

METAPHORS OF ANGER IN KARONESE LANGUAGE

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ABSTRACT

The theory of Metaphor Concept is used in this research into two steps. First, the research used the Image Scheme and the second was Cognitive Semantic. In this research, it was used to find types of anger metaphors that exist in the Karo language, observe how angry metaphors are conceptualized in the Karo language, and examine how to understand the concept of angry metaphors in the Karo language using cognitive semantics. This research used qualitative methods based on the theory of Metaphor Concept. The data of this research were from angry people found in Karo Village, films, and books. All the data were divided using the Image Scheme, while cognitive semantics were used to give the background of the meaning of anger metaphors in the Karo language. The results of the research obtained 10 types of angry metaphor concepts that exist in the Karo language, and 20 types of angry metaphor concepts that are not found in Conceptual Metaphor Theory. The anger was the EDUCATION found in this study. Anger is EDUCATION, which still occupies the most conceptualized position in the Image Scheme and the meaning of the metaphorical concept of anger in Karo is obtained using cognitive semantics. The entire meaning of the angry metaphor concept in the Karo language is obtained from the background of the culture that emerged due to the influence of history, current developments, and social changes, of science in Karo society.

Keywords: Anger, Metaphor, Karo Language, Cognitive, Semantics

INTRODUCTION

This research focuses on angry metaphors in the Karo language. Metaphors were chosen because cognitively, metaphors are central to thought. Therefore, metaphors are also the essence of a language. The Metaphorical use of language is driven by metaphorical thoughts (Deignan, 2005:13). In addition, the use of metaphors can be found everywhere because they are part of human life and penetrate into everyday human life (Lakoff, 1980).

The study of metaphors is not new to linguistic studies. An understanding of one of the language features in the form of metaphor was first put forward by Aristotle and Plato; Yu, (1995); Kövecses (2000). According to Aristotle, who also agreed with Foucault, metaphor is a decorative feature of a language. Lakoff & Johnson (1980) and Lakoff (2016) stated that the function of metaphor is not only limited to linguistic, but also has other functions in the form of providing concrete images of abstract or conceptual things and being able to provide certain emotive effects in a discourse. This means that metaphors are language features that allow humans to explain abstract or conceptual things, including emotional experiences, in a more concrete form. Many researchers have observed this research, but it has not been conducted in the Karoneselanguage. For example, an angry metaphorical sentence exists in Karonese. Below the example of situation that happen in Karo Society.

In the conversation between A and B an argument was made. This conversation occurred when there was a measurement of the land boundary between A and B. During this incident, B tried to miss the boundary of the land area he owned. As usual, if there is land measurement, both parties and the head of the district are present, but because person B is trying hard to convince him that the land is not large enough and has enough land to cover A's land, person A says in a loud voice:

1) ***Luncangdarehkubahanmu.***

You made my blood **boil**.

In the word *luncang* 'boiling', the concept of anger is expressed as an emotional state that has peaked because person B took what was not his right. Metaphors used sassy words when feelings were on the verge of breaking the limit. The word *luncang* indicates the anger that peaked. The researchers does not use the word *luam* 'boiling' because, according to community leader Ginting (2022), the meaning of *luam* is chatty, continuing to talk without stopping. Thus, the correct word used for anger is *luncang*.

If you compare it with Indonesian, the sentence above will have a different meaning. The angry metaphor expresses concrete anger. The word *luncang* "to boil" is used to describe the state of the heart in the Karo tribe. Sometimes, it is very difficult to express anger using the overall definition of anger so that the joke "boiling" is able to represent feelings of anger towards someone.

Angry metaphors in the Karo language are used in everyday life. Many verbal strategies are used to conceptualize anger in society. For example, the conceptual verb anger in Indonesian is found in the words irritated, angry, angry, and angry, and the metaphor of dark eyes, squeezing the heart to express the same emotional state (Siregar, 2020:1). Likewise, in the Karo language, angry words were found from a source from

the land of Karo, Ginting (2022), such as: *merawa* (angry which has reached the peak of anger), *nembeh* (angry but which has not yet reached the peak of anger), *merambit* (talkative which leads to an adjective), *gila* (angry but still able to control it and the type of character), *merampus* (angry), and *bukbuk* (annoyed).

