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CONCEPTUAL METAPHORS OF HIMMAPAN AVATARS IN THAI

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ABSTRACT

This study explores how Himmaban Avatars are conceptualized in Thai through the framework of Cognitive Semantics. Drawing on the work of Lakoff and Johnson (1980) and Kövecses (2000), it examines a corpus of contemporary texts that includes twenty-three novels, ten news reports, and seven each of short stories, youth literature, and comics. From this material, eleven major metaphorical categories emerge: humans, objects, animals, enemies, magicians, plants, food, fire, Buddhism, natural phenomena, and uncommon forms of intercourse. These categories point to two main types of semantic correspondence, ontological and epistemic, which reveal how Thai speakers project everyday experiences onto supernatural beings. The analysis shows that mythological figures are understood through human, social, and religious perspectives that reflect the Thai cultural worldview. In addition to documenting these patterns, the study contributes to metaphor research by positioning Himmaban Avatars within broader discussions in cognitive linguistics and cultural studies. It also highlights practical implications for language education, particularly in the development of culturally grounded materials for teaching Thai as a second or foreign language.

KEYWORDS: Cognitive Linguistics, Metaphor Analysis, Himmaban Avatars, Thai Folklore, Cultural Cognition.

1. INTRODUCTION

The study of conceptual metaphors has become an important perspective in contemporary linguistics and continues to attract growing attention. Lakoff and Johnson (1980) argue that one concept can structure another through metaphor by mapping meaning from a source domain to a target domain. In most cases, the source domain refers to something concrete, while the target domain is more abstract (Kövecses, 2000).

Within Thai linguistics, a number of studies have investigated conceptual metaphors in different domains. Previous work has examined metaphors of affection in modern Thai songs (Ngamjitwongsakul, 2003; Wattanasuk, 2006), hope and imagination (Rodsap, 2018), anger (Tawichai, 2006), happiness and sorrow in Thai and English (Yooprayong, 2010), boredom (Rodsap, 2014), and fear and sadness in Thai and Korean (Rodsap, Simuang, Siriwat, Meesri, & Jaiyote, 2025). Beyond the domain of emotions, research has also focused on metaphors connected to social and cultural themes, such as floods framed as wars (Klinnamhom & Supasetsiri, 2017), violence in Southern Thailand (Aramsakdi, 2017), and perspectives on King Rama IX (Petchkit & Piyapasuntra, 2017).

Despite this growing body of work, there has been no study that directly examines the conceptual metaphors of Himmapan Avatars. These mythological beings, which include figures such as the Naga, Garuda, Kinnaree, lions, and elephants, hold a central place in Thai folklore and Buddhist cultural traditions (Kanthisaro & Vajirapañño, 2020). The lack of scholarly attention to this subject is striking, since Himmapan Avatars appear widely in art, literature, and ritual, and their metaphorical use offers valuable insight into the cultural imagination and cognitive worldview of Thai society.

The present study addresses this gap by analyzing metaphors of Himmapan Avatars through the framework of Cognitive Semantics (Lakoff & Johnson, 1980; Kövecses, 2005). By drawing on a broad range of contemporary Thai texts, it seeks to show how supernatural beings are conceptualized through metaphor, and in doing so, contributes both to the development of cognitive linguistic research and to a deeper cultural understanding of metaphors in Thai.

2. CONCEPTUAL FRAMEWORK

The concepts on Cognitive Semantics proposed by Lakoff and Johnson (Lakoff, G. & Johnson, M., 1980), Lakoff (Lakoff, G., 1987), Kövecses (Kövecses, Z., 2000) were used to analyse the metaphors, as

described below

2.1. Image-schemas

Images and Image-schemas are different. Images can be perceived through senses such as visual images, auditory images, olfactory images, etc. (Lakoff 1987: 444). Images contain true image resolution, while image-schemas are all about abstract senses through vision and creation from experiences, which include physical experience, etc. Image-schemas appear in the form of schematics, such as containers, paths, links, forces, and balance etc.

Image-schemas can be used for the study of concepts. Kövecses (2000) studied and compared metaphors of anger in different languages including English, Chinese, Japanese and Hungarian. It was found that, in all of languages used in the study, the concept of anger was a pressure in a container. Image-schemas of anger related to containers and packing were displayed in international manners.

2.2. Embodiment

Embodiment is the study of cognitive science which links to linguistic explanation. Kövecses (Kövecses 2000: 368) described embodiment as the study which explains the relationship between language, definition, and thought. That relationship is the result of physical experience by connecting the relation to image-schema, categorising foundation, and experience. It can be also said that embodiment is the transformation of abstract to concrete form, such as a language user changing desire to hunger (DESIRE IS HUNGER). Lakoff & Johnson (1980, 1987) call this type of language Conceptual Metaphors. It is a comparative form of words which reflects the thinking system of the language user. This system derives from the experiential learning of humans.

3. METHODS OF THE STUDY

The study of the conceptual Metaphors of Himmapan Avatars in Thai is qualitative research. This study aims to analyse metaphors of Himmapan Avatars in Thai language in various contemporary scripts. It aims to analyse the conceptual system of Thai people from the metaphors of Himmapan Avatars. In the content, the Coceptual Framework Image-schemas and Embodiment of Kövecses is used to analyze the data as shown below.

3.1. Data Used in This Study

The data used a randomised purposive sampling method for analysis from 4 contemporary texts. The texts of Thai language use were from 23 online and

published novels: Jomjai Naga (2019), Matunaree (2015), Rairak Kinnara (2017), Huajai Kabinpaksa (2017), Phayanak (2014), Ak-kee Dheva (2016), Samdungjai (the twins) (2019), Nimir Naka (2014), Mantra Ratchasee (2014), Petchraksod (2016), Phayayom Tok Buang (2019), Krut La Duangjai (2014), Makkalee Teerak (2014), Paksa Naka (2014), Pokee Tara (2012), Yomtida (2013), Lamrak Asura (2019), Krut Choot Naga (2019), Jatuhatai Haeng Praisan (2019), Tutiya Asura (2019), Eakkadhev (2016), Wiwapitayatorn (2017), and Trinettip (2016). Texts also came from 10 online news, and 7 each of short stories, youth literature, and published comics. The data were in the form of published and online documents.

