

Female Sexual Devices Metaphor in *Serat Centhini* by Pakubuwana V

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Abstract - This research uses linguistic approach. The focus of his study on linguistic analysis especially in metaphor and it will be presented about the types of metaphors of female sexual devices as well as their relation with Javanese culture. The data source of this research is *Serat Centhini* as much as 12 volumes in Latin paper published by Yayasan Centhini Yogyakarta in 1986. Techniques of collecting data by contain analysis and record, and interview. The process of data analysis in this research is interactive, i.e. data analysis using steps: data reduction, data display, and conclusion. The depiction of intercourse process in the *Serat Centhini* as not to be impressed vulgar is very appropriate when expressed by using the style of metaphor language. Pakubuwana V is very adept at presenting the theme of sexuality with metaphors that gives effect to the reader that sexuality exposure is beautiful, interesting, not vulgar and worthy of an important cultural heritage.

Keywords: *Serat Centhini*, kinds of female sex tools metaphors, linguistics

I. INTRODUCTION

Serat Centhini (after that abbreviated as SC) is composed by Ingkang Sinuhun Kangjeng Susuhunan Pakubuwana V with 3 poets, namely R. Ng. Ranggasutrasna, R. Ng. Yasadipura II, and R. Ng. Sastradipura or Kyai Haji Muhammad Ilhar. At that times PB V still served as the crown prince with the title Kangjeng Gusti Pangeran Adipati Anom Amengkunagara III.

The Coordinator of the Crown Prince requires to delivery of the fairy tales, events, and discourses should be interspersed with a warm and steady romance story / 'lakon' to make it be interesting and memorable for the reader. Every description of the situation was described in detail with the style of a fascinating language in *Tembang Macapat* (Marsono, 2008: 4).

SC in this research is very important to be studied especially about the correlations metaphors related to female sexual devices with a linguistic approach. *Serat Centhini* contains of sexual metaphorical texts in *Tembang* lines. Sometimes we can found a metaphor of a woman's sexual devices in a couplet 'pada'.

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| (1) | ...
aja nganti tinêmpuh /
sinanggaman luwange nguni /
(<i>Serat Centhini</i> III, <i>Pupuh</i> 189
<i>Dhandanggula</i> , bait 26) | ... jangan sampai dilakukan
disenggamai lubang kemaluan terlebih dahulu |
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SC III *Pupuh* 189 *Dhandhanggula* couplet of 26 to the row of 5 above, there is a metaphor of female sexual device that is **luwang** 'hole'. This metaphor is created based on the similarity of the physical form of a perforated female pubic tool.

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| (2) | ... mêngkat-mêngkot bokongnèki
gêmbok e kang ginogohan//
(<i>Serat Centhini</i> Jilid VIII <i>Pupuh</i> 486
<i>Maskumambang</i> bait 17) | ... bergerak-gerak pantatnya
gemboknya yang dirogoh-rogo |
|-----|---|---|

The problem of sexuality is a fundamental in human life. Unfortunately the problem of sexuality is still considered taboo by the most people. SC presents the interesting things about sexual intercourse that is considered as a pornographic. Every pictures of the situation is poured in detail with the language style that is fascinated in *Tembang Macapat*. Pakubuwana V is very adept when presenting the theme of sexuality with metaphors that gives an effect to the reader that sexuality exposure are beautiful, interesting, not vulgar and worthy of an important cultural heritage.

The use of metaphors in SC is used to express the unique experience and sometimes it occurs in another dimensions of space and time which can be lived by humans so that is impossible to describe precisely. This sort of thing, the use of metaphor helps to express the experience to others. The depiction of the intercourse process in the SC so as not to be impressed vulgar when expressed by using the metaphor language style. The researchers are interested in researching

metaphors that is related to female sexual devices in SC. In this research, the researchers used a linguistic approach. It is focus on linguistic analysis in particular metaphor, and not as a literary.

II. LITERATURE REVIEW

Humans communicate with each other not only using literal meaning, sometimes they are used a figurative (metaphorical meaning). This figurative phrase consists of two types, they are schemas and tropes. Schemas including the expressions that is related to rhythm, alliteration, and assonance, and then tropes are associated with deviations of meanings such as metaphor, irony, personification, and so on. Therefore, metaphors belong to tropes of tropes (Knowles & Moon, 2006: 94).