Traditionally, metaphors are linguistic features or expressions whose meaning deviates from the actual meaning or are therefore often referred to as figurative or rhetorical language (Yu, 1995). The development of metaphor began with Reddy (1979) and Lakoff and Johnson (1980). They state that metaphor is not only concerned with naming or mentioning something abstract-conceptual but is also a conceptualization process or way of thinking in explaining everyday experiences (Lakoff & Johnson, 1980). The results of these daily experiences are finally expressed through empowered and carefully arranged words that are juxtaposed, compared, likened, or contrasted so that they can produce new meanings that are metaphorical in nature. Of course, the study of metaphor ultimately developed into a cognitive-semantic study of how humans use language as a way to explain and understand a concept.

Next, the researcher provides a general review of the Karo language terminology for angry emotions. Bonniot-Cabanac (2012) stated that no studies ultimately agree on the definition of emotion. Zemach (2001) summarized the views of two classical figures, Baruch de Spinoza and David Hume, regarding the definition of emotion. Spinoza states that emotions are decisions about an object or situation and, therefore, are a reason for acting, while Hume states that emotions have no connection with intentions (actions) but are only a reflection of the state of feelings experienced at the moment. However, in light of this, Bonniot-Cabanac (2012) proposed a fairly comprehensive definition of emotions, namely all mental experiences with high intensity, whether pleasant or unpleasant.

The metaphorical elements involved in metaphor variations are experience, source domain, target domain, relationship between source domain and target domain, metaphorical linguistic expressions, mapping, metaphorical inclusion, metaphorical integration, non-linguistic realization, and cultural model (Kovecses, 2008; 2005). Currently, the study of angry metaphors is progressing rapidly, particularly in Europe and America. This progress can be seen through the publication of research results conducted by Lakoff himself, figures in cognitive linguistics, and practitioners of other cognitive schools, such as Yu (1995), Matsuki (1995), and Kövecses (1995, 2002, 2006, 2010). Metaphors are widely researched, not in studies, because of their important role in various domains, such as the realm of humorous storytelling, literature, politics, religion, philosophy, and science. Metaphor research is aimed at finding out how metaphors are understood and how to use metaphors to understand other domains (Ritchie, 2013:208).

An interesting phenomenon from their publications and research results is that most are interested in researching metaphors in the emotional domain. For example, Lakoff and Kovecses (1987) examined the emotion metaphor anger in American English. Stefanowitsch (2004a) examined metaphorical patterns of happiness in English and German. Kovecses (2000) discussed emotion metaphors in English, Polish, Chinese, and Japanese. King (1989) examined Chinese emotion metaphors. Yu (1995) examined emotional metaphors of anger and happiness in English and Chinese. Matsuki (1995) examined the emotional metaphor of anger among Japanese people.

How can one concept be used in different languages and cultures? Three things can possibly be used to answer this question, namely (1) it happens by chance, (2) a language borrows metaphors from other languages, and (3) there are several universal motivations that allow a metaphor to be used in a culture (Kovecses, 2008:55). If it is true that cognitive linguists claim that “primary” or “simple” metaphors are motivated by universal correlates of physical experience Lakoff, (1987); Kovecses, (2002), then explanation (3) is the answer to the question above (Kovecses, 2008:55). Therefore, universal metaphors are motivated by physical experiences that are universal in nature.

The specificity of metaphors is seen in two dimensions by Kovecses (2008: 55-58; 2005: 67-88), namely the dimensions of cross-cultural variation and variation within cultures. Cross-culturally, metaphor variations can be seen in cases in which a culture uses a series of Source Domains as Target Domains. Rather, certain cultures utilize particular Source Domains to conceptualize a series of Target Domains. In different situations, a set of Concept Metaphors is used for a particular Target Domain that is almost the same in two languages or cultures, but one language or culture shows greater interest in some of the metaphor concepts used. Some metaphors seem unique or specific to a particular language or culture. Meanwhile, variations in metaphor within culture can be seen through social, regional, stylistic, subculturals, and individual variations. The metaphorical elements involved in metaphor variations are experience, source domain, target domain, relationship between source domain and target domains, metaphorical linguistics, mapping, metaphorical inclusion, metaphorical integration, non-linguistic realization, and cultural model (Kovecses, 2008; 2005).