4. RESEARCH RESULTS

The metaphors of Himmapan Avatars in the Thai language and 11 types of conceptual metaphors of Himmapan Avatar are described below

4.1. Conceptual Metaphors of Humans

The conceptual metaphors were used to describe human organs and body, senses, and manners.

Human body: The conceptual metaphors of the human body in the Thai language appeared to describe both the conditions and symptoms of human organs such as interested in 'sǒn?òksǒncaj' (chest 'òk' / heart 'caj')

(1) **๙๔๔** **๙๘๖** **๙๘๖** **๙๘๖** **๙๘๖**
 hètdajlāw cə:mna:kha: cə:ndā:jma:sǒn?òksǒncaj "thàra:thɔ:n"
 Why King Naga is interested in "Taratorn"
 ๙๘๖ ๙๘๖ ๙๘๖ ๙๘๖ ๙๘๖ ๙๘๖
 nɔ:ŋcha:j khɔ:n ton naj phópkɔ:n con?ɔ:knɔ:knâ: mâ:k kwâ:
 brother of him In past life openly more than
 ๙๘๖ ๙๘๖
 cha:ja: thé:thé:
 wife real

(Jomjai Naga, 2019,
<http://www.tunwalai.com/story/261416/end-จอมใจนา嘉-มนุษย์นาค>)

Why is the King Naga interested openly in "Taratorn", his brother in the past life, more than his

real wife?

Ontological correspondence is when the definitions from a source domain and target domain are identical, meaning that they refer to "symptom of the organs". They are explained in the concept of language users as the symptoms of human organs.

Source Domain: Symptom

Interested chestheart
(symptom) (organ)

Target Domain: Himmapan Avatar

King of Naga is satisfied
(Himmapan Avatars are curious)

Senses

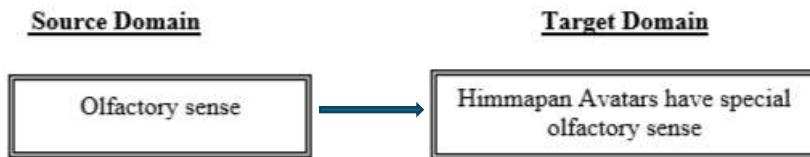
The conceptual metaphors found include

olfactory senses such as scent 'klîn?aj' and smell 'dâjklin', as shown in the example below.

(2) คินนารา นุ่น มอง ดูใจ ความน้ำใจ แล้ว กระโดด ขึ้น ฟ้า
kinnara nûn maoq dûaj khaamnâkcaj lêew phôthâajan khân sú
Kinnara young see with heavy heart and leap up to
 ฟ้า น้ำใจ มอง ดูใจ แล้ว กระโดด ขึ้น ฟ้า
 thô?fâ khawpî khâw phajajam taam **klîn?aj** khâ?y thâ?nijp thi du ja
 sky This time he try follow **scent** of lady look
 บนฟ้า แต่ น้ำใจ มอง ดูใจ แล้ว กระโดด ขึ้น ฟ้า
baengbao log mâk phô raj pik nam thaang tâ kâjapkhon
 fade down a lot Because lack wing lead way but still
 ไม่รัก ฟ้า
dâjklin nân
smell that
 (Rairakkinnara, 2017, <https://www.readawrite.com/c/06b059534e43b2938117a83912c62f3d>)

Young Kinnara looks with heavy heart and leap up to the sky. This time, he tries to follow the scent of the lady which seems to fade down a lot. Without the wings leading the way, that smell is still clear.

The sample sentence shows the ontological correspondence of the conceptual metaphors of senses.



Manners of Humans such as help 'chuâjlia'

(3) หัวใจหัก ชีวิৎ ผู้พิทักษ์ หลุด จาก ป่าhimmapan ที่อ นา
kabinpâksâ hi:rô phû:phithák lüt cà:k pâ:himmaphan phâ: ma:
Gabil Puksa hero protector slip off from Himmapan for come
 หัวใจหัก ผู้คน หลุด เมือง
chuâjlia phû:khon naj miang
help people in city

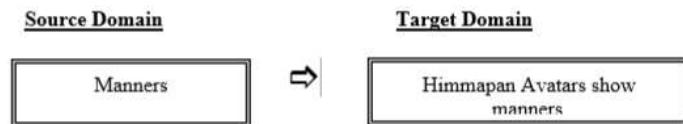
(Huajai Kabinpaks, 2017,

<https://my.dekd.com/POP11Z/writer/viewlongc.php?id=1689479&chapter=1>

Gabil Puksa, the protector, escapes from Himmapan to help people in the city.

The sample sentence shows the ontological

correspondence of conceptual metaphors for human manners.



4.2. Conceptual Metaphors of Objects

The words for which the definitions refer to or relate to "objects" in terms of shape, quantity,

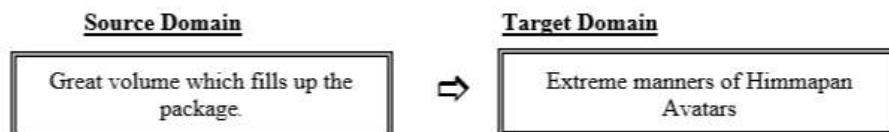
capacity, surface, or weight are used for comparison. For example, Full 'tempiam' and be kicked out of area 'thù:ktedòn ʔɔ:knɔ:k khe:t'

(4) ข้า ได้รู้ ว่า นารีポン เป็น นารี ที่มี ความงาม
 khâ: dâjrú: wâ: na-ri-phön pen nari: thî:mi: kha:mja:am
 I learn that Nareepon is a lady with beauty
 แต่ก็รู้ว่า นารีปอน ไป ดีงาม ต้องหา แล้ว ราชี
 tè:klâp tempiâm paj dùaj tanhâ: lê ra.khâ
 but Full go with desire and lust

(Ak-kee Dheva, chapter 10 Nareepon, 2016, <http://www.funwalai.com/chapter666070/บท-10-ผีติง>)

I have learnt that Nareepon (tree bearing fruits in the shape of girls) is a lady with beauty but she's full of desire and lust.

