Conceptual Metaphors of Love in Thai Pop Songs Produced by Nadao Music and Representation of Love in the Digital Age

อุปลักษณ์เชิงมโนทัศน์เกี่ยวกับความรักในเพลงป๊อปไทยของค่ายนาดาวมิวสิค กับภาพตัวแทนความรักยุคดิจิทัล

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Abstract

This research study aims to analyze conceptual metaphors of love from song lyrics written by Thai songwriters. Previous literature explores conceptual metaphors of romantic love in different music genres. This study sheds light on the conceptual metaphors in Thai pop or T-pop music, along with underlying characteristics of romantic love in the digital age. The data were collected from 24 songs produced by Nadao Music and available on YouTube from August 2019 to September 2021. The theoretical framework relies on metaphor identification procedure and conceptual metaphor theory. From 166 metaphorical expressions identified, LOVE[1] which is the target domain is characterized by 12 source domains. The findings also highlight both similarities and differences between conceptualizations of love in the present study and those from previous studies. In this study, a love relationship is the most addressed notion, followed by a lover or an object of love, an emotional state, and a difficulty, respectively. Characteristics of love in the digital age are observed in relation to the representation theory in mass communication. It is noticeable that almost all linguistic expressions are considered conventionalized metaphors,

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[1] All concepts in this study are capitalized, and linguistic expressions are in small letters and italicized.

whereas a few are novel or creative metaphors. This study also provides a recommendation for further studies in considering conceptual metonymy which helps to understand physio-psychological aspects of love, along with its role that facilitates comprehension of metaphors.

Keywords: Conceptual metaphors, Romantic love, Thai pop songs, Representation

บทคัดย่อ

งานวิจัยนี้มีวัตถุประสงค์เพื่อวิเคราะห์อุปลักษณ์เชิงมโนทัศน์เกี่ยวกับความรักจากเนื้อเพลงที่แต่งโดย นักประพันธ์ไทย งานวิจัยก่อนหน้าได้ศึกษาอุปลักษณ์เชิงมโนทัศน์เกี่ยวกับความรักในเพลงไทยหลายประเภท แต่ในงานวิจัยนี้มุ่งเน้นอุปลักษณ์เชิงมโนทัศน์ในเพลงป๊อปไทยและการสะท้อนลักษณะของความรักในยุคดิจิทัล โดยเก็บข้อมูลจากเพลงจำนวน 24 เพลงของค่ายนาดาวมิวสิคที่ปรากฏในยูทูบตั้งแต่สิงหาคม 2562 ถึงกันยายน 2564 กรอบแนวคิดทฤษฎีที่ใช้ คือ แนวทางการระบุถ้อยคำอุปลักษณ์และทฤษฎีอุปลักษณ์เชิงมโนทัศน์ งานวิจัยนี้ พบถ้อยคำอุปลักษณ์จำนวนทั้งหมด 166 ถ้อยคำ มโนทัศน์ความรักซึ่งเป็นมโนทัศน์ปลายทางสามารถทำความ เข้าใจโดยอาศัยมโนทัศน์ต้นทางจำนวน 12 มโนทัศน์ ผลการศึกษาแสดงการทำความเข้าใจมโนทัศน์ความรักที่ทั้ง เหมือนและแตกต่างกันกับที่ปรากฏในงานวิจัยก่อนหน้า งานวิจัยนี้พบแง่มุมของความสัมพันธ์เป็นแง่มุมของความ รักที่โดดเด่นที่สุด รองลงมา คือ คนรัก สภาวะอารมณ์ที่เกี่ยวข้องกับความรัก และอุปสรรคของความรักตามลำดับ และพบข้อสังเกตเกี่ยวกับลักษณะของความรักในยุคดิจิทัลตามแนวคิดภาพตัวแทนในทางการสื่อสารมวลชน ทั้งนี้ ถ้อยคำอุปลักษณ์เกือบทั้งหมดถือเป็นอุปลักษณ์คงที่ตามความนิยมใช้ในภาษา ในขณะที่ถ้อยคำอุปลักษณ์จำนวน หนึ่งมีลักษณะเป็นอุปลักษณ์เกิดใหม่เชิงสร้างสรรค์ นอกจากนั้น งานวิจัยนี้ยังให้ข้อเสนอแนะในการศึกษานามนัย เชิงมโนทัศน์ซึ่งช่วยให้ทำความเข้าใจความรักในเชิงสรีรวิทยาและจิตวิทยา ตลอดจนบทบาทของนามนัยในการทำ ความเข้าใจอุปลักษณ์เชิงมโนทัศน์

คำสำคัญ: อุปลักษณ์เชิงมโนทัศน์, ความรัก, เพลงป๊อปไทย, นาดาวมิวสิค, ภาพตัวแทน

Introduction

Founded in 2009, Nadao Bangkok is a present-day Thai media company focusing on artist management and entertainment production. "Nadao" literally means a field that grows and cultivates stars, according to Jira Maligool and Songyos Sugmakanan. Metaphorically speaking, it serves as a platform for young blood artists to show their creative performance and to gain

reputation under supports from the company (Uthaicharoenpong, 2021). The young generations are, therefore, a primary target audience. Nadao Music was later established in 2019, and people can follow T-pop singles via Twitter, YouTube, and Instagram. At present, there have been approximately 1.69 million subscribers in the YouTube channel. Many breakthroughs arise from **rák tìt sājrē:n** (250M views) by Nichaphat Chatchaipholrat (Pearwah) and Paris Intarakomalyasut (Ice); **dí: dī:** (45M views for the dance practice version) by Krissanapoom Pibulsonggram (JJ) and Paris Intarakomalyasut (Ice); **lomā mâj châj plā:** (20M views) by Sawanya Paisarnpayak (Nana); **plē̄: mâj ʔɔ̀:k** (31M views) and **kì:tkān** (52M views) by Putthipong Assaratanakul (Billkin).

Songs, together with TV series produced by Nadao Bangkok, are considered a new phenomenon for Thai entertainment as they represent mentality of the young generations normally coming from the Thai middle class. This once used to be clearly portrayed in Hormones the Series depicting the life of high school students and the rebellion concept (Lasuka, 2013), and the song **cɼ̄: kān kɔ̂: phāŋ hà:ŋ kān kɔ̂: rá:j** presenting a woman's perspective on the end of love relationship. The media also mirror social issues based on the young's real-life situations. Interestingly, from the researchers' observation, romantic love tends to be a major theme in T-pop songs produced by Nadao Music. The songs clearly represent different perspectives of love, e.g., a crush on someone, a seek for true love, disappointment in love, distant love, and so forth.

As regards love, it is widely accepted that passion, intimacy, and decision or commitment are integral parts of this concept, according to the so-called love triangle (Sternberg, 1986, p. 129). Signs of love normally include such physiological responses as a blush, body warmth, sweating palms, euphoria-inducing chemicals, heart flutters, and sex drive; and such psycho-behavioral responses as rapport, obsession, reactions to satisfaction or happiness, relaxation, desire to give the best to others, smiling, a mutual gaze, closeness to each other, and sexual activities. Love is considered one of basic human emotions and has been elucidated based on physio-psychological foundations (Lazarus, 1991; Roseman & Swartz, 1994; Shaver, Schwartz, Kirson, & O'Connor, 1987) or cognitive models and related concepts (Kövecses, 1989). Its intensity varies and is not stable since it comprises positive emotional experiences like fondness, happiness or life satisfaction, and negative emotional experiences like confusion, jealousy, and shame or sadness (Langeslag & van Strien, 2016). To some extent, it encompasses specific types of relationship in which two lovers

establish, ranging from a short-term relationship, e.g., an infatuation, to a long-term one, e.g., a marriage. Love, therefore, demonstrates abstractness and complexities. When individuals talk about this concept in their daily communication, they typically employ certain linguistic expressions which evoke more concrete and familiar experiences to characterize it.

