Revealing the concept of life and death in ancient oral discourse of indonesian indigenous tribe: a conceptual metaphor analysis

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Abstract. This research aims to reveal the concept of life and death found in the ancient oral discourse of one of the Indonesian indigenous tribe which is known as *Pasang ri Kajang* by employing the conceptual metaphor analysis (CMA) and the conceptual metaphor theory (CMT). This research is a qualitative research which uses several techniques of data collection such as semi – structured interviews, field notes, recording, and note taking. In analysing the data, this research adminstered conceptual metaphor techniques of data analysis which adopted the three stages mentioned in CMA namely data identification, data interpretation, and data explanation. The present results reveal that simplicity (*kamase – masea*) is a life style or cultural behaviours undertaken by Kajang people in carrying out their life in humble ways. This is the way of Kajang people apply their ancestors' ideology to live in simplicity or humble way. This research also reveals that Kajang people engages rituals daily. For them, rituals are inseparably related to everyday life, and they have their own system of categorization for rituals. Moreover, it reveals that death is described as a journey that only a good death (good soul) will travel to the hereafter, since they believe only good soul will be rewarded with eternal life (*Karakkang)* and extraordinary wealth (*Kalumannyang kaluppepeang)* in hereafter (*ahera)*.   The research concludes the conceptualization of life and death as found in *Pasang ri Kajang* are LIFE IS KAMASE – MASEA, LIFE IS RITUALS and DEATH IS A JOURNEY.
Key Words: Pasang ri Kajang, Conceptual Metaphor, Conceptual Metaphor Analysis.

1. Introduction

In metaphor *We Live By,* Lakoff and Johnson (1980:6) state that human conceptual metaphor is a system of metaphorically structured and defined. According to them, conceptual metaphor is a system of metaphor that lies behind much of everyday language and forms everyday conceptual system, including most abstract concept. The substance of metaphor is "understanding and experiencing one kind of thing in terms of another" (Lakoff and Johnson,1980:5). They also mention that conceptual metaphor is when we understand one conceptual domain in terms of another conceptual domain. Meanwhile, Critical metaphor analysis is an approach to metaphor analysis that aims to reveal the hidden intention of language users and further develop the readers' awareness of social relations that are loaded in metaphoric expression (Charteris – Black, 2004:34). Also, Charteris – Black (2004) state that metaphor analysis should integrate linguistic, semantic, cognitive, and pragmatic criteria because metaphor cannot be explained only by means of linguistic, cognitive, pragmatic theory. The framework used to analyze metaphor must combine

three components: linguistic, cognitive and pragmatic criteria since any one component itself is not sufficient to give comprehensive explanation of metaphoric expressions.

Some scholars have been conducting researches concern with ancient oral discourse of Kajang people. This ancient oral discourse is known as Pasang ri Kajang. Pasang ri Kajang literally means the message in Kajang. It is a set of messages inherited from the ancestors of Kajang people. It delivers from generation to generation orally. It regards to messages of guidance, messages of mandate, messages of cousel, and messages warning or reminders (Usop, 1978:119). Kajang people considers Pasang as a body of knowledge and reference in conducting their every day life. Pasang can be found in every aspects of life, including in ritual practices. They are typically short, metaphorical and many of them are poetics. Mc.Kanzie (1999) states that Pasang as a lens through which Kajang people expess their identity. This recent research differs from others, since it analyses the concept of life and death of Kajang people by employing conceptual metaphor analysis.

This research is designed in order to increase a better understanding about conceptual metaphor and critical analysis especially on oral discourse. This research attempts to reveal the concept of life and death found in ancient oral discourse belongs to Kajang people by applying conceptual metaphor analysis. It gives contribution on the study of metaphor in cultural discourse specially on oral discourse.