The emotional domain of anger was chosen because emotions have a complex conceptual structure and can give rise to various interpretations (Lakoff, 1987:380). Emotions are forces that generate certain responses or effects (Kövecses, 2000:61). Emotional language is not just a group of literal words that indicate

previously known emotional categories and facts. However, emotional language is seen as a figurative language that can explain and even create emotional experiences (Kövecses, 2000:12).

By explaining the metaphor phenomenon that occurs, the theoretical context, and the methodology used, this research aims to identify and categorize emotional metaphors in the Karone language from a semantic perspective. The problem can be formulated as follows. What type of anger metaphor is conceptualized in the Karo language? How is the metaphor of anger conceptualized in the Karo language? How can we understand the meaning of the metaphorical concept of anger in the Karo language?

REVIEW OF LITERATURE

This research focuses on the Theory of Metaphor Concept (CMT). Data analysis is started by grouping Karo language anger based on the theory of 12 anger categories using an image scheme. To analyze the meaning of the anger Karo language metaphor, this study uses cognitive semantics to conceptualize the meaning of anger Karo language metaphors. The conceptual metaphor proposed by Lakoff and Johnson (2003: 10-32) is the result of a mental construction based on the principle of analogy, which involves the conceptualization of one element in another element. The conceptual metaphor includes a transfer from the source domain to the target domain such that the second domain is understood to be inseparable from the first domain. This metaphor theory is better known as the CMT. An important characteristic of CMT is the use of certain aspects of the source or target domains that contribute to metaphors. That is, if it is suggested that a conceptual metaphor can be expressed as A IS B, this does not mean that the entire concept of A or B is covered by the selected aspect. For example, in everyday life, we often disagree with others. When there is a difference in opinion or argument, each party defends the argument. However, in an argument, there is a losing party and a winning party, even though the winning party does not necessarily have the right argument. Based on this argumentative experience, the terms I do not want to lose my argument (I do not want to lose this debate) and I won my argument (I won this debate).

Winning and losing in a debate or argument is considered to be facing war. This produces a metaphorical concept in the human mind that ARGUMENT IS WAR uses. This concept is the basis for the emergence of other metaphorical terms, as in the following sentence: He shot down all of my argument (He shot down all of my argument) and I demolished his argument (I demolished his argument). The words shot and demolished are part of the WAR concept, where actors in war shoot each other and break down their defenses. Based on this example, the concept of ARGUMENT can be understood and formed through the concept of WAR (Lakoff and Johnson, 2003:10-32). From the example given by Lakoff and Johnson (2003:10-32) regarding the concepts of ARGUMENT and WAR, it can be understood that humans observe and treat various things they encounter by applying what they feel in the form of metaphorical language through their daily speech.

There are two conceptual domains in this concept: the source and target domains. Humans use the source domain to understand abstract concepts in the target domain. The source domain generally consists of items that are commonly found in everyday life. The source domain was more concrete, whereas the target domain was abstract. Metaphors organize the relationships between objects and create an understanding of certain objects by understanding other objects. In other words, humans use the source domain to understand abstract concepts in the target domain.

Anger Metaphor

The researchers observed research problems that look for types of anger metaphors in Karo. In this problem, the researchers grouped the types of anger metaphors used by Lakoff and Johnson, (1980). Kövecses (1986, 2000, 1990), Lakoff (1987) and Gibbs (1994) used the anger metaphors. The conclusion drawn by Kövecses are as follows:

- a. Anger is a hot fluid in a container: She is boiling with anger.
- b. Anger is Fire: He's doing a slow burn. His Anger is smoldering
- c. Anger is Insanity: The man was insane with rage
- d. Anger is an opponent in a struggle: I was struggling with my anger.
- e. Anger is a captive animal: He unleashed his anger.
- f. Anger is burden: He carries his anger with him.
- g. Angry behaviour is aggressive animal behaviour: Don't snarl at me!
- h. The cause of anger is trespassing: Here I draw the line.
- i. The cause of anger is physical annoyance: He's a pain in the neck.
- j. Anger is a natural force: it was a stormy meeting.
- k. An anger person is a functioning machine: That really got him going.
- l. Anger is a social superior: His action was completely governed by anger.