Metaphors are used to describe something with another else as revealed by Black (2008: 102), "metaphor was defined as saying one thing and meaning another". Another opinion disclosed by Wahab (1995: 65) which says that the metaphor is a language that can not be interpreted directly by the symbols are used, but the predictions that can be used by the symbol or the intended meaning by the expression of language.

Meanwhile, Pradopo (1997: 60) asserts that metaphors are figurative language like comparisons, it do not use comparative words such as: like, as if, as though and so on. Metaphors seeing the things by means of living, animate, and then human.

Metaphors can explaining a variety of symptoms that were originally unknown, not understanding, or unnamed. In addition, metaphorically compact transfers pieces of experience from more well-known rides to lesser known topics, so it can be more efficient words. These features were proposed by Ortony (1979) and fully supported by Mooij (1976: 16), Paivio (1979: 164), and Katz (1984: 496).

Metaphorical theory consists of two types, they are linguistic metaphor theory and conceptual metaphor theory. Both of them have different views in seeing a metaphor. The linguistic metaphor theory considers that a metaphor consists of three elements, such as tenor, vehicle, and ground. Tenor is an element that is compared or denoted. Vehicle is an element that symbolizes or becomes a symbol, while the ground is the equation of nature and the concept of tenor and vehicle. In the metaphor "The flower in the park smiled at him" there are three elements to make the metaphor, they are 'the young woman' as *Tenor*, 'flower' as vehicle and 'beauty' as the ground between tenor and vehicle (Picken, 2007 : 40).

Metaphor created cannot be separated from context when someone speaks them. Therefore, the understanding of the world around him and the ability to interpret and choose of word is more important to have someone to establish good communication and more interesting (Schmitt, 2005: 383). Because in language there is a metaphor, then what humans do in everyday life is closely related to metaphor. The metaphorical approach associated with the human conceptual system is often called as the conceptual metaphor theory (Lakoff & Johnson, 1980, 453).

III. METHOD

The form of this research is descriptive qualitative. The focus of this research on linguistic analysis is in particular the metaphor of a female sexual device, and not as a literary study. The data sources are *Serat Centhini* as much as 12 volumes in Latin script published by *Yayasan Centhini* Yogyakarta in 1986. In fact that will be describe is about the types of metaphors of female sexual devices. Techniques of collecting data by contain analysis and record, and interview. The process of data analysis in this research is interactive, i.e. data analysis using steps: data reduction, data display, and conclusion (Sutopo, 1996: 82-85).

IV. RESULT AND DISCUSSION

1. Types of Female Sexual Metaphor Tools

There are 35 metaphors in Javanese refers to female sexual devices. Findings of research about metaphors of female sexual devices are write down in the table as follows.

Tabel Metaphor-forming Elements of Female Sexual Devices

No.	Metaphor of Female Sexual Devices	Metaphor-forming Elements (According to Picken, Taylor, Saeed)		
		Tenor	Vehicle	Ground
1.	<i>umangsa ing rananggana / arsa rumabasèng biting //</i> (SC III/190/Kin/21)	Female genital	<i>Biting</i>	<i>Ground (sense or correlation) that is corelation between tenor or target domain and vehicle or source domain. In this context, vagina means biting 'fortress' is a defense place that must be strong, solid, and closely guarded.</i>
2.	<i>rinêksa pra jawatadi /.. Sang Hyang Gambira sêsilih //</i> (SC III/190/Kin/24)	Mucus in feminists	<i>Sang Hyang Gambira</i>	<i>Ground (sense or correlation) that is corelation between tenor or target domain and vehicle or source domain. In this context, mucus in vagina equated of Sang Hyang Gambira. A man when he have a success sexual intercourse, then actualy he feels the holy and glorious happines. This happiness spoken by using metaphor and symbolized in the figure of goddess, that is Sang</i>