The sample sentence (4) shows the ontological correspondence of conceptual metaphors of objects.



Epistemic correspondence is the deformation of the original object before being semantically mapped

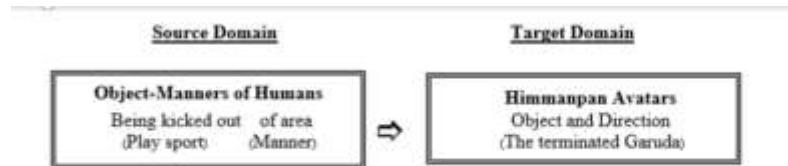
to a target domain, which are *Himmapan* avatars.

(5) ມະຫາວ	ດ້ວຍ	ທີ່	ມະຫາວນ	ທີ່ໄປເຄືອງ	ອຸກະຕາ	ໄດ້	ທຶນ
phró	thā	phi	<u>mahāthon</u>	thū:májkhɔj	thū:kechata	dáj	khin
Because_if	brother	Mahaton	rarely	get along	receive	up	
ບ້ານລັກ	ຄົນ	ທີ່ຈະ	<u>ມາຫາວນ</u>	<u>ຈະມີກະຕາ</u>	ໄດ້	ເປັນ	
banlan	khon	thi cà	<u>thū:ktēdōng</u>	<u>ʔà:knɔ:k</u>	<u>khē:t</u>	khon	pen
throne	A person	will	<u>be kicked</u>	<u>out of</u>	<u>area</u>	might	be
ພົມ	ອ່າວເກີນເນັນ						
ພໍມ	ʔà:gné:ne:n						
me	definitely						

(Samdungjai(the twins), 2019, <https://writer.dek-d.com/PeePUK/writer/viewlongc.php?id=1871248&chapter=1>) If Mahaton whom I rarely get along with was succeeded to the throne, the person who would be kicked out of the area would definitely be me.

From the above samples, Garuda made an object

from the phrase “being kicked out” and “out of area”. The semantic correspondence is processed. The inputs “being kicked out” and “out of area” from a source domain are transferred to a target domain and interpreted into “Garuda”. Therefore, “I was kicked out of area” referred to “The terminated Garuda.”



From the above context, a source domain consists of more than one semantic group within which are associated internally before the semantic correspondence is processed. It can be explained that “playing extreme sports” in a source domain is transferred to a target domain and interpreted into “the terminated Himmanpan Avatars”.

The organs and body of an animal, and behaviour of an animal were studied such as bite 'ŋáp', chase maul 'lāj khajām', crawl 'līaj' and hug '?o:prát'. An example of ontological correspondence for metaphors of animals from online media and a Thai novel is shown below.

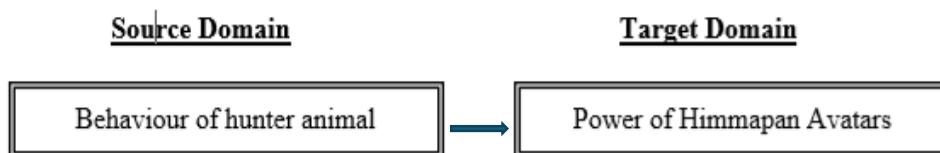
4.3. Conceptual Metaphors of Animals

(6) នៅ	នឹង	នាក់	បាយការណ៍	កិច្ចិក	អតិថិជន	រូបភាព	
pho:	náp	phlát	phaya.ná.k	kóksia	lák	phúngkháwchon	
When	bite	miss	the Naga	lose	balance	rush to hit	
នឹង	អតិថិជន	ដែលបានបាន	បាន	កិច្ចិក	នាក់	រូបភាព	
kron:	lék	?à:ŋcaŋ	?í:kmájna:n	man	kócha	há:j	penpakati
cage	iron	completely	Not long	it	will	lost	normal
nae	នាក់	<u>lá</u>	<u>ma</u>	na			
lé	hánma:	<u>láj</u>	khajám	khá:w	tó:		
and	turn	chase	maul	him	then		

(The Naga, 2014, page 401)

When missing his bite and losing balance, the Naga rushed and hit the iron cage completely. Not long, it will recover and chase him again.

Ontological correspondence of the conceptual metaphor of an animal can be explained from the above example (6).



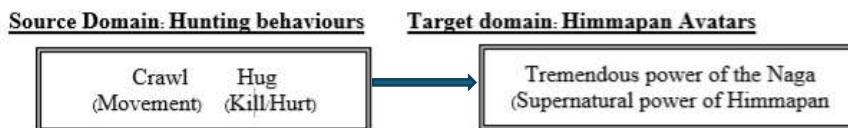
(7) ឥេវ និរាម ដីរៀង ឬ រាល មិនខ្ល និង អីនេ នីន
 siag krathék danjú māj nan pratu kroq kópát phlùn
 Sound hit loud not long door cage open squelch
 ឥឡូវ សោរីស សុខុ នីរៀ ខិលី ឬ
 lèw mátcurá t khaná t sā msip mé t thi jú khāgnajk jiai
 Then God of Death size thirty meter stay inside crawl
 ខុលី លោកស្រី សិរីសុខុ និងខិលី ឬ
 khimpaj 20 prát khrisqbin wájmian ʔasəraphitraj rát
 up hug a plane like venomous snake squeeze
 ឥន្ទា ខិលីសុខុ
 jia chinmahima
 prey enormous

(The Naga, 2014, page 228)

Once the loud hitting sound stops, the cage door squelches open. Then, the God of Death sized thirty meters staying inside crawls up and hug a plane like a venomous snake squeezing its enormous prey.

From the sample above, the words "crawl" and "hug" are used to refer to the acts of the Naga. It implies that Himmapan Avatars were hunter

animals, which relate to hunting behaviour. The semantic correspondence is processed from a source domain. The inputs "crawl" and "hug" from a source domain are transferred to a target domain and interpreted into "hunting behaviour", as shown below.



