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

Tanapa Buakhao[1] and Marilyn F. Deocampo[2]

Abstract

This research is a comparative study of metaphors in two Asian novels. A Thai novel, Sri Burapha's *Behind the Painting* was first published in 1954 and a Burmese novel, Ma Ma Lay's *Not Out of Hate* in 1991. It aims to understand various metaphorical patterns that influence the thematic development and interpretations of these novels. Pragglejaz Group's (2007) *Metaphor Identification Procedure*, Ahrens' (2002) *The Conceptual Mapping Model*, and Lakoff's (1992) *The Contemporary Theory of Metaphor* are chosen as the frameworks of data analysis in this study.

The outcome endorses the idea that different metaphorical patterns are the result of interaction between words' conventional meaning and their contexts. The top three shared themes found are the themes of LOVE, MORALITY, and IDEALISM. It is also found that the representation of Thai and Burmese cultures can be perceived through the cultural background and lifestyle of the writers via their selection of words in these two novels.

Keywords: Asian novels, metaphorical patterns, conceptual metaphor, narrative discourse

INTRODUCTION

An Analysis of Metaphor has been inspired by Lera Boroditsky's lecture *How the Language We Speak Shape the Ways We Think* (Boroditsky, 2014). The lecture captured the researcher's interest when an example of a huge cognitive difference between American and Aboriginal people was brought up. Asking her American audiences to close their eyes and point their fingers to the southeast direction led to an interesting outcome as individuals pointed to different directions. Boroditsky (2014)

[1]Ms. Tanapa Buakhao holds a Bachelors Degree of Arts majoring in English Literature from Kasetsart University (KU), Bangkok, Thailand. She was a former English language teacher at Demonstration School of Ramkhamhaeng University (DS.RU.), Bangkok, Thailand.

[2]Dr. Marilyn F. Deocampo obtains a Ph.D. in English Language Teaching from Assumption University, Thailand. Currently she is working as a Lecturer at the Graduate School of English, Assumption University, Thailand.

gave an explanation to this phenomenon that this was a big difference in cognitive ability comparing to Aboriginal children who could immediately and accurately point to the southeast direction. Therefore, in order to speak language like Aboriginal people, the speakers have to know which direction is which just in order to speak the language properly. This is an example of how languages are differed from one another and how culture which reflects on language shapes individual perspectives towards the world around them. Cultural awareness while communicating in an international environment leads to this analysis of the use of metaphor in the Thai and Burmese languages.

These novels were chosen as the focus of this study for these following reasons. First, Sri Burapha's *Behind the Painting* is a compulsory novel for secondary students to read in Thailand while Ma Ma Lay*'s Not Out of Hate* is a required novel for secondary students to study in Myanmar. Second, these two novels share similar themes such as love, morality, and idealism. Third, the original versions of these Asian novels were both written at the same time in the late twentieth century. And forth, understanding Thai and Burmese cultures and ways of living by knowing the meaning beyond various metaphorical expressions might let students realize that words alone can be incomprehensible without contexts as meaning varies depending on each readers' cultural background. So, when it comes to the usage of narrative works in the classroom, as students need the teacher's hand to interpret the main idea of a certain narrative, this means students need to be taught the purpose of why narrative works

need to be explored (McArthur, 2010). Indicating the use of word/s, phrase/s, and the clause structures can be helpful to emphasize the significance of the writer's choice of words after reading a literary text (Freire, 1983). Understanding a writer's choice of words, let students understand that a word in a language has no meaning unless there is a context that carries its meaning (Berendt, 2008). Additionally, students should find pleasure in reading instead of wasting their time finding the meaning of unknown words in a dictionary (Emmott, 2004). Therefore, classroom discussions using metaphors can be useful as this allows students to think or use their imagination to interpret the context depending on their cultural background (Freire, 1983). As a result, reading can be enjoyable as this leads to endless interpretations of texts.

The focus of this study is not only on the use of the metaphorical expressions but also on understanding 'what texts say', 'how words, grammar, and discourse choice shapes the representation of these particular nations (Luke, 2009). Its aim is to help readers understand how narrative works in terms of representing various societies' cultural background and way of living (Kubota, 2009).

LITERATURE REVIEW

Metaphors illustrate how language can be described and interpreted in many ways. It influences the way people think and social backgrounds/lifestyles (Kövecses, 2005). Metaphorical languages take a significant role in people's everyday activities, how they perceive the information, and

attitudes under a variety of circumstances (Kövecses, 2006). Therefore, a person's use of language everyday both in spoken and written form can be defined by a person's individual knowledge, way of living, and culture (Issa, 1970).

Metaphor in Language

Pragglejaz Group (2007) suggests a procedure to identify metaphorical expressions. First, read the whole narrative work to understand the general idea of its meaning. Second, observe whether words' meanings established in the narrative work are based on it's basic meanings and then build each of the word's meanings depending on its context. The basic meaning, in this case, not only refers to the most frequent regular meaning that the words are used for, but also refers to four ideas. First, words are used to evoke the readers' imagination to easily see, hear, feel, smell, and taste, in short by using their five senses. Second, words are concerned with physical movements. Third, words are used to define messages, and lastly, words are used historically for older meaning. If a word's meaning sufficiently distinguishes it from a particular given context, then it can be determined whether the meaning can be comprehended by the mapping of correspondence with its given contexts. If the answer is yes, that particular word/s can be regarded as a metaphor. For example, in the Burmese context, when Ko Khant, a character in Ma Ma Lay's *Not Out of Hate*, said that Aung Sein was *turning into a real monkey* sideshow, the word 'monkey' does not mean transforming 'Aung Sein' to an animal, monkey but refers to a *Burmese nationalist*. In this

context, the meaning of *monkey* differs from its conventional meaning found in a dictionary; as animal that lives in hot countries, has a long tail, and climbs trees (McIntosh, 2016). Metaphorically, monkey connotes Aung Sein a Burmese nationalist who has monkey characteristics. The basic meaning depicts an element of ANIMALS conceptual domain. Consequently, the contextual meaning exhibits a cross domain mapping from ANIMALS to HUMAN BEING in which a person's appearance corresponds to a animal's and a person's way of living corresponds to an animal's characteristics. As readers, in order to conceptualize the metaphorical patterns constructing 'something' (target domain) in terms of 'something' else (source domain), dictionaries need to be used in order to check the basic meaings of words, so that, the conceptual metaphor BURMESE NATIONALIST IS AN ANIMAL is being marked.