Image Schema

To answer the problem of how the angry metaphor is conceptualized in the Karo language, the researchers conceptualized the anger metaphor into an image scheme. This term, Image Scheme, consists of two words, namely 'scheme' and 'image'. In linguistics, a schema is interpreted as a mental depiction of something that gives meaning to a verbal process (Kridalaksana, 2008; Setiawati et al., 2024). An image is a mental impression or visual image created by a word, phrase, or sentence. Kridalaksana (2008:225) defines an image schema from the perspective of cognitive semantics as a cognitive structure that underlies the experience of being and doing in the world which is used to organize the mind for a more abstract domain and is a link between bodily activities and the cognitive domain (Purba et al., 2024). That is, image schemas are obtained from bodily experiences that organize cognition when interacting with the world. According to Johnson (1987:29), schemas are patterns, forms, and regularities of activities that take place around us. He further explained that image schemas are preconceptual structures that recur and operate unconsciously in the process of human cognition to understand the world and structure experience through language.

Saeed (2016:358) defines an image schema as a form of concept that is realized as a cognitive semantic conceptual structure. Meanwhile, Cruse and Croft (2004) defined an image schema as a representation of specific thinking concepts from human life experiences. Based on these definitions, researchers can conclude that an image schema is a mental image of the speaker's understanding in concretizing all abstract things resulting from his interactions with the physical world in accordance with experience in the form of expressions. The conceptual experience received by the brain can be a combination of several sensory responses or perceptions such as visual (sight), auditory (sound), haptic (touch), motor (movement), olfactory (smell), and gustatory (taste). Through this image schema, we can connect linguistic expressions to their referents.

Cognitive Semantic

To answer the question of how the anger metaphor in the Karo language is conceptualized in semantic meaning, the researchers used cognitive semantics. Cognitive semantics is a linguistic study that examines meaning, its development, change, the relationship between meanings, and the influence of these meanings on thought patterns. This mental image appears in a person's mindset if they hear or read language signs. In the process of acquiring and understanding meaning, humans remember and absorb whatever is said or written by themselves or others. This activity occurs when a person who is communicating hears and/or sees what is being communicated which is then processed by the brain. Linguists refer to this series of processes as cognitive.

According to Kushartanti (2005:15), cognitive semantics is the process of absorbing knowledge in life obtained through sensory experience. The result of this semantics cognitive process is called cognition. Cognitive abilities are determined by memory stored in the brain. Semantic memory is a long-term memory. Thus, everything that is seen and felt in everyday life can be cognitively realized, one of which is through language. The main function of language is as a communication tool that provides meaning; therefore, there are two approaches to providing meaning that have been absorbed by the brain, namely realistically and cognitively. The approach chosen and discussed in this study was cognitive. According to cognitive linguists, language is part of a cognitive structure that is influenced by elements outside language, including the context of the situation. In addition, linguistic studies through cognitive review also provide the view that the semantic meaning of a word does not just appear, but that there is something motivating and underlying it.

This motivation and background arose due to the influence of history, developments over time, social change, and the development of science. The cognitive view is a relatively new paradigm in linguistics. This is because their appearance was relatively young. The theory begins with a person's thoughts in forming a language that produces action. This linguistic study studies meaning based on logical thinking experience. In other words, this view states that language not only show its lingual form, but also the behavior and thoughts of its speakers. This is the essence of the cognitive perspective.

Meanwhile, cognitive semantics itself treats meaning as conceptualization (Kridalaksana, 2008:217). Kridalaksana further emphasized that the meaning of language expression as a concept is activated in the minds of the speaker or listener. He also added that in cognitive studies, explaining meaning through a dictionary is not enough; an encyclopedic in-depth review is needed for several things such as: categories organized around prototypes, similarities, or subjective relations between each other. Cognitive semantic research has been conducted on the content of concepts and their structure in language.