4.4. The Conceptual Metaphor of Enemy

Ontological correspondence of the conceptual

metaphors of enemy is explained below. For example: kill 'khenkhá' and aim at life 'mā;jpɔ:ŋchiwit'

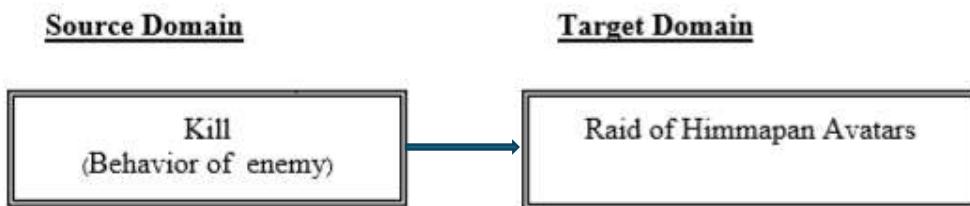
(8) មីនាកោន់ ឈោះ ីង្វោះ និង សិង្វោះ នៅសំណើ នៅទៅ
 biagná: khɔ:ŋ sín khí: sín phasóm tà:ŋ pháwphan lā:y
 In front of **Singha** is Singha breed different breed many
 មីនាកោន់ និង សិង្វោះ នៅសំណើ នៅទៅ
 camphuák tháy **sinhakhákkha** **sihara:mankon** **kraisɔ:nnakha**
 kind both **SinghaKakga** **SiharaMagara** **GraisaraNaga**
 ីកកោន់ សិង្វោះ និង សិង្វោះ នៅសំណើ នៅទៅ
 khthág **kraisɔ:npáksa** thi: bin won jù:bon thɔ:ŋfá: |
 including **Graisara Puksa** Which fly around on sky
 មីនាកោន់ មីនាកោន់ សំណើ និង សិង្វោះ នៅទៅ
 phuákman bay?á: t 15 p?ò:kma: cák himmawanbanphót phia
 they dare escape from Himmawan Banphot to
 ឈុងឈុង ការណើ សំណើ
khenkhá duangcaj khɔ:ŋkhám
 kill heart his

(Montra Ratchasee, 2014, page 11-12)

In front of the Singha is the various mixed-breed Singha: SinghaKakga, SiharaMagara, GraisaraNaga, including Graisara Puksa which are flying in the sky. They dare to escape from Himmawan Banphot to kill

his heart.

Ontological correspondence of the conceptual metaphor of enemy can be explained from the above example (8).



Epistemic correspondence is as follows.

(9) ลึกทั้ง “หัวใจราชสิงห์” กลับ ทำให้ เหล่าสิงห์มหาน้ำทั้งหลาย

likthāj “hūacajrā:tchasi” klāp thamhāj làwsinphasōmthājlāj

Also “A heart of lion” turn making all **mixed-breed Singha**

หมายปองชีวิต เธอ

mă:jpə:nchiwit the

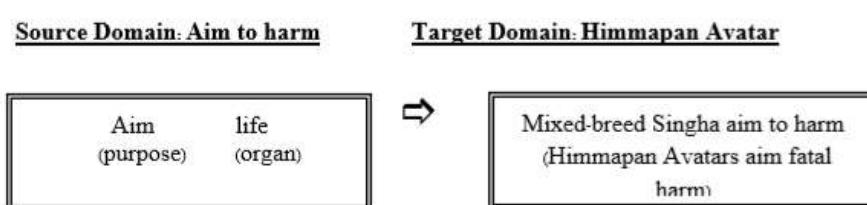
aim at life you

(Montra Ratchasee, 2019, <https://my.dek-d.com/orange77/writer/view.php?id=1105320>)

Also, “The heart of lion” has turned all mixed-breed Singha to aim at her life.

From sample (9), the words “aim” and “life” imply that the mixed-breed Singha aim for the lives of their enemies. The semantic correspondence is

processed from a source domain. The inputs “aim” and “life” from a source domain are transferred to a target domain and interpreted into “Himmapan Avatars aim for fatal harm”.



4.5. Conceptual Metaphors of Magicians

The semantic correspondence of the conceptual metaphor of magicians can be divided into 2 types:

Ontological correspondence and epistemic correspondence. Such as change become ‘pre:plian kla:jpen’ and in body ‘jú:naj rā:ŋ’

(10) **เมื่อ** ลับสายตา มนุษย์ ร่าง ชาติมนุษย์ ใน ชุดสูท ลาก
 mǐa lápsā:jta: manút rā:ŋ chajnùm naj chútsù:t sā:kon
 When out of sight human body a man in suit modern
 ที่กำลังวิ่งอยู่นั้น ตื้น ปีก สีน้ำพักแคร์ ขนาดใหญ่ กำลังอุ่น
 thí:kamlagwíŋjù:nán kōmí: pík sínámtnandeg khanà:tjáj kāŋ?ɔ:k
 running There is wing reddish brown large spread
 ชาติ แห่งน้อง ภายนอกของ แสง รองท้า หนังนุน ปลอก แห่งเปลือก
 cák phènláŋ ka:ŋke:ŋkhá:ja:w lé rɔ:ŋthá:w nágman plà:p pr̄:plián
 from the back trousers And shoes leather shiny change
 มีน ใจกระนน ลับน้ำพัก แสงเปลือก ร่างกาย หัวน จีน
 pen coŋkrabé:n sínámtnán lé kroŋlép lè:mkhom rā:ŋkaj sùan ?in
 into loincloth brown and claws sharp Body part other
 ต่อๆ แห่งเปลือก ลับน ใจน ใจน ใจน
 khâjkkhâj pr̄:plián klapen khrút temtua:
 slowly change become Garuda completely

(Khrut La Huajai, 2014, page 11)

Being out of the human's sight, large reddish-brown wings spread out from the back of a running man in modern suit. Trousers and shiny leather shoes have changed into brown loincloth and sharp claws. The other parts of the body have also changed slowly

as he transforms into Garuda completely.

Ontological correspondence of the conceptual metaphor of magician can be explained as the followings.



Epistemic correspondence is as follows.