Metaphor in Discourse

Semino (2008) shows that the purpose of using metaphors in language can be seen as a tool to persuade, reason, and offer a new concept of the reality. Offering new concepts or to be a representation of reality, metaphors in language needs to be treated as a part in the interaction of personal and social relationships, as well as, the construction of coherent texts in language use (Goatly, 1997). An example taken from *Not Out of Hate*, might assist readers to easily understand how metaphorical mapping becomes a representation of reality.

Example 1:

After a great show of hearty behavior,

she approached U Saw Han and said, "Dear, I'd like to go and see Than Than and the baby, please."(Thwin, 1991, p.198)

The definition of the word *show*, according to *Cambridge Advanced Learner's Dictionary* (McIntosh, 2016), is 'a theatre performance or a radio programme that is entertaining rather than serious.'

This basic concept reflects a person's everyday knowledge: there is a woman taking a role as an actress aiming to make her audiences believe that the characteristic is real to let them enjoy the performance. The outcome of her acting is that the audiences give great comment to the performance.

This excerpt in example 1 presents the action of Way Way who tried to persuade U Saw Han, her husband, ththyre completely healthy and she is able to get out of the house to visit her relatives. In this context, Way Way is a person taking a role and performing as a completely healthy character. Her performance aims to make U Saw Han believe that her health is absolutely fine and to make him happy. The narrator of the story is another audience who gives a great comment about Way Way's performance as she accomplished the purposes of the play. In this context, if readers look at the word *show*, the correspondence is presented as; 'Way Way' corresponds to an actress, while, 'completely healthy person' corresponds to the role that the actress is taking. 'U Saw Han' corresponds to 'the audience' who Way Way intended to convince that the characteristic of being completely healthy is real. The 'narrator'
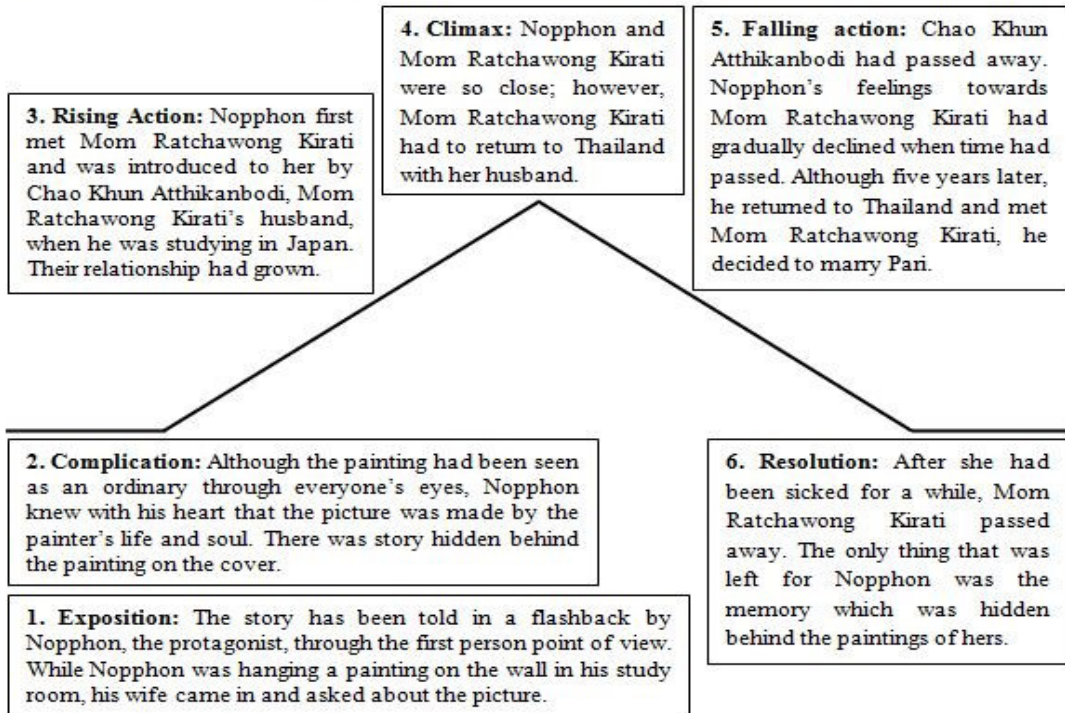
corresponds to 'another audience' who has been watching the whole play but neither of them are involved in the performance nor related to any of the characters. These correspondences reveal the metaphorical interpretation of the word *show* as it is used in context of the English translated version of Ma Ma Lay's *Not Out of Hate*.
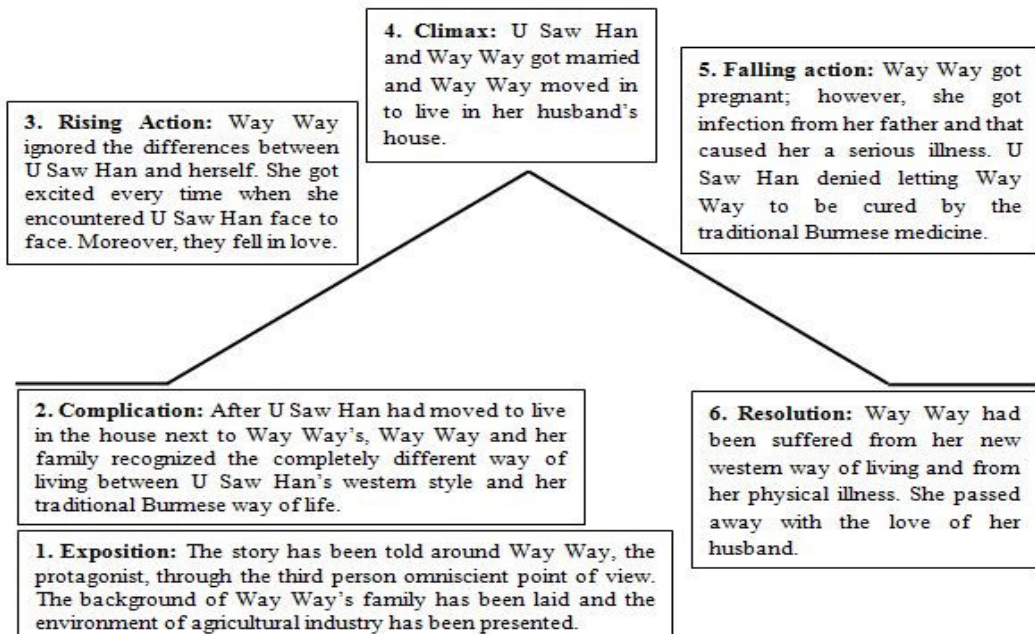
Metaphor in Novel