In cognitive semantics, not only does meaning in language emerge from mappings between linguistic symbols and objects, but it also involves conceptual categories construed and constructed in accordance with language users' worldview and their interaction with surrounding environment. This means language use reflects human cognitive mechanisms. The classical perspectives advocating this issue include "our mind is inherently embodied, thought is mostly unconscious, and abstract concepts are largely metaphorical" (Lakoff & Johnson, 1999, p. 3). According to Lakoff and Johnson (1980), metaphor is deemed as one of the central notions that epitomize what is inside the mind of individuals since it represents the way they understand one concept in terms of another. This can be illustrated in a conceptual metaphor LOVE IS JOURNEY[2]. Love, which belongs to one conceptual domain, is characterized in terms of embarking on a journey, which is another conceptual domain. The cross-domain mapping yields such linguistic metaphorical expressions as *look how far we've come, we can't turn back now, we're just spinning our wheels*, and *it's been a long, bumpy roads* (Lakoff & Johnson, 1980, pp. 44-45). Commonplace expressions in Thai involve **tòk lǔm rák** *'fall-pit-love'* *"fall in love,"* **dɤ̄ːn rûːam thāːŋ** *'walk-together-way'* *"to develop love relationship,"* and **khwāːmrák thǔŋ thāːŋtān** *'love-reach-dead end'* *"a dead-end love relationship."* Conceptual elements in JOURNEY, e.g., vehicles, routes, journey, and obstacles, are said to be systematically projected onto those found in LOVE, e.g., lovers, events, and difficulties in the relationship (Evans & Green, 2006, p. 295). These expressions are used ubiquitously in daily life, and ones may hardly be aware they are indeed metaphor.

The present study aims to analyze conceptual metaphors of romantic love in song lyrics produced by Thai songwriters of Nadao Music. In this study, metaphor is worth studying since this linguistic device can spell out characteristics of romantic love. The study will give an insight in

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[2] The convention of writing a conceptual metaphor is TARGET IS SOURCE. In this study, both SOURCE and TARGET domains are written without using English articles (a, an, and the) as they deal with concepts rather than linguistic forms.

representation of love in the digital age based on the conceptual metaphors and their linguistic expressions since this representation theory accounts for mental representations (concepts), signs (language or non-verbal signs), and social realities (contexts). The study, then, discusses conventionality and creativity of the linguistic expressions. It will also propose roles of conceptual metonymies in characterizing romantic love as a recommendation for further studies.

Review of Literature

1. Conceptual Metaphor

Broadly speaking, metaphor is a subtype of figurative devices in literature. It is defined as an expression whereby one entity, i.e., a person or a thing, describes another under their similar or shared attributes. The expression *I was lightning before the thunder* from Imagine Dragons' song named Thunder evokes a sense of dream which is like a flash of light before the coming success which is like a thunder. This expression sounds poetic but fresh and creative, suggesting metaphor in the traditional view. This means metaphor primarily serves an aesthetic purpose and is employed in an insightful, rhetorical speech, hence yielding sophisticated forms of language (Saeed, 2011).

Metaphor has received more attention as a conceptual process in cognitive linguistics. It was once a matter of language and only regarded as semantic extension of words. It comprises what is being talked about, namely a tenor/topic; what is used to describe or characterize the tenor namely a vehicle; and a ground which exhibits similarities between both tenor and vehicle (Richards, 1936; Ullmann, 1962; Leech, 1969). However, according to Lakoff and Johnson (1980), metaphor operates in a conceptual level, so-called conceptual metaphor, and it can be seen in daily communication which is a source of evidence for the way language users perceive, think, and act. Apart from the literary genre, it has been found in a value-laden discourse as in political and religious texts, and even a prosaic one as in scientific texts (Dancygier & Sweetser, 2014). The essence of this notion is one concept or knowledge structure is understood in terms of another. A more concrete, familiar conceptual domain, or a source domain, facilitates an understanding of a more abstract, complex, or poorly delineated domain, or a target domain. This underlying mapping between the two conceptual domains is linguistically manifested through a wide variety

of metaphorical expressions. Examples can be drawn from the THEORIES ARE BUILDINGS metaphor where a SOURCE domain, i.e., BUILDINGS, structures a TARGET domain, i.e., THEORIES (or ARGUMENTS) (Lakoff & Johnson, 1980, p. 46), as in *Is that the foundation of your theory? The theory needs more support. We need to construct a strong argument for that. We need to buttress the theory with solid arguments.*

SOURCE	TARGET
Foundation of a building	Basis/ground of a theory
Support	Evidence
Strength	Plausibility
Construction	Creation
Collapse of a building	Fall of a theory

Table 1. The relationship between the source domain, i.e., BUIDINGS and the target, i.e., THEORIES

From the expressions abovementioned, there are systematic correspondences between conceptual elements in each domain. The foundation or physical structure of a building, for instance, is mapped onto the basis or ground of a theory. This means the links between specific conceptual elements of the two conceptual domains can help ones to understand the metaphorical nature of events in a systematic manner, resulting in a partial mapping; that is, only conceptually salient elements between the two domains are mapped and highlighted, and those not salient are hidden (Lakoff & Johnson, 1980, p. 7). Regarding directionality, this conceptual mapping exhibits a unidirectional fashion from the SOURCE to the TARGET and not vice versa, resulting in an asymmetric metaphorical construal (Dancygier & Sweetser, 2014). That is, theories or argument events can be construed as certain features of buildings and are not certain features of building as theories or arguments. Systematicity and directionality of the conceptual metaphor involve two types of mappings: ontological and epistemic. The former exhibits a one-to-one relationship between each element of the source domain and each of the target, whereas the latter yields the mapping between relations among elements in both domains (Croft & Cruse, 2004). Again, the metaphor LOVE IS JOURNEY mentioned earlier in the introduction part tends to be of good example. The ontological mapping can be seen in a one-to-one mapping between

each conceptual element in both domains (Lakoff, 1993, p. 207). As regards the epistemic one, the relations within the source domain, JOURNEY, explain what is inside the target domain, LOVE. To illustrate, two travelers go somewhere in the same vehicle and toward common destinations. They face some obstacles and gets stuck. If they do nothing, they cannot reach their destinations. These aspects are like the way two lovers are in a relationship, and they have common goals. They experience some difficulties in their relationship. If they do nothing, they cannot reach their goals (Lakoff, 1993, p. 207).