				<i>Hyang Gambira.</i>
3.	<u>aran Sang Hyang Otapatra /</u> <i>Sang Hyang Gambira sēsilih //</i> (SC III/190/Kin/24)	Mucus in feminists	<i>Sang Hyang Otapatra</i>	Ground is concept equation between mucus in vagina with <i>Sang Hyang Otapatra</i> . This statement is a metaphor because when viewed from his name <i>Sang Hyang Otapatra</i> , so 'patra' can be interpreted of <i>lisah</i> 'oil'.
4.	<u>umangsah ing rananggana /</u> <i>arsa rumabasèng biting //</i> (SC III/190/Kin/21)	Female genital	<i>Rananggana</i>	Ground is the conceptual equation between the female genitals with the <i>rananggana</i> that the female genitalia is a place of ovulatory. Husbands are spoken metaphorically as a senator of 'warlords' who are fighting on the battlefield or spoken with the <i>rananggana</i> 'battlefield' metaphor.
5.	<u>Wuri purana dumunung /</u> <i>yèn tinèmpuh dening bindi /</i> (SC III/190/Kin/25)	Female genital	<i>Purana</i>	Conceptual similarity between the female genitalia with the <i>purana</i> is that the female genitalia are like a castle. The palace is beautiful and must be kept tight, should not be arbitrary people enter.
6.	<u>pèpingitan ing jro baga /</u> <i>ingaran Hyang Asmaradi //</i> (SC III/190/Kin/25)	Female genital	<i>Hyang Asmara</i>	The correlation between <i>tenor</i> and <i>vehicle</i> above that is the female genital devices has a similar concept with <i>Hyang Asmara</i> is that the female genital tool is something that can make men feel the pleasure of romance.
7.	<u>Apèparab Hyang Cakrèku /</u> <i>asarosa biyantoni /</i> (SC III/190/Kin/26)	Female genital	<i>Sang Hyang Cakra</i>	The correlation between <i>tenor</i> and <i>vehicle</i> above this metaphor based on the similarity of female genital. If the female genital device is drawn it will be shaped like a <i>chakra</i> 'weapon'. Therefore it is appropriate if the female genital device is expressed by the metaphor of <i>Sang Hyang Cakra</i> .
8.	<u>kèkèrine mêngsahira /</u> <i>gumriming sangsaya (n)dadi //</i> (SC III/190/Kin/30)	Female genital	<i>Mêngsah</i>	The correlation between <i>tenor</i> and <i>vehicle</i> above the female genital device is considered the enemy of male genital tool. The word <i>mêngsahira</i> 'enemy' as a metaphor that refers to the female genital devices.
9.	<u>Gantya wau Sang Dyah Ayu /</u> <i>tan gumingsir anadhahi /</i> (SC III/190/Kin/31)	Female genital	<i>Sang Dyah Ayu</i>	The relationship between <i>tenor</i> and <i>vehicle</i> above the female genital tool is likened to a beautiful princess.
10.	<u>Ganjaranira Hyang Guru</u> <i>nèng jroning baga piningit</i> (SC III/190/Kin/33)	Mucus in feminists	<i>Ganjaran Hyang Guru</i>	The ground element is the conceptual equation between the slippery mucus in the female genital tract with the Teacher Hyang master's idea that the discharge of mucus from within the female genitalia is likened to a gift / gift from a very exhilarating god.
11.	<u>ganggèng irim-irim ingkang /</u> <i>mungging tèpining jaladri /</i> (SC III/190/Kin/35)	bulu kemaluan wanita	<i>Ganggèng irim-irim</i>	The ground element is the concept equation between the pubic hair of women with <i>ganggèng irim-irim</i> is that the female pubic hairs are equated with algae or small plants that grow on the edges of the beach.
12.	<u>mungging tèpining jaladri /</u> <i>karoban toya satèmah /</i> (SC III/190/Kin/35)	Female genital	<i>Tèpining jaladri</i>	The relationship between the <i>tenor</i> and the <i>vehicle</i> above is that the margin of the female genital tool or the part around the female genital hole is likened to the <i>jaladri</i> 'ocean' <i>tèpining</i> .
13.	<u>tandya cumèpak dunungnya /</u> <u>kayanganing Hyang Kama /</u> (SC III/191/Asm/20)	Female genital	<i>Kayanganing Hyang Kama</i>	The similarity between Hyang Kama's "Hyang Kama's" residence with a woman's genitals is that the woman's genitals are perceived as the palace of Hyang Kama's 'kayanganing' palace or Hyang Kama's palace.
14.	<u>kayanganing Hyang Kama /</u>	Female genital	<i>Kayanganing Hyang Asmara</i>	Female genital tool is perceived as <i>Kayanganing Hyang Asmara</i> 'palace Hyang Asmara'. Thus the genitals of women perceived as a beautiful place and fun for

