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Metonymy in Traditional Marriage Discourse of Manggarai Speech Community: Cultural Linguistic Perspective

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Keywords

Metonymy;

Traditional Marriage Discourse;

Manggarai Speech Community;

Culture Linguistic Perspective;

Abstract

This study is intended to investigate the metonymy expressions used in traditional marriage discourse of Manggarai Speech Community (MSC). It is also intended to uncover the cultural imagery of MSC expressed in metonymy. In line with this, this study used Cultural Linguistic Perspectif (CLP) as the main theory and metonymy and discourse scenario theories as the supporting theory. Those theories were combined with the qualitative research method. Based on the data, there were thirteen (13) metonymy expressions used in traditional marriage discourse of MSC. All metonymy expressions have the idiomatic meaning. It depends on culture imagery of MSC. Therefore, based on the metonymy expressions, it was also found the cultural imagery that is appearing in traditional marriage discourse of MSC. The culture imagery of MSC based on traditional marriage discourse, such as; (1) MSC believe that the God has power to control, protect, guidance, curse ect the human being. (2) MSC also believe that the ancestors have power to protect, guidance or even to curse the human being or their children. (3) MSC believe that ancestors are still alive like living human being. (4) Like other ethnics, MSC desire good life condition when living in the world.

1. Introduction

It has generally known that metonymy is a figure of speech as the relationship of one thing to another within a single conceptual model or scene (Palmer, 1996: 232). In line with this, Lakoff,

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(1987: 114) stated metonymy is a function from one element of the model to another. Furthermore, Lakof added that all kinds of association can increase metonymy, namely; one part often represents the whole parts. Technically, it means that metonymy is almost similar with synecdoche.

It cannot be argued that the phenomena of metonymy constantly occurred in each language. This statement is proven by Palmer's statement. He explained that the number of possible metonymical relations in language of the world is certainly vast and probably indeterminate (Palmer, 1996: 233). In other words, it can be said that the phenomena of metonymy expression constantly occurred in international and local languages. Both languages have their categories and characteristics of metonymy. It exists in a language based on language and culture of a certain speech community. It means that the use of metonymy based on component of language and culture imagery of a certain speech community.

The phenomenon of metonymy also occurs in Manggarai language (ML). It is a local language that existed in Manggarai regency. In other words, ML is a language which spoken by the Manggarai Speech Community (MSC) who live in the Manggarai regency area (Verheijan, 1991: 1; Langkameng, & Latupeirissa, 2020). This regency is located in Flores Island which includes in East Nusa Tenggara Province-Indonesia.

By and large, ML has many linguistic phenomena. It is proved by many researches that conducted to elaborate the relation on language and culture of ML. However, the research topic toward metonymy is very little conducted by some linguists. It happened because all linguists only concerned with the metaphor expressions in ML. It is proved by some previous studies on concerning of ML. Firstly; Erfiani (2018) investigated about the use of metaphor in *Ti'I Ka Embu Nusi* discourse. Secondly, Raru (2016) studied about *Hambor Haju* ritual speech. Thirdly, Rambut (2016) elaborated about the ritual language of *Barong Wae.* The last, Bustan (2005) investigated about *Tudak Penti* discourse.

Those researches only elaborated about the types and meaning of the metaphors without involving the metonymy as the subject of the studies. It is not in line with theoretical thinking of CLP because metonymy is also important as metaphors in CLP. That is why in this study brings the new breakthrough in analyzing about some metonymy expressions that are used of MSC.

Metonymy expression is very complicated to interpret or understand because those expressions are not used in daily communication. It means that metonymy is not a variety of everyday language. However, it tends to be found in ritual language. The ritual language relates with language and culture of a certain speech community. It can be said that the ritual language is spoken at every ritual or traditional activities of a certain speech community. Therefore, according to Fox (1986: 102), ritual language is a language that is distinctly different with everyday language. It means that ritual language is a language that is used in traditional ritual activities and it has its own characteristics that distinguish with everyday language.

There are many rituals in MSC. One of them is traditional marriage ritual. It is very unique because there are many metonymy expressions that consist in traditional marriage ritual of MSC. The big question is why this study only concerning on traditional marriage ritual than the others ritual? The answer is in nowadays there has not been a linguist who has investigated in traditional marriage ritual of MSC. In line with this, it becomes one of the novelty dimensions of this study. That is why the writers are very interested to investigate about the metonymy expressions and culture imagery that appear in traditional marriage discourse of MSC.