According to Bamberg (2011), a top–down way of reading focuses on content where the meanings of unfamiliar words can be guessed from their contexts. In other word, students are supposed to be taught that a word has no meaning unless there is a context and discourse to carry its meaning (Berendt, 2008). An interaction between context and approach that the writers use in order to convey ideas, therefore, cannot be separated from each other (Hall, 2015). Thus, a context illustrates the focus features of the target domain that influences the source domain, then, the metaphorical meaning can be drawn (Zhang, 2009).

The plot of the story is considered a significant narrative attribute that shows how perspectives have been developed, characters have been read, and the speech and thought of others have been represented. This includes how cultural identity is narrated (Toolan, 2001). Gustav Freytag, mentioned in Pavel's (2004) *Literary Narratives* and suggested a narrative pyramid for the analysis of the plot structure which consists of six elements. Figures 1 and 2 show how plots of the aforementioned two Asian novels in this study are structured:

Figure 1 Plot Structure Diagram of Sri Burapha's *Behind the Painting*

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

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

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

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

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

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

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

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

4. Climax: U Saw Han and Way Way got married and Way Way moved in to live in her husband's house.

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

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

1. Exposition: The story has been told around Way Way, the protagonist, through the third person omniscient point of view. The background of Way Way's family has been laid and the environment of agricultural industry has been presented.

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

Metaphor and Cultural Symbol

Cultural symbol is part of a cultural metaphor referring to a distinctive custom or belief that is accepted by people in one particular society and is used to distinguish themselves from other societies (Gannon, 2001). However, students should be reminded that not every narrative can be viewed as a genuine factual documentation representing that particular society (Lazar, 1993). Written language in narrative work can be seen as the evidence of how the cultural metaphor is represented through languages. The following example presents a cultural symbol established in Asian novels.

Example 2:
The boat was called Maekala (Thwin, 1991;p.4).

Maekala is the name of a goddess who saved the embryo Buddha Mahazanaka from drowning (Thwin, 1991;p.4). This particular statement in a Burmese context implies the boat would be looked after by high spirit, thus it would be safe while floating in the sea. Maekala symbolizes Buddhism which represents a group of people's belief.

Metaphor in Translation

When one statement has been interpreted by two people who originally came from different cultures with different languages, the point of view towards a particular statement might be perceived differently. Interpretation depends on an interpreter's cultural background and understanding towards the cultural linguistic meaning of the source language text (Chanda, 2012). For example, the Burmese language sees the religious journey as a way of finding

life's essence, while, English looks at it as plants or the growth of nature.

Example 3:

တောင်များမတ်စောက်လွန်း၍ ခြေကိုမြေမြိုကုပ်လျက် တ နဲ့ နဲ့ တက်နေရသည်။

(Lay, 1955, p.142)
It was very steep and she struggled along, <u>planting</u> her feet firmly on every step of the brick stairway. (Thwin, 1991;p.142)

Another example in a Thai context, women are viewed as food; while in English, women are seen as objects to bring pleasure.

Example 4
ถ้าเช่นนั้นเธอเป็นผู้ชายน้อยไปกระมัง ฉันเข้าใจว่า ผู้ชายโดยมากชอบผู้หญิงที่โลดโผน หรืออย่างน้อยมี ความโลดโผนเจือปนอยู่บ้าง ต้องการให้มีความปราด เปรียวหรืออะไรเด่นๆ อยู่ในจริตกิริยาของผู้หญิง เป็น <u>เครื่องปรุง</u>ให้ชีวิตไม่จืดจาง"

(Saipradit, 1954;pp.26-27)
"In that case, you must be less than a man. I understood that most men liked audacious women, or at least those with a touch of audacity, and wanted some kind of wild streak or something distinctive in a woman's manner <u>to prevent life from becoming boring</u>." (Smyth, 2000;p.31)

As illustrated, examples 3 and 4 demonstrate the differences in translation between the two languages, Burmese and Thai.

Metaphor and Interpretation

To interpret metaphors in narrative works, basic knowledge of words, phrases, or clauses in context need to be looked at, such as a word's function (Lakoff, 1980). For example, the conceptual metaphor of WESTERNIZATION IS POSSESSOR is linguistically viewed by its metaphorical pattern found in the English translated

version of Ma Ma Lay's *Not Out of Hate*.

Example 5:

> *She had to like whatever he happened to like, and dislike whatever he happened to dislike. He <u>dominated</u> her body and mind, her thinking, her whole existence* (Thwin, 1991; pp.164-165).