	<i>iyahyang Asmara tamtu / (SC III/191/Asm/20)</i>			romance.
15.	<i>yèku purayanira / dununging Kamajayèku / mijil minangka lalisah // (SC III/191/Asm/29)</i>	Female genital	<i>Puraya</i>	The relationship between tenor and vehicle above is that the female genital tool is likened to a beautiful puraya palace.
16.	<i>dununging Kamajayèku / mijil minangka lalisah // (SC III/191/Asm/29)</i>	Female genital	<i>Dununging Hyang Kamajaya</i>	The relationship between tenor and vehicle above is that the female genital tool is equated with Hyang Kamajaya residence. As for Hyang Kama itself is a metaphor of the semen / sperm of a man. Thus it is appropriate if the female genital tool is equated residence or dununging Hyang Kama.
17.	<i>sabèn arsa rinurah kuthane / rewa-rewa tan arsa nglangati / (SC III/193/Mjl/4)</i>	Female genital	<i>Kutha</i>	Ground (G) or sense in this case that the female genital tool is likened to a kutha or a place. In the text that kutha 'city' does not mean city in general, but the same place with metaphors dhatulaya, puraya or Kayanganing Hyang Kamajaya.
18.	<i>utawa ing sajèrone / wiwaraning dhatulaya / (SC III/191Asm/7)</i>	Female genital	<i>Dhatulaya</i>	The relationship between tenor and vehicle above is that the female genital tool is likened to a beautiful palace and must be maintained.
19.	<i>aja nganti tinèmpuh / sinanggaman luwange nguni / (SC III/189/Dhan/26)</i>	Female genital	<i>Luwang</i>	The relationship between tenor and vehicle above is that the female genital tool is likened to a hole. The equation is based on its physical form and can be observed clearly and most easily captured.
20.	<i>mustikaning rahsa mulya / rinèksa pra jawatadi / (SC III/190/Kin/24)</i>	Female genital	<i>Mustika</i>	The relationship between tenor and vehicle above is that the female genital tool is likened to a precious mustika.
21.	<i>sigra amusthi sanjata pusaka saking dewadi (SC III/190/Kin/32)</i>	Female genital	<i>Pusaka dewa</i>	The relationship between tenor and vehicle above is that the slimy mucus in the female genitalia is equated with a very powerful weapon. The dewadi's heirloom is the tiresome and wet yiyit'air that comes out of the woman's genitals.
22.	<i>kabukaning wiaradi / jènèke Hyang Kamajaya / (SC III/190/Kin/49)</i>	Gerbang kemaluan wanita	<i>Wiwara</i>	The relationship between tenor and vehicle above is that the gateway of women is likened to the door. The metaphor of wiaradi 'the good door' refers to the gateway of the woman's genitals.
23.	<i>utawa ing sajèrone / wiwaraning dhatulaya / (SC III/191/Asm/7)</i>	Gerbang kemaluan wanita	<i>Wiwaraning dhatulaya</i>	The relationship between the tenor and vehicle above is that the lips of a woman's genitals are likened to the palace door.
24.	<i>lambening keyong- gondhang / yèku wènganing kang pintu / (SC III/191/Asm/30)</i>	Bibir kemaluan wanita	<i>Lambening Keyong Gondhang</i>	The relationship between the tenor and the vehicle above is that the lips of the woman's genitals are likened to the big snail lips. Thus lambening keyong gondhang 'big snail lips' metaphor that points to the lips of a woman's genitals.

