Holocaust history, Holocaust

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studies have been incorporated into the educational curricula of various countries globally. The objective is to educate pupils about the importance of human rights and other pertinent ethical and moral issues at a young age.

This solves the gap by concentrating on Holocaust literature—*The Tattooist of Auschwitz* by Heather Morris and *The Librarian of Auschwitz* by Antonio Iturbe. These novels were selected for their prominence in Holocaust literature, grounded in the authentic narratives of Auschwitz survivors. This study aims to reconcile classical theories of metaphor with the conceptual metaphor framework through the analysis of Holocaust literature. The findings seek to address the two research inquiries: (a) What conceptual metaphors are present in the two Holocaust novels? (b) In what manner do conceptual metaphors within Holocaust literature mirror the lived experiences of Auschwitz survivors? The expected result of this study is the identification of pedagogical implications that can improve English language instruction in Thai education, thereby benefiting Thai students concurrently. This work is anticipated to improve educational practices in English language education.

## 2. Literature Review

### 2.1 Holocaust genre in literature

The Holocaust genre in literature typically pertains to the horrific event of World War II, namely involving the Nazis and the Jewish population. Auschwitz-Birkenau emerged as a central motif in literature due to its vivid depiction of extermination and the profound trauma and veracity experienced by the captives. Hunter (2005) posited that this underpins the themes of life, death, hope, pain, and survival. The Holocaust genre undoubtedly embodies the ethics and history conveyed through many mediums such as witness, documentary, book, and film (Aarons, 2014; Czaplinski, 2013; Hunter, 2005). This genre is distinguished from others by its difficulty in being precisely identified and classified, a phenomenon referred to as "the blurring of the traditional genre" (Aarons, 2014; Levin, 1982). The Holocaust genre is regarded as a fusion of various classic genres (Aarons, 2014; Hunter, 2005; Levin, 1982; Young, 2004). Aarons (2014), Hunter (2005), Young (2004) contended that this amalgamation was problematic, since it generated tension between the ethics and aesthetics of literary replication within the context of the Holocaust. This topic elicited considerable apprehension among critics on the uncertainty of historical truths in the artistic representations of the Holocaust, highlighting concerns about the integrity and authenticity of literature (Hunter, 2005; Young, 2004).

#### 2.1.1 Overview of *The Tattooist of Auschwitz* and *The Librarian of Auschwitz*

*The Tattooist of Auschwitz*, authored by Heather Morris, presents a narrative worth recounting from the perspective of an elderly Holocaust survivor. This novel centers on Lale Sokolov, a survivor of Auschwitz, whom Morris visited and interviewed. The original literary work concerning Lale's narrative was initially published as a film and subsequently adapted into a novel.

Another novel is *The Librarian of Auschwitz*, authored by Antonio Iturbe in Spanish. This research utilizes the English translation of the novel, rendered by Lilit Zekulin. Iturbe sought to narrate the tale of the wartime librarian, prompting him to reach out to Dita Kraus, the actual librarian and Holocaust survivor from the Auschwitz-Birkenau concentration camp. This novel is classified as a fictitious work inspired by actual events.

These two novels are selected over other literary works for several reasons. These novels represent the latest Holocaust literature recounting the experiences of Auschwitz survivors. The novels are set in Auschwitz-Birkenau, encompassing both the main camp and the family camp in the Birkenau area. While these novels purport to narrate actual stories of Holocaust survivors, this assertion has resulted in the problematic issue of an inauthentic representation of historical events and the experiences of camp detainees (Foley, 1982). This issue arises from the indistinct boundary between reality and literary imagination (Aarons, 1981; Foley, 1982; Scheiber, 2009). Groot (2010) and Young (2004) contended that this fictional work would be deemed valid provided the authors refrained from distorting historical facts and did not enhance the tale with their imagination. The phrase "based on a true story" poses a significant challenge, potentially confusing readers who wish to comprehend the historical context of novels that deviate from factual accuracy (Groot, 2010; Young, 2004).