Therefore, the authors formulate the problem statement into two research questions. They are (1) what is the meaning of metonymy expressions that is used in traditional marriage discourse of MSC? (2) What is the culture imagery of MSC that revealed in traditional marriage discourse?

2. Materials and Methods

There are two theories that are used in conducting this study. The first theory is called the main theory, namely; cultural linguistic perspective (CLP). The second theory is called the supporting theory, namely; metonymy and discourse scenario. In other words, it means that the grounded theory of this study is viewed from CLP. Furthermore, this study also applied the theory of metonymy and discourse scenario as the supporting theory. The two theories of this study are explained in detail below.

Cultural linguistic perspective (CLP) is a theory intended to approach human language which was proposed by Gary B. Palmer (1996). The CLP is the synthesis of cognitive linguistics with the Boasian linguistics, ethnosemantics, and ethnography of speaking (Palmer, 1996: 5). The synthesis of the three linguistic traditions is termed cultural linguistics (Palmer, 1996: 5, 36).

Duranti (2009: 33) explained that cultural linguistic is a theory may be used to refer to the general area of research on the relationship between language and culture. Furthermore, Sharifan (2017: 2) stated that cultural linguistics refers to a recently developed discipline with multidisciplinary origins that explores the relationship between language and cultural *conceptualisations. He added that* cultural linguistics engages with features of human languages that encode or instantiate culturally constructed conceptualisations encompassing the whole range of human experience (Sharifan, 2017: 2; Kato, 2022).

Based on some explanations of cultural linguistic overview, it can be concluded that there is two main cores in CLP, namely verbal symbol and cultural imagery. The verbal symbol is related to the component of language itself, such as; word, phrase, sentence, discourse, etc. Otherwise, cultural 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).

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. In other words, it can be said that the CLP pays specific attention to imagery role in each language expression. It happens because all such language expressions are based in imagery. As Palmer's states that language is the play of verbal symbols that are based in imagery (Palmer, 1996: 3). Therefore, some theoretical statements above emphasized four important things which relates with language entity, namely; verbal symbol, imagery, experience, and five senses.

One of the supporting theories of this study is the theory of *metonymy*. It is a figure of speech as the relationship of one thing to another within a single conceptual model or scene (Palmer, 1996: 232). Besides the definition, Lakoff, (1987: 114) explained metonymy is a function from one element of the model to another. Furthermore, Lakof stated that all kinds of association can increase metonymy, namely; one part often represents the whole parts. Technically, it is almost similar with synecdoche. The phenomena of metonymy always occurred in each language. This statement is proven by Palmer statement. He explained that the number of possible metonymical relations in language of the world is certainly vast and probably indeterminate (Palmer, 1996: 233). Here are some examples, namely; (1) included activity for activity, (2) part for whole or container for content, (3) attribute for thing, (4) location for political office, and etc.

The other supporting theory is *discourse scenario*. Fairclough (1997: 63) explained discourse is a form of social practice, which in fact can be in the form of speech, responses, or actions from the speech community towards their social environment. In advance of applying the discourse theory,

first of all, this study used the paradigm inquiry of discourse to analyze the data of this study, namely; interpretivist discourse analysis. It is also called the paradigm functional discourse analysis (Suparwa etc, 2021: 8).

According to Hikam, the interpretivist discourse analysis is a paradigm or point of view used by the researcher in interpreting a discourse by not separating the object (discourse) from the subject (discourse actor) (Eriyanto, 2006: 4). This paradigm is almost similar point of view with discourse theory from Fairclough, especially from Palmer's discourse scenario theory. It means that in analyzing the discourse, Palmer's theory does not separate the discourse and actor because both aspects have deep connection.

According to Palmer, discourse scenario consists of abstract imagery of speakers and listeners (Palmer, 1996: 170). He added that discourse scenario is the complex images of people speaking, listening, and replying or otherwise responding and reacting as they play roles in social scenes (Palmer, 1996: 170). In this case, this study adopted the theory of discourse from cultural linguistic point of view which is proposed by Palmer. This theory is appropriate in analyzing culture imagery which appeared in metonymy expression of traditional marriage discourse of MSC.