Conceptual metaphors are fundamentally grounded in physical experience—a perception on physical realities to which individuals are exposed. What they perceive, conceive, and refer to normally emerge from their bodily experience (Evans & Green, 2006). This involves senses of perception, motion, action, and interaction with others. The example is drawn from an experience on embarking on a journey that provides an ease to understand the love experience, not the other way round. Travelers in the journey are deemed as participants in the love event, i.e., lovers, that can spend their life together. Existence of physical obstacles or challenges during the journey, e.g., an uphill path, a worn-out road, or a broken bridge, also allows ones to understand such difficulties in having the love relationship as conflicts, infidelity, sexual problems, or lack of intimacy. Apart from this, love can be characterized in terms of an experience with physical objects in English conceptual metaphors of love and related concepts, e.g., (AN) OBJECT OF LOVE IS (A) HIDDEN OBJECT as in *after many years of unsuccessful search, he eventually found love*, and (AN) OBJECT OF LOVE IS (A) VALUABLE OBJECT as in *you're my treasure!* (Kövecses, 1986).

In the same manner, conceptual metaphors reflect cultural experiences of language users in a linguistic community. Ansah (2010, pp. 22-23) exemplifies a cultural difference between English and Akan in some conceptual elements of JOURNEY which characterize LOVE. In English, land and water are the transportation modes typically employed to describe the love relationship as in *it's been a long, bumpy road* and *the relationship is on the rocks*. In Akan, however, the journey takes place on land only, as evidenced by such linguistic expressions as **aware kwan ware** *"marriage path is long"* and **yɛtoo nkwanta a yɛapae** *"we've parted at the crossroads/ we've come to the end of the road"*. Regarding geography, the Akan live in a tropical rainforest with a few rivers and often travel by foot, whereas traveling by land and water is much more common

in the English-speaking societies. Cultural salience, thus, plays a crucial part in construing LOVE by means of JOURNEY.

2. Conceptual Metonymy

Metonymy, once treated as a matter of language, is also conceptual in nature. It is a "stand for" relation, i.e., "X STANDS FOR Y" (Lakoff & Johnson, 1980, p. 36; Radden & Kövecses, 2007, p. 2). It tends to be another central notion which depicts human cognitive mechanisms grounded in their experience (Lakoff & Johnson, 1980). Croft (1993) views metonymy as contiguity relations dealing with representations of encyclopedic knowledge within a domain; Panther and Thornburg (1999) consider it the contiguity network induced from frames and scenarios. Conceptual metonymies give rise to a conceptual mapping within the same domain; that is, one conceptual domain, a source, gives a mental access to another, a target, within Idealized Cognitive Models (ICMs) (Radden & Kövecses, 1999; Radden & Kövecses, 2007). Two general configurations leading to metonymy-producing relationships concern whole-part configurations, e.g., a thing and its part as in *America* which means United States of America, and part-part ones, e.g., a causation as in *she's my joy* which stands for *she makes me happy* and yields EFFECT FOR CAUSE (or EMOTION FOR CAUSE OF EMOTION). Selecting the metonymic source depends on cognitive and communicative principles which can be overridden by emotive and social aspects. Metonymy is related to perceptually and cognitively salient properties that bring about comprehension of the intended target.

It is worth noting that love is conceptualized by means of metonymy. Metonymically based expressions in a daily life, e.g., *He embraced her tenderly* which signifies affection from holding someone tightly with two arms, can constitute a conceptual mapping: INTIMATE SEXUAL BEHAVIOR STANDS FOR LOVE (Kövecses, 1989). Another example involves PHYSIOLOGICAL REACTION which stands for EMOTION, e.g. *She blushed when she saw him* or *He got red with anger,* whereby the change in color of one's face is caused by such emotions as love or anger (Kövecses, 1989). This aligns with (THE) PHYSIOLOGICAL EFFECTS OF (AN) EMOTION STANDS FOR (THE) EMOTION. Emotions, i.e., love, are said to be motivated metonymically by various physiological effects (Ungerer & Schmidt, 2006).

3. Previous Studies on Conceptual Metaphors of Love in Modern Thai Songs

Many previous studies focus on the conceptual metaphors of love in modern Thai songs. The first group relies on generalizations from a huge number of songs. Ngamjitwongsakul (2005) explores conceptual metaphors of love in 3,615 modern Thai songs from different sources between 1983 and 2000. The findings suggest that 22 source domains or concepts from Thai expressions facilitate the understanding of LOVE, which is the target, with explanations on the ontological and epistemic mappings. Love metaphors can also be explained in terms of image schemas whereby an activation of physical objects and spatial relations, i.e., CONTAINER, PART-WHOLE, SOURCE-PATH-GOAL, and LINK, helps ones comprehend love in various aspects. Wattanasuk (2006) studies conceptual metaphors of the love emotion in 500 modern Thai songs released from 1999 to 2003 and finds 12 source domains. The study points out the characteristics of the teenage love in relation to such conceptual metaphors. Rammaat (2013) compares conceptual metaphors of love in Thai folk songs with those in Thai pop songs. For the latter, 400 songs were collected from The Guitar Yearbook from 2008 to 2012, and 14 metaphorical concepts are applied to love. The findings can be further discussed in terms of ontological and epistemic mappings, along with underlying socio-cultural realities.

In addition to important metaphorical concepts denoting love, the second group of research concerns conceptual metaphors of love from specific viewpoints: a songwriter, a singer, and a certain issue. Dittakit (2012) investigates conceptual metaphors in different kinds of songs written by Nitipong Hornak including love songs, songs about life, and songs about the king of Thailand. The metaphors found in the love songs encompass such aspects of love as love itself, lovers, males, females, heart, and nature. Muangkaew and Nitnara (2021) focuses on the conceptual metaphors of love in 193 songs performed by Thongchai Mcintyre, resulting in three perspectives of love, i.e., love is close to human beings, love is a complicated matter and therefore individuals need to learn from love, and love needs care and sustainable growth. Sornkaew (2018) studies the conceptual metaphors of love, only focusing on the concept of a third person. Several perspectives are found, i.e., the third person as a wrongdoer, the third person as an evil, the third person being unimportant, and the third person being important.

4. Representation Theory in Mass Communication

Representation is defined as the way meanings or concepts are constructed by language. It serves as "the link between concepts and language which enables us to refer to either the 'real' world of objects, people or events, or indeed to imaginary worlds of fictional objects, people and events" (Hall, 1997, p.17). This notion lies at the heart of how media select, perpetuate, and immortalize a particular dimension pertaining to some groups. Two systems of representation are introduced, according to the constructionist approach. The first system concerns what world entities including objects, people, and events are correlated with concepts in ones' mind, namely mental representation. The other deals with language which encompasses overall process of meaning construction. A shared conceptual mapping must be decoded into a common language. Concepts and ideas are, consequently, correlated with spoken, written, or visual discourses (Hall, 1997, p. 18). Meaning and language, therefore, plays a vital role in shaping culture. This theory sheds light on how portrayals are introduced and advocated by people who are superior in society, resulting in discrimination, marginalization, and determination of inferior targeted groups in the role of the other. It is communication and social interaction interrelated.

