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Ontological Metaphor in Traditional Marriage Discourse of Manggarai Speech Community-East Indonesia: Cultural Linguistic Perspective

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Abstract

This article is intended to analyze the ontological metaphor expressions used in traditional marriage discourse of Manggarai speech community (TMDMSC). It is also intended to uncover the imagery of MSC that is expressed in the ontological metaphors. Thus, this article used Cultural Linguistic Perspectif (CLP) as the main theory and metaphor as the supporting theory. Those theories were combined by applying the qualitative research method. Based on the data analysis, there were 17 ontological metaphor expressions used in TMDMSC. On the other hand, the ontological metaphor expressions almost include in paralelism expression. In line with this, the ontological metaphor has the literal and idiomatic meaning which depends on the imagery of MSC. Thus, based on the ontological metaphor expressions, it was also found the imagery that is appearing in TMDMSC such as; cultural, social, magical, ideological, mythical, and biological imagery. Those imageries that appeared in TMDMSC prove that (1) MSC believe that the God has power to control, protect, guidance, and curse the MSC's life, (2) MSC believe that the ancestors have power to protect, guidance or even to curse the MSC's life, and (3) MSC believe that ancestors are still alive like living human being.

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1. Introduction

Traditional marriage discourse of Manggarai speech community (TMDMSC) is a discourse text that contains utterances spoken by the leader of TMDMSC. TMDMSC is a traditional ritual (TR) performed by MSC to confirm a boy and a girl to become a wife and husband who are legitimate according to Manggarai custom. The utterances used in Traditional Marriage Discourse (TMD) are ritual language (RL). The RL is addressed to the God, ancestor, and MSC. Therefore, the language of TMDMSC has a philosophical value that is difficult to understand because it has a figurative meaning. That is the difference between TMD language and everyday language. According to Fox (1986: 102), RL is a language that is uniquely different from everyday language because it is used during TR activities and has its own characteristics. Thus, the language of the TMDMSC has a sacred and poetic characteristic that is quite difficult to understand by the people. Hence, the marriage ritual language of MSC has the metaphorical meanings.

The metaphor is a figurative language. In line with this, there are some definitions of the metaphor that are guided the writers in conducting this study. First, according to Lakoff and Johnson (1980: 5), the definition of metaphor is the understanding and experiencing one kind of thing in terms of another. On the other hand, in cultural linguistic perspective (CLP), Palmer (1996: 224) argued that the metaphor is one thing stands for another or a thing is called by a name for something else. That is why metaphor would appear to offer a mechanism by which a complex system of new knowledge in a target domain could theoretically be fit onto the framework of old knowledge in a source domain (Palmer, 1996: 224).

Palmer (1996: 224-232) proposed three types of metaphor expressions in CLP. They are structural, ontological and orientational metaphors. Palmer (1996: 224) stated that structural metaphor (SM) is a metaphor that offers mechanism by which a complex system of new knowledge in a target domain could theoretically be fit into the framework of old knowledge in a source domain. On the other hand, orientational Metaphors (ORM) are metaphors that are based in our physical and cultural experience and give concepts spatial orientation (Palmer, 1996: 226). Lakoff and Johnson (1980: 14 – 17) gives the following examples of orientational metaphors: happy is up, sad is down. The following are some examples of ORM in BM: *Éta Surga, wa Naraka* '*Above Heaven, Below Hell*'. Otherwise, ontological Metaphor (OTM) is a metaphor that equates activities, emotions, and ideas to entities and substances (Palmer, 1996: 227).Time is money is an example. Time is a limited resource; time is a valuable commodity. His idea is bright. Bright is the ontology of the sun, moon, flame, etc.

Based on the explanation above, this research only determines the ontological metaphor as the subject of this article because there are some studies toward the structural and orientational metaphor already have conducted in several ritual discourses of MSC. Therefore, this article is expected to be the new breakthrough in analyzing of ontological metaphor in traditional ritual, especially traditional marriage ritual of MSC.

