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The Flavor of Taboo: A Sociolinguistic Analysis of Sex-Food Metaphors in Indonesian and American Discourse

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Abstract

This research aims to examine how sensory perception, especially visual and olfactory features, contribute to the formation of metaphors, and to explain the sociolinguistic functions of these metaphors in humor, intimacy building, and taboos. This research is a qualitative descriptive research using the Conceptual Metaphor theory by Lakoff and Johnson. Data are sourced from the analysis of the American movie series Sausage Party: Foodtopia to analyze discourse in American English and also casual conversations of informants in the city of Lubuklinggau when using the Lubuklinggau regional language. The results show that the characteristics of food and human sexuality are shaped by cultural norms and social interactions. Speakers of the Lubuklinggau dialect use euphemisms and indirect expressions to discuss taboo topics politely, while in the American animated series, the expression of sexual symbols is explicit and exaggerate. These metaphors not only function as humor but also as a tool to build intimacy, assess gender identity, and demonstrate social power.

Keywords : Food-Talk, Sex-Food Metaphor, Discourse Analysis, Taboo Language, Sociolinguistics

INTRODUCTION

Language and food are closely intertwined cultural phenomena that extend beyond their primary practical functions. Food is not only consumed to fulfill the necessities of life but it also serves as a symbolic medium through which individuals express identity, intimacy, humor, ideology, and social relationships. Consequently, discourse surrounding food, commonly referred to as 'food talk' has become an important subject in sociolinguistic and discourse studies because it reflects broader cultural values and communication practices.

In modern society, food discourse often extends beyond culinary discussions and into the realm of metaphor. One of the most prominent manifestations is the use of food as a metaphor for sexuality. In many cultures, food is symbolically associated with human anatomy, sexual behavior, erotic desire, and gender identity (Gerber, 2022; Graziani et al., 2021). These metaphorical associations arise because humans cognitively interpret sensory experiences through analogies and conceptual mappings. Analogies are fundamental to human cognition, allowing individuals to solve problems based on prior experiences and

influencing visual perception (Crouse et al., 2021).Therefore, the expression “you are what you eat" (Gerber, 2022) extends beyond food-talk to include symbolic constructions of identity, morality, and sexuality.

This research is grounded in the Conceptual Metaphor Theory articulated by George Lakoff and Mark Johnson, which posits that human cognitive processes systematically comprehend abstract notions through the lens of more tangible experiential domains. Within this theoretical framework, FOOD is delineated as the source domain, whereas SEXUALITY is identified as the target domain. Through persistent sociocultural engagement, the physical attributes of food, encompassing shape, size, texture, color, and aroma, are cognitively associated with sexual connotations. Metaphors such as banana, sausage, peach, melon, or oyster become socially recognizable symbols because they embody visual and sensory similarities to human sexual anatomy or erotic experiences (Graziani et al., 2021; Stano, 2016).

This research is also influenced by sociolinguistic perspectives on taboo language and humor. According to sociolinguistic theory, taboo expressions are linguistic forms regulated by society because they relate to culturally sensitive subjects such as sex, death, and religion (Hunt et al., 2022; Martín, 2023). However, speakers often negotiate these restrictions indirectly through euphemisms, metaphors, and humor. In conservative societies like Indonesia, sexually explicit language is often censored in public discourse (Boellstorff, 2004). However, informal interactions often use coded metaphors involving food to reduce communicative tension, create intimacy, or produce comedic effect. Humor theory, particularly the Incongruity Theory, further explains why food-sex metaphors are considered humorous: humor arises when audiences experience an unexpected clash between a common culinary object and a taboo sexual meaning.