The basic meaning of 'to dominate' (v.) is defined as 'to have control over a place or a person' (McIntosh, 2016). This explains that a person, who dominates, must have the authority to rule over something or someone. However, in this context, *dominate* does not only refer to having the control over a person's physical body, but also a person's mind, thoughts, and existence. For example, the man, who dominates, is U Saw Han, an Anglophile Burmese working for a British rice–trading firm (Thwin, 1991). The domination refers to 'U Saw Han's behavior of possession'. Her body and mind, her thinking, her whole existence refers to 'Way Way's Burmese traditional way of living which was invaded (Thwin, 1991).

The conceptual mapping can be elaborated on with the following correspondences. Anglophile Burmese corresponds to WESTERNIZATION and the domination corresponds to the POSSESSION that is made. In this view, WESTERNIZATION is seen as an abstract concept which is functioning as a target domain, while, POSSESSOR represents a person who has owned something functioning as a source domain in the conceptual structure WESTERNIZATION IS POSSESSOR.

As illustrated, in order to interpret metaphors, the correspondence of both source and target domains need to be considered and identified as to whether they are referred to in a particular context (Ritchie, 2013). Language learners, might encounter some difficulties in interpreting implied meanings specifically if metaphors are not normally used in everyday life. In this context, language teachers need to assist students' and provide them contextual background to be able to understand the meaning in a given context. Metaphorical interpretation reflects society's understanding of cultural models, values, and beliefs (Lakoff, 1992) as well as shared concepts and cultural practices from which metaphors are formed (Ritchie, 2013).

RESEARCH METHODOLOGY

To understand how culture shapes different languages, conceptual metaphors used in narrative work that influence the thematic development of Asian novels are investigated. The top–down approach is applied to identify the content and analyze the plot structures and three shared themes of the two Asian novels, *Behind the Painting* and *Not Out of Hate*.

Research Questions

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

The Novels

Behind the Painting by Sri Burapha

Behind the Painting, a Thai novel, was written by Kulap Saipradit, also known as Sri Burapha. At first, it was published in Thai in 1954 in the Prachachart newspaper. Then, it was translated into English by David Smyth in 1995, and published in English in 2000 by Silkworm Book Publisher, Thailand.

*Behind the Painting*s is narrated in the first–person by narrator, Nopphon, who was studying in Japan at the time that Mom Ratchawong Kirati and Chao Khun Atthikanbodi, her husband, arrived there. After Mom Ratchawong Kirati was introduced to Nopphon by Chao Khun, the feeling of love had gradually built itself up between them. However, their love seemed to be impossible. The trauma of love had been expressed and ended with tragedy (Smyth, 2000).

Not Out of Hate by Ma Ma Lay

Not Out of Hate was written by Ma Tin Hlaing, known as Ma Ma Lay. The novel was translated into English by Margaret Aung–Thwin and was first published in the United States of America by Ohio University Press, Athens, Ohio in 1991.

Not Out of Hate is narrated from the third–person point of view. It was narrated around the Burmese female character, Way Way, a Burmese girl who had a traditional Burmese lifestyle. After U Saw Han, a western lover, was introduced to Way Way's family, Way Way's curiosity about U Saw Han's lifestyle led to the feeling of love between them. Although they had different ways of living, they got married. Their differences led to uncomfortable feelings in the marriage and ended with tragedy (Thwin, 1991).

Methods of Data Analysis

This study used a qualitative research method using textual analysis. The two Asian novels were selected as the content of these novels represent the cultures of two ASEAN nations and are rich with metaphorical patterns, thus a good choice for this kind of study (Palys, 2008).

Methodology of Conceptual Frameworks

To answer the two research questions, Pragglejaz Group's (2007) *Metaphorical Identification Procedure* is the first approach used for the analysis. This supports the idea of reading the text as a whole and observing the language using a person's schema and analytical skills. Then, it follows by mapping the metaphorical elements using Ahrens' (2002) *Conceptual Mapping Model* to explain a particular source domain as a target domain. By using this framework, it helps to understand how entities (such as noun groups), qualities (such as complements), and functions (such as processes) are classified into categories. Lastly, Lakoff's (1992) *The Contemporary Theory of Metaphor* takes a part as a conceptual mapping form: "TARGET-DOMAIN IS SOURCE-DOMAIN or TARGET-DOMAIN AS SOURCE-DOMAIN" (Lakoff, 1992; p.4).

DATA ANALYSIS

The data analysis answers the two research questions. There are 149 different metaphorical patterns found in Sri Burapha's *Behind the Painting* (TH) and Ma Ma Lay's *Not Out of Hate* (BUR) as

the outcome of the interaction between conceptual elements of two different domains formed in the contexts consisting of noun groups (NG), complements (C), and processes (P) which are influenced by entities (nouns), qualities (adjectives), and functions (processes/verbs) respectively.

There are 38 Thai and 26 Burmese metaphorical patterns which are functioning as noun groups and are influenced by 17 source domains: ANIMALS, BOUNDARY, CLEANLINESS/DIRTINESS, CONFINEMENT/FREEDOM, GROUP/STRANGENESS, LIGHT, LIQUID, MENTAL/PHYSICAL SUFFER, MOVEMENT, NATURAL ORDER, OBJECTS, PLANTS, PHYSICAL PARTS, SHAPE, TEMPERATURE, THEATRE, and WEALTH. The interaction between the conceptual elements of the two different domains functioning as noun groups is formed as follows; for example, conceptual domains of personal feelings and animals found are illustrated as, *lamb* and *monkey*. In a Thai context, the use of *lamb* is described in this excerpt- *I had rapidly been transformed into a lamb* (Smyth, 2000, p.73). The male protagonist is illustrated as a tamed animal and his feeling/love can change and influence the characteristics of a person. Meanwhile in a Burmese context, the correspondence between personal feelings and animals is illustrated by using the word *monkey*. In this excerpt for example, *He could not hide what he felt any more than could a monkey sitting on hot coals* (Thwin, 1991, p.223). The male protagonist who is in love is compared with an animal that has no control of itself or a restless animal. This context connotes that love can transform a calm and westernized