On the other hand, it can be seen that this research only concerns on traditional marriage ritual of MSC because nowadays, there has not been a linguist who has researched in traditional marriage ritual of MSC. That is why the writers are very interested to analyze the ontological metaphor expressions and imagery in TMDMSC because it becomes the novelty dimensions of this research. Therefore, the writers formulate the research question of this article into two. They are (1) what is the meaning of ontological metaphor expressions that is appeared in TMDMSC? and (2) What is the imagery of MSC that revealed in TMD?.

2. Materials

By and large, this article applies two theories, namely; the cultural linguistic perspective (CLP) and metaphor. The two theories were adopted and applied by the writers to find out the ontological metaphor expressions and imagery that are appeared in TMDMSC. The two theories of this article are explained below.

Historically, according to Palmer (Erfiani et al, 2023: 103), CLP is a theory intended to approach human language which was proposed by a linguistic anthropologist, Gary B. Palmer in his book with the title "*Toward a theory of Cultural Linguistics".* Henceforth, the CLP is the synthesis of cognitive linguistics with the Boasian linguistics, ethnosemantics, and ethnography of speaking. The synthesis of the three linguistic traditions is termed cultural linguistics. Furthermore, Duranti (2009: 33) stated that CLP is a theory may be used to refer to the general area of research on the relationship between language and culture. Otherwise, Palmer stated that CLP is an interdisciplinary sub-branch of linguistics that explores the relationship between language and culture conceptualizations (Palmer 1996; Sharifian, 2015: 1). On the other hand, Sharifian stated that CLP refers to a recently developed discipline with multidisciplinary origins that explores the relationship between language and cultural *conceptualizations. Sharifian added that* CLP engages with features of human languages that encode or instantiate culturally constructed conceptualizations encompassing the whole range of human experience (Sharifian, 2017: 2).

It has generally known, Palmer stated that CLP has two domain concepts, namely; verbal symbol and imagery. In line with this, the verbal symbol is related to the language component itself, such as; word, phrase, sentence, discourse, etc. On the other hand, imagery is what we see in our mind's eye, but it is also the taste of a mango, the feel of walking in a tropical downpour, the music of Mississippi Masala. Our imaginations dwell on experiences obtained through all the sensory modes, and then we talk (Palmer, 1996: 3). In line with this, imagery or images are mental representation that begins as conceptual analogs of immediate perceptual experience from the peripheral sensory organs (Palmer, 1996: 47). Sensory organs include eyes, ears, nose, tongue, and skin.

Based on the explanation above, it can be concluded that CLP more concerns toward imagery role in each language expression because all such language expressions are sourced from imagery. It proves by Palmer's statement on the definition of language. He said that language is the play of verbal symbols that are based in imagery (Palmer, 1996: 3). Thus, from those theoretical explanations of CLP, it can be seen that CLP emphasized four important things which relates with language entity, namely; verbal symbol, imagery, experience and five senses.

The supporting theory of this article is metaphor. Thus, there are some important understandings on metaphors mentioned by some experts which are presented in this article. The first is taken from very neutral meaning, proposed in the dictionaries. It is asserted that Metaphor is an expression, often found in literature that describes a person or object by referring to something considered to have similar characteristics to person or object (McIntosh, 2013: 968).

The second is taken from Palmer (1996: 222 – 245). It is asserted by Palmer (1996: 222) that language is governed by whole systems of metaphorical thinking organized into hierarchical structures. Metaphorical systems consist of groups of metaphorical expressions that all express some facet of a more general metaphor. In a metaphor, one thing stands for another, or a thing is called by a name for something else (Palmer (1996: 244).

The division of metaphors in this article follows Palmer (1996: 222 – 245), they are structural metaphor, orientational metaphor, and ontological metaphor. Elaborated from Palmer (1996: 224), structural metaphor (SM) is a metaphor that offers mechanism by which a complex system of new knowledge in a target domain could theoretically be fit into the framework of old knowledge in a source domain. For example, the names of new objects are given the same as the names of old object.