Based on the all explanations of cultural linguistic, metonymy, and discourse scenario theory, it can be concluded that this study applied the three theories to uncover the two research problems which stated on introduction. Firstly, this study applied CLP to uncover the meaning of metonymy that is used in traditional marriage discourse of MSC. Secondly, this study tried to investigate and uncover the culture imagery of MSC from the metonymy that is used in traditional marriage discourse of MSC. Those three theories were combined with the appropriate research method. That is qualitative research method.

This study is intended to investigate the metonymy expressions used in traditional marriage discourse of MSC. In other words, this study investigated several points, such as the metonymy expressions that is used in traditional marriage discourse, the meaning of metonymy and the cultural imagery of MSC. Therefore, this study belongs to qualitative research method. Qualitative research as a research procedure that produces descriptive data in form of written or spoken words from people and observable behavior (Bogdan and Taylor; Moleong, 2017: 4). In other words, qualitative research is characterized by verbal description of its data. It works to uncover information from information rich samples (Perry, 2005: 75).

This study was conducted for six month in Manggarai Regency, especially in Cibal District. The kinds of the data were divided into primary and secondary data. Furthermore, the source of the data were gained from the interviewees, traditional marriage discourse (text) of MSC and written library. In other words, the data were gained from the interviewees. The interviewees are the native speakers of MSC based on decided criteria from Faisal dan Spradley (Erom, 2010: 53). The data were in forms of oral. The oral data were obtained from oral speech of traditional elder of traditional marriage ritual in MSC. Besides, the oral data were also obtained from oral answers of interviewees to the written questions orally given to them.

The research instruments used to obtain the data were divided into two types, namely the main and supporting instruments. The main instrument of this study is the researcher himself as human resource of this research. Furthermore, the supporting instruments are questionnaires and observation items. The questionnaires and observation items are used to get the meaning of metonymy and culture imagery of MSC. The questionnaires and observation items were constructed in Indonesian Language.

In the technique of data collection, this study used observation participation, interview, note taking, and documentation study. Furthermore, all the data which collected from technique of data collection were analyzed by the techniques of data analysis proposed by Miles and Huberman (1992;

Sugiyono, 2009: 338). The techniques of data analysis of this study were data reduction, data presentation, and verification (conclusion).

In this study, the data are presented using formal and informal method (Sudaryanto, 2015: 144). The 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.

3. Results and Discussions

It contains the analysis of the metonymy used in traditional marriage discourse of MSC. The analysis is intended to uncover the meaning of metonymy and cultural imagery of the MSC that is conveyed in the metonymy appearing in the traditional marrige discourse. Therefore, the data composition of this study is written down on the table. The first line is the data in form of metonymy. The second line is the glossed data. The third line is the gloss data which is translated into English. The fourth line is grammatical and the fifth line is idiomatic translation into English. The sixth line is the analysis of the metonymy. The all data is presented in the table below.

Table 1. Kinds of Metonymy Used in Traditional Marriage Discourse of MSC

<table>
<tr><th>No</th><th colspan="4">Items of Metonymy Expressions</th></tr>
<tr><td rowspan="8">1</td><td colspan="4">wiku wa'i – réntu sa'i</td></tr>
<tr><td>wiku</td><td>wa'i</td><td>réntu</td><td>sa'i</td></tr>
<tr><td>bend</td><td>legs</td><td>together</td><td>forehead</td></tr>
<tr><td colspan="4">'Sitting together'</td></tr>
<tr><td colspan="4">' (Being in agreement)'</td></tr>
<tr><td colspan="4">The wiku wa'i – réntu sa'i expression appeared in traditional marriage discourse of MSC. This expression is a kind of parallelism of two dyads with a synthetic meaning for expansion. The phrase of wiku wa'i synthesizes with the phrase of réntu sa'i. Based on the characteristic of form and meaning, this expression also includes in metonymy expression. It can be explained that the unity is described by a part of the human body with its movements. In other words, the unity is equated with the head of gathering 'réntu sa'i'. Furthermore, the unity is described by the act of sitting cross-legged 'wiku wa'i'.</td></tr>
<tr><td rowspan="8">2</td><td colspan="4">ulu pukul = wa'i padir</td></tr>
<tr><td>ulu</td><td>pukul</td><td>wa'i</td><td>padir</td></tr>
<tr><td>head</td><td>unified</td><td>legs</td><td>stretch</td></tr>
<tr><td colspan="4">'Sitting together'</td></tr>
<tr><td colspan="4">'(Being in agreement)'</td></tr>
<tr><td colspan="4">The ulu pukul = wa'i padir expression appeared in traditional marriage discourse of MSC. It is spoken by the traditional elder who lead the traditional marriage. The ulu pukul = wa'i padir expression is a parallelism of two dyads with a synthetic meaning for expansion. The phrase ulu pukul is synthesized with the phrase wa'i padir. Based on the characteristic of form and meaning, this expression also includes in metonymy expression. It means that the unity is described by a part of the body with its movements. In other words, the unity is equated with the union of the head of the 'ulu pukul'. Furthermore, the unity is expressed by sitting with legs stretched out 'wa'i padir'.</td></tr>
</table>

