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CONCEPTUAL METAPHORS OF HIMMAPAN AVATARS IN THAI

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ABSTRACT

This study explores how Himmaphan 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 Himmaphan 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, Himmaphan 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, Sriwat, 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 Himmaphan 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 Himmaphan 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 Himmaphan 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 Himmaphan Avatars in Thai is qualitative research. This study aims to analyse metaphors of Himmaphan Avatars in Thai language in various contemporary scripts. It aims to analyse the conceptual system of Thai people from the metaphors of Himmaphan 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), Nimitr 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 ‘sǒnʔòksǒncaj’ (chest ‘ʔòk’ /heart ‘caj’)

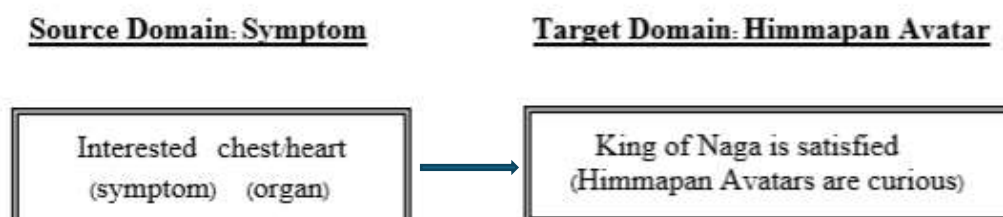
(1) เหตุใดเล่า	จอมนาคา	จึงได้มาสนใจสนทนากับ	“ธรรต”
hètɔ̀dajlǎw	cɔːmnaːkhaː	cɪŋdǎːjmaːsǒnʔòksǒncaj	ˈthàraːthoːn
Why	<u>King Naga</u>	is <u>interested in</u>	“Taratorn”
น้องชาย	ของ	คน	ใน
ภพก่อน	จนออกนอกหน้า	มากกว่า	
nóːŋchaːj	khǒːŋ	ton naj	phópkoːn
brother	of	him	In
past life	openly	more than	
ชาย	แท้ๆ		
chaːjaː	théːthéː		
wife	real		

(Jomjai Naga, 2019,
<http://www.tunwalai.com/story/261416/end-จอมใจนาคา-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.



Senses

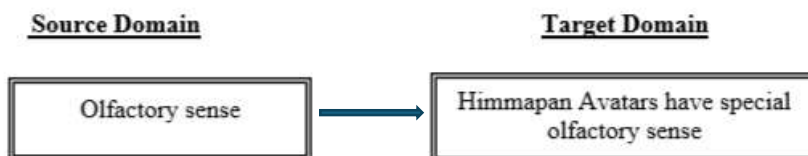
The conceptual metaphors found include

olfactory senses such as scent 'klin?a:j' and smell 'dajklin', as shown in the example below.

(2) kinna-n nūm mōng dūaj khaamnākcāj lēw phōthājan khān sū
Kinnara young see with heavy heart and leap up to
 ฟ้านี้ เขาว่า เขา เขา กลิ่น ของ นางผู้ สวย
 thōngfā kha-wai khāw phajajam taam klin?a:j khōng thān-jīn thi.du.ja
 sky This time he try follow scent of lady look
 เขาเวลา นี้ เขา เขาว่า ถ้า เขา ไม่ เขา ไม่ เขา ไม่
 baŋbao loŋ māk phō rāj pik nam thaŋg tē kō.jap.khoŋ
 fade down a lot Because lack wing lead way but still
 ไล่ให้ มัน
dajklin nān
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 'chūajlīa'

(3) gabīl paksā hī.rō: phū:phithāk lūt cāk pā.himmapha-n phāa ma
Gabil Puksa hero protector slip off from Himmapan for come
 ช่วยเหลือ ผู้คน ใน เมือง
chūajlīa phū.khon naj mian
help people in city

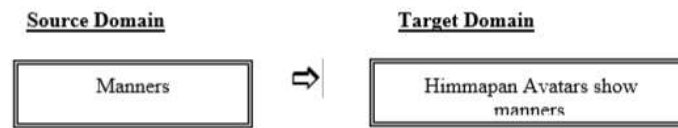
(Huajai Kabinpaksa, 2017,

<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,

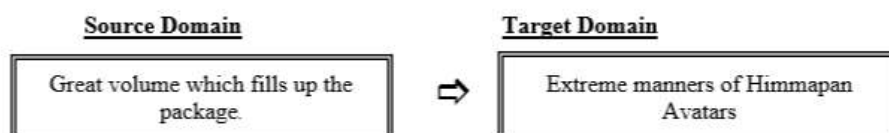
capacity, surface, or weight are used for comparison. For example, Full ‘tempiàm’ and be kicked out of area ‘thù:ktèdòn ʔə:knô:k khè:t’