2. Ethnographic Context

The indigenous tribe of Kajang is located in Bulukumba regency of the province of South Sulawesi, Indonesia. It is approximately 56 kilometers from the district of Bulukumba, and it divided into two groups, they are Kajang Luar (outer territory) and Kajang Dalam (inner territory). The language uses by the both groups is Makassar language with konjo dialect. Kajang Dalam in local name calls *illalangembayya*, this is the area where the Ammatoan settle down. The area of Kajang Dalam (inner territory) is 729 ha, it surrounded by four villages, they are Batu Nilamung located in northeast, Maleleng at southeast, Bonto Baji at the southwest, and Pattiroang at the northwest. *Illalangembayya* which also called Tana Toa (the old land) is in the northern part of Kajang sub – district surrounded by four rivers: Limba, Doro, Tuha, and Sangkala river, and it consists of nine hamlets namely Dusun Sobbu, Benteng, Pangi, Tombolo, Luarayya, and Balambina. The Ammatoan's live from their farming, fishing, weaving, and trading in the market. The types of plants that they are farming are tomatoes, pepper, rice, corn, vegetables like green beans, soybean and any others.

3. Review Of Literature

3.1. The Concept Of Pasang Ri Kajang

Literally, *Pasang ri Kajang* means message in kajang. It is a set of messages inherited from ancestors of Kajang. *Pasang* is an oral tradition transmitted from generation to generation. *Pasang* is a body of knowledge and reference in conducting everyday life for Kajang community. However, for the Kajang community, *Pasang* is more than just a message. Kajang people consider *Pasang* is very sacral since if it is not implemented in daily activities, it will lead to the effect of damage in ecological balance and chaotic social system.

Pasang ri Kajang is an oral discourse which well known as the guidance of life for Kajang (Ammatoa) community, the locals call *patuntung*. Pasang contains ancient messages regarding messages of guidance, messages of a mandate, messages of counsel, and messages warning or reminder. These messages are guidance for the Ammatoa community to live their life, they deliver orally from generation to generation. Lureng (1980: 68) defines *Pasang* as an oral tradition as well as a system of knowledge that contains the values of culture which always under the guidance of Ammatowa. He also argues that *Pasang* is a guidance of how people of Kajang live in society. *Pasang* has functions regard to the political system, the socio-cultural including the mutual excitement and religious system.

Akib (2008:25) argues that *Pasang ri Kajang* is the way of life of Kajang people with functions to give directions, to arrange, forms as well as the actual meaning of human's life. It defines which can be done and which can be done or forbidden.

Here some examples of *Pasang*:

- *Manna pokok kaju <u>aknapasa tongi</u>*
  <u>Translation</u>: Even the trees breathe
- *Iyamintu (borong) <u>akkiyo</u> bosi anggenna ere yanipake aklamung pare, bakdo apparie timbusu.*
  <u>Translation</u>: *It (forest) has a function to calls for the rain to bring out a springs then the water is used to plant rice and corn.*

3.2. The Concept Of Metaphor

In classical theories of language, the metaphor was defined as a matter of language not thought. Metaphorical expressions were assumed to be particularly used in a novel or poetic linguistic expression where one or more words are used outside of their normal conventional meaning.

Max Black (1962) has a different view of metaphor. Black proposes an alternative view in which he claims that "a metaphor is where a metaphorical expression is used in place of some equivalent literal expression". He defines metaphor as the use of a word in some new sense in order to remedy a gap in the vocabulary. In other words, putting off new senses into new words. He developed on the basis of the substitution theory which states that metaphorical expression is a product of an interaction between a metaphorical expression called the 'focus", and its "surrounding literal frame" (1993:27). He argues that metaphors sometimes take its role as 'cognitive instruments". Metaphor must not be treated as solely as a tool in perceiving analogies of structure between two things belong to different domains, without concern to the state of mind of the person who proclaims the metaphorical statement.