man into a mischievous animal, a monkey. The example illustrates the interaction between the concepts of elements: personal feelings and animals. While personal feelings, in the Thai context, tend to have a dominating characteristic towards his or her beloved, in the Burmese context they tend to have an unstable characteristic which is always in the need of fulfillment. The interaction of distributed conceptual elements reveals the perceived value of Thai and Burmese ways of living at the particular time. Animals in both Thai and Burmese concepts are considered as 'losing of self–consciousness' that illustrates a person who is in love. However, a Thai perceives the losing of self–consciousness as being 'tamed' whereas Burmese perceives it as 'restlessness'. In this context, the interpretation leads to the LOVE theme.

There are 10 Thai and 13 Burmese metaphorical patterns functioning as complements that influence 10 source domains, which are BOUNDARY, CLEANLINESS/DIRTINESS, CONFINEMENT/FREEDOM, CONTAINER, FOOD/TASTE OF FOOD, LIGHT, MENTAL/PHYSICAL SUFFER, OBJECTS, THEATRE, and TIME. The interaction between conceptual elements of two different domains which are functioning as complements are illustrated as, 'appearance and light' using the following words: *radiant*, *bright*, and *shining*. In the Thai context, 'radiant' can be seen in this excerpt "*She had a healthy radiant appearance with a soft complexion*" (Smyth, 2000, p. 21). The female protagonist's appearance is compared with the source of light. In

this context, the protagonist's personal background and social status, as a member of the royal family, are being emphasized, observed and admired by public eyes. Radiant functioning as complement indicates visible radiation from the person's appearance. This refers to a distinctive characteristic of the upper – class society that can be easily recognized by the public. However, in the Burmese context, the correspondence between the appearance of knowledge and light are described as; using the word *shadow* as knowledge in the Burmese novel. It is illustrated in this excerpt as "*But since the country had fallen under colonial rule, its culture had been kept in the shadows and neither recognized nor encouraged"* (Thwin, 1991, p. 42). This illustrates a male character in public also this inferential meaning demonstrates the prosperity of the Burmese culture that needs to be paid attention to. This event reveals the interaction between elements of concept: 'appearance and light'. If the 'appearance' in the Thai context refers to a characteristic of a royal family member in the spotlight, in the Burmese context, this indicates the prosperity of a nation. Moreover, light, in the Thai context, is used to signify the positive attitude toward the appearance of a person, while in the Burmese context, it indicates the lack of knowledge about Burmese literature and the need of awareness. The interaction between these conceptual elements provides a perceived values of the Thai and Burmese cultural contexts at the time. For the Thai, the monarchy or royal family can be seen as the representation of the Thai nation. In contrast, Burmese culture is being ignored due to the influence of British colonization.

This interpretation leads to the theme of IDEALISM in the aspect of social system.

Additionally, there are 37 Thai and 22 Burmese metaphorical patterns functioning processes that are influenced by 17 source domains. These are: BOUNDARY, CONFINEMENT/FREEDOM, CONTAINER, FOOD/TASTE OF FOOD, GROUP/STRANGENESS, LIGHT, LIQUID, MENTAL/PHYSICAL SUFFER, MOVEMENT, OBJECTS, PLANTS, PHYSICAL PARTS, POSSESSION, SOUND, TEMPERATURE, THEATRE, and WAR. The interaction between conceptual elements of two different domains functioning as processes illustrated in contexts consisting of conceptual domains of 'human emotion' and 'movement' are found in these patterns. These are 'to bring to', 'to run', 'to reach', 'to stray', 'to walk', 'to waver', 'to transfer', 'to go back', 'to recede', and 'to leave'. The word choice uses '*to waver'* can be seen in the excerpt as, *"Absolutely, without the slightest wavering"* (Smyth, 2000, p. 67). The female protagonist's ability to control her emotions is compared with the 'movement of a vehicle'. This implies that the female protagonist's emotions are unstable. On the other hand, in the Burmese context, the correspondence between a person's emotional control and movement is illustrated by the use of word, '*to recede'* as seen in this example. "*As she grew calmer and began to realize the truth of the Buddhist scriptures' analysis of pain and suffering, the trouble she could not face began to recede in importance"* (Thwin, 1991, p.179). The inferential meaning of this word suggests the female protagonist's ability to take control of her

emotions. This example emphasizes the interaction between conceptual elements of human emotions and movement. Human emotions, in the Thai context, refer to a person's emotional instability. In the Burmese context, however, this indicates a person's ability to control their emotions. This reflects the perceived value of Thai and Burmese ways of living in the aspect of value. For example, in the Thai context not being able to control one's emotions indicates the person's moral instability, while for the Burmese, a person's immorality can be gradually dissolved. Therefore, this interpretation brings the idea of the MORALITY theme into Asian novels.

As the exploration of the influence of metaphorical patterns on source domains is investigated, the inferential meaning is found in the analysis through the categorization of themes in Asian novels. Although, there are many themes found in the novels, there are three major shared themes found. These are love, morality, and idealism. In other words, interpretive meanings are the outcome of the analysis of metaphors established in each context of the narrative which influence the relationship of conceptual elements and source domains. In this study the theme of love, morality, and idealism are functioning as target domains.

The LOVE target domain explains the feeling of love between a man and a woman, a husband and a wife and also includes conflict between lovers.

The MORALITY target domain contains a sense of standards in judging a person's behaviors.

The IDEALISM target domain focuses on the extremist.

The different source–domains that influence the target domains are shown below.

