



Gastrolinguistic Cultural Semantics of *Sega* Creative Processed in Java's Custom and Traditional Ceremonies as National Value Reinforcement

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Abstract. Culture as a resource has uniqueness and power that is not found in natural resources. Cultural exploration precisely creates new monumental works, and novelties that highlight the nation's identity, strengthen the national character, enrich the collective memory and national heritage, play a diplomatic role, generate additional economic values, and even be able to change civilization. This study took Yogyakarta as the locus which aimed to explore the gastrolinguistics of various *sega*'s creative processes in custom and traditional ceremonies of Java from some perspectives: (1) the cultural semantic basis; (2) the cultural semantic meaning; (3) the elements of creative economy, and (4) *sega*'s gastrolinguistic function. Exploration is directed to the gastrolinguistics meaning of *sega* with cultural-based semantic transdisciplinary. This study applied a naturalistic qualitative method. Data sources were obtained from cultural activists. The researchers were the main instruments. Data were found from triangulation (resource and method). Data were analyzed through the model of Miles, Huberman, and Saldana (2019). This study found that (1) the basis domain of etymology (*kerata basa*) and syllables, religion, performances (form and color), quantity, ceremonial purposes and interests, materials, tastes, and economic purposes; (2) the cultural semantics domain consists of religions, expectations, events and warnings, and social; (3) the expressions of cultural-business relation through creative economic elements of philosophy, performance (form), color, accessories, supporting materials, and (4) *sega*'s gastrolinguistics function consists of profits, nation branding, and iconic national values.

Keywords: *sega*, gastrolinguistics, custom, tradition, creative economy, national values.

1 Introduction

Culture as a resource has uniqueness and power that are not found in natural resources. Cultural exploration precisely creates new monumental works, and novelties that highlight the nation's identity (political identity), strengthen the national character (glory of the nation), enrich the collective memory and national heritage, play a dip-

lomatic role (cultural diplomatic), generates additional economic values (profit and economic value), and even be able to change civilization (new civilization). The new civilization is the culmination stage after cultural awareness and institutionalization. In other words, the new civilization is formed through cultural awareness, and cultural institutional, and eventually becomes civilization.

The awareness, institutionalization, and formation of new civilization of a culture through a medium is called language. It is in line with the Language Relativity Theory which expresses that language covers the culture (Whorf, 2012). The rise of a new civilization or culture is indicated by the rise of a new vocabulary. With a reverse logic that a new culture requires a new name (toponym). The rise of new vocabulary shows the rise of the new civilization.

The vocabulary (culture) is a part of ethnolinguistics, it means the rise of new vocabulary from an ethnic group. The word “ethnic” refers to the cultural studies. Thus, ethnolinguistics is a cultural-based linguistic study. The existence of culture is certainly supported by the existence of linguistics or, vice versa, the existence of linguistics goes with the existence of culture. This is also following the Language Relativity Theory of Saphir Whorf. Therefore, studying the culture of a nation can be done through language and linguistics studies.

One of the names of cultural products based on ethnolinguistics is various of sega (sêgâ) creative processes. This creative process involves preparation, production, performance, and enjoyment of sega or gastronomy (Tiofani, 2021). Indonesia, especially the Java ethnicity, is very rich in the gastronomy of sega. Sega’s gastronomy is carried out by the Java ethnic based on their needs. The basic need of sega is to eat. Javanese people have a notion that they have not eaten yet as long as they have not enjoyed the dish of sega, because sega is the main food (Nurlina, 2020). Even if they are full (from other dishes), the Javanese still say that they have not yet eaten. They have not eaten because they have not enjoyed the dish of sega. That is a mind of Sega’s identity for Javanese ethnicity.

