

The Metaphors of Sexual Organs, Sexual Activities, and Sexual Activities' Impacts in *Serat Centhini*, Written By Pakubuwana V

Nurnaningsih

The Postgraduate Program in Linguistics
Sebelas Maret University, Surakarta

Abstract

Serat Centhini is commonly called as "the Javanese Cultural Encyclopedia". The book contains all knowledge or *kawruh* of Javanese 'science'. Among others it covers knowledge on sex, and is very interesting to study. The research is about the metaphors of sexual organs, sexual activities, and sexual activities' impacts that are written in *Serat Centhini* and why they are written in metaphors. The description of sexual intercourse in *Serat Centhini* is appropriately written in metaphors. Readers can well appreciate sex stories in *Serat Centhini*, since the author used literary aesthetic language. The aesthetic vigor depicts lustful sexual intercourse, yet still manages to be genteel. All of those are realized through enthralling metaphoric words and utterances. Sexual tutelages in *Serat Centhini* are actually intended for human being to understand the origins of humanity and the objectives of the perfection of life.

Keywords: *Serat Centhini*, organs, activities, and sexual activities' impacts

A. Introduction

Serat Centhini or *Suluk Tambangraras* is one treasure among thousands of Javanese scripts. It is divided into 12 volumes and its distinction lies in its content. It was written in the years of 1814 -1823 A.D. by *Sinuhun Pakubuwana V*, who was assisted by *Raden Ngabei Ranggasutrasna*, *Raden Ngabei Yasadipura II*, and *Raden Ngabei Sastradipura*, who is also known as *Kyai Haji Muhammad Ilhar*.

Serat Centhini contains various knowledge (*kawruh*) of 'science' such as history, education, geographical places, architectures of traditional Javanese houses, natural sciences, religion, philosophy, Islamic mysticism (*tasawuf*), mysticism, and even some teachings related to the sexual behavior of the people in the past. Since it encompasses so wide and comprehensive areas, *Serat Centhini* is often referred to as "Javanese Culture Encyclopedia" or as the principal source (*babon*) of all knowledge, which comprises of all knowledge (*kawruh*) of Javanese science (Marsono, 2008: 1).

For many Javanese, sexual education is still considered taboo. Talks on sex are considered indecent. Nevertheless in *Serat Centhini* the poet is able to convey the model of sexual education explicitly, employing the use of such unique language style, yet still managing to be courteous. How a pair of lovers prepare themselves totally in the sense of soul, will, and thought prior to, during, and after consummating the unification of body and soul. Those ancestral Javanese spiritual concepts can be found in *Serat Centhini*. The application of the metaphors to divulge sexual texts impresses the readers.

The Crown Prince Coordinator (later was titled *Pakubuwana V*) wished for the revelation of the tales, events, and preaching / *wejangan-wejangan* to be interspersed with warm and enduring romantic stories to attract and impress the readers. Reputedly, the delivery of the sexual teachings was composed by the team leader himself. Each delineation was detailed in such stunning language styles in the form of *Macapat* poetries/songs (Marsono, 2008: 4).

Macapat poetry/song (*Tembang macapat*) is actually characteristically similar to that of Indonesian poetry. However, the *tembang* has certain fixed rules regarding number of syllables (*guru wilangan*), number of rows (*guru gatra*), and cadences (both vocal and consonant) commonly called *dhong-dhing*.

Pakubuwana V's attitudes and feelings in presenting sexual text were essentially in order to awaken human beings to always remember their origin (*bibit kawite*). Sexual teachings that are taught in *Serat Centhini* are actually to remind human being to always remember his/her origin/source (*bibit kawite*) and that he/she has to seek and to interpret the meaning of life, such as mentioned in *Serat Centhini* volume 3, *pupuh* 191 - *Asmaradana*, stanzas 21 and 22 as follows:

- | | | |
|-----|--|--|
| (1) | <i>Pamarsudining sarêsmi/
kang wus sun-gêlar sadaya/
kanggo srana lantaranane/
dênnya yun angawruhana/
mring asal wijinira/
manungsa sajatinipun/
kasbut têtambung paribasan// (Serat Centhini
Volume III pupuh 191 Asmaradana stanza 21)</i> | 'The knowledge of sex
that I have taught
as a means of comprehension
to be able to discern
about the actual
origin of human
that is the depiction' |
| (2) | <i>Sing sapa wonge tan uning/
marang wiji asalira/
sayêktine nora wêruh/
mring jati paraning sêdya/
kang têtambe wêkasannya/
kacrita kurang satuhu/
mring sampurnaning kamuksan//
(Serat Centhini Volume III pupuh 191
Asmaradana stanza 22)</i> | 'Whoever does not understand
his/her own origin
does not actually understand
the original objectives of the life of man
in the end
is said to surely do not
comprehend the perfection of demise' |