Lakoff and Johnson notice that people often talk about abstract things or ideas by employing the words for more concrete concepts. People use words from a concrete source to talk about abstract ideas. Lakoff and Johnson (1980:5) explain in interpreting metaphor, we understand one kind of thing or experience in terms of something else of a different kind. A metaphor is a productive phenomenon that operates at the level of mental processes. According to them "Metaphor is not merely a property of language but is also a property of thought." In their seminal book with title *Metaphor We Live By* (1980) claim that our language is full of metaphors and rooted in bodily experiences. They also state that our language is metaphorical simply because our conceptual system is metaphorical. Through our bodily experiences, we learn to connect one thing to something else. Thus, the use of metaphor reflects speaker's ideas and the interaction with the world. Lakoff and Johnson (1980) claim that our conceptual system, in terms of which human beings both think and act, is basically metaphoric in nature. Furthermore, they claim that the way humans think, what we experience, and what we do every day, is very much a matter of metaphor. Metaphor then seems to function at the conceptual level. They also state that metaphor is a cognitive instrument whereby we conceive of our world.

3.3. Conceptual Metaphor Theory

According to Lakoff and Johnson (1980), conceptual metaphor is when we understand one conceptual domain in terms of another conceptual domain. Lakoff and Johnson argue that many of the utterances we use in our daily communication are metaphorical, for examples "keep the machine *working*", or "it *drives* me crazy". Related to this, Deignan (2005:18) mention that our language is hardly "metaphor – free", since metaphors are so pervasive that we may even be unconscious in using them.

Conceptual metaphors enable us to quantity, visualize, and generalize about abstract concepts because they make us of relationship within source domains that we know very well from our concrete experience. In this way, metaphors are grounded or embedded in our physical experience (Lakoff and Johnson, 1980:19). Furthermore, Kovecses (2006:246) urges that our understanding

and conceptualization of the world are based on our physical environment, in particular on our body which serves as reference for the perceptions of the reality around us.

3.4. Critical Metaphor Analysis

Critical metaphor analysis is concerned with integrating critical discourse analysis, corpus linguistics, pragmatics and cognitive linguistics to explore speaker cognition and covert power relation through the analysis of metaphoric expressions. Critical metaphor analysis (CMA) has been a meaningful enrichment of both Critical Discourse Analysis and Conceptual Metaphor Theory.

Critical metaphor analysis is an approach to metaphor analysis that aims to reveal the hidden intention (cognition) of language users and further develop the readers' awareness of social relations that are loaded in metaphoric expression (Charteris – Black, 2004:34). This approach also brings metaphors back into the traditional view of metaphor that metaphor is a branch of philosophy, where metaphor was considered as a way of argumentations as well as a way of composition and style.

Charteris – Black (2004) state that metaphor analysis should integrate linguistic, semantic, cognitive, and pragmatic criteria because metaphor cannot be explained only by means of linguistic, cognitive, pragmatic theory. The framework used to analyze metaphor must combine three components: linguistic, cognitive and pragmatic criteria since any one component itself is not sufficient to give comprehensive explanation of metaphoric expressions.

CMA has three steps; Identification, interpretation, and explanation of conceptual metaphors.
  a. Metaphor identification indicates a close reading of a sample of texts to figure out candidate metaphors. These candidate metaphors have metaphoric potential, but they can be confirmed as metaphoric expression or abandoned because they are not metaphorical expressions by a qualitative phase in detailed corpus analysis.
  b. Metaphor interpretation is concerned with ascertaining the relationship between metaphors and the cognitive and pragmatic elements that determine them, which indicates the identification of conceptual metaphors, and where feasible, conceptual keys. Conceptual metaphors are used to resolve the semantic tension between metaphors while conceptual keys are identified to solve the semantic tension between conceptual metaphors.
  c. Metaphor explanation: The reasons why these metaphors instead of the others are chosen in a certain situation. To explain a metaphoric usage, it needs to identify the social agency that is involved in the production of metaphoric expressions and their social role in persuasion, that is to say, the ideological and rhetorical motivation of a metaphorical expression. The formation of conceptual metaphors and conceptual keys and illustration of the typical evaluation of the metaphors will assist in explaining why they can be persuasive (Charteris – Black, 2004:39). The explanation should reveal "understanding of thought patterns which construct people's beliefs and action" (Cameron & Low, 1999:88)

4. Methodology

This research is qualitative research which employees the ethnographic research approach. In this research, the researcher analyzes *Pasang ri Kajang* by using critical metaphor analysis (CMA) as an approach to analyze metaphors found in *Pasang ri Kajang* with aims to identify the intention (cognition), ideologies and socio – cultural of Ammatoans. CMA developed by Charteris – Black (2004). The data collected from several sources as explained in sub-title of data sources.