**Different Source Domains that Influence Target Domains in These Asian Novels**

Table 4.1 Different Source Domains that Influence Target Domains in These Two Novels

Source Domains	LOVE target domain		MORALITY target domain		IDEALISM target domain	
	TH	BUR	TH	BUR	TH	BUR
ANIMALS	✓	✓	-	-	-	✓
BOUNDARY	✓	-	✓	✓	-	-
CLEANLINESS/DIRTINESS	-	-	-	-	-	✓
CONFINEMENT/FREEDOM	✓	✓	✓	✓	-	-
CONTAINER	✓	✓	-	-	-	-
FOOD/TASTE OF FOOD	✓	-	-	-	-	-
GROUP/STRANGENESS	-	-	-	-	✓	✓
LIGHT	✓	✓	-	-	✓	✓
LIQUID	✓	✓	✓	-	-	-
MENTAL/PHYSICAL SUFFER	✓	✓	-	✓	-	-
MOVEMENT	✓	✓	✓	✓	-	-
NATURAL ORDER	-	-	✓	-	✓	-
OBJECTS	-	✓	-	-	-	✓
PLANTS	✓	✓	-	✓	-	✓
PHYSICAL PARTS	✓	✓	✓	-	✓	✓
POSSESSION	✓	-	-	-	-	-
SHAPE	-	-	-	-	✓	-
SOUND	✓	✓	-	-	-	-
TEMPERATURE	✓	✓	-	✓	-	✓
THEATRE	-	-	✓	✓	-	-
TIME	✓	-	-	-	-	-
WAR	-	-	✓	✓	-	✓
WEALTH	✓	✓	-	-	-	-
Total	**16**	**13**	**8**	**8**	**5**	**9**

There are some similarities and differences on conceptual elements establishing within each source domain across languages. This distributes a certain perceived value or concept on Thai and Burmese nations. In other words, individual writer's cultural background and way of living are illustrated on the reflection of the interaction between target domain and source domains.

The comparison between Thai (TH) and Burmese (BUR) conceptual metaphors in the aspects of LOVE, MORALITY, and IDEALISM shared in Asian novels are shown below.
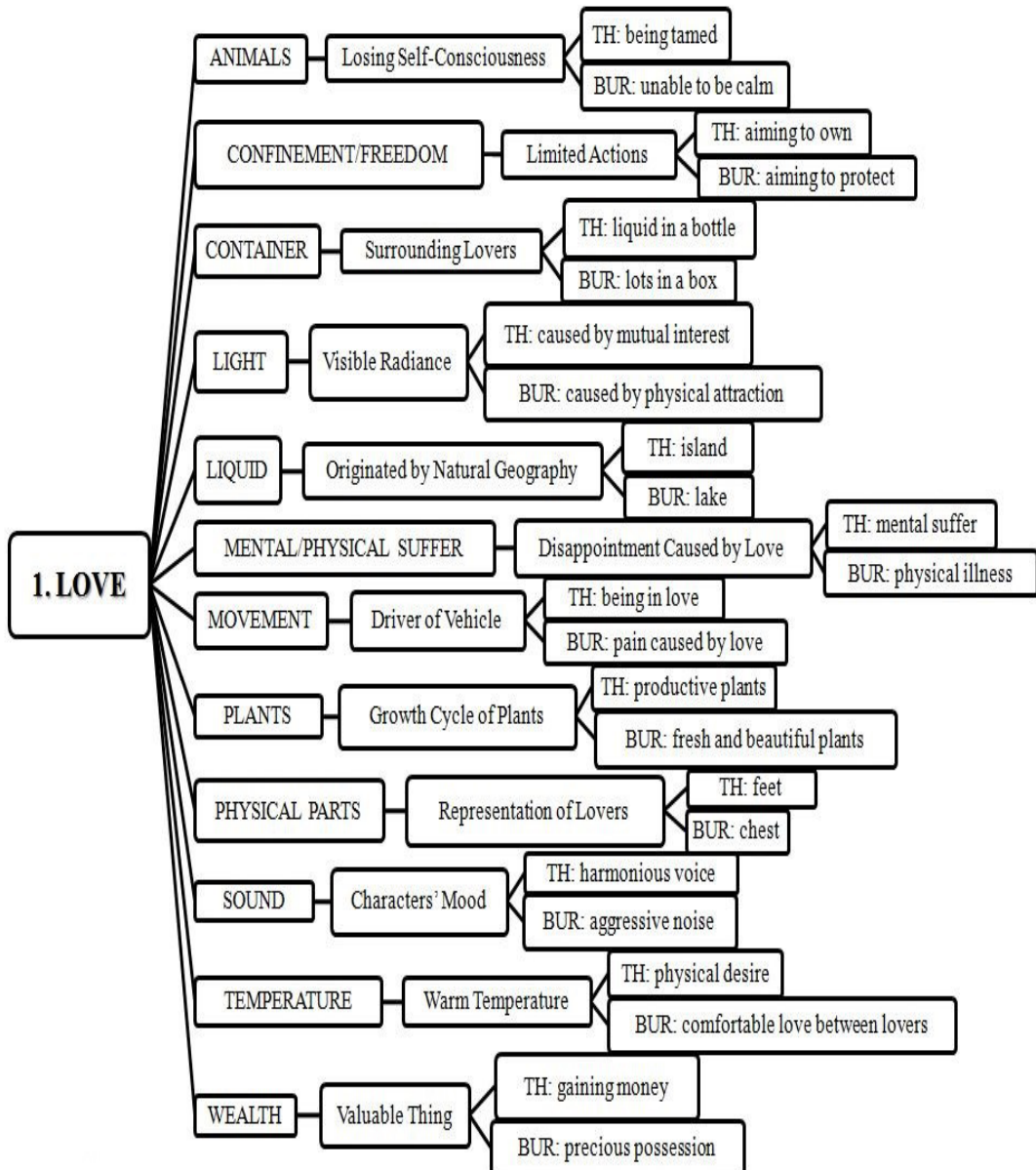
Figure 3 Thai and Burmese Conceptual Metaphor about LOVE

LOVE IS demonstrated as CONFINEMENT/FREEDOM conceptual metaphors. For example, in Thai, love implies possessiveness as the use of the word *fetter,* as seen in the following excerpt: "*Then happiness and innocence will return once more to your heart without the <u>fetters</u> of being a young man*" (Smyth, 2000;p.92). In Burmese however, love indicates the act of shielding as the use of the words '*to put in*'. This is illustrated in the excerpt as; "*He wanted to <u>put</u> her in the palm of his hand...*" (Thwin, 1991, p.100).