It can be concluded that cognitive semantics focuses more on language from a frame of mind that is motivated by impressions of everyday experience to form structured linguistic concepts in memory. The difference between cognitive and traditional linguistics lies in their central point. In traditional linguistics the central point is syntax, whereas in cognitive linguistics, it is meaning. This means that cognitive studies emphasize more on the perspective of the development of meaning by language users and the natural elements of language. The structure of meaning not only refers to words, but also refers to all linguistic units, and this is what is called a concept. The concept itself is related to the framework, which produces an image scheme. There are two types of meaning in semantic studies, namely denotative meaning and connotative meaning.

METHOD ANALYSIS

The data analysis technique used in this study was the *agih* technique. This seemed similar to observation research in location. *Agih* is introduced by Sudaryanto's (2015) method is a method whose determining tool is part of the language itself. The *agih* method has a basic technique called the direct-element Sharing technique, namely, sorting data based on lingual units into several parts or elements (Sudaryanto, 2015; Purba et al., 2023). Based on the research objectives, to provide relevant data, the researchers used the Direct Element Division technique in analyzing the data. The direct-element sharing technique can provide a description of the source and target domains in the analyzed metaphor data.

The data in this research were from the Karo people who act as community leaders and books containing the Karo language. The Karonese people who will be resource persons will be determined according to their age (50+ years) and occupation. The sources who will be the object of research were those who: (1) are native Karo residents, meaning they have never migrated or lived for a long time outside Karo. (Native Speaker); (2) Karo community leaders; and (3) aged 50 years or over and understands Karo language well. These community figures are needed to gather information about the cultural history of the Karo community regarding several metaphorical expressions used in the Karo language Bible. Next, the researchers tried to interpret the anger metaphors of Karo concepts based on the meanings written in the Indonesia and Karo dictionaries.

All the data were categorized in the image scheme and observed which belonged to 12 anger categories on the previous page. All data were observed in the cognitive semantics analysis. This study used a qualitative approach. The listening method, followed by note-taking techniques, was used to collect the data. Listening method is a method of listening, namely listening to the use of language (Sudaryanto, 2015). In collecting these data, the objects studied were all writings that contained metaphorical expressions. The note-taking technique was used to record all the data collected and then classified based on the types of metaphors by Lakoff and Johnson and the types of image schemas (Cruse and Croft, 2004).

RESULT

ANGER Metaphore in KaroneseLangugae

The following are types of angry metaphors in the Karo language obtained from several sources:

1. HOT LIQUIDS IN CONTAINERS

- 2) Corry *mutahken* rawana ku jelma siikut erdemo.
Corry **vented** his anger at the demonstrators.
- 3) Bas pusuhnanggotasakrawana.
[...] inside his heart was **boiling** blood of anger.

2. FIRE

- 5) Melas kerina kulaku! *Gara api* rawaku!
My whole body! **Burning hot** with the fire of anger!
- 6) Teridah lit *api ndarat* arah matana simegara bas ia merawa.
You can see **fire coming** out of his red eyes when he is angry.

3. INSANITY

- 7) *Gurapas* anak namerawa because la tukurnandenamainenna.
His son got drunk because his mother didn't buy him a toy.

4. ENEMY/OPPONENT IN A STRUGGLE

- 8) Ula *pelepas* dirindu *ikuasai* ate nembek nta aru ate
Don't **let** yourself **be controlled** by anger or hatred.
- 9) *Sapuina* tentenna *ngadep-ngadep* ukurku merawa.
He **rubbed** his chest to **calm down** his anger.

5. CAPTIVE ANIMAL (CAPTIVE ANIMAL)

- 10) *Gret* kipenna adimerawa.
His teeth **grind** when he's angry.
- 11) Ola deherikalakmarawa *engkarat* rusuratena.
Don't near the angry people who **bite** their passion.

6. LOAD

12) *Demkelpusuhtaadinggomerawa.*

Her heart is **full** of heart when she is angry

13) *Alu melemuk tahanna rawana, bendil matana paksa mbelasken ranan.*

In a low voice he **held back** his anger, with burning eyes, he said quickly.

7. AGGRESSIVE ANIMAL BEHAVIOR

14) *Erdegumrawa raja.*

The king **roared** in anger.

15) *Erbisanannaadinggomerawa.*

He's **venomous** when he's angry.