Pilishvili and Koyanongo (2016) study representation of love according to three ethnic groups: Brazilians, Russians, and Central Africans, with an emphasis on cross-cultural similarities and differences in how love is construed. Love is a culture-specific matter as it deals with a personal feeling and a social representation at a core zone, but at a peripheral, it varies from culture to culture. Lukšík and Guillaume (2018) investigate how personal conceptions of love are shaped within specific sociocultural domains. Three lines of representations are found. They include physical proximity and staying in tune, transcendental love, and inner harmony and meaning. Each gives rise to dominant representations, e.g., sentiment, physical love, love as reciprocity, love as a norm, commitment, and love as inner harmony. Metaveevinij (2019) explores representation of Thai girls' love and relationship in songs performed by different girl groups of different eras of Thai music industry. Girls are portrayed as those secretly crushing on someone, having romantic relationship with lovers, experiencing disappointment in love, and having friendship. The representation of love among girls in the new generation is socio-culturally

depicted as having more courage in expressing affection, having an active role in the relationship, and not taking disappointment too seriously.

Research Methodology

The present study aims at analyzing conceptual metaphors of love in the songs produced by Nadao Music, so 24 songs available on YouTube from August 2019 to September 2021 were collected. Old songs, e.g., Love Message and táʔlē:sǐ:dām, covered by Nadao artists were not selected because they were produced more than ten years ago. The former was released in 2004, and Buachompoo Ford sang this song in her album named Beautiful Moment. The latter was released around 2008, and the singers were Kanyarat Tiyapornchai (Lula) and Ittipong Kridakorn Na Ayudhaya (Tar Paradox). The metaphorical expressions were identified based on the Pragglejaz group's (2007) "Metaphor Identification Procedure" which offers a method to account for metaphorical expressions in discourse. Words in a text under investigation have a potential to be metaphorical. If their basic meaning, i.e., the one carrying a literal, tangible sense or referring to bodily actions, contrasts with their contextual meaning, such words are metaphorical. From the expression kʰwā:mrák mān mī: thā:ŋʔɔ̀:k 'love-it-have-way-exit' "love itself has an exit," the contextual meaning of thā:ŋʔɔ̀:k 'exit' "exit" is a way out for those experiencing difficulties in a love relationship, thus different from its basic meaning, i.e., a door/way through which one might leave a place/vehicle. The word is, therefore, metaphorical. The study also implemented Metaphor Identification Procedure Vritje Universiteit (MIPVU) (Steen, 2010) to account for metaphorically related words, especially such borderline cases as similes, personifications, or idiomatic expressions. Implementing these two approaches yield 166 metaphorical expressions in this study. The major framework of analysis is the conceptual metaphor theory by Lakoff and Johnson (1980) and Kövecses (2000). The metaphorical expressions were assigned based on their source domains that can be applied to love and its perspectives. As conceptual structures from metaphorical mappings can be "more or less richly detailed or specified" (Dancygier & Sweetser, 2014, p. 16), the source domains in this study were labelled with expressions that showed specific construal. Royal Institute Dictionary of Thai language was used to aid the finding of more detailed and fleshed-out frames in the source domains. To illustrate, OBJECT was chosen as the source domain instead of POSSESSION since the expressions pertaining to this domain involve the entire

scenario of POSSESSION, which is part of OBJECT, e.g., manipulating objects, possessing an object, taking care of an object, exchanging an object, objects having value in themselves, etc. The context of conceptual mappings observed in the discourse was also taken into consideration.

Findings and Discussions

Love, which is typically more abstract, subjective, and poorly delineated, is characterized by 12 source domains, which are often more concrete and familiar, and this can be illustrated in in Table 2.

Conceptual metaphors	Number of metaphorical expressions	Percentage
LOVE IS JOURNEY	41	24.70
LOVE IS OBJECT	35	21.08
LOVE IS FORCE	23	13.86
LOVE IS COMMUNICATION	18	10.85
LOVE IS FLUID IN CONTAINER	11	6.63
LOVE IS ILLNESS	11	6.63
LOVE IS NATURE	6	3.61
LOVE IS FICTION	5	3.01
LOVE IS CLOCK/CALENDAR	5	3.01
LOVE IS BATTLE	4	2.41
LOVE IS INSANITY	4	2.41
LOVE IS LIVING CREATURE	3	1.80
Total	166	100

Table 2. The conceptual metaphors and the number of metaphorical expressions in this study

It is worth pointing out that LOVE IS JOURNEY accounts for the highest percentage (24.70%), and different conceptual elements in the source domain facilitate an understanding of the target. Love, which consists of lovers, feelings and events, is metaphorically evoked by certain elements in embarking on a journey, e.g., starting a romantic event as starting a journey itself as in **r�râːm** *'start'* *"start"*, romantic relationship or how two lovers stay together as being in a vehicle from **take my hand lɛ́ːwkɔ̂ː khûɯn jāːn** *'take-my-hand-then-get on-spaceship'* *"take my hand and*

get on our spaceship"; romantic relationship as a route as in **hǒnthāːŋ** 'way' *"the way (of love)"*; and difficulties experienced as an obstacle encountered as in **sìŋkìːtkhwǎːŋ** *'obstacle'* *"obstacle/hardship (two lovers encounter)"*. Moreover, goals of love relationship are mapped onto a destination as in (1), and progress made is mapped onto distance covered as in (2).

(1) tɛ̀ː kʰwāːmrâk dūːmǔːan lūːanlāːŋ **plāːjtʰāːŋ** mâj pēn dāŋ cāj[3]
    *'but-love-seem-blurred-**destination**-NEG[4]-be-like-heart'*
    "But love seems complicated, and it might not be like how we're wishing for"   (kìːtkān[5])

(2) jùː klâj khɛ̂ː níː tɛ̀ː mǔːan th�̄ː nán **hàːŋ klāj sɛ̌ːn klāj**
    *'live-near-just-DEM-but-like-you-DEM-**far-far-hundred thousand-far**'*
    "You're just right here, but it's like you're far away from me."   (rák tìt sājrēːn)

In (2), the physical distance can link to emotional intimacy gradually developed by two lovers; that is, they can normally be seen together, want to spend as much time together as they can, and desire to be in each other's company. The space between the two tends to be closer if their commitment and trust grow; one may willingly share the most intimate parts as well as time and effort in their life to another. The metaphorical expressions evoking the LOVE IS JOURNEY metaphor align with the findings from the previous studies (Lakoff & Johnson, 1980; Ngamjitwongsakul, 2005 as in ROAD and TRANSPORTATION; Rammaat, 2013; Wattanasuk, 2006).

The LOVE IS OBJECT metaphor exhibits the second highest percentage (21.08%). Object manipulation is applied to love manipulation. An action of hiding or searching for objects, for example, is mapped onto that of hiding or searching for love or an object of love, thus yielding such metaphorical expressions as in (3) and (4):

(3) jàːk **sɔ̂ːn** thr̄ː ʔāw wáj tɛ̀ː mān tôŋ thām bɛ̀ːp nǎj
    *'want-**hide**-you-PAR-PAR-but-it-must-do-pattern-QPAR'*
    "I want to hide you, but what should I do?"   (ʔāj mâj ʔōː)

(4) rǔː thr̄ː khōn níː càʔ pēn khōn thî **tāːmhǎː**
    *'or-you-human-DEM-will-be-human-RLTV-**look for**'*
    "Or will you be the one who I'm looking for?"   (tòk lǔm rák)

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[3] The given examples with number in parentheses consist of three layers: phonetic forms, glosses, and explanations.

[4] The abbreviated forms in glosses suggest grammatical information, i.e., ASP for aspects, DEM for demonstratives, NEG for negative markers, PAR for particles, RECIP for reciprocals, RLTV for relativizers, and QPAR for question particles.