In addition to sega as a basic need, sega’s gastronomy is also empowered for cultural heritage (Hernandez-Rojas, Huete-Alcocoer, Hidalgo-Fernandez, 2022), such as custom and traditional ceremonies. The Javanese people are very familiar with the two kinds of ceremonies. Related to the custom ceremony, sega’s gastronomy is used as various efforts for 4-M (*manten* ‘wedding’, *meteng* ‘pregnancy’, *metu* ‘birth’, and *mati* ‘death’). Sega’s gastronomy in wedding ceremony expresses from *siraman*, *midodereni*, *panggih*, *panggih*, into *boyong pengantin*. Sega’s gastronomy in the pregnancy ceremony is expressed to commemorate the pregnancy from 1 to 9 months and 10 days. The productive ceremony in pregnancy is *tingkeban* or *mitoni*. *Tingkeban* or *mitoni* is a ceremony to welcome the first pregnancy of a prospective mother who has reached into 7 months of pregnancy. Gastronomy of birth involves *brokohan*, *selapanan*, *tedhak siten*, *supitan*, and *tarapan*. Gastronomy of the death ceremony involves *sur tanah* into salvation (send praying) from 3 days, 7 days, 40 days, 100 days, 1 year (*mendhak pisan*), 2 years (*mendhak pindho*), into 1000 days (*nyewu*) which is usually called haul.

Sega’s gastronomy is also related to the traditional ceremony. The traditional ceremony is done from generation to generation with certainty of time (time that has

been determined). The conventional traditional ceremonies, such as *bersih desa*, *bersih*, *dhusun*, *merti desa*, *merti dhusun*, *merti kali*, *merti mandira*, are spread in the Special Region of Yogyakarta. There are 40 traditional ceremonies in Sleman Regency (Dwijonagoro, 2018), such as *Tunggul Wulung*, *Mbah Bregas*, *Bathok Bolu*, *Bekakak*, *Ngrowot*, *Mendi Mandira*, *Mbah Demang*, *Tuk Si Bedhuk*, *Merti Bumi Kaliurang*, *Saparan*, *Labuhan*, and so on. In Bantul Regency, there are traditional ceremonies of *Jalasutra*, *Odalan*, *Kirab Siwur Nuras Enceh*, *Mahesa Sura*, *Bakda Mangiran*, *Rebo Pungkasan*, *Labuhan*, and so on. In Gunung Kidul Regency, there are traditional ceremonies of *Cing-cing Goling*, *Rasulan*, *Grebeg Ngenep*, *Gumbregan*, *Nyadran*, *Cupu Panjala*, and so on. In the City of Yogyakarta, there are ceremonies of *Grebeg Maulud*, *Grebeg Besar*, *Jamasan Pusaka*, *Sekaten*, and *Jamasan Kreta Pusaka*. In Kulon Progo Regency, there are traditional ceremonies of *Merti Desa*, *Merti Sendhang Meliran*, *Ngrapyak Sendhang*, *Rejeban Jatimulyo*, *Saparan Kalibuka*, *Baritan*, and so on.

Gastronomy as a part of cultural existence (Wijaya, 2019) expresses *sega* as Javanese traditional cultural production and *sega* as an aesthetic cultural expression. Apart from the main food of Javanese, *sega*'s gastronomy has also a philosophy of Javanese life. Culturally, all expectations (philosophical) are manifested in the form of *sega*'s gastronomy as ancestral cultural heritage. This is a bit of luck for the Javanese who have a high culinary culture and it is supported by the Javanese generations. Unlike Sweden, the resulting study of Jonsson (2020) mentioned that there has been an underestimation of culinary culture by citizens in Sweden, the Swedish government instructs a postnationalist gastronationalism movement.

Culturally, *sega* is packaged in various processes, from preparation, production (product), performance (form), and enjoyment of *sega*'s gastronomy. Rosada, Nurliani, Amran (2020) in their research mentioned that the preservation of gastronomy in South Sulawesi still adheres to local wisdom. Various *sega*'s creative processes are economic demands (profit) without leaving the cultural elements (philosophy), instead of reflecting creativity and innovation in *sega*'s gastronomy. Therefore, it can be said that *sega*'s gastronomy is the existence of a creative economy based on traditional culinary which can contribute to adding economic value and support the tourism destination (Hernandez-Rojas, Huete-Alcocer, Hidalgo-Fernandez, 2022).