Aarons (2014) contended that the defining characteristic of the Holocaust genre is its ability to encapsulate just portions of Holocaust survivors' memories and narratives. This may have resulted in the erosion of historical facts and their precision, as the authors endeavored to portray the atrocities of the Holocaust through these fragments, blending imagination with reality (Aarons, 2014; Czaplinski, 2013). The novels authored by interviewed survivors may be deemed inauthentic due to the necessity for the authors to incorporate their personal experiences and maintain fidelity to factual information (Martínez, 2020; Quealy-Gainer, 2017; Scheiber, 2009; Witek-Malicka, 2018). Consequently, these two novels illustrate this dilemma, as evidenced by Witek-Malicka (2018) and Quealy-Gainer (2017), which suggest that the novels provide a fair representation of life and camp that may distort historical facts and contribute to ambiguity, posing challenges for accurately conceptualizing past events.

## 2.2 Conceptual metaphor theory

Lakoff and Johnson (1980) introduced the theory of conceptual metaphor in *Metaphor We Live By*, which Lakoff (1993) further expanded in *The Contemporary Theory of Metaphor*. The notion of conceptual metaphor is predicated on the intersection of everyday language and human experience, which is often rooted in unconscious cognition (Lakoff, 1993; Lakoff & Johnson, 1980). Furthermore, it might be interpreted that one domain corresponds to another, establishing the pattern of TARGET-DOMAIN IS SOURCE-DOMAIN or TARGET-DOMAIN AS SOURCE-DOMAIN. The target domain signifies the abstract concept that may be comprehended through the source domain or the concrete idea (Kövecses, 2010, 2017; Lakoff, 1993; Lakoff & Johnson, 1980; Semino, 2008).

The example can be exemplified through the construction of theories and arguments. Is that the basis for your theory? The reasoning is tenuous; the argument has disintegrated. The italicized terms used by Kövecses (2021) indicate that the logical foundation of the theory parallels the base of a structure, while the loss of validity equates to the structure's collapse. This was referred to as a "mapping" between two domains: the source and the target.

Comprehending the conceptual metaphor necessitates consideration of both linguistic usage and cultural diversity. Boroditsky (2018) and Buakhao (2016) contended that users would be motivated to understand cultural diversity while employing and examining conceptual metaphors, as disparate cultures may yield distinct interpretations of the same metaphorical term. The perception of time and movement varies between Western cultures, which view time as progressing from left to right, and Eastern cultures, which conceptualize time as going from back to front (Boroditsky, 2018; Buakhao, 2016).

### 2.2.1 Holocaust genre and conceptual metaphor

In the Holocaust genre, conceptual metaphor is crucial for illustrating the representation of the Holocaust and the language employed by both the Nazis and the victims within the camp. The victims would develop their own language for use in the camp, as the standard language was inadequate for conveying words and emotions (Steinitz, 2015). The conceptual metaphor may articulate the sentiment of anti-Semitism experienced by Jewish individuals and utilize the inexpressible language of survivors that they cannot convey through conventional means (Kahaky, 2015; Steinitz, 2015). Similar to Oster (2014), conceptual metaphor can encapsulate the embodiment of the Holocaust catastrophe, so directly illustrating the devastated experiences of the survivors. This is corroborated by Mañero's (2020)

observation that the conceptual metaphor utilizes the physical torture suffered by victims in the camp. Likewise, Damian (2022) posited that conceptual metaphor may encompass the representation of conflict derived from many cognitive processes, resulting in the perception of trauma. Hutton (2022) contended that the metaphorical depiction of the Holocaust obscures the distinctions among various identity groups and historical contexts, thereby hindering effective communication. Similar to Magilow (2019), while conceptual metaphor can encapsulate survivors' memories and historical representations, concerns arise regarding the reliability of memory and witness testimony, as the Holocaust genre is often shaped more by expertise than by the witnesses alone. According to Kahaky (2015), Oster (2014), and Steinitz (2015), authors of Holocaust literature frequently employed conceptual metaphors in their works, anticipating that readers will comprehend the survivors' life experiences and connect them to their own lives. Aiming not just to facilitate the readers' comprehension of the victim's suffering but also to foster empathy within them (Mañero, 2020).