8. PHYSICAL ANNOYANCE

16) *Ringutperdempakennaadinggomerawa.*

His forehead **wrinkles** when he's angry.

17) *Kernarawanaerkesah pe nggosada-sada.*

Because he was angry, he was **breathing hard**.

9. POWER OF NATURE

19) *Pala-palainangadikenrawana.*

He tried to **calm** his anger.

10. SOCIAL SUPERIOR

20) *Luas keladinggopedaratrawana.*

It's a free when the anger **comes out**.

21) *Rawamusajaikutken.*

Just **follow** your anger.

ANGRY Metaphor Finding in Karonese Language

Apart from being able to find most of the ANGER metaphors that had been identified by Kövecses (2000), this research was also successful in finding many more ANGER metaphors in Karonese Language. The metaphor in question is ANGER/ANGER (/BEING ANGRY) IS:

1. ELEMENTS IN CONTAINERS (PRESSURED)

22) *Dungna, IbasPultaknaRawanaia pe ndaratarahbangku.*

Finally, in a burst of anger he left the bench.

23) *Pedaratnakerinarawanasilengaerkedungen.*

He **erupted** in anger that had not yet subsided.

2. LIQUIDS IN CONTAINERS

24) *Lanai teralanginacaranarawana.*

He could no longer **contain** his anger.

25) *TadingkennaTaduken dung iapedaratrawana.*

He left the place after being satisfied with **venting** his anger.

3. MIXED ELEMENTS

26) *Karatnabiberaalu dem ate mukmukrasmerawa.*

He bit his lip in **disappointment and anger**.

27) *Ate mukmukrasmerawaerdemu bas ukurna.*

Anger and hatred mix with him

4. HOT/COLD (AN OBJECT)

28) *Dahinkennininadahinmulihjuma, sinikkenninina, sebabnggolatihiamarawa.*

His grandmother did the housework after coming home from the field, her grandmother **shut** her up because she was tired of being angry.

29) *La ianggitsadamatawarirassenina.*

He doesn't want to share **the sun** with his brother.

5. LIGHT

- 30) *Garaayonatasakadimerawa.*
His red face with anger.

6. DARKNESS

- 31) *Matanademalurawa.*
His eyes **filled** with anger.
32) *Kai pe lanai idahnaibasierawa.*
You can **no longer see anything** if you are angry.

7. HIDDEN/UNVISIBLE OBJECTS

- 33) *CebunikennaRawana Alu Cirem Bas Biberna.*
She **hides** his anger with a smile.

8. VERBAL/LANGUAGE EXPRESSIONS

- 33) *Babahnalalapngeranaipedaratcakapsimerawa.*
From his mouth came an angry **complaint**, [...] .
34) *Kulanancidahkenrawana.*
His body **showed** anger.

9. LIVING CREATURES/HUMAN/ORGANISM (ASLEEP/CALM/SILENT)

- 35) *Makana olapemedakrawana.*
[...] therefore do not **wake his anger up**.
36) [...] *Ibaskejadinsingasngasirawana.*
[...] an event that **disturbed** his anger.

10. PLANTS

- 37) *Nggomalerrawana she kupusuh-pusuhna.*
Already starting to feel his anger **creeping** into his heart.
38) *Ate mukmuksimbagespebuahken ate merawa.*
The deepest anger will **grow** anger.

11. HIGH/LOW

- 39) *Rawananggonangkih, nggo lanai terperkuanken.*
His anger had been **climax** and didn't want to respond.
40) *Rawananggosehikutakal.*
His anger had **reached a head**.

12. STRENGTH AS A RESULT OF A FORCE (PHYSICAL DESTRUCTIVE)

- 41) *Rawanangeruntunisitalna.*
His anger felt like it was going to **pull** out the contents of his crown.
42) *Dung iamerawacekiknakerahungna.*
After he got angry he **strangled** his neck.

13. HARD/SOFT

- 42) *Nggosurutrawanande.*
And my mother's anger **melted**, [...].
43) *Nesenesisitikrawa bas pusuhna.*
Slowly a lump of anger filled his chest [...].