CONFINEMENTS/FREEDOM in both novels implied as 'to have limited actions'. Nevertheless, Thai perceives the intention of 'limited actions' as 'aiming to own' whereas Burmese perceive it as 'aiming to protect'.

The MORALITY IS THEATRE conceptual metaphor, for instance, indicates that, for the Thai, a person's immoral act leads to unpleasant consequences such as 'punishments', while for the Burmese, a person's immoral acts lead to 'discontentment'.

As for the THEATRE, in both Thai and Burmese concepts, it is considered to be a 'character in a play'. However, Thais perceive it as 'tragedy' in term of the outcome of immoral acts whereas in Burmese, unhappiness in married life is seen as an outcome of insincerity.
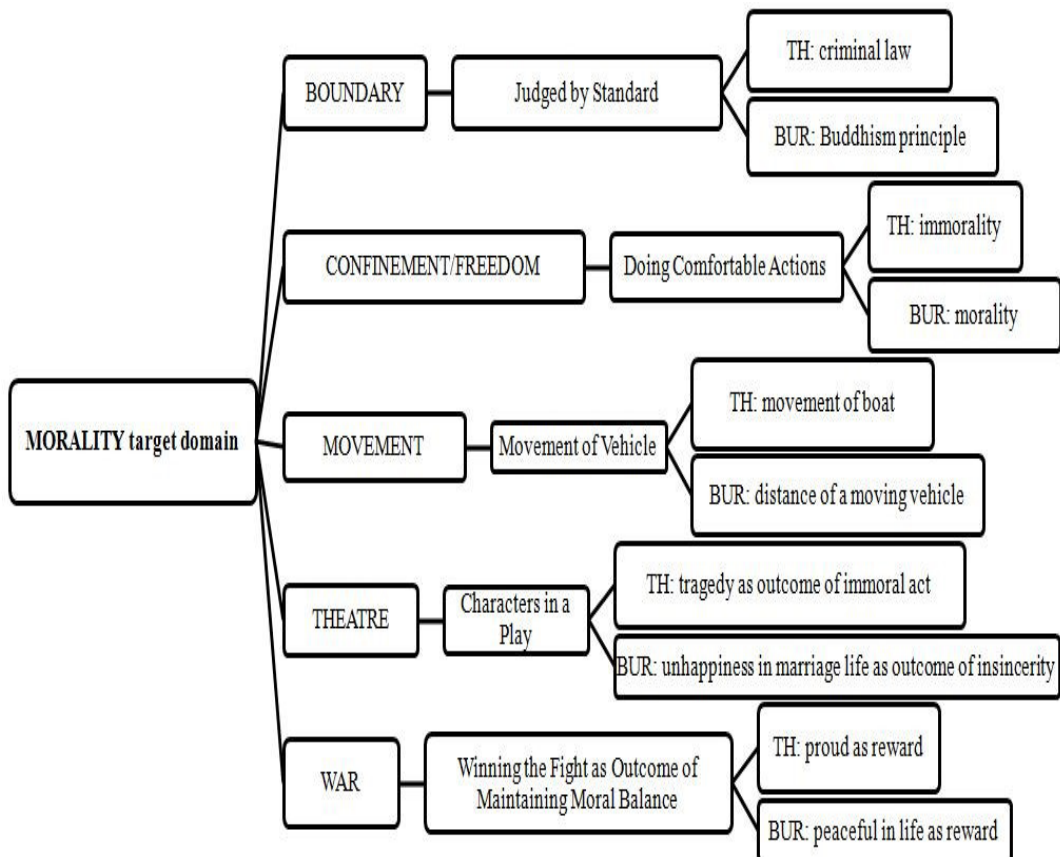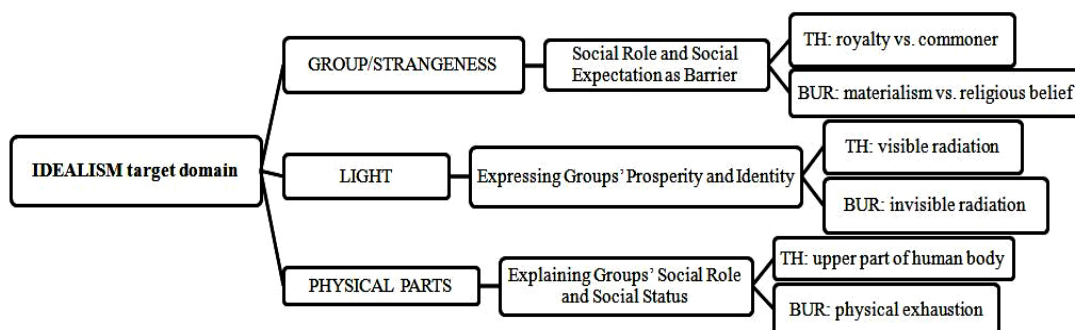

Figure 4 Thai and Burmese Conceptual Metaphor about MORALITY

Figure 5 Thai and Burmese Conceptual Metaphor about IDEALISM

The IDEALISM IS PHYSICAL PARTS conceptual metaphor indicates that the Thai monarchy is placed above the Thai's head and worshiped as illustrated by Nopphon, *"Didn't you know, your feet are more beautiful than my neck? So they should receive more care."* (Smyth, 2000, p.43). In a Burmese context however, it implies a farmer's physical exhaustion. This is illustrated in traditional Burmese people's social status as working class people elaborated in the novel; "*He was a farmer who lived by the sweat of his brow*" (Thwin, 1991, p.14). In both the Thai and Burmese context, PHYSICAL PARTS is considered to be the explanation of a groups' social role and social status. Nevertheless, Thais perceive the monarchy as the upper part of the human body whereas Burmese perceives agricultural work as physical exhaustion.