## 2.3 English language teaching in Thailand

The CEFR companion volume (CEFR CV), which seeks to transition from content-based learning and assessment to language competence, has recently transformed the Thai educational system, resulting in heightened demand for English proficiency (Lekpetch & Foley, 2022). This facilitates the acquisition of practical skills for students. Native-speakerism must be eradicated from learners' repertoires (Lekpetch & Foley, 2022). Tarrayo et al. (2021) indicated that educators' perceptions of native-speakerism evolved as they recognized that native-like proficiency may not be essential for users or learners, particularly for social and professional progression. Notwithstanding advancements in the English Language Teaching (ELT) curriculum and methodologies, numerous Thai students encounter difficulties in attaining the anticipated levels of English proficiency, as evidenced by reports indicating a deficiency in their comprehensive linguistic skills. They favored it for enhanced message delivery. Tarrayo et al. (2021) advocated for the inclusion of suitable varieties in language assessments and emphasized the necessity for local language tests to be attuned to these variations. This aimed to enhance students' English comprehension in social, political, and educational contexts. Proficiency in English may continue to be a prerequisite for educational engagement (Hiranburana et al., 2018). Poonpon (2021) stated that the report highlights the challenges faced by Thai teachers, a national concern. This is caused by the deterioration of teachers' language proficiency. Lekpetch and

Foley (2022) and Poonpon (2021), as referenced in Mala (2021), indicate that the majority of Thai English teachers were classified as A2, while a minority were classified as B2 according to the Common European Framework of Reference. This underscores the necessity to enhance English proficiency.

The COVID-19 pandemic has necessitated changes in Thai education, compelling educators to adopt novel teaching methodologies. Songkram et al. (2019) proposed the incorporation of ICT solutions in language classrooms through collaborative learning communities that integrate the Learning Management System, Virtual Learning Environment, and Personalized Learning Support. Online learners were urged to engage with both humans and machines (Songkram et al., 2019). Muangmee et al. (2021) endorsed the notion that educational institutions utilize ICTs for distance learning. This pedagogical approach enhances student performance expectations and social distance, as noted by Muangmee et al. (2021). Poonpon (2021) asserts that Thai educators require technological proficiency for pedagogical practices, particularly in the context of the pandemic and its aftermath. This indicates that English educators require pedagogical, technological, and linguistic competencies.

### 3. Research Methods and Materials

This research methodology will incorporate the theoretical frameworks of Ahrens (2002) *Mapping Principle*, Lakoff (1993) *The Contemporary Theory of Metaphor*, Semino (2008) *Metaphor in Discourse*, alongside thematic analysis employing a bottom-up approach to Holocaust literature, specifically *The Tattooist of Auschwitz* by Heather Morris and *The Librarian of Auschwitz* by Antonio Iturbe. The theoretical frameworks of Ahrens (2002) and Lakoff (1993) are employed to categorize the metaphorical words, phrases, and sentences that fall within conventional metaphor classification. Subsequently, the framework established by Semino (2008) is employed for the interpretation of conceptual metaphors following the completion of the coding process. This aimed to discover the traditional conceptual metaphors present in the novels and to compare the two authors' depictions of life in Auschwitz using these metaphors. To validate the study, three evaluators from the disciplines of English literature and linguistics assessed it using Item-Objective Congruence (IOC). This study approach is deemed legitimate and potentially dependable. The data will be collected and analyzed, yielding conclusions that will inform the prospective lesson plan for Grade 12 in public secondary schools in Thailand. Subsequently, it will be implemented in actual classroom settings to evaluate the efficacy of these lesson plans.

### 3.1 Sample and data collection

The analysis will employ excerpts from these two novels, specifically chapters 19-24 from *The Tattooist of Auschwitz* and chapters 19-23 and 25-27 from *The Librarian of Auschwitz*. The subsequent chapters from both novels are selected based on the following criteria: (a) the protagonist's perspective, (b) the Auschwitz-Birkenau locale, and (c) the plot structure, encompassing the climax to the dropping action of the narratives.

### 3.2 Data analysis

The following figure will demonstrate this analysis method to answer research objective 1 to identify the conceptual metaphors and thematic elements.