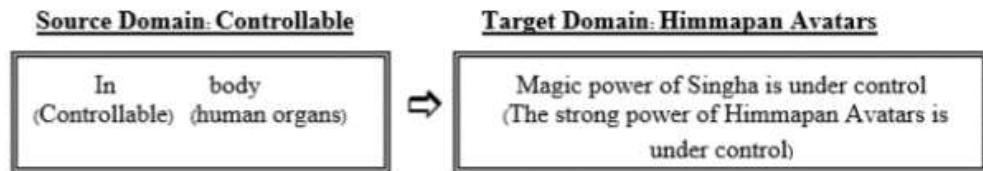
(11) **กัลสีหะ** ที่บัดนี้ **ลุยกิน** **ร่าง** **ชาติมนุษย์** กระซับ **ร่าง** **ใน** **อ้อมแขน**
 kalásí:hà thí:bátñi: jù:naj rā:ŋ chajnùm kracháp rā:ŋ naj ?ɔ:mkhé:n
GalaSihā now in body a man tighten body in arms
 แห่นั่นชั่น แสง กระโพด มนุษย์ ท่า ร่าง ของ บน
 nénkhán lé:w kradò:t bawbaw pha: rā:ŋ khɔ:ŋ ton
 tighter and jump lightly take body of himself

(Montra Ratchasee, 2014, page 16)

Galasiha which is now in a form of a man tightens his body in the arms tighter and jumps lightly to take his body.

From sample (11), the words "in" and "body" imply that Singha is the control which associates with

human organs. The semantic correspondence is processed from source domain. The input "in" and "body" from source domain are transferred to target domain and interpreted into "the power of Himmapan Avatars".



4.6. Conceptual Metaphor of Plants

Semantic correspondence of the conceptual metaphor of plants can be divided into 2 groups

including ontological correspondence and epistemic correspondence. There are some sample words such as pole 'khuâ:' and young female fruit 'phönlama:jsa:w'

sample words such as pole *khúa* and young female fruit *phönlamâ:jsă:w*.

(12) ຂ້າ ນາງ ຂະຈັກ ໄປ ແລ້ວ ສ້າຍໜ້າ ປົກເສດ ໄນ້ ກ່າວ
khâː naŋ chaják paj lè:w sà:jnâː patisè:t mâjrú: wâː

ລ ສ້າຍໜ້າ ສ້າຍໜ້າ ພົກເສດ ທີ່ ດີເລີກ ດີເລີກ ດີເລີກ
L she pause go then shake head reject don't know that

ພານ ແພດຕ່າງ ຈາກ ພວກ ທີ່ອຸ່ນໃນໂທກ້າຄົນ ຈົນນາ ມອງກົນ ຂູ້
ton tè:ktâːŋ cák phuák thi:jù:najthorathát conma: mo:nhén khûa:

self different from them in television until see pole
 ທີ່ອຸ່ນ ຕີ່ວະນະ ພວກ ພານ

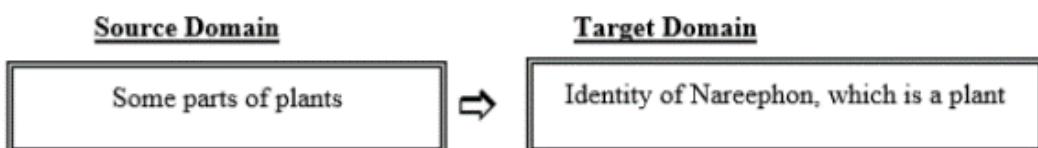
thi:jù:bon sísà khɔ̄:ŋ ton
 on head of self

(Matunaree, 2019, <https://my.dekd.com/mo2meira/writer/viewlongc.php?id=1256528>)

"I...." She pauses then shake her head in rejection. She has no idea how she is different from what creatures she sees in television until she notices a

crest on her head.

Ontological correspondence can be explained as follows.



Epistemic correspondence is as the following

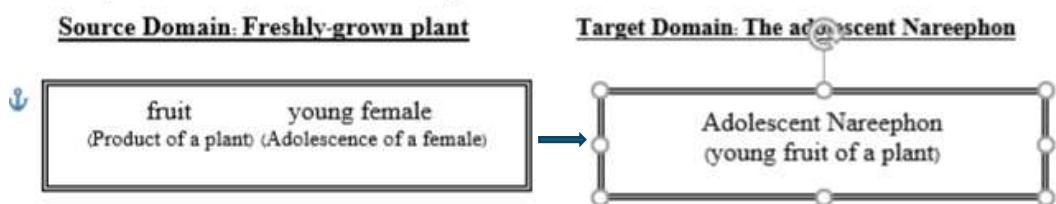
(13) แต่ ถังไม้กันที่ แรก ตั้ง แล้ว ให้สำเร็จ
 tè: jaŋmájthanthí: khäw tâj sati dâjsämret
 But not before he compose consciousness successfully
 ไม้กันที่ ตั้ง แล้ว ให้สำเร็จ
phõnlamâ.jsâ:w kôciajcê:w phôn khwa:mprâ:tthană:
young female fruit speak pleasantly blow out desire
 ทีนสาวร้อนกัน ความรู้ใจ
thî:ma:phró:mkâp khwa:mrú:mâj
 come with new knowledge

(Makkalee Teerak, 2014, <https://my.dek.com/nupakbungnaka/writer/view.php?id=1101960>)

But not before he composes his consciousness successfully, the female fruit speaks pleasantly. She blows out her desire coming with new knowledge.

From the sample, the words "fruit" and "young female" used with Nareephon imply the freshness of

fruit. Semantic correspondence is processed from a source domain. The inputs "fruit" and "young female" from a source domain are transferred to a target domain and interpreted into "the adolescent Nareephon".



4.7. Conceptual Metaphor of Fire

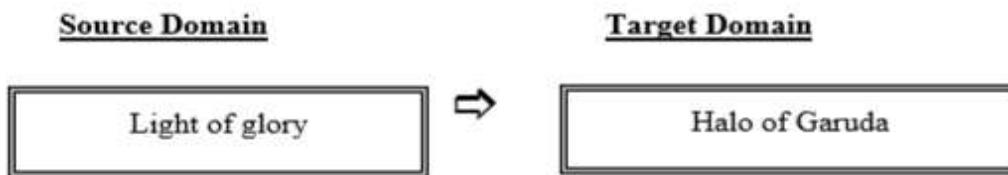
The metaphors referring to light and fire used to

imply to Himmapan Avatars are shown below. For example, Light of glory 'së:ŋsawâ:ŋ ruñrō:t' and power the over World 'phalaŋŋa:n nĩa: lo:k'

(14) ร่าง สูง ใหญ่ บึกบิ่น ประ愷อน ตัวอ ราศี และ แสงสว่าง
 râŋ súŋ jâj bïkbiñ prakbɔ:p dùaj ra:sí lé së:ŋsawâ:ŋ
 Body tall big strong consist of dignity and light
บึกบิ่น แต่ ตัว
รุ่งอรุณ แสงสว่าง
Glory of god
 (Puksa Naga, 2014, page 7)

The tall, big, strong body embraced with dignity and light of glory of god.