In this research, the researcher is interested to study the metaphors with the following problem formulation, namely: 1) what and how are the metaphors of sexual organs as written in *Serat Centhini*, 2) what and how are the metaphors of sexual activities as written in *Serat Centhini*, 3) what and how are the metaphors of the sexual activities' impacts found in *Serat Centhini*, and 4) why the metaphors of sexual organs, sexual activities, and sexual activities' impacts are utilized in *Serat Centhini*.

B. Theoretical Studies

Figurative language is a language to express certain meaning using unusual way or using language that does not match with what it says. In other words, figurative language is a "language which doesn't mean what it says" (Hawkes, 1980: 1). Scoot (1980: 107) states that one of the forms of figurative language is metaphors. Metaphors are a kind of analogy which directly compares two items in a short form.

The term 'metaphor' was first appear in England in 1533. The word metaphor was originated from the Greek 'meta' which means 'over beyond' and 'pherein' which means 'to transfer'. The true calling of metaphors is to make a word to have meaning other than its original meaning (literal meaning) by using that very own word to refer to something other (transfer of meaning) (Leezenberg, 2001: 33). Metaphors are characterized by analogy or similarity due to the mapping of the vehicle onto the topic (Mooij, 1976; Ortony 1979; Miller, 1979).

From the point of view of literal language, metaphors are characterized by semantics violations (Mac Cormac, 1985; Steinhart & Kittay, 1994) as well as pragmatic ones (Steinhart & Kittay, 1994). Semantic violation violates selectional restriction. Pragmatic violation means disobeying the maxim(s) of cooperative principles (Grice, 1975: 45-47). Metaphors tend to violate the maxim of quality, or else, they violate the maxim of relevance.

Metaphors are very significant, so much that the objectives of the metaphors are not merely referential but also pragmatic. The referential objective of metaphors is "to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language". Their pragmatic objectives are 'to appeal to the senses, to interest, to clarify 'graphically', to please, to delight, to surprise' (Barnwell, 1980: 101). As it was employed in *Serat Centhini*, metaphors are not simply used to illustrate various teachings, but also to attract the listeners' attention and evoke certain emotional responds out of the readers. Metaphors can also be defined as the use of a language to refer to something using other things which have something in common, "the use of language to refer to something other than what it was originally applied to, or what it 'literally' means, in order to suggest some resemblance or make a connection between the two things" (Knowles & Moon, 2006: 2).

Basically, metaphor is a language style that is widely used in language communication. Metaphor is seen as a form of creative use of language. Essentially, metaphor is created based on similarity (ies) between two items or terms. It may not be comprehensive similarities, but it may be related to the physical similarities, parts of their characteristics, or it may be based on a person's perception (perception here is translated as comprehending, understanding, and feeling) (Edi Subroto, 2011: 117).

According to Knowles & Moon (2006), metaphor is an implementation of figurative languages. The ideas deliverance is in the form of symbols. Metaphors are parts of language activities. There is a basic difference between metaphor and simile. Simile is an explicit comparison. An explicit comparison directly states that one thing is the same as another. Metaphors embody comparison which is normally not explicitly stated in its comparator, while simile is an explicit means to show the similarity, which is then expressed with other comparable words (pp. 1-3).

Ortony (1979) states that psychologically, the application of metaphors can accommodate the overflows of a person's thoughts. Metaphors draw attention, and especially they entice imagination. Although they are very complex, metaphors are able to induce the readers' senses, since they are often more concrete than literal expressions. Often, metaphors are more succinct than their equivalents that are expressed in literal language. Pragmatically, there are messages that the writer wished to convey more intensively to the readers (p. 8). Altenbernd & Lewis (1970: 15) say that metaphors state something as the same as or equal to other thing which actually is not the same.