<table>
<tr><th>No</th><th>Items of Metonymy Expressions</th></tr>
<tr><td>3</td><td>
nai ca anggit = tuka ca léléng
<table>
<tr><td>nai</td><td>ca</td><td>anggit</td><td>tuka</td><td>ca</td><td>léléng</td></tr>
<tr><td>breath</td><td>one</td><td>tide</td><td>stomach</td><td>one</td><td>carry</td></tr>
</table>
‘One mind’
‘(We unite firmly)’
The nai ca anggit = tuka ca léléng expression appeared in traditional marriage discourse of MSC. It is spoken by the traditional elder who lead the traditional marriage of MSC. This nai ca anggit = tuka ca léléng expression is a kind of parallelism of two dyads with a synthetic meaning for expansion. The phrase nai ca anggit is synthesized with the phrase tuka ca léléng. Based on the characteristic of form and meaning, this expression also includes in metonymy expression. It can be explained that the unity is depicted with parts of the human body with its movements. In other words, the unity is equated with the breath of one bundle of 'nai ca anggit' and the belly of one bundle of 'tuka ca léléng'.
</td></tr>
<tr><td>4</td><td>
Tandas de mata = Dumpus de nuk = Cawis dé nai = Pongos dé jodo
<table>
<tr><td>tandas</td><td>dé</td><td>mata</td><td>dumpus</td><td>dé</td><td>nuk</td><td>cawis</td><td>dé</td><td>nai</td></tr>
<tr><td>sign</td><td>Part</td><td>eye</td><td>get</td><td>Part</td><td>remember</td><td>tide</td><td>Part</td><td>heart</td></tr>
<tr><td>pongos</td><td>dé</td><td colspan="7">jodo</td></tr>
<tr><td>tide</td><td>Part</td><td colspan="7">mate</td></tr>
</table>
‘Eyes moored, memories captivate, hearts are drawn and matched’
‘(Falling in love each other)’
</td></tr>
<tr><td></td><td>
The Tandas de mata = Dumpus de nuk = Cawis dé nai = Pongos dé jodo expression appeared in traditional marriage discourse of MSC. It is spoken by the traditional elder who lead the traditional marriage of MSC. The Tandas de mata = Dumpus de nuk = Cawis dé nai = Pongos dé jodo expression is a four-dyad parallelism with a synthetic meaning for expansion. The signature phrase is synthesized with the phrases dumpu nuk, cawi nai, and pongo jodo. Based on the characteristic of form and meaning, this expression also includes in metonymy expression. It can be explained that the mutual love is described by the parts of the body with its activities. In other words, the mutual love is expressed by the activities of the eyes that mark, the memories that rest, the heart that binds, and the mate that binds.
</td></tr>
<tr><td>5</td><td>
bantang cama = réjé lélé
<table>
<tr><td>bantang</td><td>cama</td><td>réjé</td><td>lélé</td></tr>
<tr><td>compromise</td><td>together</td><td>ask</td><td>armpit</td></tr>
</table>
‘Compromising together’
‘(Unifying)’
The bantang cama = réjé lélé expression appeared in traditional marriage discourse of MSC. It is spoken by the traditional elder who lead the traditional marriage of MSC. The bantang cama = réjé lélé expression is a parallelism of two dyads with a synthetic meaning for expansion. The phrase bantang cama is synthesized with the phrase réjé lélé. Based on the characteristic of form and meaning, this expression is a kind of metonymy expression. It can be explained by the meaning of unity is described by the actions of some of the limbs and is verbalized. In other words, the unity is described by several related things. The phrase bantang cama is a verbal act while réjé lélé is a physical act by walking together embracing each other's arms up to the armpits. The act of embracing is common, especially as a child, while singing Déré Woé's song 'Sing a Friend'.
</td></tr>
<tr><td>6</td><td>cikat sa’i kina = wagak sa’i kaba</td></tr>
</table>