Ontological correspondence can be explained as follows.



Epistemic correspondence is as follows.

(15) แม่นอณ ว่า ไม่มี มนุษย์ใด จะ สามารถ มองเห็น

ne:nɔ:n wà: mājmi: manútphù:daj cà sǎ:mā:t mo:ŋhén

Surely that there's no human will be able see |

พลังงาน เหนือ โลก ร่างกายได้

phalanna:n nia: ló:k rāgní:dā:j

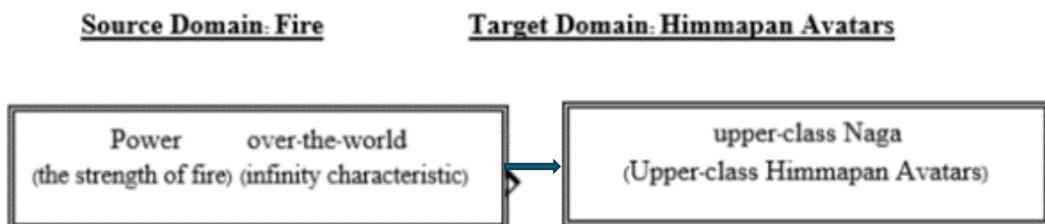
power over World this body

(Phokeethra, 2012, page 27)

There is definitely one who will be able to see the over-the-world power of this body.

From the sample, the words "power" and "over-

the-world" are used to imply the upper-class Naga to strong fire. Semantic correspondence is explained as follows.



4.8. Conceptual Metaphor of Food

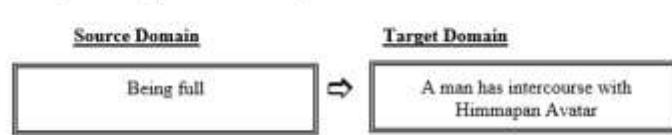
Words categorised in "eating" or related to "eating food or drinking" such as to full 'ʔimnuːm' "Enough, we'll talk later. Let's make love." "Good

idea, I like it." Naree (tree bearing fruits in the shape of girl) giggles a short while before the moaning fills the room throughout and ends to full pleasingly.

Ontological correspondence can be explained as follows.

(16) “**พอกล** แล้วว่าคุณกัน ลีกแล้ว แล้ว มาก็เลิกรักัน ดีกว่า”
 “pho:la: ?awwájkhujkan thi:la:j raw mékli:pkan di:kwa:”
 “Enough let's talk later we make love better”
 “**เป็นความคิดดี** ข้างบน **แล้ว** ที่เวลาลีกคอก คุ้งดีกว่า”
 “penkhwa.mkhitthi:di: khá:chö:p⁺ **na:ri:** húarókhikkhák khrú:diaw
 “Good idea I like” **Naree** giggle a short while
 “**เสียงกรากร่างเส่า** ลีกตัวเอง ไปก่อน แล้วก็ จนถัง อย่าง**เสียงดีกว่า**”
 siangkhra:ñkrasáw kó:danpragom pajthúa: lé:wkö cö:plon ?à:ñ**ñimnñimpre:mpri:**
moaning loud throughout and end to **full** pleasingly

(Matunaree, 2015, page 293)



9. Conceptual Metaphor of Buddhism

The conceptual metaphors of Buddhism include examples such as faithfulness in Buddhism and not

killing animals, as shown below. For example, disgrace of precept ‘kha:mmö:ñmua khö:ñ sñ:n’ and held on to ‘thí:jútmañ’

(17) “**พี่** **กอรู** พากันนั้น มิ มิ ทาง ซึ่ พวกเรา ได้”
 “cáwphí: **khrút** phuaknán mí mi: tha:j sú: phuakraw dâ:j
 “Brother **Garuda** those not have way fight us can
 พอก “ ใช่ ซึ่ มิ ได้ แต่ พวกเรา อาจ เกี่ยงฟลั่
 dâ:k “cháj sú: mí dâ:j tè: phuakraw ?à:t phiaaphlám
 (final particle) “yes fight not can but we might make mistake
 จ่า พากัน ได้เงิน พวก ท่าให้ก็ค ความกจนองมี อาจ ศีก
 khâ: phuakman dâ:jcon lɔ:j thamhâjkè:t **kha:mmö:ñmua khö:ñ sñ:n**
 kill them can (particle) make **disgrace of precept**
 ศีกนี่”
thí:jútmañ
held on to”

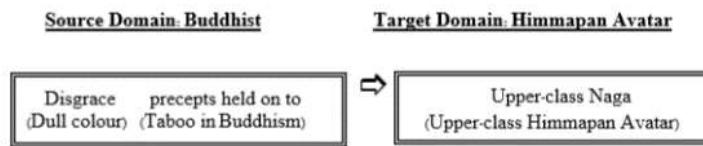
phokeethra, 2012, page 16-17)

“Brother, there is no way those Garuda can fight with us.” “No, they can't. However, we might make

a mistake by killing them can this disgrace might stain the precepts we are holding on to.”

From sample (17), the words “disgrace” and “the precepts being held on” imply Himmapan Avatars.

Epistemic correspondence is as follows.