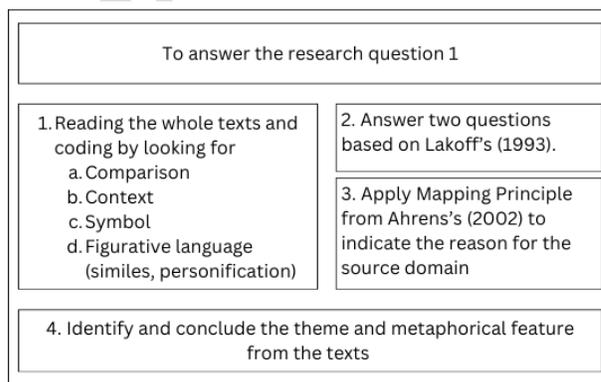


Figure 1: Data analysis of research objective 1

For example, taken the sentence from *The Tattooist of Auschwitz*,

*“He pushes the needle into her left arm, making a 4.”*

In this sentence, the conceptual metaphor is ACTING ON IS TRANSFERRING AN OBJECT.

Next, this metaphor in terms of source and target domain will be answer the questions of Lakoff (1993).

(a) Is there a general principle governing how these linguistic expressions about (source domain) are used to characterize (target domain)?.

(b) Is there a general principle governing how our patterns of inference about (source domain) are used to reason about (target domain) when expressions such as these are used?

This conceptual metaphor signifies an affirmative response to both inquiries, as the act of moving the needle to denote the number represents tattooing, which conveys an identifying process that diminishes the harrowing reality of branding persons as mere objects.

Subsequently, following the responses to Lakoff's (1993) inquiries, the Mapping Principle posited by Ahrens (2002) is implemented as outlined below.

### Actual World Knowledge [About Transferring an object from ACTING ON IS TRANSFERRING AN OBJECT]

1. What entities does the source domain have?  
[transferring process from one medium to another medium]
2. What qualities does the source domain or the entities in the source domain have?  
[moving, acting, transferring]
- 3 a. What does the source domain do?  
[transfer, move, push]
- b. What can someone do in the source domain?  
[pushing the needle, making a number]

The following figure will demonstrate the analysis procedures of research objective 2.

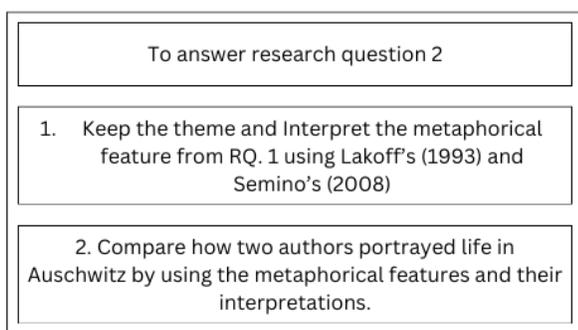


Figure 2: Research method for research objective

Based on the findings from the prior study, ACTING ON IS TRANSFERRING AN OBJECT, the subsequent example illustrates the use of the frameworks proposed by Lakoff (1993) and Semino (2008). Following the interpretation of this metaphor, a comparative analysis will be employed to discern similarities and differences in the reflections on the life experiences of Auschwitz survivors.

**Theme:** control, exploitation, and the dehumanizing effects of oppressive systems.

- The phrase "acting on" referred to the physical interaction with the piece of paper in the specified circumstances. Lale adeptly engaged with the piece of paper as he extended his hand to accept it. This contact can be viewed as a method of passing the object from one person to another, representing the transmission of information or responsibility.
- The phrase "Transferring" denotes the process of conveying a numeral, shown by the formation of a "4". This number may symbolically signify the transfer of information or instructions between parties, similar to the conveyance of data, commands, or communication.

- The use of the "needle as a transferring tool" facilitated the transmission of an object, however it may seem more intrusive than traditional methods of transfer.