<table>
<tr><td>No</td><td colspan="7">Items of Metonymy Expressions</td></tr>
<tr><td></td><td>cikat</td><td>sa'i</td><td>kina</td><td>wagak</td><td>sa'i</td><td colspan="2">kaba</td></tr>
<tr><td></td><td>divide</td><td>forehead</td><td>pig</td><td>divide</td><td>forehead</td><td colspan="2">buffalo</td></tr>
<tr><td></td><td colspan="7">'To kill the pig and the buffalo'</td></tr>
<tr><td></td><td colspan="7">'(Carrying out marriage wedding)'</td></tr>
<tr><td></td><td colspan="7">The cikat sa'i kina = wagak sa'i kaba expression appeared in traditional marriage discourse of MSC. It is spoken by the traditional elder who lead the traditional marriage of MSC. The cikat sa'i kina = wagak sa'i kaba expression is a parallelism of two dyads with a synthetic meaning for expansion. The phrase cikat sa'i kina synthesizes with the phrase wagak sa'i kaba. Based on the characteristic of form and meaning, this expression is a kind of metonymy expression. It can be proved by the phrases cikat sa'i kina and wagak sa'i kaba are represented the slaughter of pigs and buffalo for the inauguration of marriages (wagal). The pork is prepared by the female clan to be given to the male clan as ela ute 'vegetable pork'. On the other hand, buffalo are prepared by male clans to be given to female clans as kaba ute 'vegetable buffalo'. The slaughter of pigs and buffaloes 'cikat sa'i kina and wagak sa'i kaba' is a sign of the inauguration of the marriage, of course, apart from the pigs and goats being castrated.</td></tr>
<tr><td>7</td><td colspan="7">raka cama gami ata raja =réjé lélé gami ata cé'é</td></tr>
<tr><td></td><td>raka</td><td>cama</td><td>gami</td><td>ata raja</td><td>réjé</td><td>lélé</td><td>gami</td></tr>
<tr><td></td><td>compromise</td><td>together</td><td>with us</td><td>human being</td><td>ajak</td><td>ketiak</td><td>With us</td></tr>
<tr><td></td><td>ata</td><td colspan="6">cé'é</td></tr>
<tr><td></td><td>human being</td><td colspan="6">here</td></tr>
<tr><td></td><td colspan="7">'Agree with us, human being, one heart with us, human being here'</td></tr>
<tr><td></td><td colspan="7">'(Human, Ancestors, and God unify)'</td></tr>
<tr><td></td><td colspan="7">The raka cama gami ata raja =réjé lélé gami ata cé'é expression appeared in traditional marriage discourse of MSC. It is spoken by the traditional elder who lead the traditional marriage of MSC. The raka cama gami ata raja =réjé lélé gami ata cé'é expression is a parallelism of two dyads with a synthetic meaning for expansion. The phrase raka cama gami ata raja is synthesized with the phrase réjé lélé gami or cé'é. Based on the characteristic of form and meaning, this expression is a kind of metonymy expression. It can be explained that the unity is described by the actions of the body parts and is verbalized. The phrases gami ata raja and gami ata cé'é refer to the same party, namely a living human, who is descended from the ancestors of the bride and groom. In other words, it can be said that the unity is described by several related things. Unity is described by the phrases raka cama gami ata raja which is a verbal act and réjé lélé gami ata cé'é which is a physical act by walking together embracing each other's arms up to the armpits. The act of embracing is common, while singing Déré Woé's song 'Sing a Friend'.</td></tr>
<tr><td>8</td><td colspan="7">pandé ramé taé dise weki sua</td></tr>
<tr><td></td><td>pandé</td><td>ramé</td><td>taé</td><td>disé</td><td>weki</td><td colspan="2">sua</td></tr>
<tr><td></td><td>do</td><td>bustling</td><td>party</td><td>their</td><td>body</td><td colspan="2">two</td></tr>
<tr><td></td><td colspan="7">'Make a big party'
'(To carry the wedding of both the bride and the bridegroom)'</td></tr>
<tr><td></td><td colspan="7">The pandé ramé taé dise weki sua expression appeared in traditional marriage discourse of MSC. It is spoken by the traditional elder who lead the traditional marriage of MSC. Based on the characteristic of form and meaning, this expression is a kind of metonymy expression. It can be explained that the personalities of the two brides are represented by their 'weki'</td></tr>
</table>