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(4) ข้า ได้รู้ ว่า นารีผอ เป็น นารี ที่มี ความงาม
 khâ: dâjrú: wâ: na-ri-phôn pen na-ri: thí-mi: khamngam
 I learn that Nareepon is a lady with beauty
 แดกอัน เต็มเปี่ยม ไป ด้วย ศิลา และ ทราย
 tè-klâp tempiàm paj dúaj tanhă: lê ra-khâ
 but Full go with desire and lust
 (Ak-kee Dheva, chapter 10 Nareepon, 2016, <http://www.tunwalai.com/chapter/666070-บทที่-10-นารีผอ>)

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) เพราะ ถ้า พี่ มหัทธอน มีน้อย ลูกเขา ได้ ขึ้น
 phró thă phî mahă thí mājkhōj thù:kchata: dâj khîn
 Because if brother Mahaton rarely get along receive up
 บัดนี้ คน พี่ ถูกไล่ ออกจาก เขา มา เป็น
 banlaj khon thí cā thù:ktèdòn ʔə:knô:k khè:t khon pen
 throne A person will be kicked out of area might be
ผม อย่างแน่นอน
 phôm ʔə:gnô:kôn
 me definitely

(7) lāw mātcurā t khanāt sāmsip mét thi jù khāgnajkō liaj
 Then God of Death size thirty meter stay inside crawl
 khānpaj ʔò-prāt khriagbin wāgmān ʔasō-raphitrā j rāt
 up hug a plane like venomous snake squeeze
 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 ‘khenkhā’ and aim at life ‘ma:jpɔ:ŋchiwít’

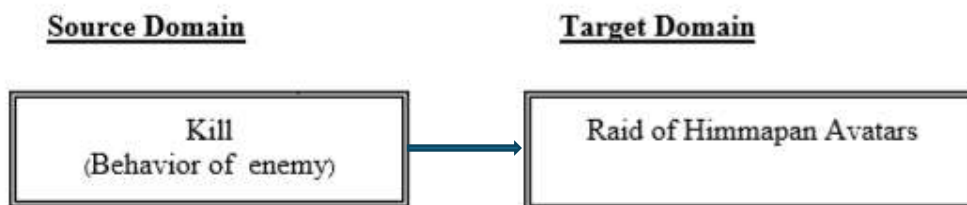
(8) biagñā khō sīn khi sīg phasōm tãŋ phāwphan lāy
 In front of Singha is Singha breed different breed many
 camphūak thāj sīnhakhākkha sīhara-mankōn kraisōnna-kha
 kind both SinghaKakga SiharaMagara GraisaraNaga
 including Graisara Puksa Which fly around on sky
 phuākman bayʔāt lōpʔō:kma: cāk himmawanbanphót phāa
 they dare escape from Himmawan Banphot to
khenkhā duagcaj khōŋkhām
 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).



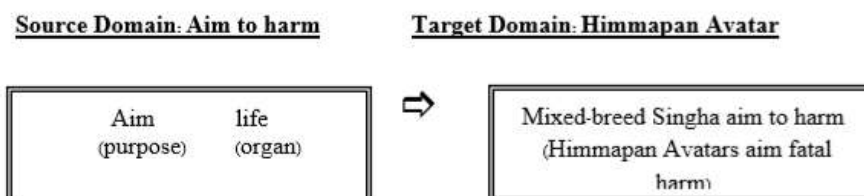
Epistemic correspondence is as follows.

(9) ลีทัง "หัวใจราชสิงห์" กลับ ทำให้ เหล่าสิงห์ผสมทั้งหลาย
 ʔi.kthāŋ "hūacajrā.tchasi." klàp thamhāŋ làwsīnphasǒmthānlǎj
 Also "A heart of lion" turn making all mixed-breed Singha
 หมายปองชีวิต เธอ
mǎ.jpǝ.ŋchiwit thǎ:
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 'ju:naj ra:nj'