CONCLUSION

This study provides a new perspective which emphasizes the importance of analytical skills in terms of metaphors in different language sources. It is found that the use of metaphor is significantly influenced by the culture of the source language as this usage would differ from culture to culture. In other words, there is a strong relationship between culture and the application of metaphors. Therefore, it is important to have background knowledge about the culture of the source language to understand the real meaning of metaphorical expressions.

This study brings to light that there are a variety of perspectives which are formed based on individual belief, way of living, and customs which can be perceived as a common theme from different points of view.

The investigation of the metaphor's usage and meaning with the help of cultural information and familiarity of the source language would provide an excellent basis for interactive communication in the classroom which in turn would enhance both students' and teachers' learning and teaching performances. Challenging the minds of students through this kinds of analysis and exploration can broaden students' horizons in an academic way enabling them to enjoy learning a new language's skills in practice. This also enables students to adopt an appropriate

strategy of analysis in the face of new contexts wherever needed.

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

REFERENCES

Ahrens, K. (2002). *Mapping Principles for Conceptual Metaphors.* Hong Kong, Kowloon Tong, Kowloon: Hong Kong Baptist Univesity Press.

Bamberg, M. (2011). Narrative Practice and Identity Navigation. In J. A. Holstein, *Varieties of Narrative Analysis* (pp. 99-124). London: Sage Publications.

Berendt, E. A. (2008). *Metaphors for Learning: Cross - Cultural Perspectives.* Philadelphia: John Benjamins Publisher.

Boroditsky, L. (2014, February 5th). *YouTube.* Retrieved November 24th, 2015, from How the Language We Speak Shape the Ways We Think: https://youtu.be/VHulvUwgFWo

Broinowski, A. (1982). *Understanding ASEAN.* New York: St. Martin's Press.

Chanda, I. (2012). Metaphor Translation as a Tool of Intercultural Understanding. *Comparative Literature and Culture* 14 (4): 1-8.

Emmott, C. (2004). Frames of Reference: Contextual Monitoring and the Interpretation of Narrative Discourse. In M. Bal, *Narrative Theory*: *Critical Concepts in Literary and Cultural Studies* (Vol.4, pp. 371-381). New York: Routledge.

Freire, P. (1983). The Importance of the Act of Reading. *Journal of Education* 165, 5-11.

Gannon, M. J. (2001). *Cultural Metaphors: Reading, Research Translation, and Commentary.* Clifornia: Sage Publications.

Goatly, A. (1997). *The Language of Metaphors.* London: Routledge.

Hall, G. (2015). *Literature in Language Education (Second Edition).* Hampshire: Palgrave Macmillan.

Issa, I. A. (1970). *Cross - Cultural Studies of Behaviour.* New York: Holt, Rinehart and Winston.

Kövecses, Z. (2005). *Metaphor in Culture:* University and Variation. Cambridge: Cambridge University Press.

Kövecses, Z. (2006). *Language, Mind and Culture.* Oxford: Oxford University Press.

Kubota, R. L.(2009). *Race, Culture, and Identities in Second Language Education.* New York: Routledge.

Lakoff, G. a. (1980). *Metaphor We Live By.* Chicaco, the United States of America: University of Chicaco Press.

Lakoff, G. (1992). *The Contemporary Theory of Metaphor.* Cambridge: Cambridge University Press..

Langer, J. A. (1998). Thinking and Doing Literature: An Eight-Year Study. *The English Journal* 87 (2): 16-23.

Lay, M. (1955). *Mone Ywa Mahu* (Not Out of Hate).

Lazar, G. (1993). *Literature and Language Teaching.* Cambridge: Cambridge University Press.

Luke, A. W. (2009). Critical Literacies in Schools: A Primer." *Voices from the Middle,* 17 (2), 9-18.

McArthur, F. (2010). Metaphorical Competence in EFL: Where are we and where should we be going? A View from the Language Classroom. *AILA Review,* 23 (1), 155-173.

McIntosh, C. (2016, March 14). *Cambridge Advanced Learners' Dictionary (Fourth Edition).* Retrieved July 4, 2016, from IELTS Material: http://ieltsmaterial. com/cambridge-advanced-learners-dictionary-4th-edition/.

Pavel, T. G. (2004). Literary Narratives. In M. Bal, *Narrative Theory: Critical Concepts in Literary and Cultural Studies*(pp. 25-41). New York: Routledge.

Pragglejaz Group. (2007), December 5. "MIP: A method for identifying metaphorically used words in discourse." *Metaphor and Symbol* 22 (1): 1-39.

Ritchie, L. D. (2013). *Metaphor: Key Topic in Semantics and Pragmatics.* Cambridge: Cambridge: Cambridge University Press.

Saipradit, K. (1954). *Khang Lung Phap* (Behind the Painting)(44th Edition). Bangkok: Dokya Publishers.

Semino, E. (2008). *Metaphor in Discourse.* Cambridge: Cambridge University Press.

Smyth, D. (2000). *Behind the Painting.* Chiang Mai: Silkworm Books.

Thwin, M. A. (1991). *Not Out of Hate.* Ohio: Ohio University Press.

Toolan, M. (2001). *Narrative: A Critical Linguistic Introduction (Second Edition).* New York: Routledge.

Zhang, F. H. (2009). A Study of Metaphor and its Application in Language Learning and Teaching. *International Education Studies,* 2, 77-81.