This research is conducted in Tana Toa village (local name: *ilalangembayya*), the village where the Ammatoans community settles down. This village located at Bulukumba regency in

South Sulawesi province, Indonesia. This research is a qualitative research which employees the ethnographic research approach.

This research employees two kinds of data, primary and secondary data. The primary data of this research was *Pasang ri Kajang* and they were taken from people or members of community on the site of research who have capabilities, reliable, and have very important role in the Ammatoans community. These people I called *Community of Interpreters*. They were as follow; *Ammatowa*(the leader/chief of Ammatoans community), *Galla* (chief assistant of BuheAmma), culturists of AmmatoansKajang and others who consider understand *Pasang* very well. The data collected through fieldwork, observing activities of interest, field notes, audio recording and conducting various forms of semi structured interviews. The data sources also include supplementary data were taken from other documents such as previous researches, journals, articles and any others.

The data collection was done through the observation method. It employed several techniques of data collection namely semi - structured Interviews, field notes, recording, and note taking. Semi - structured Interview is a qualitative data collection strategy in which the researcher asks informants a series of predetermined but open – ended questions. Through this kind of interview the researcher gathered information by asking questions about the data that the researcher needed to research. The field notes attempted to record all experiences and observation that the researcher made when participating in host community, so the various components in the host community were recorded. How people carry out their daily activities, their behaviors, their thought and conversation which concern with the conducting observation are taken note. Recording was one way to record the data that taken from people or the community of interpreters when they are being interviewed so that no data missed. Note taking was employed to write down all the relevant data when the interview is conducted. All information or messages that delivered nonverbally or verbally which consider relevant with the purpose of the research were noted.

The techniques of analyze data in this research arranged into three stages as following:

1. Data Identification: The candidate metaphors were examined in relation to the criteria for the definition of metaphor specified. It is establishing whether there is a tension between a literal source domain and a metaphoric target domain. According to Charteris – Black (2004: 35), there are three metaphorical criterions: linguistic, pragmatic and cognitive.

2. Data interpretation: In this stage requires establishing a relationship between metaphors with the cognitive and pragmatic features that determine them. It is concerned with interpersonal meaning that is identifying the type of social relations that are constructed them. It involves explaining and highlighting the metaphorical meaning and its entailments. This interpretation stage has two main functions. First, spotlights the semantic tension that has justified the expression's classification as a metaphor. Second, it identifies the key conceptual domains underlying the linguistic metaphor. Here the conceptual metaphors are used to resolve the semantic tension between metaphors, and conceptual keys are identified to solve the semantic tension between conceptual metaphors.

3. Data explanation: this stage determines the involvement of identifying the social agency which implied in metaphors production and their social role contained. The formation of conceptual metaphors, conceptual keys, and illustration of the typical evaluation of metaphors assisted in explaining why they can be persuasive. It is concerned with textual meaning that is the way that metaphors are interrelated and become coherent with reference to the situation in which they occur.

5. RESULTS
5.1. The Conceptualization of LIFE IS KAMASE – MASEA

Lakoff and Johnson (1980) argue that metaphor is rather a matter of experience or everyday life than merely a matter of language. Metaphor allows us to understand ourselves and our world. The conceptual metaphor LIFE IS KAMASE – MASEA, the target domain of LIFE can be described in term of *kamase masea* as the source domain in which supported by a several following *Pasang*.

Corpus (23): *Anrek kalumanyanyang kalupepeang riek kamase – masea.*
MB   :*Anrek /kalumanyanyang /kalupepeang, /riek /kamase – masea/*
PS   : None/ wealthy   / extraordinary/ only / simplicity
LT   : None / rich / extraordinary, / only / simplicity.
FT   : The state of prosperity or extraordinary wealth does not exist in this land
          (Kajang), only simplicity of life.