## 4. Results and Discussion

### 4.1 Findings from the analysis of conceptual metaphor in *The Tattooist of Auschwitz*

**Theme:** life

**Conceptual metaphor:** LIFE IS A JOURNEY

*Lale is marched out and placed in a truck. Two SS officers sit on either side of him, each ramming a pistol into his ribs. During the four-kilometer drive, Lale silently says goodbye to Gita and the future they were just imagining. Closing his eyes, he mentally says the names of each of his family members. He cannot picture his siblings as clearly as he used to. His mother can see perfectly. But how do you say goodbye to your mother? The person who gave you breath, who taught you how to live? He cannot say goodbye to her. He gasps as his father's image comes before him, causing one of the officers to push his pistol harder into his ribs. The last time he saw his father he was crying. He doesn't want this to be how he remembers him, so he searches for another image and comes up with his father working with his beloved horses. He always spoke so warmly to them in contrast to the way he expressed himself to his children. Lale's brother Max, is older and wiser. He tells him he hopes he hasn't let him down, and that he has tried to act as a pest in his place. When he thinks of his little sister, Goldie, the pain is too much.*

In this context, the underlined phrases signify the expedition from the camp to the truck, with the "four-kilometer drive" denoting the route of the excursion. Nonetheless, Lale's path encounters a hindrance: the estrangement from his beloved and family. This philosophical metaphor encapsulates Lale's existence, characterized by his difficulty to bid farewell to his lover due to the separation imposed by execution. This metaphor may also illustrate the internal representation of Lale's thoughts as he contemplates his family, believing it to be the final opportunity to bid them farewell, even if not in person. In a Thai setting, contemplating family post-separation is a universal theme, as it is prevalent for individuals, particularly students and laborers from rural areas, to migrate to the capital city for education or employment. Ultimately, existence, affection, and cognition are organized through

spatial dynamics, where physical distance reflects emotional deprivation.

#### 4.2 Findings from the analysis of conceptual metaphor in *The Librarian of Auschwitz*

**Theme:** Abandonment

**Conceptual metaphor:** ABANDONMENT IS A LOCATION

*Nothing remains of the shouts from the previous night, just a thick silence. The camp is deserted. It's as quiet as a cemetery. The ground is strewn with trampled hats, an abandoned coat, and empty bowls. The head from one of the clay dolls the children made in Block 31 peeps out from among the other objects. Dita spies something white lying on top of the mud: a wrinkled scrap of paper. She closes her eyes to stop herself from looking at it any longer. It's one of Professor Morgenstern's origami birds, trampled and crushed in the mud.*

The texts from the aforementioned chapter indicate the domain of abandonment, since the things or remnants bear the traces of those who once occupied this location. The placement domain is derived from physical space and pertains to the concept of a graveyard or final resting place, highlighted by the terms "deserted" and "cemetery." Consequently, this metaphor may represent the feeling of loss and personal demise, contributing to the destructive and decaying ambiance of this desolate and vacant setting. This corresponds with the cognitive linguistics notion that abstract feelings (loss, death, abandonment) can be comprehended through concrete sensory experiences (objects, spaces, gravesites). The author enhances the intensity of these senses by illustrating the remaining objects within this desolate setting. This serves as a universal symbol of mortality. In the Thai setting, the deceased is cremated in a temple crematory, with only the bones remaining for the family to collect for religious purposes, symbolizing a sense of abandonment of life and loss of the environment following one's departure from the world. This intellectual metaphor also pertains to cultural and physical practices, wherein the metaphors of abandonment and loss are rooted in tangible and cultural experiences.

#### 4.3 Findings of comparative analysis

**Table 1:** Excerpts for comparative analysis

The Tattooist of Auschwitz	The Librarian of Auschwitz
TIME IS A RESOURCE Lale seeks out Leon and a few others from Block 7. It's a beautiful summer's day and he intends to enjoy the sun and his friends while he can. They sit against the wall of one of the	TIME IS AN OBJECT Their Kapo has started to lay about with her stick, and the guards are doing the same with their guns. There's no time. Dita reluctantly gets in line next to her mother.

The Tattooist of Auschwitz	The Librarian of Auschwitz
blocks. Their conversation is simple.	