Several previous studies have examined the relationship between metaphor, food, and sexuality. Research on metaphorical language by (Lakoff & Johnson, 1980) has established that bodily experiences significantly shape conceptual understanding and linguistic expression. Other sociolinguistic studies have investigated sexual euphemisms and taboo language in everyday communication, suggesting that metaphors serve as socially acceptable substitutes for explicit sexual terminology (Martín, 2023; Thula et al., 2021). Studies in media discourse have also explored how Western popular culture frequently uses food imagery to symbolize eroticism and bodily desire, particularly in comedies and satirical films (Javier & Flores, 2023). Furthermore, research on humorous discourse has shown that metaphorical food references are commonly used to strengthen group solidarity and reduce social distance in informal conversations (Mazzuca & Majid, 2023).

Despite these contributions, several limitations remain in existing studies. First, most studies focus on metaphor theory in general or on isolated examples of sexual euphemisms without specifically examining food-based metaphors as a distinct sociolinguistic phenomenon. Second, previous research tends to prioritize Western media representations while paying limited attention to informal Indonesian regional dialect (Lubuklinggau) discourse, where sexual topics remain culturally taboo yet pervasive linguistically through metaphorical substitution. Third, comparatively few studies analyze how sensory perception, particularly visual and olfactory stimuli, shape the construction of sex-food metaphors across

interpersonal communication and media texts. Finally, there is limited research connecting everyday Indonesian conversational practices with contemporary Western satirical media such as the American movie The Sausage Party: Foodtopia.

Therefore, this research seeks to address this gap by analyzing how food metaphors are used to represent sexuality in casual Indonesian discourse (regional dialect of Lubuklinggau) and in the animated series Sausage Party: Foodtopia. Specifically, the research investigates how sensory perceptions, especially visual and olfactory characteristics, contribute to metaphor formation and examines the sociolinguistic functions of these metaphors in humor, intimacy building, and taboo negotiation. By combining cognitive linguistic theory with sociolinguistic analysis, this research contributes to a deeper understanding of how language users strategically utilize everyday culinary objects to communicate socially restricted meanings across different cultural contexts.

RESEARCH METHOD

Research Design

This research employs a descriptive qualitative design. The qualitative approach is utilized to investigate the metaphorical construction of sexuality through food imagery in both natural speech and media discourse.

The research is grounded in cognitive linguistics and sociolinguistic approaches to metaphor, particularly Conceptual Metaphor Theory developed by (Lakoff & Johnson, 1980). This theoretical framework facilitates the examination of conceptual mappings in which FOOD functions as the source domain and SEX as the target domain. Through this approach, the research explores how metaphorical representations encode cultural attitudes, taboos, humor, intimacy, and socio-sexual relations.

Data Sources

The corpus of this research consists of two primary data sources: field data and media data.

Field data were obtained from spoken utterances produced by native speakers of the Lubuklinggau dialect. These utterances were collected in informal and naturally occurring communicative settings to capture authentic linguistic practices. Informants were selected through a combination of social network tracking and incidental sampling techniques, enabling the researcher to access spontaneous conversational exchanges within local speech communities.

Media data were derived from the eight-episode American animated television series *Sausage Party: Foodtopia* (2024). The analysis focused specifically on textual, visual, and dialogue-based representations in which food items function metaphorically to signify sexual anatomy, sexual acts, desire, intimacy, and socio-sexual relations. Relevant scenes, utterances, and visual symbols were systematically identified and documented as analytical units.

Data Collection

Data collection was conducted using observation, recording, note-taking, and documentation techniques. For the field data, the researcher observed informal interactions among Lubuklinggau dialect speakers and recorded relevant utterances with participants'

consent. Field notes were also produced to document contextual information surrounding the conversations.

For the media data, all eight episodes of *Sausage Party: Foodtopia* (2024) were repeatedly viewed to identify metaphorical expressions associated with food and sexuality. Dialogues and contextual visual elements were documented and transcribed to support the analytical process.

The collected data were subsequently organized into categories based on recurring metaphorical patterns and semantic associations between food-related expressions and sexual concepts.