<table>
<tr><th>No</th><th>Items of Metonymy Expressions</th></tr>
<tr><td></td><td>bodies. On the other hand, the 'wagal' wedding ceremony is referred to as taé 'party' because at that time a lot of people were talking and singing which made a lot of 'ramé'.</td></tr>
<tr><td>9</td><td>Bolék koé loké = Baca koé tara = Mésé koé békék.
<table>
<tr><td>bolék</td><td>koé</td><td>loké</td><td>baca</td><td>koé</td><td>tara</td></tr>
<tr><td>fresh</td><td>may</td><td>skin</td><td>wet</td><td>may</td><td>face</td></tr>
<tr><td>mésé</td><td>koé</td><td colspan="4">békék</td></tr>
<tr><td>big</td><td>may</td><td colspan="4">shoulders</td></tr>
</table>
‘Make fresh their skins, make wet their faces, and make strong their shoulder’
‘(May they be healthy)’</td></tr>
<tr><td></td><td>The Bolék koé loké = Baca koé tara = Mésé koé békék expression appeared in traditional marriage discourse of MSC. It is spoken by the traditional elder who lead the traditional marriage of MSC. The Bolék koé loké = Baca koé tara = Mésé koé békék expression is a three-dyad parallelism with a synthetic meaning for expansion. The phrase bolek loké synthesizes with the phrases baca tara and mésé békék. Based on the characteristic of form and meaning, this expression is a kind of metonymy expression. It can be explained that the good health is represented by a healthy state of other body parts, such as bolék loké 'fresh skin', baca tara 'radiant face', and mésé békék 'big shoulders'</td></tr>
<tr><td>10</td><td>Néka koé nggere oné = Néka radak nggere wa = Néka merik weki.
<table>
<tr><td>néka</td><td>koé</td><td>nggere</td><td>oné</td><td>néka</td><td>radak</td><td>nggere</td><td>wa</td></tr>
<tr><td>do not</td><td>may</td><td>to</td><td>inside</td><td>do not</td><td>short</td><td>to</td><td>below</td></tr>
<tr><td>néka</td><td>koé</td><td>merik</td><td colspan="5">weki</td></tr>
<tr><td>do not</td><td>may</td><td>small</td><td colspan="5">body</td></tr>
</table>
‘Do not make their body small and short’
‘(May they be healthy)’</td></tr>
<tr><td></td><td>The Néka koé nggere oné = Néka radak nggere wa = Néka merik weki expression appeared in traditional marriage discourse of MSC. It is spoken by the traditional elder who lead the traditional marriage of MSC. The Néka koé nggere oné = Néka radak nggere wa = Néka merik weki expression is a three-dyad parallelism with a synthetic meaning for expansion. The phrase koé nggere oné synthesizes with the phrases radak nggere wa and merik weki. Based on the characteristic of form and meaning, this expression is a kind of metonymy expression. It can be explained that the good health of the family is represented by the healthy state of other body parts, such as koé nggere oné 'body shrinks', radak nggere wa 'body shortens', and merik weki 'body shrinks'.</td></tr>
<tr><td>11</td><td>Bara bana = Tuka dio
<table>
<tr><td>Bara</td><td>bana</td><td>Tuka</td><td>dio</td></tr>
<tr><td>Stomach</td><td>other</td><td>belly</td><td>other</td></tr>
</table>
'The stomach and the other side’
‘(If God and the Ancestors do not approve of the marriage of two brides)’
The Bara bana = Tuka dio expression appeared in traditional marriage discourse of MSC. It is spoken by the traditional elder who lead the traditional marriage of MSC. The Bara bana = Tuka dio expression is a two-dyad parallelism with a synonymous meaning for reinforcement. The phrase bara bana is synonymous with the phrase tuka dio. Based on the characteristic of form and meaning, this expression is a kind of metonymy expression. It can</td></tr>
</table>