**Table 2:** Similarity and difference

Similarity	Difference
These goods or resources may become personal possessions, which can deplete, leading to subsequent challenges in this context. The scarce resource can be regarded as a precious asset, possessing significant worth. Consequently, both works exhibit common themes, while they diverge in interpretation.	The Tattooist of Auschwitz illustrates time as a significant resource, encompassing cherished emotions and joy despite atrocity. Nonetheless, it may suggest that this work normalizes the horror by depicting a disingenuous metaphor of time, although another facet may highlight humans' resilience in the face of horrific events.
	The Librarian of Auschwitz portrays time as a limited resource subject to exhaustion. This novel presents a more genuine depiction of life in Auschwitz than other works. The conditions of the camp and its actual circumstances were significantly more dire than the textual depiction. The context emphasizes that the inmates have no time to squander, since it can determine their existence, either life or death.

### 5. Pedagogical implications for Thai education

This research implication is anticipated to pertain to Grade 12 students in Thai public schools that implement the Basic Education Core Curriculum in foreign language (English). Grade 12 classrooms may have students majoring in Science-Math and/or language programs, with roughly 40-50 students per classroom.

The overarching objectives of this prospective lesson plan are as follows.

- Students can comprehend the notion of conceptual metaphor in Holocaust literature.
- Students can apply the critical thinking skills acquired from this session in practical scenarios.

The teachers will provide additional teaching materials and resources to enhance the core textbook provided by the school department. To comprehend the notion of the Holocaust and its survivors, Holocaust testimonies from internet sites may serve as supplementary information. The results of this study analysis may provide students with exemplary models to attain a comprehensive comprehension of the framework and methodology. The length will consist of around 2-3 training sessions, each lasting about 50 minutes.

Moreover, the implementation of this research may pose challenges for Thai educators in other respects. The primary concern is that pupils may lack a direct historical connection between Thailand and the Holocaust scenario. This will result in the second challenge: potential opposition from students who may perceive the content as irrelevant to their cultural background. Furthermore, due to a lack of Holocaust understanding, Thai teachers may have challenges in teaching preparation and familiarity with Holocaust literature. The subject of the Holocaust is regarded as delicate for classroom discussion. This may be a problem for teachers when they contemplate this element while instructing and facilitating discussions about the Holocaust.

To address this issue, background information regarding the culture and historical backdrop will be presented prior to commencing the class. The comprehensive prospective lesson plan tables for a single session are shown in the Appendix. Another way is for teachers to address the ethical and moral implications of the Holocaust while carefully selecting acceptable language for classroom discussions on the topic. The selection of texts from Holocaust literature should be carefully evaluated for age appropriateness and sensitivity.

### 5.1 Pedagogical effectiveness

Upon implementing these prospective lesson plans in Thai classrooms, students' learning outcomes can be assessed by pre- and post-assessments to measure their comprehension of conceptual metaphor and Holocaust literature. Students will receive pre- and post-assessments prior to and following instruction on "conceptual metaphor" and "the background of Holocaust literature." To assess students' analyses of Holocaust literature for identifying conceptual metaphors, teachers can offer feedback following their presentations of findings and perspectives. A brief quiz and homework may be assigned to students to evaluate their comprehension of the analytical methods, focusing on criteria such as metaphorical identification, the accurate application of conceptual metaphors, and the rationale supporting their conclusions. Incorporating lesson plan B into the practical application of this framework, educators can evaluate their students' comprehension by offering feedback following students' reflections on the Holocaust and the traumatic experiences of its victims and survivors.

## 6. Conclusions

This research has examined the role of conceptual metaphor in Holocaust literature, specifically focusing on the works *The Tattooist of Auschwitz* and *The Librarian of Auschwitz*. The results indicated the presence of numerous themes and mental analogies throughout the sample, encompassing horror, suffering, life, hope, death, and survival. The interpretation revealed that both authors depict the experiences of prisoners in Auschwitz from both analogous and divergent perspectives. This interpretation will depend on the primary theme of each novel.

Adapting conceptual metaphor from Holocaust literature to a Thai setting can be advantageous for both educators and learners, as this metaphor is inherently integrated into ordinary language and influences individual comprehension. Moreover, learners can apply metaphorical analysis to contemporary global circumstances, fostering empathic and critical thinking skills in their worldview.