14. SOUND

- 44) *Megangsoranaadinggomerawa.*
His voice **loudly** when he is angry.
45) "Kemali...!!" *terbegisoranaserkorawanasadadoni.*
"Shit...!!!" a voice of anger **heard** [...].

15. FOOD

- 46) *I bendutameienarawana.*
The girl **swallowed** her anger.
47) *Bapangenanamiupahnamerawa.*

Daddy **feedback** his anger.

16. GAS/AIR/BREATH

48) *Kesahrawa Bibi berbahaya.*

Breath of aunt anger was dangerous.

49) *Nggo melas wari.*

The **air** has been hot, [...].

17. DISEASE

50) *Bagekiniaadinggokumatrawana.*

That's how he is when his anger has **flared up**.

51) *Biron dancipepalempusuhnasangamarawa.*

Biron was able to **heal** his angry heart.

18. SPIRITS/SPIRITUAL CREATURES

52) *Beguniaadinggomerawa.*

His became **ghost** when he is angry, [...].

53) *Ula legirawana, beguunkariia.*

Don't look for his anger, he'll be possessed by **ghost**.

19. DIRT STAINS

54) *Dekkusasapkenrawa bas pusuhndu.*

My friend, **erase** your anger in your heart.

55) *Sasapkenlahukurmerawa bas ukurndu*

Erase the feeling of anger in your heart.

20. EDUCATION

56) *Rawanandebapangajarkenanakgelahmegermetibaskegeluhen.*

Mother and father's anger **teach** children to be wise their life.

57) *Tedehrawarasringesndunande.*

Miss your anger and **punches**, Mom.

There are 20 types of anger metaphors in the Karo language, which are the same as in the Balinese language studied by Rajeg (2013). There is one type of anger metaphor that differs from that of Rajeg (2013). ANGRY IS EDUCATION was derived from the anger metaphor of the Karo language. According to several sources, ANGRY in the Karo language is all EDUCATION or ADVICE so that everyone who makes a mistake remembers their mistakes and does not repeat it, so ANGRY is necessary to educate someone to be better. In this situation, Karonesechildren who have or do not go abroad or separate from their parents will keep the anger of their parents' education. The anger of their parents reminds them of their mistakes.

There will find a sentence *Ula kami tembehi, tapirawai* it means that "Don't be silent at me, but be angry". *Tembehi* is the Karo language belonged to the number seven above. Anger is a HIDDEN/UNVISIBLE OBJECTS. *Tembehi* in the Karo language refers to the top of anger (furious). S/he will no longer talk to the target, but if s/he is in *merawa* (*rawai*), the source still gives time to the target to share the topic of why s/he was angry. Thus, *tembehi* and *rawai* had different levels of anger in Karo. This level of anger was introduced in the traditional Karoneseceremony. When *Anak Beru* (the sisters of groom) greeted Kalimbubu (her brothers). Generally, in Karoneseculture, *Anak Beru* is responsible to the traditional ceremonies. Therefore, if *Anak Beru* makes mistakes in that event, Kalimbubu should not be *tembehi*, but *rawai*. This means that *rawai* still offers advice and suggests that *Anak Beru* teach well further. This is the cognitive semantics of Karonesepople. This's why Karonesepople called Angry EDUCATION in their culture.

ANGER Metaphor in Karonese Language

Lakoff (1987:392-395) and Konvecses (1886:23-25) found that anger is like an animal. The anger is a dangerous animal. In their research, anger was conceptualized as a dangerous animal. To understand their theory, the researchers attempted to identify the metaphor of anger as a dangerous animal. For example, Rauk 'clawed' below:

58) *Rauknaayoaginakernarawana.*

He **scratched** his little brother because he was angry.

The metaphor of angry *rauik* 'scratch' conceptualized as a dangerous animal has been written above. Next, it would be more reasonable to provide a complete characterization of conceptual anger as a dangerous animal. In

addition, the metaphor of anger being conceptualized as a dangerous animal also depicts the anger that a dangerous sleeping animal is awakened. Lakoff (1987:393) used the source and target languages to explain the anger metaphor. The table below illustrated the anger metaphor using the source and the target.