As the existence of a creative economy, *Sega*'s gastronomy also supports tourism empowerment. It means that *sega*'s gastronomy with its various creative productions supports the existence of tourism (Wijaya, Liesteandre, Saputra, 2021; Wijaya, 2019), either as main food or as complementary food. *Sega* as main food refers to *sega* based culinary tourism, such as *sega gudheg*, *sega abang*, *sega kuning*, *sega liwet*, *sega goreng*, *sega megana*, *sega rames*, *sega kepyar*, *sega punar*, *sega tumpang*, *sega lut*, and *sega godhog*. *Sega* as complementary food becomes to be a complementary dish in custom and traditional ceremonies or environment gastronomy products (Bessi, Schmitz, Weschenfelder, Almeida, 2022). Gastronomy becomes one of the tourism variables (Riano, Ningsih, Abdilah, 2021). The form and creativity of *Sega*'s gastronomy are strongly influenced by nature, history, and cultural factors (Wijaya, 2019).

Sega's gastronomy raises various Javanese cultural-based vocabularies (ethnolinguistics), thus there is a term for *Sega*'s gastrolinguistics. Metonymy plays a role in

the creation of names. This has been done to observe restaurant names in Central and Eastern Europe, especially Croatia and Hungary (Brdar, 2021). This raises the names (toponyms) of sega creative processed with a cultural basis. As mentioned at the beginning of the introduction, culture is explored not getting exhausted, but getting wealth. Based on various arguments and prepositions, the research problem is formulated on (1) How is the basic of gastrolinguistic cultural semantics of sega creative processed in Javanese custom and traditional ceremonies? (2) How is the meaning of gastrolinguistic cultural semantics of sega creative processed in Javanese customs and traditional ceremonies? and (3) How is the existence of the gastrolinguistic creative economy of sega creative processed in Javanese custom and traditional ceremonies? This exploration is directed to the gastrolinguistic meaning of sega with a cultural-based semantic transdisciplinary.

2 Method

This study uses a naturalistic qualitative method. The locus of this study is in the Special Region of Yogyakarta. Data resources were obtained from cultural activists (Javanese cultural customs and traditional ceremonies) and sega creative economy activists incidentally. This means that data were found and explored during custom and traditional ceremonies, cultural festivals, FGD (Focus Group Discussion), and event organizers of cultural activities. Data sources of activists of custom ceremonies involved make-up artists (bridal make-up, paningkeb, and panedhak siten). Data sources of activists of traditional ceremonies involved ceremony actors, event organizers, and observers of traditional ceremonies. Data sources of the sega creative economy are creative economy activists, such as ubarampe makers (offerings) and sega processed makers for ceremonial events. Research instruments are observation and in-depth interview guidance, while an instrument tool is a handphone to find out audio and video shoots.

Data validity was carried out by the interrater (checking data repeatedly, carefully, and lengthening participation), and interrater (checking data by triangulation method and triangulation sources). The triangulation method compares data from observation, documentation, and interviews. Primary documentation is taken by shooting directly, while secondary documentation is taken by searching online data. Documentation data was verified by observation data, interviews, and vice versa, field data was verified by online media. *Sources* triangulation compares data to another one (Moleong, 2018). Data analysis uses the diagram of Miles, Hubermann, and Saldana (2019) which has been updated with some stages, namely collection data, condensation data, display data, and conclusion.

3 Result and Discussion

The research result is classified according to the problem research and research objectives: (1) cultural semantics basis, (2) cultural semantics domain, (3) creative economy, and (4) sega's gastrolinguistics function.