The constraint of this research is that the pedagogical implications of constructing the lesson plan are only potential, requiring additional enhancement and assessment of its effectiveness, as it has not yet been executed in a real classroom environment. Furthermore, even two Holocaust fictions may be inadequate to thoroughly examine the mental metaphor of the Holocaust that accurately represents the reality of life in Auschwitz. The inherent nature of fiction constitutes a limitation, as it comprises only select factual bits, resulting in potential inaccuracies in interpretation. Furthermore, an upside of this research is that the selected books provide a narrow scope for the study of conceptual metaphor. To address this restriction, a practical application in a real classroom setting might be implemented to assess the efficacy of this approach and its capacity to enhance students' critical thinking and empathy skills through the use of conceptual metaphor. Also, Holocaust non-fiction and historical novels may also serve as material for the analysis. This is due to the fact that various genres of novels may provide a more precise and genuine basis for analyzing and interpreting the conceptual metaphor while reducing the bias for the comparative analysis. In addition to further studies, it is recommended to employ a variety of Holocaust literature, particularly contemporary works, utilizing a conceptual metaphor framework to examine how these metaphors can illustrate survivors' experiences and Holocaust events.

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## Appendixes

### Appendix 1: Lesson plan A

Time	Teaching	Assessment
2 minutes	Greeting students and introducing the topic for the first session	
5 minutes	Introducing them to "conceptual metaphor", including definition, concept, and implementation - The material in this introduction will use the PowerPoint slide in a pdf file.	Assessing students' understanding of the concept
3 minutes	After that, recheck students' understanding of this topic by asking them short or yes/no questions as well as the example scenario in which they might unconsciously use conceptual metaphors.	
2 minutes	Tell them broadly about the literary works that can be used to explore conceptual metaphors, and then bring them to the Holocaust literature.  Give them the idea of the Holocaust literature. - What is the Holocaust? - What is the Holocaust literature? - The reason why preferring Holocaust literature.	
3-5 minutes	Discussing about Holocaust by asking them about their understanding. Let some students explain their ideas.	
5 minutes	Explain to them how to analyze conceptual metaphors in Holocaust texts. - Give them the sample passage from either The Tattooist of Auschwitz or The Librarian of Auschwitz and briefly explain its context.	
5 minutes	- Explain the steps of analysis. - Show them the example of analysis in the slides.	Assessing students' understanding of whether they are on the same page.

Time	Teaching	Assessment
15 minutes	Let them form a group of 5 students and try to analyze the paragraph the teacher has given to them. Each group will receive different paragraphs. - Provide some time for them to try analyzing the text and indicating conceptual metaphors.  Ask them for a representative of the group to present what they found and their understanding.  Give them the homework assignment with 5 paragraphs for them to analyze.	Assessing the findings from the teacher and other students' opinions whether they agree or disagree and providing the reasons.
10 minutes		Assessing critical thinking skills and presentation skills.
2 minutes		Assessing their understanding of the analysis method. The assessment will be based on the criteria, indicating the ability to identify the metaphorical words/expression, the correct pattern of conceptual metaphor, and the support reasons whether it is valid.
1 minute	Wrap-up the classroom	

### Appendix 2: Lesson plan B

Time	Teaching	Assessment
2 minutes	Greeting students and introducing the topic for the second session by recapping what the last class was about.	
5 minutes	Recap the concept of conceptual metaphor and how to identify them in the texts.	
10 minutes	Bring the topic of real events to students, choosing between the wars of Israel-Palestine or Russia-Ukraine. - Provide them the background context about	

Time	Teaching	Assessment
5 minutes	<p>the conflicts leading to the ongoing war and the Holocaust-like event on the victims.</p> <p>Provide them the excerpts from the news about the death of the victims and the Holocaust content.</p>	
15 minutes	<p>Divide them into groups of 10 students to creatively identify conceptual metaphors from the given texts.</p>	<p>Assessing the implementation of the analysis and creativity</p>
10 minutes	<p>Have them present to the peers.</p> <p>- Discuss while opening to different opinions whether their peers agree or disagree with the findings.</p>	<p>Assessing their presentation and speaking skills; their understanding of conceptual metaphor and the Holocaust context, traumatized experience, and empathetic and critical thinking skills.</p>
2 minutes	<p>Wrap up the classroom by concluding the purpose of teaching this topic, focusing on the death and victims' experience.</p> <p>- Relate them to their experience in real life to think further about the death or any relevant topic.</p>	