25.	yèku wènganing kang <u>pintu</u> / <u>kayangan Hyang Kamajaya</u> // (SC III/191/Asm/30)	Bibir kemaluan wanita	<i>Pintu Kayangan Hyang Kama</i>	The relationship between tenor and vehicle above is that the lips of a woman's genitals are likened to Hyang Kamajaya's residence door. Physically the female genitalia also has two doors or two lips called the labia majora and labia minora.
26.	<i>Dumrojog nulya tinampi / anèng <u>guwa garbaning</u> dyah</i> (SC III/191/Asm/33)	Rahim wanita	<i>Guwa Garba</i>	The relationship between the tenor and vehicle above is that the woman's womb is likened to a cave. The womb is perceived as a large cave where the fetus will grow into a baby.
27.	ngrapètkèn <u>pintuning</u> / <i>pasti <u>baganipun</u></i> // (SC III/193/Mjl/12)	Vaginal lips	<i>Pintuning Baga</i>	The relationship between the tenor and the vehicle above is that the female genital gate is likened to a door. Speaking of the ignun is also a metaphor for the perceived pubic tool also has an entrance.
28.	<i>Mèlar-mingkus daya <u>wiwaraning</u> / <u>baga</u> kang wus (m)bathok /</i> (SC III/193/Mjl/13)	Vaginal lips	<i>Wiwaraning Baga</i>	When examined physically that the genitals of women have two lips or can also be called the term wiwara 'door' the labia majora and labia minora.
29.	<i>lèbètnya <u>èlèng</u> / aywa nganti kèmba kang alon</i> (SC IV/275/Bal/46)	Female genital	<i>Èlèng</i>	The word èlèng 'vaginal opening' is similar to the physical form of a woman's pubic tool that has a 'hole'.
30.	<i><u>Sèkar.</u>/ amung estri patrape</i> (SC IV/275/Bal/ 47)	Female genital	<i>Sèkar</i>	The relationship between tenure and vehicle above is that the female genital tool is likened to a 'flowers'.
31.	<i>Ing <u>jèjurang</u> kang alon supaya aywa maleset /</i> (SC IV/275/Bal/ 56)	Female genital	<i>Jèjurang</i>	The relationship between tenure and vehicle above is that the female genital tool is likened to a 'flowers'.
32.	<i><u>lisah tama</u> wangine / dumuk-dumuk rumuhun supados mèdal manaha //</i> (SC IV/275/Bal/58)	Mucus in feminist	<i>Lisah tama</i>	The relationship between the tenor and vehicle above that the mucus in the female genitalia or the yiyit tirta is likened to the lisah of the 'main oil'. The word lisah tama 'main oil' is perceived to have a similarity to the nature of the tirta of the yiyiting mina 'water like sticky and wet fish'.
33.	<i>mèngkat-mèngkot bokongnèki <u>gèmboke</u> kang ginogohan</i> (SC VIII/486/Mask/ 17)	Female genital	<i>Gèmbok</i>	The relationship between the tenor and vehicle above that the female genital tool is likened to a 'keyhole' gèmbok. The vagina is identified with gèmbok which also has a hole. The meaning of 'key' as a metaphor of the male genital tool
34.	<i>pinapankèn ing <u>wokan</u> pinètèlakèn boyoknya</i> (SC VIII/484/Wir/15)	Female genital	<i>Wokan</i>	The relationship between the tenor and vehicle above is that the female genital tool is likened to wokan 'hole'. The word wokan 'hole' is perceived to have similarities with the physical shape of the female genitalia tool that is hollow.
35.	<i>Amblès sru panggèlurnèki ... anèng <u>rong</u></i> (SC VIII/484/Wir/16)	Female genital	<i>Rong</i>	The relationship between the tenor and vehicle above is that the female genital tool is likened to a 'hole' rong. The word 'hole' is perceived as having a similarity with the physical form of the female genitalia tool that is hollow. There is a physical resemblance between the 'hole' rong in general with the 'hole' rong as a metaphor of the vagina or female genitalia.

Discussion about sexual metaphors that is used by Pakubuwana V in *Serat Centhini* as follows. The utilization of Kayanganing Hyang Kama's metaphor can be seen in the following data.

- (3) *Pakolèhe kang pawèstri /
wus kataman kang mangkono / harda
sêrènge driya /
tandya cumêpak dunungnya /
kayanganing Hyang Kama /
iya Hyang Asmara tamtu /
cêpak pamudharing prasa //*
(SC III/191/Asm/20)
- 'Yang diperoleh si perempuan
apabila sudah terkena itu
mempercepat keinginan hatinya
tanda sudah dekat tempatnya
tempat tinggal Hyang Kama
juga disebut Hyang Asmara tentunya
sudah mendekati keluaranya
perasaannya'

The metaphor of *Kayanganing Hyang Kama* 'Hyang Kama's dwelling' is the symbol that used to refer to the female genitalia. The comparison of the metaphor above a woman's genitals tool, while the comparator is *Kayanganing Hyang Kama's* of 'Hyang Kama's dwelling'. The similarity between *Kayanganing Hyang Kama's* "Hyang Kama's dwelling" with a female genitalia is the female genital tool is perceived as the palace of *dunungnyakayanganing Hyang Kama* 'place or Hyang Kama's palace'.

The utilization of the *êlèng* metaphor to refer to the female genitalia is present in *Serat Centhini* Volume IV *Pupuh* 275 *Balabak* verse 46.