Like simile, metaphors are figure of speech, but they do not use comparison such as like, alike, and resembling. Metaphors see something by means of other objects (Djoko Pradopo, 1997: 61-78). According to Ullmann (1972: 213), metaphors are comparison between two items which are fused together or a direct comparison caused by concrete/real similarity/sameness or by intuitive/perceptual similarity/sameness. Since the comparison is fused, then it is not expressed using comparators such as like, alike, resembling, and in the same way.

C. Research Method

The research used the qualitative descriptive research method. The data of the research were linguistic data in the form of words, phrases, and language style, especially those containing metaphors related to sexual organs, sexual activities, and the impacts of sexual activities.

The source of the data was a Javanese literature entitled *Serat Centhini*, which was written using Roman alphabets in the form of poetry/song. It consists of 12 volumes of texts which are kept by *carik* (secretary) in Jarahnitra library, Yogyakarta. *Serat Centhini* in Roman alphabets was published by Kamajaya through Centhini Foundation in 1986.

The data of the research were gathered through library research and attentive listening and recording (making notes) technique. The research analysis process was done interactively through the following steps: data reduction, data presentation, and conclusion drawing. It begins with data gathering, followed by data reduction, and then data presentation, and conclusion drawing (Sutopo, 1996: 88).

D. Data Analysis Results

Sexual education is still considered a taboo for the majority of Javanese. Talks on sex are considered indecent. Nonetheless, in *Serat Centhini*, the poets were able to present a more riveting sex education in the forms of metaphors. Sexual educations in *Serat Centhini* were spread out in Volumes I through XII. They were on sexual practices and sexual arts, written down in beautiful literary-nuanced sentences and symbols in the forms of metaphors, expressing sexual organs, sexual activities, and the impacts of sexual activities.

1. Metaphors on Sexual Organs

The metaphor for copulation process is as a soldier who is in the middle of a battle against an opponent. A woman who is going to a war is a portrayal that she is about to experience extreme tiredness (*marlupa*), who is about to yield a very powerful weapon from God (*pusaka saking dewa di*) or a present from the Supreme God (*ganjaranira Hyang Guru*). That weapon is oily slippery water (*tirta yiyit*) which comes out of her vagina. An heirloom weapon from God (*pusaka saking dewa di*) is the metaphor of the oily slippery water. The present from the Supreme God (*ganjaranira Hyang Guru*) which comes out of the vagina enable the coitus to proceed painlessly. The data are presented as follows:

- (3) *Harda ngambra-ambra wimbuh/
wantu watake pawèstri/
yèn wus liwung krodhanira/
datan saranta ing budi/
sigra amusthi sanjata/
pusaka saking dewadi//
(Serat Centhini Volume III Pupuh 190 Kinanthi stanza 32)*
- 'The burning desire
as usually a woman
when the moment of lust peaks
so impatient is she
to let out the weapon immediately
heirloom weapon of God'
- (4) *Ganjaranira Hyang Guru/
nèng jroning бага pinigit/
yèku kang hru barunastra/
sumêmbur amijil warih/
tirta lir yiyiting mina/
kumêmbêng jro baganèki//
(Serat Centhini Volume III Pupuh 190 Kinanthi stanza 33)*
- 'Namely the heirloom of the Supreme God
in the vagina it is hidden
a thing called *barunastra* wind
spurting and spewing water
water in the like of fish' slime
pervades the vagina'

The use of metaphors in *Serat Centhini* is frequently used to express unique experiences that sometimes happen out of space and time dimensions which can be comprehended by human beings, so that they are difficult or even impossible to depict exactly. In such cases, the use of metaphors is really helpful to reveal experiences to others. The depictions of the copulation process in *Serat Centhini* appropriately use metaphors to avoid vulgarity.

If a female warrior owns an heirloom weapon from God (*pusaka saking dewa di*) as a gift from the Supreme God (*ganjaranira Hyang Guru*) in the form of oily slippery water (*tirta yiyit*), a male warrior possesses a weapon from God also, in the form of elliptical club (*gada*) as the metaphor of male sex organ. An erect male sex organ is metaphorically expressed as elliptical club (*gada*) as written in *pupuh 190 Kinanthi* stanzas 43, 45 as follows:

- (5) *Yèn wis mijil yiyidipun/
gumrimingé saya (n)dadi/
...
(Serat Centhini Volume III Pupuh 190 Kinanthi stanza 43)*
- 'When the slime spurts
the tingling and itching increasingly so
...'
- (6) *Pamukulung gada têmpuh/
kang ajêg myang dèn-kêrêpi/
kalawan dipun waspada/
mawasa sasmita lungit/
adat wantuning wanita/
yèn wus liwung ing ngajurit//
(Serat Centhini Volume III Pupuh 190 Kinanthi stanza 45)*
- 'The way to exercise his phallus
regularly and frequently so
on the alert must he remain
watching for the signs
customary of woman
when she forgets everything'

In *Serat Centhini*, the female sexual organ is also portrayed metaphorically, using the term padlock (*gembok*). The following are the data in *Serat Centhini*:

- (7) *Sarwi ngêsês kalangkung dènyya
kapengin/
lamun kinarsakna/
mèngkat-mèngkot bokongnèki/
gêmboke kang ginogohan//
(Serat Centhini Volume VIII Pupuh 486 Maskumambang stanza 17)*
- Whilst mewling in
craving
if desired
her buttocks moving
her vagina penetrates by fingers

The authors' skill in presenting the story so that it is not boring in here is by the using of the term padlock (*gembok*) to name female sexual organ (vagina). Padlock (*gembok*) is the metaphor for vagina that is created based on the similarity of the physical forms. Padlock (*gembok*) has a keyhole, and so does vagina which is identified with it. The term of key, then, is the metaphor of male sexual organ.

The metaphor of the padlock's keyhole (*gembok*) which is perceived as female sexual organ is related to the shift of meaning, from general one to the specific. Generally, padlock's keyhole in Javanese can be used to express other things, yet in this case, it is used specifically to convey female sexual organ. Physically, padlock has a keyhole. The **padlock** is the metaphor of female sexual organ while the **key** is the metaphor of the male sexual organ. These metaphoric speeches are created based on the physical form similarity.

In *Serat Centhini* Volume VIII, especially in *Pupuh* 484 *Wirangrong*, stanzas 14-15, there is other metaphor for vagina's hole, namely *wokan*. It is written in the following text from *Serat Centhini* as follows:

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| (8) | <i>Cinakêpan dèn nêd-nêdi/
kangêtan nulya (m)bêdodong/
kêng-kêng mêdhok mangkas gêng lir
gabus/
ambêdêdêng gilig/
pinapankên ing wokan/
pinêtêlakên boyoknya//
(Serat Centhini Volume VIII Pupuh
484 Wirangrong stanza 15)</i> | 'In her palm then it is massaged
is warmed then strongly swollen
hard and big alike snakehead fish

longer, harder, elliptical
placed on the vagina hole
pushes his lower waist' |
|-----|--|--|

The allusion of vagina (*wokan*) happened when Kulawirya was told to serve *Nyai* Widow's lust. Kulawirya was actually repulsed, so that every time his sexual organ would be inserted into *Nyai* Widow's vagina (*wokan*), it became limp and was not hard enough (*nglentroh*). Thus, *Nyai* Widow told *Biyang Kacer* to come over first, since she was still young and pretty. *Nyai* Widow was already old; her wrinkled skin and saggy breasts did not appeal to Kulawirya's heart nor could they harden his penis (*ngaceng*).

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|-----|---|---|
| (9) | <i>Panarik sêndhaling limbung/
maju myang mundurirèki/
papane lunyu sadaya/
wus tan kêna dikawali/
wit iluning barunastra/
saya drês panyêmburnèki//
(Serat Centhini Volume III, Pupuh
190 Kinanthi, stanza 37)</i> | Withdraws and unsheathes the weapon
its forward and backward
slippery allover
cannot be prevented
the start of the wind
increasingly fast is the release |
|-----|---|---|

In the stanza above there is a metaphor weapon, club (*limbung*). The term *limbung* (weapon, club) is actually a metaphor for male sexual organ. Male sexual organ is likened to *limbung* (club), *gada* (bludgeon), or *bindi* (bat). The likeness of *limbung* with male sexual organ is based on their physical forms. A male sexual organ is shaped like a bludgeon (*gada*), or a short bat (*penthung cendhak*). Its hardness and its stiff form during sexual intercourse are perceived as similar to certain weapon (club/*limbung*). The speech *panarik sêndhaling limbung, maju myang mundurirèki* is a metaphor on how a male sexual organ is regularly and frequently driven in and out of a female sexual organ.