Data Analysis

The data were analyzed using Conceptual Metaphor Theory by Lakoff & Johnson. The analysis focused on identifying and interpreting conceptual mappings between the source domain (FOOD) and the target domain (SEX).

The analytical procedures involved several stages. First, metaphorical expressions related to food and sexuality were identified from both field and media data. Second, the identified expressions were classified according to their semantic and socio-cultural functions, including representations of sexual anatomy, intercourse, desire, intimacy, gender relations, and sexual-social relations. Third, the research examined the conceptual correspondences between the source and target domains to determine how food imagery structures the understanding of sexuality.

The findings were interpreted within cognitive linguistic and sociolinguistic perspectives to explain how metaphor operates as a cultural and discursive mechanism for negotiating sexuality, taboo, humor, and social identity.

Trustworthiness

To ensure the trustworthiness of the findings, this research applied the criteria of credibility, transferability, dependability, and confirmability (Khalid et al., 2024; Stahl & King, 2020). Credibility was achieved through data triangulation between field and media sources, while transferability was supported by detailed descriptions of the research context and procedures. Dependability was maintained through systematic documentation of data collection and analysis, and confirmability was ensured by grounding interpretations in the collected linguistic evidence and metaphorical patterns.

FINDINGS AND DISCUSSION

The findings demonstrate that sex-food metaphors in both Lubuklinggau dialect casual discourse and the animated series Sausage Party: Foodtopia are systematically constructed through sensory perception and sociocultural association. The metaphorical relationship between food and sexuality is not accidental; rather, it emerges from repeated cognitive mappings shaped by visual resemblance, smell association, bodily experience, and social humor.

The analysis reveals that visual stimuli constitute the dominant mechanism for metaphor production, while olfactory stimuli function primarily as evaluative and emotional

extensions. In the media corpus, sexual symbolism is intensified through explicit visual representation, whereas Indonesian interpersonal discourse tends to employ indirect euphemistic substitution.

Sensory Construction of Sex-Food Metaphors

Visual Metaphors

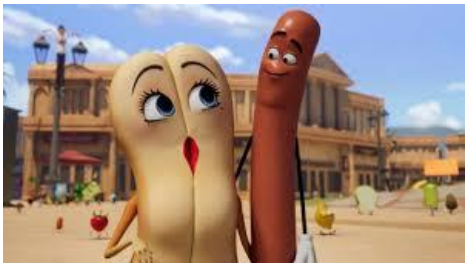
Visual metaphors rely on the observable characteristics of food items, including shape, size, color, and arrangement. The collected data indicate that these physical similarities enable speakers and audiences to immediately associate food with sexual anatomy and erotic acts.

Shape-Based Metaphors

Shape is the most dominant category identified in both the field data and the media corpus. Elongated foods are repeatedly associated with male genitalia, while rounded foods symbolize breasts or testicles.

In Lubuklinggau discourse, foods such as bananas (*pisang*), cucumbers (*timun*), and eggplants (*terong*) are commonly used as euphemistic references to the penis. These metaphorical substitutions allow speakers to discuss sexuality indirectly without employing explicit anatomical vocabulary.

This pattern is intensified in Sausage Party: Foodtopia through the character Frank, a sausage whose body visually represents the phallus. Throughout the series, Frank's interactions with Brenda, a hotdog bun, repeatedly mimic sexual penetration. One recurring visual gag depicts Frank sliding into Brenda's bun-shaped body, clearly functioning as a metaphorical representation of heterosexual intercourse (see picture 1).



Picture 1. The Image of Frank and Brenda that symbolize male and female body part

The metaphor is strengthened further through camera positioning and dialogue. Several scenes frame the sausage and bun from suggestive close-up angles that imitate romantic or erotic cinematography commonly used in adult films. The humor emerges because ordinary grocery items are suddenly interpreted within a sexual framework.