Tabel 1.
***Rauk* scratch in Source and Target**

Source: Dangerous Animal	Target: Angry
Dangerous animal	Angry
Uncontrolled animal	Uncontrolled condition
Intimate from dangerous animal	Grumpy
Sleep animal	Angriest
Waking up sleep animal	Angry

The expression *rau* 'scratch' is also called angry by using the word *rau* 'scratch'. Regardless of this, will usually followed by a peaked expression like an animal. *Rau* is a type of verb that animals usually use when they are angry with each other. These included lions, *biang* (dogs), pigs and monkeys. Raising animals have a bad attitude because, generally, an animal will scratch its opponent who threatens it. All animals used their claws when they were angry. Through this metaphorical concept, someone does not understand the complete meaning of words. Therefore, this concept is considered to be able to better understand expressions in language practice because it not only looks at expressions separately, but also looks at the context that accompanies the language process as a whole.

ANGER in Semantic Cognitive

To answer the question of how Karonese language anger metaphors are conceptualized in terms of semantic meaning. This study used the concept of cognitive semantics. The data were obtained from the demonstration incident between the Regent of Karo, Corry Sebayang, and the village community allocated to Siosar on December 9, 2022.

59) *Tasak* darehnanahenkenrawana.

His blood **boiled** with anger.

Tasak means to cook but also means to boil. In the Karonese language, boiling means *Luam*, but in the use of the *Luam* metaphor it is not conceptualized as an angry metaphor because the meaning of *Luam* means talking continuously and is not conceptualized as an angry metaphor. The word *Tasak* is used to express the boiling of blood in the Karo language. The word *Tasak* is equated with blood boiling to hold back anger. *Tasak* is likened to his angry boiling, the same as boiling water in a container. Therefore, in the Karo language, boiling means it is already cooked, so boiling is used as *tasak*.

In Indonesian usage, boiling usually refers to a liquid cooked in a container. The boiling liquid in the container is similar to the blood in the human body. The nature of the boiling liquid will make it feel hot, so it can damage the skin if it comes into contact. Likewise, the fluids in the body will boil because of the peaking of back anger.

60) *Gara ayo Bupati Taneh Karo Corry Sebayang ngadapi jelma si demo.*

Karo Regent Corry Sephan's face turned **red** when he faced the people demonstrating.

Because "the Regent of Karo's face turned red... In the KBBI, red refers to a basic color that is similar to the color of blood. The face of the Regent of Karo's mother is the color of the blood. This occurred because a number of people held a demonstration in front of the Kabanjahe regent's office. They were asked about the status of their land in Siosar. Previously, the Karo regent promised that their land would be certified; however, until now the status of their land was unclear. Apart from the unclear status of their land, the provision of clean water is not optimal, so the community holds demonstrations and questions the status of their residence to the Karo regent.

The reception of the Karo regent at that time was not very warm, so arguments broke out between the protesters and the Karo regent's aides. When Karo was about to speak to the demonstrators, several demonstrators interrupted the regent's words and this action made the regent express his anger by showing a red face holding back his anger. *Ola kam merawa Bayang*. Don't be angry Bayang? Said her bodyguard.

The respondent expressed anger as a red face. The people became increasingly angry and continued to utter words questioning their land and clean water in their environment, but each protester interrupted and

took the lead, so that the demonstration in front of the Kabanjahe Regent's Office was not anarchic, just a fight of arguments and opinions.

From the above explanation, it can be seen that the container heats up and releases hot liquid in the form of an action that can be seen on the face. A face that is red as if anger gives a signal that the source realm is filled with anger but does not express it or act. The signal was only visible when the Karo regent's face, which was originally a brownish-brown color, turned red.

CONCLUSION

From the research results that have been obtained, it can be concluded that there are 12 anger metaphorical concepts from Lakoff and Johnson (1980), and only 10 exist in the Karo language. There are 20 types of anger metaphorical concepts in Karonese. The metaphor of anger is conceptualized in the Karo language using the Image Scheme, and it is found that the concept of Anger is EDUCATION, which is the top of anger, occupies the position most conceptualized in the Image Scheme. The meaning of the Karo language anger metaphorical concept was obtained using Cognitive Semantics. The meaning of the metaphorical concept of anger is derived from cultural background and arises from the influence of history, developments over time, and social change of science in Karo society.

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