4.10. Conceptual Metaphor of Natural Phenomena

Ontological correspondence of the conceptual

metaphor of natural phenomena is as follows. This is a sample, shadow black 'ŋaw damthamin'

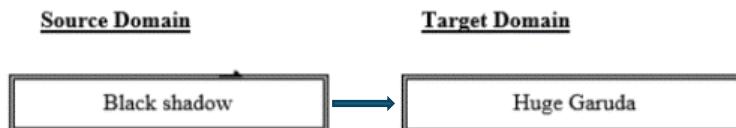
(18) เมื่อ มืด ล่ามืด ทุ่งเข้าใส่ ด้วย ความเร็ว ชู
 mī: naw damthamin phūŋkhāwsāj dūaj kha:mrew sū:
 When shadow black lunge with speed high
 วันวิสา ไม่ ยอม放手 คว้า ไม้ ใกล้ ตัว เทื่อ พอันต์
 wanwísā māj jō:mphé: khwá: māj kláj tua: phā: tō:piō:
 Wanwisa not give up seize wood near body to fight back
 แต่ ครุฑ กลับ ใช้ จงอชปักษ จิก จน ไม้ แตก
 tè: khrút kláp cháj caŋo:jpá:k cik con māj tè:k
 but Garuda turn use beak peck until wood break
 กระซิบ
 kacaj
 spread

(Nimitr Naka, 2014, page 18)

When black shadow lunges with high speed, Wanwisa doesn't give up. She seizes the nearby wood to fight back, but the Garuda uses its beak to

peak and break to wood completely.

Ontological correspondence can be explained as follows.



4.11. Conceptual Metaphor of Uncommon Intercourse

Ontological correspondence and epistemic correspondence of the concept metaphors of uncommon intercourse in comics and Thai novels:

Boys love and typical love of different breeds.

4.11.1. Boys Love

The conceptual metaphors of boys love such as like 'chō:p'

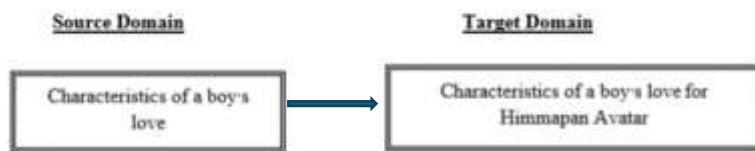
(19) ស៊ីន ឬ ឃុំ នៅ នៅរដ្ឋី នៅ នៅ ឬ នីតិវិកាន
ខ្លួន កាប់ ណាគ ខ្លួនត្រូវីតិ កី ធម៌ ពី កោម៉ែតិតិកាន
Garuda and Naga is enemy how thousand years not reconcile
 នៅ ឬ ឈាន នៅ ឃុំ នៅ នៅ ឬ ឈាន នៅ
 តែ គុគុ លើក ខ្លួន នាក់ខា តាក់ ធម៌ ធ្លី ឬ ឈាន
 But suddenly world of Naga like me to day turn over
 នៅ ឬ ឈាន នៅរដ្ឋី នៅរដ្ឋី នៅ ឬ ឈាន ឬ ឈាន
 ph្លែ ខ្លួន phាលេ tuanip man bុក wាន ចាប់បុ ធម៌
 because Garuda Mutant one it tell that like me
 ស៊ីន ឬ ឃុំ ឬ ឃុំ ឬ
ខ្លួន nianai ចាប់បុ ណាគ
 Garuda really like Naga

(Krug Choot Naga, 2019, <https://writer-dek.com/sweetv/hopeur/story/view.php?id=17331621>)

Garuda and Naga have been an enemy for thousands of years. They never reconcile. The world of Naga like me suddenly turned upside down when a mutant Garuda told me he likes me. How come

Garuda like Naga?

From the example, (19) ontological correspondence can be explained as follows.



4.11.2. Typical Love of Cross Species

The conceptual metaphors of the typical love of

different breeds such as get married 'khâw wiwa:' and live together produce offspring 'khrɔ:ŋkhû: phalit tha:jâ:t'

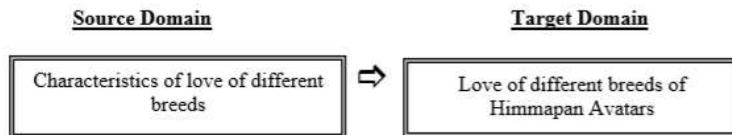
(20) ពីថារេ នៅថ្ងៃម៉ោ ទៅ មើន អត្ថ នាមខេខែ នៅ ពេល
 phíthayatho:n nánthípmé: cà pen ?asú:n mǎjle:k sǎ:n tè:
 Pittayatorn even will be Asura number two but
 ពេល មើន អូរខាង ទៅ បន្ទូរស្តី នៅពេកំរូន ពាតិ សារិនិ
 kháw pen lù:kchaj khvä:k bɔ:rá?asú:n ?ogkè:n the.vi: sǎ:wini:
 he is a son of highest Asura former goddess Sawinee
 គឺមើន អាណាពោ ទៅ នរោរី នៅពេកំរូន តែងនៅ ពេក្ខ្មែ ចំពួន
 kôpen lásaw khvä:k bɔ:ráthè:p ?ogkè:n dajnán thákjhù: cà:wíj
 is niece of Highest Deva former so both must
 ពីរាជីវារ្យ សម វាន គាម ប្រែការិ គីន គីន
 kháphithi.wiwa: sám wan ta:m praphé:ni: dâyda:m khvä:k
get married three days follow tradition old of
 បារិកធមាន់
nawáhímmapha:n
New himmapan

(Wiwapitayatorn, 2017, page 1)

Even though Pittayatorn is the Asura number two, he is still a son of the former highest Asura. Goddess Sawinee is a niece of the former highest Deva. Therefore, both must get married three days

according to the old tradition of the New Himmapan.

Ontological correspondence and epistemic correspondence of the concept metaphors of



Epistemic correspondence is as follows.

(21) ห้ามมิภานด์ ที่ เริ่ม มองหา มนุษย์ ที่มี ความงามมากสุด
cha.whimmapha.n cīj rē:m mō:ŋhā: manút thī:mi: kha:mmō:sōm

Himmapan Avatars then start to seek for human who is suitable
 คัดสรร อุ่นใจให้ดี ที่ เดิน มองหา มนุษย์
 khátsān jā:ŋphithī:phithān phia: khrɔ:nkhū: phalit tha:jā:t

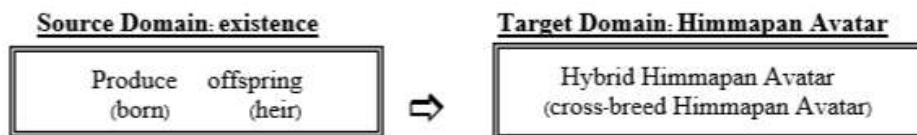
Selected elaborately to live together produce offspring
 ที่ สามารถ พัฒนา จุด เด่น จด ทำพันธุ์ พัน
 thī: sā:māt phātthana: cùt dēn khō:ŋ phāwphan ton

who can improve point outstanding of breed own

(Trinettip, 2016, introduction)

Himmapan Avatars start to elaborately seek for a human who is suitable to get married with to produce offspring who can improve the outstanding point of their own breed. From the sample above, the

words “produce” and “offspring” are used to imply the existence and reproduction of the family in Himmapan.