Additionally, taco shells, baguettes, bananas, and donuts frequently appear as background visual symbols. Circular foods with openings symbolize female genitalia, while tubular foods represent masculine sexuality that portray gender stereotype. This supports

Lakoff and Johnson's argument that abstract concepts are cognitively understood through concrete bodily experiences.

Size-Based Metaphors

The findings reveal that food size functions as a symbolic intensifier that communicates masculinity, attractiveness, dominance, or sexual inadequacy.

In Lubuklinggau discourse, speakers frequently exaggerate sexual meaning by comparing genital size to large vegetables such as oversized cucumbers or giant eggplants. Conversely, small chili peppers (*cabe rawit*) are used mockingly to imply sexual inferiority or weak masculinity.

Similar exaggeration appears in Sausage Party: Foodtopia. The series repeatedly amplifies comedic effect through oversized sausages, exaggerated melons, and inflated fruits that visually emphasize erotic symbolism. In one scene, a large sausage character boasts about dominance and power while surrounded by smaller food characters, reinforcing the association between physical size and masculine authority.

Likewise, exaggerated a bagel is used visually to symbolize a functional part of human body in sex intercourse. The bagel's central circular hole is frequently used as a visual gag for various anatomical and sexual acts. The findings indicate that size-based metaphors do not merely describe anatomy but also communicate social judgment regarding virility, desirability, and gender identity.

Color-Based Metaphors

Color-based metaphors emerge through visual similarities between food pigmentation and human bodily appearance. In the Lubuklinggau dialect field data, dark-colored foods such as salak fruit, chocolate sweets, and sticky *dodol* are associated with intimate body parts because of their texture and pigmentation. These expressions usually occur in joking contexts among close peers.

Similarly, the media corpus utilizes color symbolism extensively. In several scenes from Sausage Party: Foodtopia, sauces such as mustard, ketchup and mayonnaise are deliberately animated to resemble bodily fluids, particularly semen. During climactic comedic sequences, condiment explosions visually imitate ejaculation, transforming ordinary food substances into explicit sexual imagery.

The exaggerated white splashes of mayonnaise and creamy textures reinforce the metaphor through direct visual resemblance. This allows the series to communicate pornographic symbolism while technically depicting only edible materials.

Olfactory Metaphors

Olfactory metaphors rely on smell association rather than visual resemblance. The field data indicate that strong-smelling foods are frequently employed to discuss sexual hygiene, bodily conditions, or erotic attraction.

Foods such as *calok* (shrimp paste), *ikan asen* (salted fish), and *tempoyak* (fermented durian) are commonly used in Lubuklinggau humor to describe unpleasant genital odor. These metaphors generally appear within intimate peer-group conversations where taboo humor is socially tolerated.

Conversely, sweet-smelling fruits and aromatic herbs symbolize cleanliness, freshness, and sexual desirability. Pleasant smells are associated with attraction, while pungent odors become symbols of disgust and ridicule.

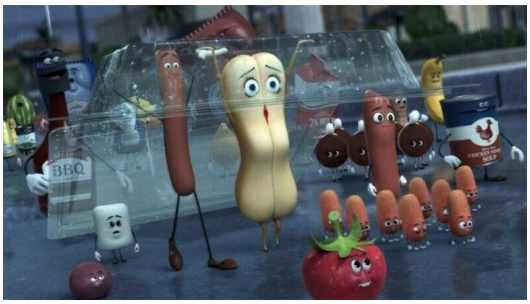
Although olfactory metaphors are less visually represented in Sausage Party: Foodtopia, the dialogue occasionally references rotten food smells and spoiled ingredients as metaphors for bodily disgust or unattractiveness. These associations reinforce the embodied relationship between food and human sexuality.

Foodtopia as A Structural Sexual Allegory

The analysis demonstrates that Sausage Party: Foodtopia transforms food metaphors from isolated and restricted jokes into an allegorical system. Nearly every character design, interaction, and visual sequence carries sexual symbolism.