- (10) เมื่อ ลับสายตา มนุษย์ ร่าง ชายหนุ่ม ใน ชุดสูท สากล
 mīa lápsǎjta: manút rǎŋ cha:jnùm naj chùtsùt sǎkon
 When out of sight human body a man in suit modern
 ที่กำลังวิ่งอยู่นั้น ก็มี ปีก สีน้ำตาลแดง ขนาดใหญ่ ทางออก
 thī:kamləwɪŋjù:nán kǒmi: pìk sǐnámntandəŋ kha:nàtjàj ka:ŋʔò:k
 running There is wing reddish brown large spread
 จาก แขนหลัง กางเกงขายาว และ รองเท้า หนังมัน ปลาย แปรเปลี่ยน
 càk phènlǎŋ kaŋke:ŋkhǎ:ja-w lé rəŋthá-w nǎŋman plà:p prə:plian
 from the back trousers And shoes leather shiny change
 เป็น โจงกระเบน สีน้ำตาล และ กรงเล็บ แหวมคม ร่างกาย ส่วน อื่น
 pen co:ŋkrabe:n sǐnámntan lé kroŋlɛp lè:mkhom rǎ:ŋka:j sùan ʔin
 into loincloth brown and claws sharp Body part other
 ค่อยๆ แปรเปลี่ยน กลายเป็น ครุฑ เค็มคิ้ว
 khǒjkkhǒj prə:plian kla:jpen khрут temtua:
 slowly change become Garuda completely
 (Khрут 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.



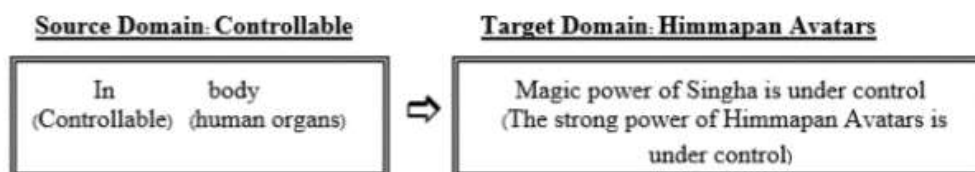
Epistemic correspondence is as follows.

- (11) กาฬสีหา ที่บัดนี้ อยู่ใน ร่าง ชายหนุ่ม กระชับ ร่าง ใน อ้อมแขน
 ka:lāsī:hà thī:bàtnī: jù:naj rǎŋ cha:jnùm kracháp rǎŋ naj ʔò:mkhě:n
 GalaSiha now in body a man tighten body in arms
 แน่นขึ้น แล้ว กระโดด เบาๆ ทา ร่าง ของ ตน
 nēnkhin lé:w kradò:t bawbaw pha: rǎŋ khǒŋ 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 'khûa:' and young female fruit 'phôn-lamâ:jsă:w'

sample words such as pole 'khûa:' and young female fruit 'phôn-lamâ:jsă:w'

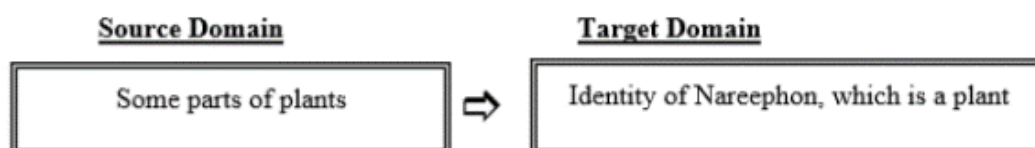
- (12) "ข้า" นาง พระพักตร์ ไป แล้ว สายหน้า ปฏิเสธ ไม่รู้ ว่า
 "khâ:" na.ŋ chaŋák paj lé:w sà:jnâ: patisè:t mâ:jrú: wâ:
 "I" she pause go then shake head reject don't know that
 คน แตกต่าง จาก พวก ที่อยู่ในโทรทัศน์ จนมา มองเห็น ขี้
 ton tè:ktà.ŋ cà:k phûak thi:jù:najthorathát conma: mō:ghên khûa:
 self different from them in television until see pole
 ที่อยู่บน ศีรษะ ของ คน
 thi:jù:bon sǐ:sà khǒ.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