- (4) *Yen tyang bongoh lèbête pastapurusa
maring hès /
ingkang kadya galak sawêr neng
lèbêtnya **êlènge** /
aywa nganti kêmba kang alon kewala
tanduke //*
(SC IV/275/Bal/46)
- 'Kalau orang *bongoh* masuknya
kemaluan laki-laki seperti
Seperti ular buas di dalam lubangnya
Jangan sampai berhenti dan harus pelan
tingkahnya'

This metaphor has three metaphorical forming elements namely tenor, vehicle and ground or equation between tenor and vehicle. The hole of female genital is a tenor, while *êlèng* is a vehicle. The relationship between tenor and vehicle above is that the female genital hole is likened to a 'hole'. The *êlèng* is also a metaphor because physically the woman's genitals have holes. According to Abdul Wahab, the metaphor of *êlèng* 'holes' belongs to the terrestrial.

Serat Centhini Volume VIII especially *Pupuh* 484 *Wirangrong* couplet 14-15 also contains of a metaphor for calling the vaginal with *wokan*. The following text is presented in *Serat Centhini*.

- (5) *Cinakêpan dèn nêd-nêdi
kangêtan nulya (m)bêdodong
kêng-kêng mêdhok mangkas gêng lir
gabus
ambêdêdêng gilig
pinapankên ing **wokan**
pinêtêlakên boyoknya*
(SC VIII/484/Wir/15)
- 'Yang dipegang itu ditekan-tekan
terhangatkan lalu membesar kuat
mengeras besar seperti ikan gabus
bertambah panjang keras bulat panjang
ditempatkan pada lubang
ditekan pinggang bawahnya'

The term to call the vagina with *wokan* is very precise because it is the female vagina form hollow or with the term *wokan* 'hole'. This is one of the metaphors that occur because of the physical equation of the word *wokan* 'vaginal opening' which is not commonly used by people.

The woman's genital that is expressed by *wokan* 'hole' metaphors including the type of metaphor from genus to species. *Wokan* 'hole' metaphor is related to the shifting of meaning from the general to the more specific. The equations in the two comparable terms are referred to by the term ground i.e. equations in the form of the equation shape between the female genital devices with the 'hole' *wokan*.

Metaphors comparing of two concepts that are hard to describe, and can eventually be mediated by metaphors. The terms of female genital devices to be a more refined speech, it needs to be mediated with a metaphor i.e. *wokan* 'hole'.

Pragmatically, the phenomena metaphorical are similar to indirect speech act. Thus it can be understood that the meaning of *wokan* 'hole' metaphor is what the speaker means is not the literal sense says, but what it implies.

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| <p>(6) <i>Amblês sru panggêlurnèki</i>
<i>lir ngrogoh lele anèng rong</i>
<i>ni randha wuwusnya Kacêr uwus</i>
<i>mêtua mring jawi</i>
<i>kalamun parêng dhangan</i>
<i>turana gus Jayèngraga</i>
(SC VIII/484/Wir/16)</p> | <p>'Menancam dalam dan seru suaranya
seperti merogoh ikan lele dalam lubang
Ni randha berkata agar Kacer
menghentikannya
keluarlah
jika kamu tidak keberatan
panggilkan Jayengraga'</p> |
|---|---|

The metaphor above has three metaphorical forming elements namely tenor, vehicle and ground or equation between tenor and vehicle. Female genital device is a tenor, while *rong* 'hole' is a vehicle. The relationship between the tenor and vehicle above is that the female genital tool is likened to a hole '*rong*'. The word hole '*rong*' is perceived as having a similarity with the physical form of the female genitalia device that is hollow.

This metaphor belongs to the category of cosmic (the universe) that is the level under being or space of human perception. Character of this cosmos is a space that is in the universe, can be observed by the human senses, and covers the earth with all its contents, the moon, the sun, stars and so forth. Based on the interpretation of metaphors, *rong* metaphors include terrestrial species (earth-bound stretches). Female genital tool is likened to a hole in the expanse of the earth. Utilization of *gêmbok* metaphor can be seen the following data.