Frank the sausage represents hyper-masculinity and male virility, while Brenda the bun symbolizes femininity and female sexuality. Their relationship repeatedly reproduces conventional heterosexual imagery. Sauces function as symbolic bodily fluids, while fruits and vegetables visually reproduce human secondary sexual characteristics.

Several scenes depict collective food celebrations resembling orgies, where dancing groceries engage in exaggerated bodily movements and physical contact. The metaphor therefore evolves from simple linguistic substitution into a macro-level satirical commentary on sexuality, desire, censorship, and consumer culture (see picture 2).



Picture 2. Food celebrations resembling orgies

The series deliberately exploits incongruity by juxtaposing innocent grocery items with explicit sexual behavior. This creates shock humor while simultaneously bypassing conventional censorship standards because the characters are technically food products rather than human bodies.

Sociolinguistic Functions of Sex-Food Metaphors

The findings reveal four primary sociolinguistic functions of sex-food metaphors.

Creating Intimacy and Solidarity

In Lubuklinggau casual interaction, food metaphors frequently reduce social tension surrounding taboo topics because they commonly occur to create humor. Speakers use

indirect culinary symbolism (sexual topics) to establish trust, familiarity, and group belonging. Instead of mentioing gentalia directly, they substitute them with familiar culinary objects.

Excerpt 1 (Field Data)
“Ku potong terong kau gek!”
(I will cut your eggplant right away!)

In this utterance, *terong* (eggplant) metaphorically refers to the penis. The speaker intentionally avoids explicit anatomical vocabulary and instead uses humor to create familiarity among peers. The metaphor functions as a conversational ice-breaker that reduces social tension surrounding sexual discussion.

Similarly, in Sausage Party: Foodtopia, intimacy is created through suggestive culinary dialogue between Frank and Brenda.

In the movie dialogue bellow, the expression appears as ordinary food-related speech, yet the phrase “fit perfectly inside your bun” clearly symbolizes sexual penetration. The metaphor allows the dialogue to remain comedic while simultaneously communicating erotic intimacy.

Excerpt 2 (Movie Dialogue)
You know I fit perfectly inside your bun

The expression appears as ordinary food-related speech, yet the phrase “fit perfectly inside your bun” clearly symbolizes sexual penetration. The metaphor allows the dialogue to remain comedic while simultaneously communicating erotic intimacy. The findings indicate that metaphorical substitution softens taboo discussion and establishes emotional closeness among interlocutors.

Producing Humor through Incongruity

The humor of sex-food metaphors primarily operates through Incongruity Theory, where audiences experience amusement from the sudden collision between innocent culinary imagery and taboo sexuality.

Excerpt 3 (Movie Dialogue)
“Tonight we’re getting grilled hard!”

The phrase initially appears to describe cooking activity. However, within the context of party scenes and flirtatious interaction, “getting grilled” acquires sexual implications associated with intense physical activity.

Excerpt 4 (Movie Dlalogue)
“The mayo exploded everywhere!”

The expression metaphorically represents ejaculation. The humor emerges because mayonnaise is simultaneously interpreted as both a harmless condiment and a symbolic bodily fluid. Visual exaggeration strengthens the comedic effect, particularly when the condiment physically splashes across the screen during chaotic party sequences.
Similarly, Indonesian speakers use incongruous comparisons for comedic insult.

Excerpt 5 (Field Data)
“Cabe rawit bae, galak nian ngomong.”
(“Just a tiny chili, but talks so boldly.”)

The small chili pepper metaphorically symbolizes a small penis. The humor derives from contrasting physical smallness with exaggerated masculine confidence. These findings demonstrate that humor emerges through unexpected conceptual overlap between food and sexuality.
Subversion of Taboo and Censorship

The data also reveal that food metaphors function as linguistic camouflage that allows speakers and media producers to discuss sexuality indirectly.