The above concepts result from the correspondence of experience in one category to explain Himmapan Avatars in two terms: One-on-

one correspondence, or over-one correspondence before leading them to explain experiences of Himmapan Avatars, as shown in the table below.

Table 1: Semantic Correspondence of Concepts of Himmapan Avatars in the Thai Language

Concepts of Himmapan Avatars	Semantic Correspondence	
	Ontological correspondence	Epistemic correspondence
Human	✓	✓
Natural phenomena	✓	✗
Buddhism	✗	✓
Animal	✓	✓
Food	✓	✗
Fire	✓	✓
Plant	✓	✓
Uncommon intercourse	✓	✓
Magician	✓	✓
Enemy	✓	✓
Object	✓	✓

The table explains that ontological correspondence occurs in every concept, while epistemic correspondence occurs in nearly every concept except the concept of animal and the concept of disease.

5. DISCUSSION

The findings show that human experience provides the central basis for comparison, whether it is shaped by the environment, the body, the senses, social life, or cultural traditions. Among the metaphorical patterns, the most distinctive is the metaphor of humans. Human collective consciousness, expressed through cooperation and social interaction, serves as a universal symbol for living beings that gather in groups or communities. In the texts, this is reflected in the language of help and care, which illustrates a wide range of human behaviors. These expressions are linked to emotions both positive, such as love, happiness, and hope, and negative, such as boredom, fear, anger, and sadness. Within Buddhism, these emotions are understood as outcomes of sensory and mental experiences that shape human conduct.

Alongside human metaphors, many others draw on animals that have long lived near Thai communities, including elephants, tigers, deer, snakes, birds, monkeys, and fish. Plants also appear frequently, with references to forest trees or fruits, such as the well-known figures of Makkaliphon and Nareephon. These narratives of plant-people point to metaphors of uncommon intercourse, where supernatural male beings interact with female beings of other species. Such accounts often describe these fruits as desirable food or valuable objects, sparking conflict among powerful male characters who must

compete for them, sometimes violently, as depicted in folklore.

Fire is another striking metaphorical theme. In many stories, fire is not a neutral natural element but a destructive force, appearing in apocalyptic imagery such as the doomsday fires in Kaki Khamklon, Lilit Ongkan Chaeng Nam, and Trai Bhum (Ruenruthai Sujjapun, 2014). These references draw on environmental experiences of forest fires and domestic fire, but they also resonate with cultural meanings. Fire is used to describe male supernatural power, as well as traditional beliefs in cosmic fire as a means of destruction and purification. In some narratives, it also conveys gendered values, portraying women as possessions of men within a cultural framework of power.

The conceptual metaphor of uncommon intercourse is particularly significant in literary and cultural contexts. Basic emotions such as fear, anger, sadness, happiness, and love are often embedded in these representations. In the Ramakien, for example, characters like Machanu (half-monkey, half-mermaid) and Thotsakhirithorn (giant and female elephant) symbolize unions across species. Contemporary novels extend this theme further, depicting relationships such as that between a male Garuda and a young male Naga. These depictions suggest that metaphors of uncommon intercourse continue to evolve, reflecting both traditional imagination and modern interpretations of intimacy and identity.

Taken together, these patterns show that people consistently connect their social experiences, cultural traditions, and natural surroundings through metaphor. These metaphors not only give expression to meaning in language but also reveal the underlying cognitive systems of Thai speakers. They provide a window into shared ideas and cultural values that are deeply embedded in the Thai worldview.

6. CONCLUSION AND RECOMMENDATION

The most distinctive metaphors revealed in this study are those of uncommon intercourse and Buddhism. Both highlight important aspects of Thai cultural thought. While the belief in supernatural beings is deeply rooted in folklore and difficult to explain in scientific terms, it continues to coexist with Buddhist traditions. Thai people may embrace Buddhism as a guiding philosophy, yet many still maintain beliefs in the supernatural world, both in the past and in contemporary society.

Himmapan Avatars remain strongly tied to Thai ways of life, particularly among Buddhists. As noted

by Phra Maneeporn Kanthisaro and Phramaha Daosayam Vajirapañño, beliefs in the Himmapan forest have shaped Buddhist art for centuries. In painting, temple murals are filled with Himmapan creatures, while in sculpture, religious buildings and arches at temple entrances are adorned with their images. These depictions serve both symbolic and protective roles, representing the Himmapan forest as a gateway between the human realm and heaven, and inspiring faith, morality, and social harmony. At the same time, they remind people of the ultimate Buddhist goal of liberation from suffering.

This cultural symbolism is also evident in royal rituals, most notably in cremation ceremonies for Thai kings and members of the royal family. Crematoria are often constructed to resemble Mount Phra Sumen, the cosmic center in Buddhist cosmology, and decorated with Himmapan figures. These artistic creations are believed to accompany the deceased to the heavenly realm while also

showcasing the beauty of the mythical forest.

The findings of this research confirm that the language of Himmapan Avatars consistently draws on the metaphor of humans, while also incorporating animals, plants, fire, and uncommon unions. These patterns offer valuable guidance for developing teaching materials in Thai as a second or foreign language, allowing learners to engage with cultural concepts alongside linguistic forms.

At the same time, this study has certain limits. It focuses on the present period of Thai, while metaphors may have shifted over time. Future research could compare different historical periods, for example from 1932 to the present, to show how changing social values influence the way Himmapan Avatars are represented in language. Such work would deepen our understanding of the dynamic relationship between metaphor, culture, and cognition in Thai society.

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