2. Metaphors on Sexual Activities

Sexual activities are also embodied in the forms of metaphoric speeches as follows:

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|------|---|---|
| (10) | <i>Muyêk campuhing prang pupuh/
nênggala tumêmpuhnèki/
tinangkis ing bandabaya/
saking rosaning panggitik/
kuwating panangkisira/
dahana mubal mawêrdi//
(Serat Centhini Volume III Pupuh
190 Kinanthi stanza 31)</i> | 'So crowded is the fighting in the
battlefield
various weapons clash
is deflected in the battlefield
so strong is the collision
so strong is the deflection
the fire burns bigger |
|------|---|---|

The sexual intercourse is expressed using the metaphor of a warrior battling an opponent. The metaphors are as follows: *muyêk campuhing prang pupuh* (so crowded is the fighting in the battlefield), *nênggala tumêmpuhnèki* (various weapons clash), and *dahana mubal mawêrdi* (the fire burns bigger). When the battle begins, weapon, the heirloom weapon of God, is immediately sheathed (*sigra amusthi sanjata, pusaka saking dewa di*).

The coitus process is depicted as a warrior battling an opponent. A woman who is battling is a metaphor of the condition that when she almost experiences 'tiredness' (*marlupa*), she usually emits a very powerful weapon which is a gift from the Gods. That very weapon is oily slippery water (*tirta yiyit*) which comes out of her vagina. This expression seems quite plain but is actually esthetics and capable to touch the mind. It conveys images that bring out the lust. The erotic spices that are present through word-play *muyèk campuhing prang pupuh* (so crowded is the fighting in the battlefield)' using 4 repetition of /p/ consonant made *Serat Centhini* more stunning. The coitus activities peak when a male *senapati* (warlord) unsheathes the club (*gada*), namely his male sexual organ that has already hardened against his opponent, a female that has also emitted her weapon in the form of oily slippery water (*tirta yiyit*). To be able to defeat his opponent so that she loses her equilibrium, the *senapati* (warlord) has to eject sperm (*kama*). Male sperm (*kama*) is frequently expressed using specific expression *Sang Bathara Kamajaya* (God of love). It is mentioned in *pupuh* 191 *Asmaradana* stanza 19, 20.

- (11) *Kasèsane wijilnèki/
Sang Bathara Kamajaya/
têmah tutug sakarsane/
kang kapindho kudu bisa/
(ng)gêgasah anyênyongah/
mring angkara srênging kayun/
lawan grêgêting wanita//
(Serat Centhini Jilid III Pupuh 191
Asmaradana bait 19)* 'In haste is the ejaculation
of *Sang Bathara Kamajaya*
finally satiated is his desire
while also should be able
to arouse the craving,
the lust that resides in the heart
and also the woman's desire'
- (12) *Pakolèhe kang pawèstri/
wus kataman kang mangkono/
harda sêrênge driyane/
tandya cumêpak dunungnya/
kayanganing Hyang Kama/
iya Hyang Asmara tamtu/
cêpak pamudharing prasa/
(Serat Centhini Volume III Pupuh
191 Asmaradana stanza 20)* 'Exquisite feeling she has
as she gets it
hastening her craving
sure sign to be near the place
the residence of *Hyang Kama*
also known as *Hyang Asmara*
on the brim of her orgasm already'

The term losing her equilibrium (*liwung*) is also a metaphor to portray the state of a woman nearing her orgasm. The 'fierce battle' is depicted to happen in a woman's vagina (*baga*). When a woman receives the spurt of man's sperm (*kama*), she loses her equilibrium (*liwung*) and usually she oozes water in the like of slimy fishy water (*toya lir yiyiting mina*), until finally she reaches the degree of tiredness (*marlupa*) after the sexual activity.

3. Metaphors on the Impacts of Sexual Activities

The impact of the coitus is when human experiences tiredness (*marlupa*) after having it and ended with metaphor *duk mangkono angganda rum* (at that time a divine smell wafted). The meeting of those two different feelings or that divine moment is illustrated with the metaphor *angganda rum* (at that time divine smell is wafted).