3.1 Cultural Semantics Basis

Cultural semantics basis refers to the gastrolinguistic meanings based on names, performances, colors, quantity, goals/expectations, materials, tastes, and interests. *Sega*'s gastrolinguistic cultural semantics can be seen in Table 1.

Table 1. Cultural Semantics Basis

No.	Domain	Gastrolinguistic	Literal Semantic	Cultural Semantic
1	Toponymy: folk etymology (<i>kereta basa</i>)	<i>Tumpeng</i>	<i>Tumungkula kanthi mepeng.</i>	Be cautious/piety
2	Syllables	<i>Tumpeng robyong</i>	<i>Dirobyong-robyong</i>	Supported by brothers/sisters, friends, and neighbors.
3		<i>Tumpeng megana</i>	White <i>tumpeng</i> without dishes	Cautious symbol to the God.
4		<i>Sega wiwit</i>	<i>Miwiti</i> (will begin harvesting soon)	Gratitude for the gift of rice that will be harvested soon.
5		Style Performance	Cone	Sharp on the top and blunt on the bottom
6		<i>Tumpeng pungkur</i>	<i>Tumpeng</i> is split and meet the back of <i>tumpeng</i> .	The death symbol (<i>ngungkurake donya</i> 'die). For <i>bedhah bumi</i> ceremony, digging graves.
7		<i>Tumpeng damar</i>	White <i>tumpeng</i> with red color on the top.	Knowledge symbol as the torch of life.
8		<i>Tumbeng pusaka</i>	Layers <i>tumpeng</i> with a small cone at the top.	Grades symbol to reach out skills and knowledge.
9	Form and syllable	<i>Sega golong</i>	Round	<i>Gumolong</i> or unity.
10	Color Performance	<i>Sega kuning</i>	One of colors	Success symbol.
11		<i>Tumpeng mancawarna</i>	Small <i>tumpeng</i> with colors of white, red, yellow, blue, and green.	Expectation for protection from evil caused by sensual desire.
12		<i>Tumpeng punar</i>	Yellow <i>tumpeng</i> .	Success symbol.
13	Quantity	<i>Tumpeng pitu</i>	Big <i>tumpeng</i> in the middle surrounded by 6 small cones.	7 months pregnancy symbol (<i>mitoni</i>).
14		<i>Tumpeng mancawarna</i>	<i>Tumpeng</i> 5 colors red, green, blue, yellow, and white.	The lusting symbol arises from the five senses.
15	Aims/expectations/Interests	<i>Tumpeng gurih</i>	Delicious taste.	Praying for safety.
16	Ceremony	<i>Tumpeng langgeng</i>	White <i>tumpeng</i>	That death leads to

No.	Domain	Gastrolinguistic	Literal Semantic	Cultural Semantic
			without dishes used in the death ceremony.	eternity.
17		<i>Tumpeng adhem-adheman</i>	White <i>tumpeng</i> wrapped with torn banana leaves on the top.	Hopefully safe calm to avoid the temptation of spirit.
18	Taste	<i>Sekul rosul (tumpeng gurih)</i> usually with <i>iwak pitik</i> .	Symbol of <i>wa'ti 'ullaha wa'ati 'urrasul</i> , be cautious of the God Allah and his Apostle Rasul.	Praying for safety.
19		<i>Sega wuduk</i> (uduk rice)	Tasty rice	Economic profit.
20	Interests	<i>Sega ambengan</i> (blunting <i>tumpeng</i>) or grinding <i>sega</i>	Blunt and short <i>tumpeng</i> .	Gratitude symbol of God's gift.
21		<i>Tumpeng punar</i>	Yellow <i>tumpeng</i> .	Success symbol.

3.2 Cultural Semantics Domain

Cultural Semantic Domain is to give meaning based on the local culture (ethnolinguistics). The result of the cultural semantic domain can be seen in Table 2.