Corpus (24): *Angnganre nariek, care-care nariek, pammalli juku nariek, tana*
              Koko galung nariek, Bola situju-tuju
MB¹   : *Ang-kanre/ na- riek,/ care - care/ na- riek, /pang- halli   / juku/*
PS¹   : ACT.food/ available/ clothing/ available /NOM.Suff.buy/fish/
MB²   : *na-riek   ,/tana / koko /galung / na- riek,/ bola / si- tuju - tuju./*
MB²   : available/land/farm / rice   / available/ house/ simple/
LT   : *Food / Available,/ clothing,/ available/ money to buy / fish,/ available / land /,*
          farm, /rice / available/ a simple house .
IT   : Our encestors taught and demand us to live in simple life, simple life is when
          food is available, clothes are available, money to buy fish (dishes) available,
          fields for growing rice and other plants available and also a simple house to
          live in, nothing more.

Corpus (25): *Amentengko nu kamase – mase, acidongko nu kamase – mase, akdakkako*
              nu kamase – mase, akmiakko nu kamase – mase.
MB¹   : *Ang- menteng- ko   /nu-kamase – mase,/ a-cidong-ko/*
PS¹   : ACT.stand 2nd.Sing./2nd Sing. Humble /ACT.sit.2nd Sing.
MB²   : *nu-kamase-mase, / ak-dakka-ko   /nu-kama-semase, /ak-miak-ko*
PS²   : 2nd Sing. Humble/ACT.walk 2nd Sing./ 2ndSing.humble /ACT.talk 2nd Sing.
MB³   : *nu-kamase – mase.*
PS³   : 2nd Sing. Humble
LT   : *Stand /you are /humble, / sit /you are/ humble,/ walk /you are humble,/ talk*
          /you are/ humble.
IT   : Humble life principles should be practiced in everyday life, even when   you
          stand, sit, and talk. It teaches you to care for each other, and respect other's
          belonging.

Table 1 Mapping for LIFE IS KAMASE – MASEA

Source: KAMASE – MASEA	Target: LIFE
Kamase – masea (simplicity/ humble life)	- Ammatoan's way of life - "*Gannak*" the principle of life which teaches us not to look for more, only things provided by God.

	- Life in modesty, self – fulfillment, self – relieance, and suffieciency.

The above *Pasang* do not explicitly mention about life. However, the concept of life can be inferred from the context (Levinson, 1983) of *Kamase – masea* and found at the conceptual level. *Kamase – masea* is a life style or cultural behavior undertaken by Ammatoans in carrying out their life in simplicity or humble ways. This is the way of Ammatoan apply their ancestors' ideology to live in simplicity or humble way. It requires them to receive whatever already provided by the *Tau Riek Akrakna* (the God Almighty) without desire of looking for others things to lead their lives. In practicing *kamase – masea*, there is one ideology that related to it so called "*gannak*" (fulfilled, enough). The idea of *gannak* (fulfilled, enough) is that one has food to eat (*Angnganre nariek),* clothes to wear (*care-care nariek),* money to buy fish or dishes (*pammalli juku nariek),* land for garden and/or for rice field (*tanakoko galungna riek)*, and a simple house to live in (*Bola situju-tuju)*. The practice of *kamase – masea* and the idea of *gannak*would prevent someone from having things which do not belong to him/her. They encourage Ammatoans to conduct a friendly and strong community, each individual care for the others, and respecteach other belongings.

Akib (2008: 2) argues that *kamase – masea* contains ideas or conceptions taken from the values containing in *Pasang ri Kajang*. In addition, he (2008:8) states that the principle of *Kamase – masea* is covered by emotional bundle, which cannot be separated from belief system since it has a sacred value, reward and sanction. Ammatoan community is required to take care their behavior, they have to practice the value of humble in everyday life even when they stand (*Ammenteng)*, sit (*accidong)*, walk (*akdakka)* and talk (*akmiakko)* as described in *Pasang*. *Kamase - masea* is essentially a commitment to live in modesty, self – fulfillment, self – reliance, and sufficiency.