The impact of *rahsa putih's* or *white kama's* release (the ejaculation of the man) and *rahsa merta's* ejection (the spurt of the appeasing *kama* of a woman) causes such sensual delight, expressed as *asrêp kalangkung nikmate* (excessively and deliciously soothing). The datum in *Serat Centhini* is as follows:

- (13) *Pamudharing rahsa putih/
sarta soking rahsa merta/
asrêp kalangkung nikmate/
ing adat sakalihannya/
sarêng sênggoring napas/
duk mangkono angganda rum/
lir sêkar mêlati kadya//
(Serat Centhini Volume III Pupuh 191
Asmaradana stanza 31)* "The release of the white *kama*
and the spurt of the appeasing *kama*
excessively and deliciously soothing
usually for both of them
along with the release of their breath
at that time divine smell is wafted
such as those of jasmine'

The meeting of those two different feelings or that divine moment is illustrated with the metaphor *angganda rum* (at that time divine smell is wafted). The expression *angganda rum* is a metaphor, since according to the Javanese, sexual intercourse is considered pure and sacred, and as such is appropriately expressed as something fragrant and pure instead of as something repugnant.

The use of metaphors in *Serat Centhini* is frequently used to express unique experiences that sometimes happen out of space and time dimension which can be comprehended by human beings, so that they are difficult or even impossible to depict exactly. The use of metaphors is really helpful to express those kinds of occurrences to others. In such cases, the use of metaphors is really helpful to reveal the experiences to others. The depictions of the copulation process in *Serat Centhini* appropriately use metaphors to avoid vulgarity.

An author is skilled in expressing the impression of feelings appropriately. To elude to sound crude, the erotic expressions are written in more refined speeches. The subtlety of expression using the higher form of Javanese language can, at times, draw the readers to actively imagining, fantasizing, as well as reconstructing the meaning of those sexually nuanced text.

4. The Reasons for the Uses of the Metaphors of Sexual Organs, Sexual Activities, and the Impacts of the Sexual Activities in Serat Centhini

Metaphors in *Serat Centhini* are employed to overcome the lack of or the absence of lexicons. There is not any direct comparison between the richness of thoughts or ideas and lexicon repertory. It is not possible that each item of thought/idea is also labeled with one lexeme unit. A lexeme is a basic lexical unit of a language that is used to express something, thing, or action, events, or circumstances. There is a lack of or limitation of lexicon to verbalize each notion/idea, object/item, event/ occurrence, quality, and quantity of something. To overcome the lack of lexicons, metaphors whose essence is similarity between two units/ two things, are created (Edi Subroto, 2011: 126).

In *Serat Centhini* Volume VIII especially in *Pupuh* 484 *Wirangrong* stanzas 14-15, a specific term to express sexual organ, namely vagina, is used, that is the term *wokan*. The data in *Serat Centhini* are presented below:

- | | | |
|------|--|---|
| (14) | <i>Byang Kacêr gya marêpêki/
kinèn (n)dandani kang nglèntroh/
agupuh cinandhak kang ngêlelur/
pan ingulig-ulig/
inganggang tinêkêman/
guthule Ki Kulawirya//
(Serat Centhini Volume VIII Pupuh 484
Wirangrong stanza 14)</i> | <i>'Biyang Kacer hastens to come over
she is asked to fix the flabby one
at once the limp one is held
immediately massaged, held loosely
the manhood of Kulawirya'</i> |
| (15) | <i>Cinakêpan dèn nêd-nêdi/
kangêtan nulya (m)bêdodong/
kêng-kêng mêdhok mangkas gêng lir gabus/
ambêdêdêng gilig/
pinapankên ing wokan/
pinêtêlakên boyoknya//
(Serat Centhini Volume VIII Pupuh 484
Wirangrong stanza 15)</i> | <i>'In her palm then it is massaged
is warmed then strongly swollen
hard and big alike snakehead fish

longer, harder, elliptical
placed on the vagina hole
pushes his lower waist"</i> |
| (16) | <i>sinanggaman luwange nguni/
...
(Serat Centhini Volume III, Pupuh 189
Dhandanggula, stanza 26)</i> | <i>...
Having vaginal intercourse with her first
...</i> |

In *Serat Centhini* Volume VIII especially in *pupuh* 484 *Wirangrong* stanzas 14-15, there is the term *wokan* (woman's genital/vagina). The metaphor to express the vagina with the terms *wokan*, *luwang*, or *rong* are very apt, since the shape of woman's vagina is similar to *wok-wokan* (hole).

Metaphors also have expressive functions that are able to arouse allures, appeals, and poetic sense of a speech. There is a sense of novelty as well as an avoidance of boredom. The function makes some dead and lifeless items appear alive, something abstract into concrete, some ordinary natural phenomena to come alive, and so on.