[5] The names of songs written in Thai are presented in phonetic forms.

When in love, individuals tend to treasure or take care of their lover in the same way as they treasure or take care of valuable objects they own as in **thɤ̄: nán mī: khâ: mâ:kmāj kwà: sìŋ nǎj** *'you-DEM-have-value-much-more-anything'* *"you're much more valuable than anything"* and **kèp thɤ̄: ʔāw wáj** *'keep-you-PAR-PAR'* *"keep you"*. Breaking up with their loved ones is also similar to losing their belongings as in **mâj jàk siǎ thɤ̄: pāj** *'NEG-want-lose-you-go'* *"I don't want to lose you (my love)"*. The properties of objects also license expressions as in **rák thɛ́:** *'love-real'* *"true love"*, **phíʔsē:t** *'special'* *"a special one/love event (like a limited edition)"*, **rák thî: mâj thāmmáʔdā:** *'love-RLTV-NEG-ordinary'* *"the love which is not ordinary (not a normal thing),"* and **cɤ̄: kān kɔ̂: phāŋ** *'meet-each other-then-turn bad'* *"It always turns bad when we meet each other (like an object which is out of order)"*. The expressions evoking LOVE IS OBJECT metaphor go hand in hand with those constituting AN OBJECT OF LOVE IS A HIDDEN OBJECT (Kövecses, 1989), LOVE IS INANIMATE, or LOVE IS PROPERTY found in Thai songs (Dittakit & Burapacheep, 2012; Rammaat, 2013; Wattanasuk, 2006).

The LOVE IS FORCE metaphor is after the first two concepts (13.86%), depicting how such influences as strength or energy that drives physical actions or movements can structure the concept of love. Love relationship and lovers are viewed as force exertion which takes several forms including a mechanical force as in **fɤ̌ː:n chǎn fɤ̌ː:n tɔ̀: pāj mâjdâj lɛ́ːw** *'resist-I-resist-then-cannot-ASP'* *"I can no longer resist this feeling"*, **baby you're the one thî: jāŋ khâwcāj dūŋ chǎn wáj** *'baby-you-be-the-one-RLTV-ASP-understand-pull-me'* *"baby you're the one who understands and supports me"*, and **plɔ̀:j thɤ̄: pāj** *'let-you-go'* *"to let you go"*; a magnetic/gravitational force as in **dūŋdù:t** *'magnetize/gravitate'* *"to attract"*; a magical force as in **sàʔkòt** *'cast a spell/hypnotize'* *"to control one's mind"* and **pā:tìʔhā:n** *'miracle'* *"love miracle"*; and other actions related to using physical forces. Additionally, difficulties of love are like being led by something uncontrollable. This metaphor licenses the expressions (5) and (6).

(5) tɛ̀: **pàk chāj** phīaŋ khráŋdī:aw tìt nāj cāj chûakā:n
    *'but-**penetrate-heart**-once-stuck-in-heart-forever'*
    "But love at first sight may stay in our hearts forever"   (kì:tkān)

(6) thâ: nùaj kɔ̂: phák mâj tɔ̂ŋ pāj **bɛ̀:k** mān wáj
    *if-tired-then-rest-NEG-must-go-**carry**-it-ASP'*
    "Take a break if you're tired; you don't have to carry it."   (It's Okay Not to Be Alright)

This conceptual metaphor yields certain expressions related to the findings from Kövecses, (1989) whereby FORCE encompasses mechanical, magnetic/gravitational, and magical types. This is partially related to the LOVE IS ACTION metaphor (Wattanasuk, 2006). When individuals do something, they use their own force, e.g., hitting or penetrating something. This is similar to attracting or even hurting lovers.

The LOVE IS COMMUNICATION metaphor also plays a significant role in the conceptualization of love. Expressing love is said to be attributable to communication in daily activities, i.e., to provide ones with information by verbal and non-verbal signals. Success in romantic relationship corresponds to clear, effective communication. In this regard, love or lovers can be treated as senders or receivers in a communicative event, e.g., expressing love emotion as being ordered by heart. Subject matters or messages can be projected onto meaningful love messages as in *kʰām ʔaʔtíbāːj 'explanation'* *"explanations for love"*, and communicative channels can provide a ground for communicating love messages, as illustrated in (7) and (8)

(7) o ɪt kʊd bi lʌv tʰî: **bɔ̀ːk** hâj kʰōn jàːŋ cʰǎn tʰām tāːm hǔacāj
  'oh-it-could-be-love-RLTV-***tell***-ASP-person-like-me-do-follow-heart'
  "Oh, it could be love that tells someone like me to follow the heart."   (tòk lǔm rák)

(8) mâj rúː hǔacāj jāŋ **plɛ̄ː mâj ʔɔ̀ːk**
   'NEG-know-heart-yet-***translate-NEG-out***'
  "I don't know. My heart still cannot translate this."   (plɛ̄ː mâj ʔɔ̀ːk)

Although similar to ACTION or HUMAN, this COMMUNICATION concept which explains love in terms of communication components in daily activities sounds more systematic and clearly evoke the whole array of communicating love as individuals normally come across such expressions as **bɔ̀ːk rák** *'tell-love' "love confession,"* **phāːsǎː rák** *'language-love' "love language,"* and **sɯ̌ː rák** *'medium-love' "love medium"* in their everyday communication.

Cognitive models of abstract phenomena as well as linguistic meanings are mostly grounded in corporeal experiences—an activation of five senses of perception and other related signs (Ruthrof, 1997). This experiential ground consequently plays a major role in manifesting a variety of elements of love through sensory experiences, according to two different conceptual metaphors: LOVE IS FLUID IN CONTAINER and LOVE IS ILLNESS. In this regard, visual and tactile/physical experiences portrayed in the source domains can serve as an experiential basis

for making sense of love. The visual experience, first, is parallel to the containment schema where certain levels of substance can be filled in a container. This is closely related to territoriality in spatial relations. As individuals talk about intensity of state or quality, they automatically impose artificial boundaries on it. This concept paves a way for comprehending how individuals maintain their love relationship or cast doubt on it. It is noticeable that the expressions with **cāj** *'heart'* metaphorically entailing THE BODY IS A CONTAINER FOR EMOTION also plays a crucial part in this schema; that is, the heart, which circulates blood around our body, metaphorically serves as "a seat of the emotions" (Kövecses, 1989, p. 83). This is related to the HEART AS A PERSON metonymy (Ngamjitwongsakul, 2005). In the present study, the metaphor LOVE IS FLUID IN CONTAINER is linguistically realized through the expressions below:

(9) thî: thɤ̄: thām pāj thɤ̄: mâjkhɤ̄:j rák kān jàŋ chǎn rák thɤ̄: **tháŋ hǔacāj**
*'that-you-do-already-you-never-love-RECIP-like-I-love-you-**whole-heart**'*
"From what you did, you never love me like I love you with all my heart (lɔ̀:k kān tháŋ nán)

(10) pʰɤ̄ŋ rú: wānní: wān tʰî: mī: thɤ̄: **nāj hǔa:cāj**
*'just-know-today-day-RLTV-have-you-**in-heart**'*
"I've just realized there's only you in my heart." (rú: ŋí: pēn fɛ̄n kān tâŋ nān lɛ́:w)

The ILLNESS concept can be subsumed under tactile/physical experiences, based on a perception from skin and visceral organs, e.g., active touching like hardness or softness, pressures, pain, and temperatures. If something causes pain or illness to a person, it figuratively contributes to bad, undesirable outcomes. Frustrating love experiences, e.g., betrayal, dishonesty, long-distance relationship, and too much expectation which leads to disappointment, can cause an undesirable emotional state, resulting in the LOVE IS ILLNESS metaphor through such expressions as **cèp** *'hurt'* *"hurt"* and **thɔ̄:ráʔmā:n** *'torture/suffer'* *"suffering (from love/missing someone)"*.