Pasang (23), (24), (25) as the conceptual correspondences of the conceptual metaphor LIFE IS KAMASE - MASEA describes that the lexical item of *kamase – masea* (simplicity/humble life) that resolves the semantic tension of the conceptual metaphor above by showing them to be related. LIFE as the target domain is described by source domain through the conceptual correspondences. The word of *kamase – masea* (simplicity/humble life) describes the Ammatoan's way of life, and the term of "*gannak*" which refers to the life principle of Ammatoan that teaches them not looking for more, only things provided by God. They are required to be thankfull for everything that already provided, and not to seek other things. They thankful to God for providing them the food to eat (*Angnganre na riek),* clothes to wear (*care-care nariek),* money to buy fish (*Pammalli juku nariek),* land for garden and/or for rice field (*tana koko na galung riek)*, and a simple house for live (*Bola situju-tuju)*.

The presence of incongruities of semantic tention in *Pasang* (23), (24), (25) meet the cognitive criterion (Charteris – Black, 2004: 21) since they caused by shifts in the conceptual system. The word of *kamase – masea* coherents with the conceptual system of Ammatoan associate in their principle of life as the inheritance ideology from their ancestors.

5.2. The Concpetualization of LIFE IS RITUALS
The conceptual metaphor LIFE IS RITUALS above describes in the following *Pasang:*

Corpus (26). *Napaccidommi adak lima Karaeng tallu*
MB   : *Na-pa-cidong-mi/ adak   / lima / Karaeng / tallu*
PS   : ACT. sit   / customary/ five / king   / three
LT   : Presenting / five / customary devices/ three / nobles.
IT   : Kajang people in performing rituals, they should invite/present the five costumary devices and three nobles in every ritual. If they are not attending the ritual, it is considered illegitimate or illegal ritual.

Table 2 Mapping for LIFE IS RITUALS

Source: RITUALS		Target: LIFE
adak lima (costumary devices)	→	Five assistants of Ammatowa who assist in costumary issues including rituals.
Karaeng Tallu (three nobles)	→	They assist Ammatowa with govern issues (adaktanaya). One of them should be present in every ritual. if one of them has attended the ceremony, then *Karaeng Tallu* is considered present.

Ammatoan engages rituals daily, for Ammatoan, rituals are inseparably related to everyday life, and they have their own system of categorization for rituals. They put rituals into three types namely *akdaga, aknganro,* and *bacadoang. Akdaga*(feasts) includes all rituals that involve feasts, animal sacrifices, *erangberasa* (gifts of rice), *solok* (gifts of money). This kind of ritual involves animal sacrifices such as horses, cows, and water buffalos. Ammatoan categories *akdaga* includes some life cycle rituals such as *akkalomba* (life safe of a child), *akkattere* (haircut), *pakbottingang* (weddings), *pamatengang* (funerals), *minro baji* (status reparation), and *naikri bola* (moving into a new house). The second types of ritual is *aknganro* (invocations). Rituals of *aknganro* are kind of rituals without any animal sacrifice and feast involve. These rituals include rituals in the forest such as *addingingngi, apparuntu panganro,* and *akborong gallung*, rituals perform at certain hamlets such as *akngarorisapo* and inauguration, ritual performs at rivers such as *tinja (vows)*, and rituals perform at graves *tarabagoro mange ri tau salamak* and *abbattasa jerak (cleaning graves)*. The last type of ritual is *baca doang,* this is a small and simple ritual. This kind of ritual is usually performs whenever they find their business successful as the act of thanksgiving or when they recover from disease and illness or others, such as *naik ri bola*(moving into a new house), *tuka* (making a new ladder), *sunnak* (circumcision), *angngisi* (teeth filing), *duppa ulang* (welcoming Ramadan), *pallappasakulang* (farewell of Ramadan), and *shukkuruk* (thanks giving). All these rituals indicate that Ammatoan engages or conduct rituals daily. Rituals become their everyday activities.