The names of parts of automobile, the new object, are given based on the names human body parts or animals, the old object. The names of human body parts or animals inspire humans to give names to parts of automobile. This is the fact happening in the language of the West Apache that give names to parts of automobile and pickup trucks (Palmer, 1996: 224). Some examples are the following: *hood* becomes the nose '*bechíh*', headlights become the eyes '*bidáá'*', and windshield becomes the forehead '*bita'*. Giving the names to parts of automobile the same as the human body parts belongs to structural metaphor.

Orientational Metaphors (ORM) are metaphors that are based in our physical and cultural experience and give concepts spatial orientation (Palmer, 1996: 226). Lakoff and Johnson (1980: 14 – 17) gives the following examples of orientational metaphors: HAPPY IS UP, SAD IS DOWN. The following are some examples of ORM in BM: *Éta Surga, wa Naraka* '*Above Heaven, Below Hell*'.

Ontological Metaphor (OTM) is a metaphor that equates activities, emotions, and ideas to entities and substances (Palmer, 1996: 227).Time is money is an example. Time is a limited resource; time is a valuable commodity. His idea is bright. Bright is the ontology of the sun, moon, flame, etc.

Based on the explanation above, the writers only focused and analyzed toward the ontological metaphor on TMDMSC. There is a main reason why the writers do not concern to the other types of metaphors in CLP. The reason is there some studies already have conducted about the structural and orientational metaphor in several ritual discourses of MSC. That is why the writers choose in focusing to the ontological metaphor in TMDMSC. Thus, this article is intended to become the new breakthrough in analyzing of ontological metaphor in traditional ritual, especially traditional marriage ritual.

3. Method

This article is intended to elaborate the ontological metaphor expression that is used in TMDMSC. Furthermore, this article also uncovered the imagery of MSC that appeared in TMD. Therefore, this article belongs to qualitative research method. The qualitative research method is a research procedure that produces descriptive data in form of written or spoken words from people and observable behavior (Bogdan & Taylor in Moleong, 2017: 4).

This artcicle was conducted for six months in Cibal District-Manggarai Regency- East Indonesia. The local language that is used in Manggarai regency is Manggarai language (ML). It is a language which spoken by the Manggarai Speech Community (MSC) who live in the Manggarai regency area (Verheijan, 1991: 1). In addition, ML belongs to the Austronesian language. In line with this, the Manggarai regency is the research place of this research because there were many linguistic phenomena in ML. It proves by some previous related studies from the other researchers in recent years.

In analyzing this article, the writers divided the types of the data into two, namely; primary and secondary data. On the other hand, the source of the data were obtained from the interviewees, traditional marriage ritual discourse of MSC and written library. It can be concluded that the primary data of this article were gained from the interviewees. Thus, the interviewees are the native speakers of MSC. It has generally known that the data of this article were in forms of oral. The oral data were obtained from oral speech from traditional elder of MSC. In addition, the oral data were also obtained from the oral answers of interviewees to the written questions orally given to them.

The research instruments used to obtain the data were divided into the main and supporting instruments. The main instrument of this article is the researcher himself as a human instrument. Otherwise, the supporting instrument is the interview and observation items. Both of the suporting intruments are used to find out the meaning of the ontological metaphor expression and imagery in TMDMSC.

This article used observation participation, interview, note taking, and documentation study as the technique of data collection. Furthermore, all the data were analyzed by the techniques of data analysis proposed by Miles and Huberman (1992; Sugiyono, 2009: 338). The techniques of data analysis of this article were the data reduction, presentation, and verification. On the other hand, the data of this article are presented using formal method is intended to present the result of the research in form of symbols or signs. Otherwise, the informal method is intended to present all forms of speech in the form of numbers and description of words, phrases, group phrases, clauses, units of text, and text (Sudaryanto, 2015: 144).