Table 2. Cultural Semantics Domain

No.	Domain	Gastrolinguistics	Literal Semantics	Cultural Semantics
22	Religion	<i>Tumpeng megono</i>	<i>Mergane ana</i>	Philosophy of <i>sangkan paraning dumadi</i>
23	Expectation	<i>Sega ambengan (sega asahan)</i>	Rice that is formed flat or blunt, and short <i>tumpeng</i>	Gratitude symbol syukur
24		<i>Sega golong</i>	Round	<i>Gumolong</i> (unity)
25		<i>Sekul rosul</i>	Savory rice usually with <i>iwak pitik</i>	<i>Wa'ati 'urosul</i> means obedience to the commands of <i>Rasul</i> .
26	Peristiwa/ peringatan	<i>Tumpeng robyong</i>	Birthday, <i>tumbuk ageng, tumbuk alit</i> , Celebration of success, building inauguration.	Thanks to God and increase a piety.
27		<i>Tumpeng megono</i>		
28		<i>Tumpeng asahan</i>	<i>sayur adhem</i> /not spicy, chicken salad/chicken cutlet, red chili, red union, black soy sauce, <i>jangan menir, thontho, bergedel, rempeyek, krupuk rambak</i> , savory rice, <i>golong</i> rice, and banana.	<i>Surtanah</i> ceremony, when digging a grave, means shifting another grave or displacing the ground (digging a grave).
29	Social	<i>Sega golong</i>	Unity ' <i>gumolong</i> '	Unity, brotherhood, kolaborative.

30	<i>Tumpeng robyong</i>	<i>Dirobyong-robyong</i> or supported.	<i>Dirobyong-robyong</i> means the event was supported by family, friends, neighbours, and colleagues.
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3.3 Creative Economy

The creative economy in this research implies a meaning that all creativities and innovations of *sega* production (*sega*'s gastrolinguistic) lead to the aim of a profit economy. *Sega*'s gastrolinguistic becomes ready to sell with a profitable economic value. *Sega*'s gastrolinguistic can be seen in Table 3.

Table 3. Creative Economy

No.	Domain	Gastrolinguistic	Literal Semantics	Cultural Semantics
31	Philosophy	<i>Tumpeng megono</i>	Flat <i>tumpeng</i>	Gratitude symbol of the blessing of God.
32		<i>Tumpeng robyong</i>	<i>Dirobyong</i> or supported	This means that this wish is supported by family, friends, neighbors, and colleagues.
33		<i>Sega ambengan (sega asahan)</i>	A collection of rive-formed flat or blunt and short <i>tumpeng</i> .	Gratitude symbol of the blessing of God.
34		<i>Tumpeng among-among</i>	White <i>tumpeng</i> with various vegetable stews.	Expectation to have a child/baby.
35	Performance	Cone	Dull <i>tumpeng</i> from the bottom and getting sharper at the top.	Worship symbol to the God.
36		Rounds	Rice balls are like small balls.	Unity symbol.
37	Color	Yellow <i>tumpeng</i> . Yellow <i>sega</i> (dominantly yellow color)	Yellow is one of the colors	Yellow is a successful symbol. Yellow is the most dominant color on the cone for all events.
38		<i>Tumpeng manca warna</i> (yellow, blue, green, white)	Small <i>tumpeng</i> colors of white, green, yellow, blue, and red.	Lust symbol that arises from the five senses.
39		<i>Tumpeng kendhit</i>	Three colors of <i>tumpeng</i> . The top and bottom of <i>tumpeng</i> is white, while the middle is yellow.	Expectation to get out of life's difficulties.
40		<i>Tumpeng kapuranto</i>	Blue <i>tumpeng</i> .	<i>Kapuranto</i> means you may please forgive me or an apology <i>tumpeng</i> .
41		<i>Sega abang</i>	Red rice with various slide dishes of papaya leaf and meat.	Economy profit.