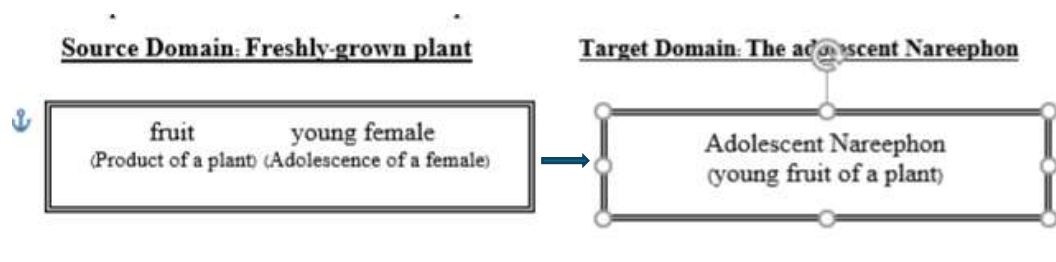
(13) แต่ ยังไม่ทันที่ เขา ก็ ตั้ง สติ ได้สำเร็จ
 tè: jaŋmājthanthi: khǎw tǎŋ sati dǎ:jsǎmrèt
 But not before he compose consciousness successfully
 ผลไม้สาว ก็เจือยแจ้ว ฟัน ความปรารถนา
phǒnlāmā.jsǎ.w kǒciǎjcê.w phôn khwa-mprà.tthanǎ:
young female fruit speak pleasantly blow out desire
 ที่มาพร้อมกับ ความรู้ใหม่
 thī.ma.phrǒ.mkǎp khwa.mrú.māj
 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 Himmaphan Avatars are shown below. For example, Light of glory ‘sě:ŋsawà:ŋ rûŋrô:t’ and power the over World ‘phalanŋa:n nǎ: lô:k’

(14) ร่าง สูง โทงู๋ ปึกปิ่น ประกอบ ศั้ว ราศี และ แสงสว่าง
 rǎ.ŋ sũ.ŋ jǎj bǐkbǐn prakò:p dǔaj ra.sǐ: lé sě.ŋsawà:ŋ
 Body tall big strong consist of dignity and light
 รุ่งโรจน์ แห่ง เทพ
 rûŋrô:t hě.ŋ thê:p
 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.

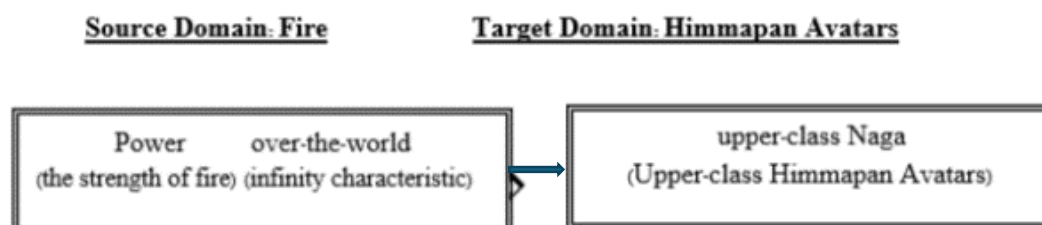
(15) แน่นอน ว่า ไม่มี มนุษย์ใด จะ สามารถ มองเห็น
 nê.nɔ:n wâ: mâjmi: manútphû.daj cà sǎ.mâ:t mɔ.ŋhěn
 Surely that there's no human will be able see |
 พลังงาน เพื่อ โลก ร่างนี้ได้
 phalaŋŋa-n nǎa: lô:k râ.ŋnī.dâ:j
 power over World this body

(Phokeethra, 2012, page 27)

There is definitely on 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.



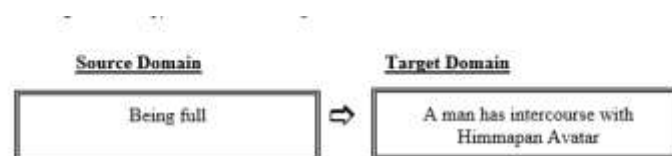
4.8. Conceptual Metaphor of Food

Words categorised in “eating” or related to “eating food or drinking” such as to full ‘îmnuǎm’
 “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) “พอละ เมาไว้คุยกัน ภายหลัง เรา เมกเลิฟกัน ดีกว่า”
 “pho.lá ?awwájkhuɣkan thi.lāŋ raw mé.klɔ̌.pkan di.kwá”
 “Enough let’s talk later we make love better”
 “เป็นความคิดที่ดี จ้ารอน” นารี หัวเราะกึกกัก ครู่เดียว
 “penkhwa.mkhitthi.di: khá.chɔ̌.p” na.ri: hŭarɔ̌khikkhák khrú.diaw
 “Good idea I like” Naree giggle a short while
 เสียงกรากระเผลอ ก็สำราญ ไปทั่ว... แล้วก็ จนลง อย่าง เต็มปาก ปรนเปรอ
 sŭaŋkhrɑ.ŋkrasáw kɔ̌daŋraŋom pajthŭa: lé.wkɔ̌ còplog ?à.ŋ?imnŭmpre.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:mmǎ:ŋmua khǎ:ŋ sǎ:n’ and held on to ‘thi:jútman’