4. Result and Discussion

This section elaborates the meaning of ontological metaphor expressions used in TMDMSC. On the other hand, this article is also intended to find out the imagery that appear in the TMDMSC. Thus, the data composition of this article is written down on the table 1. The first line is the data in form of ontological metaphor. The second line is the glossed data. The third line is the gloss data which is translated into literal English. The fourth line is grammatical, idiomatic and/or metaphorical translation into English. The fifth line is the explanation of ontological metaphorical meaning. The all data can be seen in the table 1 below.

Table 1. The Ontological Metaphor in the TMDMSC

No	The Ontological Metaphor
1	***Ceki agu wura*** *ceki agu wura* soul and soul **'Dead persons'** **'(Ancestors/Fore fathers)'** This utterance belongs to PE of two dyads having the meaning of synonymy for asserting or strengthening. The word *ceki* 'soul' has the meaning of synonymy with the word *wura* 'soul'. However, it is rather different, according to Father Karolus Jehout. *Ceki* is the dead person who has just died. On the contrary, *wura* is the dead person that died very long time ago, e.g., ancestors. It is OTM because it mentions the souls acting like living humans having capacity to watch human's attitudes and listen to their requests.
2	***Wiku wa'i = réntu sa'i*** *wiku wa'i réntu sa'i* fold foot together head **'Sitting together'** **'(We make an agreement)'** This belongs to PE of two dyads having the meaning of synthesis for extension. The phrase *wiku wa'i* 'cross-legged' has the meaning of synthesis with the phrase *réntu sa'i* 'head united'. It is OTM because it mentions unifying head '*réntu sa'i*' and cross-legged '*wiku wa'i*' when sitting for unity.
3	***Ulu pukul = wa'i padir*** *ulu pukul wa'i padir* head unified legs stretch **'Sitting together'** **(We make an agreement)'**

This belongs to PE of two dyads having the meaning of synthesis for extension. The phrase *ulu pukul* 'unifying head' has the meaning of synthesis with the phrase *wa'i padir* 'stretching legged.' It belongs OTM because it mentions the work of head, *pukul* 'crowd around' and that of foot, *padir* 'stretch' for unity.

4 ***Lonto torok = locé neki***

lonto	*torok*	*locé*	*neki*
sit	in line	mat	unified

'Sitting together'
'(We make an agreement)'

This belongs to PE of two dyads having the meaning of synthesis for extension. The phrase *lonto torok* 'sitting together' has the meaning of synthesis with *locé neki* 'unifying mattresses. It belongs to OTM because it mentions the work of body parts, sitting together '*lonto torok*' for unity.

5 ***Nai ca anggit = tuka ca léléng***

nai	*ca*	*anggit*	*tuka*	*ca*	*léléng*
breath	one	tide	stomach	one	carry

'One mind'
'(We make an agreement)'

This belongs to PE of two dyads meaning synthesis for extension. The phrase *nai ca anggit* has the meaning of synthesis with the phrase *tuka ca léléng*. It belongs to OTM because it mentions breath '*nai*' as tied and belly '*tuka*' as held under armpit for unity.

6 ***Kengkel reweng = kongko tombo = akot jaong***

kengkel	*reweng*	*kongko*	*tombo*	*akot*	*jaong*
group	voice	clump	story	tide	speak

'One voice'
'(We make an agreement)'

This belongs PE of three dyads having the meaning of synonymy for asserting or strengthen. The phrase *kengkel reweng*'grouping voice' is synonymous with the phrase *kongko tombo* 'clumping story' and *akot jaong* 'tiding speaking. It belongs to OTM because it mentions that voices of mouth can group '*kengkel*', clump '*kongko*', and tide '*akot*' like objects for unity and agreement.

7 ***Hujung pu'u = pongo lobo***

hujung	*pu'u*	*pongo*	*lobo*
tide	bottom	tie	bud

'Compromising together'
'(Unifying)'

This belongs to PE of two dyads having the meaning of synonymy for asserting or strengthening and antithesis for contrasting. The word *hujung* 'tie' is synonymous with the word *pongo* 'tie'. The word *pu'u* 'base' has the meaning of antithesis with the word *lobo* 'bud'. It belongs to OTM because it mentions tied like sticks for unity and agreement on marriagement.