No.	Domain	Gastrolinguistic	Literal Semantics	Cultural Semantics
42	Accessories	<i>Sega krecek</i>	Rice with economic dishes of <i>krecek</i> (cow/buffalo skin processed).	Economy profit.
43		<i>Sega gudheg</i>	Rice with side dishes of jackfruit, egg, and chicken.	Iconic of Yogya
44	Materi pendukung	<i>Sega gudhangan</i>	Rice with <i>urab</i> .	Simplicity symbol.
45		<i>Sega asahan</i>	<i>Brokohan</i> with a blunt <i>tumpeng</i> (<i>ambengan</i>) with <i>urab</i> , egg, and salted fish.	The expectation of the baby's birth, hopefully, gets the blessing. Iconic for the baby's birth ceremony.

3.4 Sega's Gastrolinguistic Function

From its gastrolinguistics function, sega has economic profits, provides a national image, and is iconic of national values. The research result related to sega's gastrolinguistic function can be seen in Table 4.

Table 4. Sega's Gastrolinguistic Function

No.	Domain	Gastrolinguistic	Literal Semantic	Cultural Semantic
46		<i>Tumpeng robyong</i>		Friendship, mutual corporation.
47		<i>Tumpeng megono.</i>		Be cautious.
48	National image	<i>Tumpeng robyong</i>	<i>Dirobyong-robyong</i> (supported by many people)	Mutual corporation value
49		<i>Tumpeng megono</i>	<i>Mergane ana</i> (it is being cause it is given by God)	Be cautious of God for His given, thus being in the world (human)
50		<i>Sega gudheg</i>	Rice with side dishes of jackfruit, egg, tofu, tempeh, and chicken.	Yogya
51		<i>Sega thiwul</i>	Rice from cassava is a basic ingredient. In the past, it was called <i>thiwul</i> , it was the main food for citizens in Gunung Kidul Regency, Yogya-	Iconic of Gunung Kidul and a symbol of simplicity people. Today, <i>thiwul</i> has been transformed to be tourist culinary.

		karta.	
52	<i>Nasi liwet</i>	Rice cooked by boiled	Iconic of Javanese <i>sega</i> .

4 Discussion

4.1 Cultural Semantic Basis

The research result of *sega*'s gastrolinguistic cultural semantics is based on toponymy, syllable names, *sega* processed performance, form and syllable name, color, quantity, expectation/aim, *sega* processed material, *sega*'s taste, and interest. Related to the *sega*'s gastronomy, toponymy refers to the cultural-based meaning (semantics) (Nurlina, 2020). Generally, the toponym is in the form of *kerata basa*. *Kerata basa* is also called a folk etymology, is namely based on meaning, such as *tumpeng dikerata basa tumungkula kang kanthi mumpeng* 'worship with sincerity' or be cautious. Another toponym gastrolinguistics is *tumpeng megana*. *Megana dikerata basa* becomes *mergane ana* 'causes of being' (*mergane saka kang ana ing gegana* 'which causes of being in the sky'). God is being on the sky of *Ars*. The Javanese calls sky (*Ars*) as *kara gegana* 'sky'. There is also cultural semantics based on syllables names, like *tumpeng robyong* 'intention'. Actor of the intention *dirobyong-robyong* means that the ceremony is supported by family, friends, neighbors, and colleagues. *Tumpeng robyong* and *megana* are very common. These two kinds of *tumpeng* are present in almost all customs and traditional ceremonies. This is in line with its cultural semantics that worship and piety can be done anywhere and anytime (general).

Based on its form, *sega*'s gastrolinguistic has various forms, such as cone, inverted cone, lantern, and graded. Generally, *tumpeng* as gastrolinguistic is in the form of a cone (inverted), while its meaning is based on its performance. For instance, *tumpeng pungkur* is back-to-back performance (*tumpeng* is split in half and positioned back to back or *mungkur*). *Mungkur* as cultural semantics means leaving the world, thus *mungkur kadonyan* means die. Another is *tumpeng damar*, because its performance is like a lantern or *damar* and *tumpeng* with a red top (red is a symbol of a fire lantern). In cultural semantics, lantern is enlightener which means knowledge. This is also in accordance with *tumpeng pusaka*, which means that knowledge has various levels and supernatural powers or *daya linuwih*.