(11) mâj khâwcāj thî: **tɔ̄:ráʔmā:n** jàŋ ní: mûaràj càʔ dâj cɤ̄: kān ʔì:kthī:
*'NEG-understand-that-**suffer**-like-DEM-when-will-can-meet-RECIP-again'*
"I don't understand why it hurts. When will we meet again?" (mûawā:n kô: nā:n pāj)

Although the rest of conceptual metaphors exhibit a few occurrences, they permit language users to understand love in terms of more concrete, familiar entities in their daily life. The NATURE concept is employed to refer to lovers who are figuratively described as **phráʔ ʔā:thít** *'sun'* *"the sun"*, **fāj** *'fire'* *"fire"*, and **dɔ̀:kdē:sî:** *'flower-daisy'* *"a daisy"*, and love difficulties from such inanimate entities as **phɛ̀:nfá:** *'sky'* *"sky"* and **phū:phǎ:** *'mountain'* *"mountain"*. The LOVE

IS NATURE metaphor is, to some extent, related to Ngamjitwongsakul's (2005) metaphorical expressions denoting NATURAL ELEMENT (SUN), PLANT, NATURAL OCCURRENCE and TERRAIN FEATURE (SEA); and Wattanasuk's (2006) metaphorical expressions referring to INANIMATE and NATURE. The example below portrays the mutualistic relationship between the sun and the daisy, which is mapped onto the way two lovers depend on each other. The daisy also signifies simple love (not the deep of passionate love), purity, and innocence.

(12) mǔan th͞r̄: pēn **phráʔ ʔā:thít** sùan tūa:chǎn pēn **dɔ̀:kdē:sî:**
'like-you-be-**sun**-and-I-be-**daisy**'
"You are like sunshine, and I am a daisy." (kɔ̀:t nāj cāj)

Love is conceptualized by means of FICTION as in **níʔjā:jrak** *'fiction-love'* *"love fiction"* **tɔ̄:ncòp** *'ending'* *"ending"*, and **rûaŋrāw** *'story'* *"story"* since romantic relationship consists of lovers as imaginary characters, events as plots/stories, and love itself as a novel in (13). The concept of CLOCK/CALENDAR is depicted from such expressions as **nā:líʔkā: khwā:mrák** *'clock-love'* *"clock of love,"* **rɔ̄:wē:lā:** *'wait-time'* *"waiting"* and **tɔ̀:wē:lā:** *'continue-time'* *"continuing"* as in (14). As such, love status is treated as clock movement, a lover treated as tomorrow awaiting, and love difficulties treated as being pressured by time. Romantic love is also characterized in terms of BATTLE as in **sû:** *'fight'* *"fight"*, **phû:phɛ́:** *'loser'* *"loser"*, and **jɔ̄:mphɛ́:** *'give up'* *"give up"*; that is, the concept involves a struggle for maintaining relationship, especially when there is a third person. The third person in the love event here aligns with A THIRD PERSON IS AN ATHLETE as in **phɛ́:** *'lose'* *"lose"* (Sornkaew, 2017, p. 35), but in this study such event involves fighting as a struggle to maintain love relationship, so this tends to evoke the BATTLE concept instead. People in a battle will have to trust their partner, and love must grow with trust as in (15).

(13) nāj **tɔ̄:ncòp** sutthá:j **níjā:j rák** mák hâj khōn hà:ŋklāj dâj jɔ́:nklàp
'in-**ending**-finally-**novel-love**-often-cause-person-far-can-return'
"At the end of a romantic novel, one who is far away often comes back." (kì:tkān)

(14) **nā:líʔkā khwā:mrák** kʰɔ̌:ŋ rāw càʔ trōŋ kān mǎj
clock-love-POSS-we-will-match-RECIP-QPAR
"Will our love match?" (nā:thī: ní:)

(15) chǎn nàʔ rák th͞r̄: mâ:kmā:j **mâj phɛ́: khrāj**
'I-PAR-love-you-much-***NEG-lose-anyone***'
"I love you so much, not less than anyone does." (ʔāj mâj ʔō:)

The INSANITY concept yields expressions referring to lack of control, hence denoting intensity of the love emotion. The insane people can be mapped onto those in love, i.e., one can be insane or unable to control such feeling, and the insane are not responsible for his or her actions (Kövecses, 1986). A normal undergoing an intense psychological force turns out to be insane—like an individual once being rational, then becoming irrational when experiencing an emotion (Kövecses, 2000). It can be exemplified from **phɤ́**: 'delirious' "delirious, unconscious", **lɔ̄ːjlùt** 'unconscious' "unconscious", and **wûnwāːj** 'busy' "busy", for example:

(16) khȇː khām thāmmáʔda thām chǎn **phɤ́ː lɔ̄ːj lòt** pāj
   'just-word-simple-make-I-*delirious, unconscious-unconscious*-go'
   "only simple words and I am totally unconscious"   (kôːt phíʔsèːt)

The LOVE IS LIVING CREATURE metaphor licenses expressions treating love status as certain features of animals as in **lōːmā**: *'dolphin'* "dolphin" and **mīːchīːwít** *'alive, lively'* "alive, lively". This aligns with Wattanasuk (2006) proposing LOVE IS ANIMATE. It can be illustrated in (17).

(17) kôːkhōŋ mǔɯandāŋ **lōːmā** thîː mān mâj châj plāː jùːdīː tǔŋcàʔ khláːj tèː kôː mâj châj jùːdīː tòːhâj klâj thɤ̄ː thâwràj chǎn kôː mâj châj fɛ̄ːn jùːdīː
   *'maybe-resemble-**dolphin**-RLTV-it-NEG-be-fish-at all-although-resemble-but-maybe-NEG-be-at all-if-near-you-how much-I-maybe-NEG-be-lover-at all*
   "I guess it's like a dolphin that is not a fish; no matter how close I am to you, I'm not your girlfriend."   (lōːmā mâj châj plāː)

From 166 metaphorical expressions, these conceptual metaphors pave a way to understand four different perspectives: love relationship, lovers or objects of love, emotional states, and love difficulties, as illustrated in Table 3. Love relationship accounts for the highest percentage. It tends to be the central notion of love and is best viewed as being conceptualized by a variety of cognitive models. It is mostly understood in terms of JOURNEY. Lovers or objects of love exhibit the second highest percentage and are often characterized by OBJECT. As regards emotional states and difficulties, they are mostly evoked by ILLNESS and JOURNEY, respectively.