8 ***Titong ata kopn = palong ata di'an***

titong	*ata*	*kopn*	*palong*	*ata*	*di'an*
guide	that	proper	flow	that	good

'Guide and flow well'
'Guide and protect them well'

This belongs to PE of two dyads having the meaning of synthesis for extension. The phrase *titong ata kopn* has the meaning of synthesis with the phrase *palong ata di'an*. It, especially

the second dyad, belongs to OTM because it mentions flowing fresh water '*palong'* for guide and protection of God and Ancestors to the family.

9 ***Pating koe nai nganggils = wéwa koé nai ngenggas = tosong koé nai molors = widang koe nai di'as***

pating	*koé*	*nai*	*nganggils*	*wéwa*	*koés*	*nai*	*ngénggas*
share	Part	heart	wide.they	advice	Part	heart	wide.they

tosong	*koé*	*nai*	*molors*	*widang*	*koé*	*nai*	*di'as*
show	Part	heart	clever.they	give	Part	heart	good.they

'Give and seedling them wide heart,showandgive them good and clever heart'

'(Give them smart brain and wise attitude)'

This belongs to PE of four dyads having the meaning of synthesis for extension. The phrase *pating koé nai nganggils* has the meaning of synthesis with the phrases *wéwa koé nai ngengga, tosong koé nai molors*, and *widang koé nai di'as*. It belongs to OTM because it mentions breath '*nai*' as having quality of wide and good like animated object.

10 ***Dengé di'a kolé le: wejang téku lé, compang dari lau, golo lonto, mbaru ka'éng, kilo toko, locé nggoléng, paran olo, kinangn eta, bongkokn wa, lawang sapo keté musi***

dengé	*di'a*	*kolé*	*le*	*wejang*	*téku*	*lé*	*compang*	*dari*
listen	good	also	by	water	scoop	south	ritual place	sunbathe

lau	*golo*	*lonto*	*mbaru*	*ka'éng*	*kilo*	*toko*
north	kampong	sit	house	stay	bedroom	sleep

locé	*nggoleng*	*paran*	*olo*	*kinangn*	*éta*	*bongkokn*	*wa*
mat	lay	door	front	roof base	above	post	below

sapo	*keté*	*musi*
fireplace	flame	back

'Listen also by water scoop in the south, the ritual place, kampong, house, bedroom, sleeping mat, post of the house, and fireplace'

'(Please listen to our requests, oh water place, ritual place, kampong, house, bedroom, mat, post of the house, and fire place)'

This belongs to PE of ten dyads having the meaning of synthesis for extension. The phrase *wejang téku lé* has the meaning of synthesis with the phrases *compang dari lau, golo lonto, mbaru ka'éng, kilo toko, locé nggoléng, paran olo, kinangn eta, bongkokn wa,* and *sapo keté musi*. It belongs to OTM because it mentions ten entities as if they have ears for hearing/listening the requests of human being.

11 ***Néka rundeng le bules = Néka renang le cewa***

néka	*rundeng*	*le*	*bules*	*néka*	*renang*	*le*	*cewa*
not	put in	with	bewilder	not	put in	with	bewilder

'Do not make full with bewilder and do not make full with blocks'

'(May the bride and bridegroom have good thinking)'

This belongs to PE of two dyads having the meaning of synthesis for extension. The phrase *Néka rundeng le bules* has the meaning of synthesis with the phrase *Néka renang le cewa*. It belongs to OTM because human being is taught as a cylinder that stores difficult thinking inside.

12 ***Mboas waé woang = Kémbus waé téku***

mboas	*waé*	*woang*	*kémbus*	*waé*	*téku*
flow	water	drink	full	water	drink

'Drinking water overloads'
'(May the bride and bridegroom have good health and wealth)'

This belongs to PE of two dyads having the meaning of synthesis for asserting or strengthening. The phrase *mboas waé woang* has synonymous meaning with the phrase *kémbus waé téku*. It belongs to OTM because it mentions the character of water that flows for life prosperity of the family.