5.3. The Conceptualizaiton of DEATH IS A JOURNEY

Conceptualization of DEATH IS A JOURNEY comes up from the principle of understanding the domain of death in terms of the domain of Journey. Here, metaphors can be understood as mappings from the source domain (JOURNEY) to the target domain (DEATH). This metaphorical mapping transfers different attributes from the source domain of journey to the target domain of death. Death is metaphysical phenomenon, while journey is a traveling from one place to another. The human knowledge about journey used to map death. This conceptual metaphor has been found in the following Pasang:

Corpus (32): *Hajik tojeki matea paklingkaanga rianja rakjingi rolo nampa lumbak balasakna.*
MB¹ : *Hajik   / toje- ki/mate-a/ pak-lingka-nga/ ri- anja   / rakjing-i/*
 PS¹ : Adj.good/ Indeed/death /NOM.journey   /Prep.hereafter/Adj.difficult/
MB² : *rolo/ nampa/ lumbak /balasak-na*
PS² : first / then / easy   /N. reward.POSS.
LT : Good /indeed / death /is journey /to hereafter,/ difficult /first/ then/ easy/ on its reward/.
IT : Kajang people believe that only the death of good people deserves to have a journey to hereafter.

Corpus (33): *Tala jammengi matea aklikanaja ri anja iyaji jammeng nungtaklea ri jampea.*
MB¹ : *Tala/ jamming-i /mate-a/ aklingka-na-ja/ ri /anja   / iya-ji/*
PS¹ : None/ soul   /death   / journey ACT./Prep/hereafter/only/
MB² : *jamming/nung- tak-lea/ ri / jampea.*
PS² : soul   /Neg. find   /Prep./grave.
LT : None/the soul / of death/ journey /to hereafter/only/the soul/not found /in /grave
IT : Death is a process of separating soul or spirit from the physical body. The soul of
     death will never be travel to hereafter if the soul still remain in the grave.

Corpus (34): *Lino pammari – pariangji, ahera pammantangngang karakrakkang.*
MB : *Lino / pang-mari-mari ang-ji, /ahera   /pang-mantang-nga/ka-rakrak-ang.*
PS : world / temporary ACT.only /hereafter/ NOM.stay   /forever/
LT : World /temporary only/, hereafter/ is place to stay/ forever
FT : Life in the world is only for temporary, hereafter is a place to live forever

Table 2 Mapping for DEATH IS JOURNEY

Source: JOURNEY		Target: DEATH
Jammeng (Sailing/ Journey)	→	Dead person is sailing to particular place (hereafter)
Paklingkaang = "Lingka" (Journey)	→	Death is entering enternal life in hereafter

In Kajang ethnic when someone passes away, people usually chime a drum (*Palingoro*) to inform that one member of the community passes away. During three months and ten days there are some activities done by the members of grieving family.   A dead person is usually handled by a person with magical powers called (*tu paruru tu mate*). Before performing the ritual, the family has to decide the types of death ritual that they want to which depending on the financial ability and social status of family members. There are two types of death ritual namely *akdampok* for wealthy family, *a'lajo – lajo* for family who is not quite well-of, and *dangang biasa* for commoners. If family members decide to perform *a'lajo – lajo* ritual, they should not state the dead person̈'s original descendants. But if, they want to conduct *akdampok* death ritual, they have to state their original descendants in front of the customary devices. It symbolizes that the family meet the requirements for this kind of ritual namely the social status aspect, and financial aspect. Death ritual of Kajang is usually attended by many people who live outside or far from the house of grieving house and inside *ilalalang embaya* (inner territory). Ammatoan who are going to attend the death ritual must wear black cloth which consist of tope (*sarong*), *passapu* (head ban), black shirt for men, and for women wearing black blouse and sarong. Ammatowa as the customary leader is expected to attend the ritual since he will lead the ritual performance. But, if Ammatowa cannot attend it due to a particular reason, he may appoint one of the customary apparatus. Several things should be done during the death ritual. One of them, the son of the dead person delivers a container containing lime and gambir, betel vine, matches and cigarettes which all bring to a person with magical power called *tau paruru tumate*. Magical power mantra are by *paruru tumate*, and *paruru tumate* will also recites mantra for the long flues (Sahib, 2018).