Excerpt 6 (Movie Dialogue)
“Spread those buns open!”

Although framed through bakery terminology, the phrase unmistakably implies sexual activity. The metaphor enables explicit sexual content to appear in comedic form while technically referring only to food preparation.

Similarly, expressions involving “squeezing the sauce,” “hot meat,” or “fresh buns” repeatedly appear throughout the series. These phrases disguise erotic meaning beneath culinary vocabulary.

In Indonesian society, such metaphorical strategies are particularly important because direct sexual discussion is culturally sensitive. Speakers therefore employ coded food references to avoid vulgarity while still communicating taboo meanings.

Excerpt 7 (Data Field)
“Jangan libok nian duduk tu biar dak bauk calok!.”
(“Don’t sit and open your leg widely so the smell of shrimp paste won’t come out.”)

Within intimate conversational context, *calok* (schrimp paste) functions as a metaphorical reference to genital odor. Rather than stating the topic directly, the speaker uses food imagery to indirectly communicate criticism or humor.
The findings suggest that metaphor acts as a protective linguistic mechanism against social judgment and institutional censorship.

Expressing Social Evaluation and Power

Sex-food metaphors are also used to evaluate masculinity, attractiveness, and social dominance. It is proved in the following data excerpt 8.

Excerpt 8 (Movie Dialogue)
"I'm the biggest meat in this place."

The term "biggest meat" symbolizes masculine superiority and virility. The metaphor reflects how food size becomes associated with power and sexual dominance. Likewise, fruits and vegetables are often used to evaluate physical attractiveness.

Data Excerpt 9 (Movie Dialogue)
"Look at those juicy melons."

The phrase metaphorically refers to female breasts. The adjective "juicy" intensifies erotic attraction and objectifies the body through edible imagery. Comparable patterns appear in Indonesian casual speech.

Excerpt 10 (Field Data)
"Kelaponyo besak nian!"
("Her coconuts are really big.")

In this situation, the speakers were wathcing the video on the internet and look at the woman's breasts. Here, coconuts metaphorically symbolize breasts. The utterance demonstrates how food vocabulary becomes a socially recognizable code for discussing body shape and sexuality.

The findings therefore indicate that sex-food metaphors function not only as humorous expressions but also as mechanisms for constructing gender identity, evaluating attractiveness, and negotiating social hierarchy.

Discussion

The findings of this research demonstrate that sex-food metaphors are not random linguistic expressions but systematic conceptual constructions shaped by embodied experience, sensory perception, and sociocultural context. The results strongly support Lakoff and Johnson's Conceptual Metaphor Theory (1980), which argues that abstract concepts are cognitively understood through concrete bodily experiences. In this research, sexuality, which is often considered socially sensitive and taboo, is consistently conceptualized through familiar food objects because food is directly connected to daily sensory experience. The repeated association between food and sexuality reveals how human cognition maps bodily experience onto linguistic and visual representation.

The dominance of visual metaphors in both Lubuklinggau discourse and American animated movie Saussage Party: Foodtopia confirms that visual resemblance plays a central role in metaphor production. Shape-based metaphors, particularly elongated foods

sumbolizing male genitalia and rounded foods symbolizing female body parts, illustrate what is described as visual metaphor in multimodal communication. The animated series intensifies this process through explicit character design and cinematic framing, where sausages, buns, melons, and sauces function as food objects and sexual symbols. This finding is consistent with (Graziani et al., 2021) who explain that food-based sexual symbolism in media frequently recreate gender stereotypes through bodily resemblance and exaggerate erotic imagery. Similarly, societal norms and media representations influence food choices and perceptions, which can be seen in the public discourse surrounding food consumption and its symbolic meanings (Stano, 2026; Waltenburg, 2021).