Perspectives	Metaphorical concepts related	Frequency	Percentage
Love relationship	JOURNEY, OBJECT, COMMUNICATION, FORCE, FICTION, NATURE, CLOCK/ CALENDAR, FLUID IN CONTAINER, LIVING CREATURE	68	40.96

Lovers or objects of love	OBJECT, JOURNEY, COMMUNICATION, FLUID IN CONTAINER, BATTLE, FORCE, NATURE, CLOCK/CALENDAR, ILLNESS	58	34.94
Emotional states	ILLNESS, FORCE, INSANITY, OBJECT, FLUID IN CONTAINER, COMMUNICATION	30	18.07
Difficulties	JOURNEY, NATURE, CLOCK/CALENDAR, FORCE	10	6.03
Total		166	100

Table 3. The perspectives of romantic love and their related metaphorical concepts in this study

With the scope of data gathered from the songs produced by Nadao Music, the findings reveal representation of love among teenagers in the digital age[6]. This is because many songs were produced along with drama series or music videos portraying the life of teenagers in a wide variety of contexts. There has also been an attempt to promote the T-Pop culture with the help of the Internet, and the intended audiences are teenagers in Thailand and other countries in Asia. According to this study, romantic love in this digital age encompasses several unique characteristics corresponding to the perspectives aforementioned. Love relationship tends to be a complicated matter, especially in terms of space. Proximity and distance determine how close relationship is between two lovers, as in understanding love in terms of embarking on a journey. Interestingly, a lover can be a "safe zone" which literally means a place where a person feels secure and has control over any circumstances. In a metaphorical sense, paying respect to physical and sexual boundaries allow the two to feel of safety and to be open in the relationship. To maintain love relationship also requires a lot of time, effort, understanding and acceptance. Love is, therefore, filled with misery or ecstasy. This aligns with conceptualizations of love relationship by means of such concepts as a journey, a force, a clock/calendar, an illness, or communication.

As regards defined relationship, sometimes, the status between friendship, lovership, and partnership tends to be more unclear, compared to what happened in the past. This supports Metaveevinij (2019, p. 118) in terms of romantic male-female relationship. Friend zone relationship causes an individual to accept unwillingly that the one whom he or she loves cannot

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[6] It is the period things are done by a computer and a great deal of information is accessible due to computer technology.

be his or her romantic partner, but friend. It is exemplified from employing the scientific view of **lō:ma** *'dolphin'* to explain such relationship as previously mentioned. Nowadays many new terms have supported this fuzziness, i.e., *friend with benefit* or *FWB*, **phûˆan sampan** *'(literally) friend-relationship' or* being friends but this may include a sexual affair from the Thai Tinder ad, and the slang **kík** denoting a secret affair.

Technological advancement and modern lifestyles play a crucial part in developing relationship, resulting in challenges for two lovers to pursue love and maintain relationship. This conforms to the correlation between the use of technology for romantic love activities and romantic relationship (Bagley & Kimberly, 2017). Some linguistic expressions in this study show that to communicate love and to maintain relationship rely upon a smart phone, the Internet, Facebook, Line, and any other modern lifestyles. Senses of ownership, competition, and jealousy also tend to be clearer. This implies that being single or living alone is not a satisfying option for the young, as seen in the song **rák tìt sājrē:n**. This can be illustrated from the use of words such as **khrûˆaŋ** *'phone' "mobile phone"*, **nèt** *'the Internet" "the Internet"*, **fé:s** *'Facebook' "Facebook"*, and **lā:j** *"Line' "Line"*. Expressing love is treated as using communication devices. This is also based on metonymic thinking in that communication devices stand for communication itself. Another song portrays that it takes time to love someone even the two are busy living in the modern world as in the song **khūˆj pāj kɔ̀:n**.

Love is related to certain socio-cultural issues. A case in point is the belief in supernatural entities, e.g., fate, destiny, and miracle. Interestingly enough, despite the turn of digital age, the new generations have still believed in superstitions. Such belief has been deeply rooted in the society for a long time (Putthivanit, 2020). The supernatural entities involve one's magical force to cast a spell to control another's mind and two lovers waiting for a miracle. Besides, marriage is not the ultimate goal of the relationship. There are no metaphorical expressions in this study addressing this aspect. Consequently, in this study, passion and intimacy are underscored, while commitment is not. The relationship among the young tends to be transitory and superficial rather than long-lasting and felt profoundly.

The sense of ownership involves one's desire to possess his or her lover because of a crush on someone or deep passion. As such, lovers are metaphorically treated as an object that

individuals strive for and need to take care of. They can also be in one's heart based on the containment schema. In some cases, fighting for love or being afraid that a lover will find anyone nicer or better can be seen from the way love is treated as a battle.

In terms of gender, romantic relationship differs from norms in the society which once pay much attention to heteronormativity. This can be supported by many love songs and their music videos portraying male-male couples being in a romantic relationship. This is negotiation of power for supporting homosexuality, and this highlights the (mass) culture as a way of struggle (Hall, 1997). Besides, the producers attempt to promote potential young male artists not yet fully developed, and this can be seen from the way to put much effort in establishing and maintaining romantic relationship portrayed in the songs and music videos, as seen in **kì:tkān** and **plē: mâj ʔɔ̀:k**, from the Y-series named Last Twilight in Phuket. To solidify this point, visual metaphors, multimodality, or how metaphors work together with visual elements in music videos should be studied further.

It is noticeable that all conceptual patterns in this study are said to be fully conventionalized. Many expressions are highly institutionalized as part of the Thai language since they have been used again and again. This is also evidenced by commonplace ones in the previous studies, e.g., **sàp rā:ŋ** *'change-rail'* *"shunt a train onto another track"*, **jɛ̂:k thā:ŋ** *'separate-way'* *"go separate ways"* **lǒ:ŋ thā:ŋ** *'lost-way'* *"get lost"*, and **dɤ̄:n nâ:** *'walk-forward'* *"move forward,"* which conceptualize LOVE in terms of JOURNEY or related domains (Nagamjitwongsakul, 2005; Rammaat, 2013; Wattanasuk, 2006).

The same conceptual pattern is, however, employed in a less predictable context. The writers construct some novel, creative metaphorical expressions to convey unique ideas in a specific context, so the audiences need to "deconstruct" or "unpack" them to understand their meanings (Knowles & Moon, 2006, p. 5). This arises from the expressions **pɤ̀:t sājrē:n pāj hǎ: tʰɤ̄:** *'turn on-siren-go-find-you'* *"turn on a siren to meet you (urgently)"* and **khɯ̂n jā:n** *'get on-spaceship'* *"get on our spaceship"* which are so fresh and lively that many immediately realize they are, of course, metaphors. The former is related to the drama series entitled My Ambulance mainly depicting the romantic relationship among protagonists working in a hospital. The latter, **jā:n** *'spaceship,'* is said to epitomize a post-modern world context where astronomy has been

under investigation. Its meaning is also extended to getting high in love, hence metaphorically entailing LOVE IS RAPTURE/HIGH (Kövecses, 2000).

Another case in point relies on the expression **lo:mā** *'dolphin'* subsumed under LIVING CREATURE. This usage is generally recognized as a simile, but at a conceptual level, the image of dolphin reflects the status of love relationship. The fact that the dolphin is scientifically not a fish proposes an analogy with a vague or unclear love status. Despite physical proximity and intimacy, the two are not lovers. In other words, they look like lovers, but they are apparently not. Such metaphor sounds appropriate, but it is not a typical construal of what a dolphin is.