There is also *sega*'s gastrolinguistic based on color. Color is a part of performance. Color is adjusted by needs/goals (Spence, 2019). In this study, needs can be known as needs of custom and traditional ceremonies, thus color must be customized with the two needs. For instance, the color of yellow in *sekul punar* (yellow *sega*), the five colors (white, red, blue, green, and yellow) in *tumpeng mancawarna*, and the yellow color of *tumpeng punar*. Yellow is a successful symbol. In other words, yellow is *punar* or cultural *sumunar* means shining, *kondhang kaloka* due to the success. In terms of *sega*'s gastrolinguistic, especially *tumpeng*, yellow and white are dominant. Yellow and white becomes a characteristic of Javanese *tumpeng*. Therefore, the study of color becomes an iconic (Spence, 2019).

Sega's gastrolinguistic cultural semantic names and meanings are also based on quantity, such as *tumpeng pitu* and *tumpeng mancawarna*. *Tumpeng pitu* has seven *tumpeng* in the traditional pregnancy ceremony, called mitoni. Mitoni is from the word *pitu* 'seven', which is the first pregnancy of a prospective mother who has reached 7 months of pregnancy. *Mancawarna* as *tumpeng*'s name has two sides of meaning. Manca 'five' means that there is five *mancawarna tumpeng*. It can also be interpreted that *mancawarna* has 5 colors, namely white, red, yellow, blue, and green. In cultural semantics, *mancawarna* is a lusting symbol that is influenced by the five senses.

Expectation or goal-based sega's gastrolinguistic is realized in the form of savory *tumpeng* (taste), like *tumpeng langgeg*. *Tumpeng langgeg* is a symbol that human has been returned to the eternal realm, eternity, or hereafter. Thus, *tumpeng langgeg* is only presented in the death ceremony as well as presenting *tumpeng pungkur*. Besides, *tumpeng gurih* and *dhuplak* are symbols of hope for salvation. *Tumpeng gurih* is a savory taste. Salvation is a savory, both body and soul. Later on, *tumpeng dhuplak* expresses the aim or goal. To find out the goal, it needs to struggle into the top/final stages.

4.2 Cultural Semantic Domain

Sega's gastrolinguistic cultural semantic domain (in Table 2) consists of religion, commemoration, and social domains. Sega's gastrolinguistic religion domain consists of *tumpeng megono*, *tumpeng asahan* (sega ambengan), *sega golong*, and *sekul rosul*. *Tumpeng megono* is a cautious symbol to God Allah swt. who is in the sky in gegana (Ars). Humans in the world and Indonesia, especially Javanese, are obliged to fear the Almighty God (point 1 of Pancasila). *Tumpeng asahan* or *tumpeng tumpul* is a gratitude symbol. Humans must be grateful for the blessings given by God to them. *Tumpul* in *tumpeng* or *sega asahan* is a symbol of a place for giving favors from God. *Sega golong* is also a religious symbol (*wa'tasimu bihablillah walaa tafaraqu*) which means that humans must unite and not divorce. *Golong* refers to *gumolong* which means united, so arises the term of *golong gilig* 'unity'.