Due to that reason, each author will try to render metaphoric speeches to avoid boredom. Other than the basic of similarity, the appearance of metaphors is also supported by cognitive paradigm. Thus, there are cognitive aspects to be compared (Edi Subroto, 2011: 127).

- (17) *Sarwi ngêsês kalangkung dènya* 'Whilst mewling in
kapengin/ craving
lamun kinarsakna/ if desired
mèngkat-mèngkot bokongnèki/ her buttocks moving
gêmboke kang ginogohan// her vagina penetrates by fingers'
 (Serat Centhini Volume VIII Pupuh
 486 Maskumambang stanza 17)

Serat Centhini is capable of presenting the story in such a way that it is not boring, by employing the word *gembok* (padlock) to express female sexual organ (vagina). Javanese language has many terms to express female sexual organ (vagina), such as *gembok* (padlock); *marga suta* {child (birth) canal}; *wokan*, *luwang* and *rong* (hole). In Javanese, it is called *lêlewaning basa*; a really interesting usage of metaphoric speech.

There is another reason of why metaphors are used *Serat Centhini* to represent sexual organs, sexual activities, and sexual activity's impact. As a matter of fact, sex is a sacred activity, and sex tutelage is a part of a high mystical teaching which leads to *Manunggaling Kawula Gusti* (unification of God and His servants)

Javanese sexual practice which may seem traditional for the present community still has many things that can be learned, especially the more gracious sex style which can satiate the partner. In Javanese community, ethic in sexual position and style still takes precedence. The major focus of the sexual activity is the comforting rapport. A good beginning is a head start for a couple who is about to make love. In the world of *Kejawen* (Javanese spiritual teaching), sex is perceived as something that is more *adiluhung* (something exalted). Sex is perceived as the representation of the central inner world, instead of merely seen as a biological relationship. For Javanese person, sex is more than merely a sexual intercourse; it is more of a spiritual exercise. Hence, the peak of sexual teaching and perspicacity in Javanese tradition is to comprehend the origin of humanity and the objectives of human life perfection.

It is obvious that sexual intercourse is really a spiritual journey. Sexual intercourse is a *laku* (a spiritual ritual) that depicts the long journey of the creation of humankind. Ever since *wiji aji manêtês* (the seed is sown) in a covert receptacle, human already exists. In the beginning, there is the embodiment of feeling. Human is within the world of feelings of those of male and female. Feeling is eminent, thus, each stage of life should be pure.

In *Serat Centhini* volume 3 *pupuh* 191 *Asmaradana* stanzas 21 and 22 it is mentioned as follows:

- (18) *dènya yun angawruhana/* ...
mring asal wiji nira/ To be able to discern
 ... about the actual origin of human
 (Serat Centhini volume III, Pupuh ...
 191 Asmaradana, stanza 21)

Human should understand his *wiji* (seed), his origin. The term *wiji* (seed) in the text is an abstract concept; a metaphor to divulge the genesis of the human existence. Whoever does not understand his/her *bibit kawite* (origin) which only comes out of a drop of sperm, he/she is actually ignorant of the veritable objectives of human life. As such, his/her life will be remote from the perfection of demise.

- (19) *Sing sapa wonge tan uning/* Whoever does not understand
marang wiji asalira/ his/her own origin
 ...
 (Serat Centhini volume III, Pupuh ...
 191 Asmaradana, stanza 22)

Serat Centhini edifies that human is forbidden to be alive if he/she does not know his/her life purposes or *sangkan paraning dumadi*. The purpose in question here is to be united (*manunggal*) to God. In life, human should be able to control his/her carnal desire. A person who is unable to control his/her desire is actually dead already. This essence of life then fashions Javanese person's philosophy in life. The essence of life as proposed here then forms Javanese philosophy of behavior in life.

E. Conclusion and Suggestion

Metaphoric studies on sexual organs, sexual activities, and the impacts of sexual activities and on why those metaphors are employed in *Serat Centhini* are very interesting to do. Javanese literary works need a more serious handling. Linguistics as a science which study language is expected to be able to disclose the contents which are contained in other Javanese literature such as those of Mangkunagara IV, Pakubuwana IV, Yasadipura, Ranggawasita, and others. This research is expected to be able to give example or model of the linguistic study, especially in metaphors found in traditional Javanese literature which was written in the form of *tembang Macapat* (Macapat song/poetry).

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