Apart from the findings in this study, more creative expressions are found from other songs not produced by Nadao Music. Although not included in the scope of this study, such expressions also yield representation of teenage love in the digital age. This can be exemplified from the very recent yet sounding like a shortcoming concept namely **mū:tē:lū:** or *"anything related to superstitions and auspiciousness"* which originates from the belief of success in business, education, and even love. It is portrayed in the song **mū:tē:lū:** produced by Lit Entertainment containing such words as *cupid,* **phrōmlíʔkhìt** *'destiny'* *"destiny,"* **thɔ̂:ŋkhā:thǎ:** *'cast-spell'* *"cast a spell,"* **sǐ:mōŋkhōn** *'color-auspicious'* *"auspicious color"* and **bɤ̄:mōŋkhōn** or *"auspicious phone number",* and even BNK48's **khúkkî: sì:aŋthā:j** *'cookie-fortune tell'* *"fortune cookie"*. Love is regarded as a magical, superstitious force. Besides, love progress can be understood in terms of exam scores as in **rák chǎn dâj rɯ́ʔplà:w hâj chǎn kì: kháʔnɛ̄:n** *'love-me-can-QPAR-give-me-what-score'* *"Can you love me? What's my score?"* from the song Love Score by GMMTV Records. The other interesting one arises from how a lover is described as a microwave as in **mâj rú: wâ: thɤ̄: pēn khrāj khōn rɯ̌: mājkhrō:wé:f***'NEG-know-that-you-be-who-human-or-microwave'* *"I don't know who you are, a human or a microwave"* from the song Microwave by Home Run Music. As the present study only observes the data from Nadao Music, there should be the study of conceptual metaphors of love in T-pop songs produced by other Thai media companies as well.

It is also noticeable that some English words or expressions co-occurs with those in Thai to depict the metaphorical nature of love, e.g., *energy* (i.e., FORCE), *safe zone* and *way back* (i.e., JOURNEY), *crazy* (i.e., INSANITY), and *I will be yours* (i.e., OBJECT). They are creatively employed to convey rhetorical and aesthetic effects (Likhitphongsathorn & Sappapan, 2013). With this code-

mixing style and despite small proportion, it reflects nativization of English in T-Pop songs. Influenced by J-pop and K-pop, English-Thai code mixing has become a common device to reflect internationalization of Thai music industry and the worldwide mainstream of music styles.

In the lens of conceptual metaphor, there is a cross-domain mapping between romantic love and several concepts characterizing it, resulting in a wide variety of metaphorical expressions used in daily communication. Such expressions account for different perspectives of romantic love: relationship, lovers or objects of love, emotional states, and difficulties. The other perspective that needs to be taken into consideration, however, is physio-psychological aspects of romantic love. As a result, conceptual metonymy comes into play. It deals with the within-domain mapping where one conceptual domain, i.e., a vehicle, stands for another, i.e., a target. As such, the CAUSE-EFFECT relationship is found when INTIMATE SEXUAL BEHAVIORS, e.g., *kɔ̀ːt* **chǎn wáj nɛ̀ːp kāːj** *'hug-me-put-attach-body'* "hug me", **càp mūː** *'touch-hand'* "touch my hand"*, and **cūːŋ mūː** *'hold-hand'* can be the effect of involving with LOVE emotion. The related metonymic mappings include LOVING VISUAL BEHAVIOR stands for LOVE as in **sòp tāː** *'meet-eye'* and **sòŋ sǎːjtāː** *'send-eyesight'* "make eye contact"; JOYFUL BEHAVIOR stands for LOVE as in **rɔ̄ːj jím** *'trail-smile'* "a smile"; and INTERFERENCE WITH ACCURATE PERCEPTION/INABILITY TO THINK stands for LOVE as in **nâŋ mɔ̄ːŋ mɤ̀ː** *'sit-look-absent-minded'*. The latter is said to drive those in love to a state of unconsciousness. This observation aligns with metonymies of love in Kövecses (2000). From the observation, this study also comes up with such metonymic concepts as MISSING which stands for love emotion as in **kít thǔŋ** *'thing-to'* "to miss someone"*, and CARING stands for love emotion as in **hùːaŋ** *'care'* "to care for someone"*. The MISSING and CARING concepts are regarded as part of the LOVE emotion.

Another aspect involves the metaphorical and metonymical nature of expressions with **cāj** or **hǔːacāj** *'heart'* "a heart" in Thai. When this term stands for a person who is in love, it exhibits the PART-WHOLE configuration, i.e., HEART stands for PERSON (Ngamjitwongsakul, 2005). The heart is closely related to the physiological reaction when ones are in love, i.e., INCREASE IN HEART RATE which stands for the love emotion (Kövecses, 2000, p. 124). It can be illustrated from **sàʔkòt hâj cāj cchǎn jɔ̄ːm tàʔlɔ̀ːtpāj** *'cast a spell-so-heart-POSS-surrender-forever'* "You got me falling in forever." When it signifies a mental state, however, it carries the metaphorical sense as

in **prɤ̀ːt cāj** *'open-heart'* *"open your heart"*. To understand the heart as a container for emotion here still requires the previous metonymic reading. This can lead to the other important aspect concerning semantic motivation of metaphors in this study. Barcelona (2000) points out that conceptual metaphors could be traced back to see conceptual metonymies underlying them. Similarly, Kövecses (2008) suggests that metonymies can motivate the metaphors. Physiological aspects of a human body, here, take part in explaining human emotions. The metonymic concept INABILITY KNOW/THINK is said to underline the metaphorical concept INSANITY; that is, not having an ability to think in a logical way gives rise to the emotional state of a lover (Rejeg, 2016), resulting in a transfer from perception to cognition. Another case relies on understanding love relationship as CLOCK/CALENDAR which once arises from the metonymic concept PHYSICAL CLOSENESS in that the two lovers physically spend time together, and this, later, gives rise to the use of a clock to representing love relationship as in **nāːlíʔkā khwāːmrák** *'clock-love'* *"the clock of love"*. This semantic motivation could deserve to be another area to step into in the realm of cognitive semantics, especially in terms of conceptual metonymies of love in Thai songs and interfaces between conceptual metaphor and metonymy in conceptualizing romantic love in Thai.

Conclusion

The study focuses on conceptual metaphors in modern Thai songs produced by Nadao Music, along with representation of love in the digital age. Despite the limited scope for the data collected from only 24 T-pop songs broadcast on YouTube from August 2019 to September 2021, this study finds 12 conceptual metaphors applied to love, and perspectives of this notion involves love relationship, lovers or objects of love, emotional states, and difficulties. The conceptual metaphors in this study facilitate an understanding of love relationship most. The representation of romantic love in the digital age involves complexity of love, unclear relationship, roles of technology in maintaining relationship, socio-cultural practices, ownership, and relationship which differs from the norm of the society. Regarding conventionality, almost all metaphorical expressions, on the one hand, are regarded as conventionalized ones and can be found in several previous studies. Some expressions, on the other hand, are novel and creative as they depict unique characteristics of romantic love in the digital age. Metaphor can be, at least, a means to reflect social reality, thus portraying how media, meaning, and language function in the society.

The study also raises the issue regarding conceptual metonymy which provides an access to understanding romantic love in terms of physio-psychological aspects and its interfaces with understanding metaphor. This can be, therefore, studied further in the realm of cognitive semantics.

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