The findings also reinforce (Huang, 2021; Zibin & Solopova, 2024) argument that metaphors are culturally grounded. Although both datasets employ similar sensory mappings, the communicative strategies differ significantly according to sociocultural norms. In Lubuklinggau casual discourse, speakers tend to employ euphemistic and indirect expressions to avoid explicit sexual vocabulary. This reflects Indonesian sociocultural values that generally position sexuality as taboo in public discourse. The use of metaphor therefore functions as a politeness strategy and a form of linguistic camouflage. In contrast, *Sausage Party: Foodtopia* openly exaggerates sexual symbolism through satire, visual humor, and explicit parody used in American discourse. The media corpus demonstrates how Western adult animation permits greater directness in representing sexuality, even when disguised through anthropomorphic food imagery.

The research further demonstrates that humor emerges primarily through incongruity developed by (Attardo, 2024). Audiences experience humor when ordinary culinary imagery suddenly acquires sexual meaning. Expressions such as “fit perfectly inside your bun” or “the mayo exploded everywhere” become humorous because they simultaneously activate innocent food schemas and taboo sexual interpretations. Similarly, Lubuklinggau expressions involving eggplants, coconuts, or chili peppers generate amusement through unexpected conceptual overlap between food and sexuality. The humorous effect becomes stronger when visual exaggeration or contextual ambiguity is involved. This finding can also be related to (Seli & Alfitri, 2017) studies on humor and language meaning, which explain that humor often emerges from multiple interpretations, vulgar expressions, and contextual ambiguity that allow audiences to perceive both literal and implied meanings simultaneously. Such ambiguity strengthens comedic effect because audiences cognitively shift between innocent culinary interpretation and hidden sexual implication.

Additionally, the findings support previous sociolinguistic studies showing that metaphor functions as a strategy for negotiating taboo topics. Euphemism enables speakers to discuss socially restricted subjects indirectly while minimizing embarrassment or offense (Kamizi, 2023; Lee & Pinker, 2010). This is evident in Lubuklinggau discourse, where food metaphors allow speakers to criticize, joke about, or discuss sexuality without directly mentioning anatomical terms. The metaphorical substitution therefore reduces communicative tension while maintaining group solidarity and intimacy.

The research also reveals how sex-food metaphors reproduce gender ideology and power relations. Large food items symbolize masculinity, virility, and dominance, while

rounded fruits and sweet foods frequently objectify female bodies. This finding aligns with feminist media studies that argue sexual metaphors often reinforce heteronormative and patriarchal representations of the body (Du Plessis & Maree, 2009; Rodríguez et al., 2024; Thula et al., 2021). In *Sausage Party: Foodtopia*, masculine authority is repeatedly associated with oversized sausages and "big meat," while feminine attractiveness is represented through "juicy melons" and bun imagery (Graziani et al., 2021). Similar evaluative patterns appear in Lubuklinggau discourse, indicating that metaphor not only reflects cognition but also reproduces cultural attitudes toward gender and sexuality.

Overall, the findings suggest that sex-food metaphors operate simultaneously at cognitive, linguistic, visual, and sociocultural levels. The metaphors are constructed through embodied sensory experience, shaped by cultural norms, and reinforced through humor, media representation, and interpersonal interaction. This demonstrates that metaphor is not merely decorative language but a fundamental mechanism through which societies conceptualize sexuality, negotiate taboo, and construct social meaning.

CONCLUSION

This research concludes that sex-food metaphors in Lubuklinggau casual discourse and *Sausage Party: Foodtopia* are systematically constructed through sensory perception, particularly visual and olfactory experience. The metaphors emerge from cognitive mappings between food characteristics and human sexuality, shaped by cultural norms and social interaction. While Lubuklinggau speakers employ euphemistic and indirect expressions to negotiate taboo topics politely, the animated series intensifies sexual symbolism through explicit visual satire and exaggeration. These metaphors function not only as humor but also as sociolinguistic tools for expressing intimacy, assessing gender identity, and reinforcing cultural perceptions of sexuality.

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