- (17) “เจ้าพี่ ครุฑ พวกนั้น มี มี ทาง สู้ พวกเรา ได้
 “cáwphî: khрут phŭaknán mí mi: tha.ŋ sŭ: phŭakraw dâ.j
 “Brother Garuda those not have way fight us can
 ออก” “ใช่ สู้ มี ได้ แต่ พวกเรา อาจ เผลอพลาด
 dɔ̌.k “chây sŭ: mí dâ.j tɛ: phŭakraw ?à.t phiaŋphlām
 (final particle)” “yes fight not can but we might make mistake
 ว่า พวกมัน ได้จน พอพอ ทำให้เกิด ความทรมาน ของ ศีล
 khá: phŭakman dâ.jcɔ̌n lo.j thamhâjkə:t kha:mmǎ:ŋmua khǎ:ŋ sǎ:n
kill them can (particle) make disgrace of precept
ที่ยึดมั่น
thi:jútman
held on to”

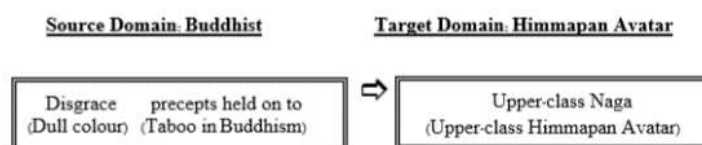
phokeethra, 2012, page 16-17)

“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 ‘*naw damthamin*’

(18) เมื่อ เงา ดำทะมึน พุ่งเข้าใส่ ด้วย ความเร็ว สูง
 mĕa: naw damthamin phǔngkháwsǎj dúaj kha:mrew sǔŋ
 When shadow black lunge with speed high
 วันวิสา ไม่ ยอมแพ้ ครว ไม่ ไกล ตัว เพื่อ คอบได้
 wanwisā: mǎj jǔwmpĕ: khwá: mǎj klāj tua: phĭa: tò:piò:
 Wanwisa not give up seize wood near body to fight back
 แต่ ครก กลับ ไร่ จะจอยปาก จิก จน ไม้ แตก
 tè: khrit klǎp cháj caŋw-jpāk cik con mǎj tè:k
 but Garuda turn use beak peck until wood break
 กระเจาย
 kaca:j
 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.

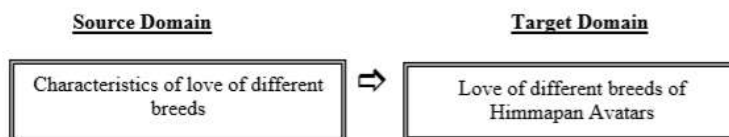
4.11.1. Boys Love

The conceptual metaphors of boys love such as like ‘*chô:p*’

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

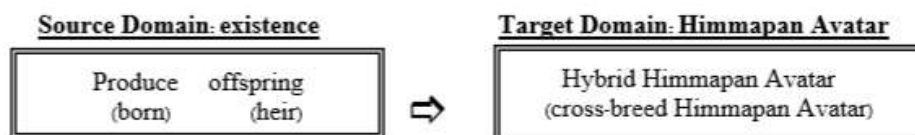


Epistemic correspondence is as follows.

(21) ชาวหิมาพานต์	จึง	เริ่ม	มองหา	มนุษย์	ที่มี	ความเหมาะสม
<u>cha.whimmapha.n</u>	ciŋ	rə.m	mɔŋ.hă	manút	thi.mi	kha.mmə.səm
<u>Himmapan Avatars</u> then start to seek for human who is suitable						
คัดสรร	อย่างพิถีพิถัน	เพื่อ	ครองคู่	ผลิต	ทายาท	
khátsǎn	jà-nphithi-phíthǎn	pháa	<u>khɔŋ.khū</u>	<u>phalit</u>	<u>tha.jâ.t</u>	
Selected elaborately to <u>live together produce offspring</u>						
ที่	สามารถ	พัฒนา	จุด	เด่น	ของ	เผ่าพันธุ์
thi	sǎ.mâ.t	phátthana	cút	dên	khǔŋ	phǎwphan 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 Himmaman forest have shaped Buddhist art for centuries. In painting, temple murals are filled with Himmaman 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 Himmaman 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 Himmaman 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 Himmaman 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 Himmaman 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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