13 ***Cing nggere sili, sili-sili wisi = Todo nggere olo, olo-olo lor = Wécak nggere pé'ang, pé'ang-pé'ang wéla***

cing	*ngge*	*sili*	*sili*	*sili*	*wisi*
bud	to	down	down	down	spread

todo	*nggere*	*olo*	*olo*	*olo*	*lor*
grow	to	front	front	front	creep

wécak	*nggere*	*pé'ang*	*pé'ang*	*pé'ang*	*wéla*
spread	to	outside	outside	outside	bloom

'The bride and bridegroom bud, grow, and bloom'
'(May the bride and bridegroom have many children)'

This belongs to PE of three dyads having the meaning of synthesis for extension. The phrase *Cing nggere sili, sili-sili wisi* has the meaning of synthesis with the phrases *Todo nggere olo, olo-olo lor* and *Wécak nggere pé'ang, pé'ang-pé'ang wéla*. It belongs to OTM because it mentions crawling, the ontology of the plants like sprout '*cing'*, grow '*todo'*, and blooming '*wéla'*, the embryo of fruit '*wua'* for many children.

14 ***Langkas haéng ntala = Uwa haé wulang***

langkas	*haéng*	*ntala*	*uwa*	*haéng*	*wulang*
high	reach	star	grow	reach	moon

'Being high up to the stars and grow up to the moon'
'(May the bride and bridegroomhave good wealth)'

This belongs to PE of two dyads having the meaning of synthesis for extension. The phrase *langkas haéng ntala* 'grow up to the stars' has the meaning of synthesis with the phrase *uwa haéng wulang* 'grow up to the moon'. It belongs to OTM because it mentions high space up to the stars and the moon for prosperous life of the family. The stars and the moon are two of the three naked eye objects of the sky or atmosphere other than the sun '*mata leso'*.

15 ***Torok ata kop = Pa'u ata patun***

torok	*ata*	*kop*	*pa'u*	*ata*	*patun*
speak	that	proper	fall	that	proper

'Speaking that is proper'
'(This is our request that is proper)'

This belongs to PE of two dyads having the meaning of synthesis for extension. The phrase *Torok ata kop* 'proper speaking' has synonymous meaning with the phrase *Pa'u ata patun* 'proper speaking'. It belongs to OTM because it mentions an object falling from the mouth *pa'u* 'fall' for the word *Torok* 'speaking' produced by mouth.

16 ***Pinga tu'ung hitu lé méu sina =Séngét tu'ung hitu le méu lé***

pinga	*tu'ung*	*hitu*	*le*	*méu*	*sina*
listen	right	that	by	you	beyond

séngét tu'ung hitu le méu lé
listen right that by you south/above
'Please listen by you beyond and in the south/above'
'(Please listen to our requests, oh God and Ancestors)'
This belongs to PE of two dyads having the meaning of synthesis for asserting or strengthening. The phrase *pinga sina* has the meaning of synthesis with the phrase *séngét lé*. It belongs to OTM because it mentions the words beyond '*sina'* and above '*lé'* for the place of God and Ancestors. The word *sina* points to the place beyond the rivers or valleys. Human beings reside over here, while God and Ancestors over there, beyond, in the opposite to human being. Erom (2018) explains in deep about the word *lé* 'above'. It points to the situation of Mandusawu Mountain Range (MMR). MSC staying in the north of MMR up to the seashore of Flores Sea, *lé*' above' or MMR is pointed to the south according to the cardinal points. On the contrary, MSC staying in the south of MMR up to the seashore of Sawu Sea, *lé* 'above' or MMR is pointed to the north according to the cardinal points. MMR is the place of the source of rain, lightning, and thunder, various kinds of trees, headwaters, flowing to the north, Flores Sea and to the south, Sawu Sea. God is believed to be the owner of all those things. No wonder God and Ancestors are believed to live in MMR (*lé* = above), together His creatures.