<table>
<tr><th>No</th><th colspan="6">Items of Metonymy Expressions</th></tr>
<tr><td></td><td colspan="6">be explained that the disapproval of the request and the disapproval of the marriage are described by one part of the body, namely the stomach.</td></tr>
<tr><td rowspan="5">12</td><td colspan="6">Pius pikul = Wéntong komong.</td></tr>
<tr><td colspan="2">pius</td><td>pikul</td><td>wentong</td><td colspan="2">komong</td></tr>
<tr><td colspan="2">Swing round</td><td>queue</td><td>Swing round</td><td colspan="2">mouth</td></tr>
<tr><td colspan="6">'Look away and turn away the mouth'</td></tr>
<tr><td colspan="6">'(If God and the Ancestors do not approve of the marriage of two brides)'</td></tr>
<tr><td></td><td colspan="6">The Pius pikul = Wéntong komong expression appeared in traditional marriage discourse of MSC. It is spoken by the traditional elder who lead the traditional marriage of MSC. The Pius pikul = Wéntong komong expression is a two-dyad parallelism with a synonymous meaning for reinforcement. The word pius pikul is synonymous with wéntong komong. Based on the characteristic of form and meaning, this expression is a kind of metonymy expression. It can be explained that the refusal of the request and the disapproval of the marriage are described by one part of the body, namely the 'komong' mouth.</td></tr>
<tr><td rowspan="5">13</td><td colspan="6">Péléng nggere lé = Méla nggere pé'ang</td></tr>
<tr><td>péléng</td><td>nggere</td><td>lé</td><td>méla</td><td>nggere</td><td>pé'ang</td></tr>
<tr><td>swing round</td><td>to</td><td>south</td><td>sulk</td><td>to</td><td>outside</td></tr>
<tr><td colspan="6">'Turns away and sulks'</td></tr>
<tr><td colspan="6">'(If God and the Ancestors do not approve of the marriage of two brides)'</td></tr>
<tr><td></td><td colspan="6">The Péléng nggere lé = Méla nggere pé'ang expression appeared in traditional marriage discourse of MSC. It is spoken by the traditional elder who lead the traditional marriage of MSC. The Péléng nggere lé = Méla nggere pé'ang expression is a two-dyad parallelism with a synonymous meaning for reinforcement. The phrase Pélé ngnggere lé is synonymous with the phrase Méla nggere pé'ang. Based on the characteristic of form and meaning, this expression is a kind of metonymy expression. It can be explained that the disapproval of the request and the disapproval of the marriage are described by one part of the body, namely the face.</td></tr>
</table>

Cultural Imagery of the MSC Expressed in the Metonymy

Cultural imagery is what we see in our mind's eye (Palmer, 1996: 3). Cultural imagery is what the MSC see in their mind's eye that bases the metonymy used in the cultural traditional marriage discourse of MSC. On the other hand, the metonymy used in the traditional marriage discourse of MSC express or bear some cultural imagery of MSC. Cultural imagery bases all the cultural practice of the MSC actualized in Manggarai language, in the play of metonymy appearing in the traditional marriage discourse. It means that cultural imagery bases the ideology of the MSC.

The cultural imageries have been actually found in the data analysis. Those cultural imageries are only summarized here in a general idea. Considering the literal and idiomaric meaning of the metonymy having been presented in the table 1, it shows very clear the cultural imageries of the MSC, as presented in detail below.

1. MSC believe that the God has power to control, protect, guidance, curse, ect the human being. In other words, MSC believe that the God has power for the entire of human being 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 also believe that the ancestors have power to protect, guidance or even to curse the human being or their children. That is why MSC also ask or permit or pray to their ancestors in every ritual including 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 the human being, 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 human being.
4. Like other ethnics, MSC desire good life condition when living in the world. This can be reached by some structural metaphorical expression that appeared in traditional marriage discourse of MSC. On the other hand, it can be reached by giving ancestors food (consisting of the vein, heart and crop of the cock or rooster, rice, salt, water, and tuak 'traditional alcoholic drink') on traditional mariage ritual ceremony.

4. Conclusion

The several chunks of metonymy expression appeared in traditional marriage discourse of MSC. Those metonymy expression had translation and idiomatic meaning. The idiomatic meaning is also uncovered the culture imagery of MSC. Therefore, those metonymy expressions and culture imagery of MSC from traditional marriage discourse are presented in detail below.

1. There are thirteen (13) metonimy expressions that appeared in traditional marriage discourse of MSC.
2. The cultural imageries that appeared in traditional marriage discourse of MSC are as follows. First, MSC believe that the God has power to control, protect, guidance, curse ect the human being. Second, MSC also believe that the ancestors have power to protect, guidance or even to curse the human being or their children. Third, MSC believe that ancestors are still alive like living human being. Fourth, like other ethnics, MSC desire good life condition when living in the world.

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