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|--|--|
| <p>(7) <i>Sarwi ngêsês kalangkung dènnya</i>
<i>kapengin</i>
<i>lamun kinarsakna</i>
<i>mèngkat-mèngkot bokongnèki</i>
<i>gêmboke kang ginogohan</i>
(SC VIII/486/Mask/ 17)</p> | <p>'Sambil mendesis (karena) sangat ingin
jika dikehendaki
pantatnya bergerak-gerak
<i>gemboknya</i> dirogoh-rogoth'</p> |
|--|--|

The above metaphor has three metaphorical forming elements namely tenor and vehicle and ground or equation between tenor and vehicle. Female pubic tool is a tenor, while *gêmbok* 'keyhole' is a vehicle. The relationship between the tenor and vehicle above that the female genital tool is likened to a 'keyhole' *gêmbok*. Based on the type of metaphor according to the semantic field, this metaphor belongs to the category of the object. Female genital tool is like a concrete object like *gêmbok* 'keyhole'.

2. Correlation of Sex Metaphor in SC with Javanese Culture

Pakubuwana V often describes sexual intercourse with metaphorical style of language in order not to appear porn. Thus, the position and style of ovulatory in Javanese society still puts the established ethics first. The convenience of relationships and illustrations with subtle metaphorical language remain the main focus. Sex in the world view of *Kejawen* is nobler. Sex for the Javanese is more of a relationship, but more spiritual. Based on interviews that the peak of the teachings and appreciation of sex in the Javanese tradition is psychologically that the Javanese are always interested to know the origin of humanity and the purpose of the perfection of human life. Metaphors can be used to express abstract thoughts more concretely. The complicated and more spiritual concept of Javanese sex is aptly expressed in the style of metaphorical language. The culmination of teaching and appreciation of sex in the Javanese tradition is to know the origin of humanity and the purpose of the perfection of human life. *Kawruh* sex taught in the *SC* reminded that humans should always be aware of the seeds *kawite* 'origin'.

V. CONCLUSION

The results above can be concluded that authors often use metaphors to mention female sexual instruments. Metaphors of sexual instruments are often used when explaining the process of intercourse. Female sexual instruments are expressed with expressive metaphors.

Metaphors about the metaphors of female sexual instruments exist that include living metaphor groups 'living metaphors' and dead metaphor groups. Metaphors of sexual instruments of women which include life metaphors such as biting, *Sang Hyang Gambira*, *Sang Hyang Otapatra*, *rananggana*, *purana*, *Hyang Asmara*, *Sang Hyang Cakra*, *rewarding Teacher Hyang*, *ganggêng irim-irim*, *têpining jaladri*, *kayanganing Hyang Kama*, *kayanganing Hyang Asmara*, *puraya*, *dununging Hyang Kamajaya*, *kutha*, *dhatulaya*, goddess of gods, *wiwara*, *wiwaraning dhatulaya*, *lambening keyong gondhang*, *Hyang Kamajaya gazing doors*, *pintuning бага*, and *wiwaraning бага*. Dead metaphor is *mêngsah*, *Sang Dyah Ayu*, *luwang*, *mustika*, *guwa garba*, *êlèng*, *sêkar*, *jêjurang*, *lisah tama*, *gêmbok*, *wokan*, and *rong*.

This research finds the term metaphor in Javanese for parts of the female reproduction apparatus as follows.

- a. The female genital tool is expressed by metaphor: biting, *Sang Hyang Gambira*, *rananggana*, *Hyang Asmara*, *Sang Hyang Cakra*, *Sang Dyah Ayu*, *Kayangan Hyang Kama*, *Kayangan Hyang Asmara*, *purayanira*, *dununging Hyang Kamajaya*, *kutha*, *dhatulaya*, *luwang*, *mustika*, *êlèng*, *sêkar*, *jêjurang*, *gêmbok*, *wokan*, and *rong*.
- b. The pubic hair of the woman is expressed by metaphor: *ganggeng irim-irim*.
- c. Her pubic lips are expressed with metaphors *wiwara*, *wiwaraning dhatulaya*, *lambening keyong gondhang*, *pintu kayangan Hyang Kamajaya*, *pintuning бага*, and *wiwaraning бага*.

The use of language in the SC to reveal sexual tools is sometimes difficult to be experienced by humans. Therefore, the use of metaphor can enhance the author's imagination to reconstruct the text more deeply. The depiction of sexual tools in the SC by using metaphorical style of language to avoid the impression of porn and vulgar. Based on interviews that female genitals are spoken metaphorically able to make sexual teachings remain polite. The existence of the concept of the names of gods to mention the sexual instruments of women actually want to invite every human being that sex is something sacred, sublime like the noble behavior of the gods in the heaven according to the story puppet. *Sang Hyang Kamajaya*, *Sang Hyang Otapatra*, *Sang Hyang Gambira* is the name of gods as a representation of human nature is good.

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