17 ***Hitus dé torok kali torok toé kop = Hitus dé pa'u kali pa'u toé patun = Hitus dé tura kali tura toé duhan***

hitus dé torok kali torok toé kop
that Partikel speak but speak not proper

hitus dé pa'u kali pa'u toé patun
that Partikel fall but fall not proper

hitus dé tura kali tura toé duhan
that Partikel mention but speak not proper

'Those are our requests, but they may not be proper'
'(What would happen if God and Ancestors do not accept our requests that means you do not bless the marriage of the bride and bridegroom)'

This belongs to PE of two dyads having the meaning of synthesis for asserting or strengthening. The phrase *Hitus dé torok kali torok toé kop has synonymous* meaning with the phrases *Hitus dé pa'u kali pa'u toé patun* and *Hitus dé tura kali tura toé duhan*. It, especially the second dyad, belongs to OTM because it mentions a chunk of object the words *torok* 'speak', '*pa'u* 'fall',and *tura* 'tell'for *Réngé* or *Tudak* coming out from the mouth of the spokesman '*ata réngé*' for *réngé*.

Note: PE : Parallelism Expression
OTM : Ontological Metaphor

The Content of TMDMSC

The discourse of TMDMSC or *Réngé Wagal* commonly contains the requests of the families to God and Ancestors for the bride and bridegroom, and the new family. Most of the requests are in form of Parallelism Expression (PE) of ontological metaphor. Generally, the discourse of TMDMSC implies the fact that the MSC believe in the existence of God and the life of human being after death. God has almighty power and the spirit of the dead persons live together with God. Although not the same as

the power of God, the living people after death also have big power. The biggest gift of death is having power. Based on the two kinds of beliefs, the MSC deliver requests to God and Ancestors.

1. Speaking to the participants of about the aim of preparing and slaughtering pig and goat
2. The Assertion of Bridegroom and the Bride Falling in Love
3. Agreement on the bride price between the parents of bride and the bridegroom
4. Agreement on the date/day between the parents of bride and the bridegroom
5. Asking the blessing of Ancestors and God on marriage ritual
6. The strength and eternity of family life of the bride and bridegroom
7. Living in peace and working together in a family
8. Asking good health
9. Asking prosperity
10. Asking to have many children
11. Asking living in peace with surroundings

The Imagery of MSC that Expressed in the Ontological Metaphor

The imagery has been actually appeared on the ontological metaphor expressions in TMDMSC. Those imageries are the cultural, social, magical, ideological, mythical, and biological imagery. Those imageries that appeared in TMDMSC prove that;

1. MSC believe that the God has power to control, protect, guidance, and curse the MSC's life in this world. Therefore, MSC have to ask, permit, or pray to the God for everything that they do, including ask or permit for marriage.
2. MSC believe that the ancestors have power to protect, guidance, or even to curse the MSC. That is why MSC also ask, permit, and pray to their ancestors in traditional marriage ritual ceremony.
3. MSC believe that ancestors are still alive like living human being. Like They have five senses that are still working. Their eyes still can watch life of MSC, their ears still can listen to the prayers, their noses still can smell the foods and drinks, their tongues can taste foods and drinks, and their skins still can touch the MSC.

5. Conclusion

By and large, the ontological metaphor expressions defenitely appeared in TMDMSC. Those ontological metaphor expressions had the literal and idiomatic meaning. It is uncovered by the imagery of MSC. Thus, the conclusion of this article is presented in detail below.

1. There are 17 ontological metaphorical expressions that appeared in TMDMSC.
2. The imagery that appeared in TMDMSC is cultural, social, magical, ideological, mythical, and biological imagery.
3. Those imageries that appeared in TMDMSC prove that
   - MSC believe that the God has power to control, protect, guidance, and curse the MSC's life.
   - MSC believe that the ancestors also have power to protect, guidance or even to curse the MSC's life.
   - MSC believe that the ancestors are still alive like living human being.

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