The concept of death to the indigenous communities has a very significant meaning, since they believe that life on hereafter is immortal life, and actions during life on earth will be rewarded in hereafter by Tau Riek Akrakna accordance with the quality of these acts and deed. Preparing their self well before death becomes the faith of Ammatoan community. In the eyes of Ammatoan, death is a journey to enter the eternal life in hereafter. The lexical item of *Jammeng* in Pasang (33) means someone who wants to go sailing to one place. While, the lexical item of *Paklingkaang* in *Pasang* (33) is derived from the root of *Lingka* which means journey. Ammatoan believes that

only a good death will travel or journey to hereater. These two lexical items correspond to this conceptual association of journey as the source domain.

6. Discussion

Pasang (23), (24), (25) as the conceptual correspondences of the conceptual metaphor LIFE IS KAMASE - MASEA describes that the lexical item of *kamase – masea* are the metaphor keywords that resolve the semantic tension of the conceptual metaphor above by showing them to be related. LIFE as the target domain is described by source domain through the conceptual correspondences. The word of *kamase – masea* (simplicity/humble life) describes the Ammatoan's way of life, and the term of "*gannak*" which refers to the life principle of Ammatoan that teaches them not looking for more, only things provided by God. They are required to be thankfull for everything that already provided, and not to seek other things. They thankful to God for providing them the food to eat (*Angnganre nariek),* clothes to wear (*care-care nariek),* money to b uy fish (*Pammalli juku nariek),* land for garden and/or for rice field (*tana kokona galung riek)*, and a simple house for live (*Bola situju-tuju)*.

The presence of incongruity of semantic tention in *Pasang* (23), (24), (25) meets the cognitive criteria (Charteris – Black, 2004: 21) since it caused by a shift in the conceptual system. The word of *kamase – masea* coherents with the conceptual system of Ammatoan associate in their principle of life as the inheritance ideology from their ancestors.

Conceptual metaphor DEATH IS A JOURNEY is raised from the principle of understanding the domain of Death in terms of the domain of Journey. The act of dying corresponds to the act of leaving (*Jammeng and Lingka*), the destination corresponds to an encounter with *Tau Riek Akrakna* (God Almighty) in hereafter (*ahera*), and the death person (*matea*) corresponds to a traveller. The lexical item of Jammeng (*sailing*) describes a death person (*matea*) is sailing (travelling/journey) to the particular place (hereafter), while the lexical item of *Palingkaang* which derived from the root of *Lingka* explained that the death person is entering eternal life in hereafter. But *Pasang* (34) specifically describes that only a good death (soul) will travel to the hereafter, since the Ammatoan believes that only good soul will be rewarded with *Karakkang* (eternal life) and *Kalumannyang kaluppepeang* (extraordinary wealth) in hereafter (*ahera*).

7. Conclusion

Based upon the research finding and discussion as mentioned above, the researcher draws a conclusion that conceptualization of life and death as found in *Pasang ri Kajang* namely LIFE IS KAMASE – MASEA, LIFE IS RITUALS and DEATH IS A JOURNEY. As any research conducted in the area of linguistics, this research contains the limitations, thus researcher would like to recommend a suggestion for the future researchers who intent to study *Pasang* with focus in conceptual metaphor study: The researcher who intends to study linguistic aspect of *Pasang ri Kajang*, it is suggested to consider the conceptual metaphor analysis with extended corpus then the previous study, because this area of research is still relatively small. Lots of study in conceptual metaphors have conducted by scholars, but research on this field with *Pasang ri Kajang* as the object of research is consider very view.

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