One of palace traditional *tumpeng* is *tumpeng blawong*. *Tumpeng blawong* is in the form of a cone with white rice and some dishes of *urap* (roasted coconut spice), beef jerky, black fried *tholo*, *bacem tempeh*, *pelas*, *empal*, and *pindang* eggs. This *tumpeng* is a symbol of memorial and thanksgiving for *Tingalan Dalem* or the King's birthday, usually commemorates based on *saptawara* (the seven days: *Ngat* 'Sunday', *Senin* 'Monday', *Selasa* 'Thursday', *Rebo* 'Wednesday', *Kemis* 'Tuesday', *Jemuat* 'Friday', *Setu* 'Saturday') and *pancawara* (pon, wage, kliwon, legi, paing). This commemoration is a creative and innovative work of Sultan Agung Hanyakrakusuma (King of Islamic Mataram). Sultan Agung Kusumarakusuma was successful in making Java Year. The Java Year is a combination of the Gregorian Year orbiting from the sun and the Hijri Year orbiting from the moon. This Java Year is 67 years younger than the Gregorian year. *Tumpeng blawong* for *Tingalan Dalem* occurs every *lapan* (35 days), that is the meet day of *saptawara* and *pancawara*. For instance, on the birthday of

Sunday Kliwon, it will meet with the same day in the next 35 days, namely Sunday Kliwon.

4.3 Creative Economy

Creative economy in gastrolinguistic study is *sega*'s production which brings economic profit value. To find out the economic profit value, the creative economy actors need to understand and apply *sega*'s gastrolinguistic understanding in creative and innovative works of *sega*'s processed production. The gastrolinguistic values that contribute to economic profit are philosophy, performances, colors, accessories, and supporting materials.

The philosophy in gastrolinguistics affects the creative process of *sega*'s production economically. *Sega*'s creative process for marketing is determined by *sega*'s gastrolinguistic meaning, such as *tumpeng robyong* with its philosophical meaning of togetherness and corporation, *tumpeng megono* as cautious symbol, *tumpeng kapuranto* with its forgiveness value, yellow *sega* as success symbol, *sega golong* as united symbols, and so on (Krisnadi, 2015). Likewise, the customers must consider the philosophical meaning that is performed in the creative *sega*'s production.

Sega's gastro-linguistic creative economy process includes (1) preparation, that is *sega*'s preparation, this preparation affects materials that must be prepared, form which must be displayed, a color which must be presented, customers' goals or interests; (2) production, that is *sega*'s production based on material, form, and color preparations; (3) performances, that is *sega*'s performance physically, and (4) enjoyment, that is *sega*'s enjoyment with economical techniques and situation. Creativity is very important in the gastronomy business (Bessi, Schmitz, Weschenfelder, Almeida, 2022). The gastronomy business is very important due to its contribution in tracing the number of tastes contained in food or culinary (Darmawati, 2021). To conduct the creative process, it is needed human resources of food business services. Human resources play important roles and are very influential in running a business, especially in the food service business (Yuzarnia, Deltu, Anugrah, 2022).

The terms *tumpeng megono*, *tumpeng robyong*, *tumpeng gundhul (sega asahan)*, and *tumpeng among-among* are *sega*'s production that has philosophical value. The philosophical value also influences supply and demand or selling and purchasing powers. It means that the customers who understands *sega*'s production philosophy will select the business actors who understand his philosophy of production. Philosophy understanding influences *sega*'s gastrolinguistic sales. Although the philosophy is based on traditional local wisdom, the dish of *sega*'s gastrolinguistic can be integrated with modern performance, so it is more attractive to culinary customers (Schifferstein, Kudrowitz, Breuer, 2022).

Sega's gastrolinguistic performance also affects economic value. *Sega*'s gastrolinguistic performance is influenced by form, color, and material, so it provides aesthetics. Culinary aesthetics encourages taste sensory, thus it motivates customers to enjoy the foods (Schifferstein, Kudrowitz, Breuer, 2022). *Sega*'s aesthetics (beautiful), attractive, precise, and neat performances affect selling power (economic profit value). Wijaya, Liesteandre, and Saputra (2021) in their research mentioned that perfor-

mance becomes the first consideration of Bali tourists in selecting culinary. Various sega's gastro-linguistic performance, such as cone and round with colors, will attract customers' attention economically (Spence, 2019). The colors yellow and white dominate sega's gastro-linguistic in custom and traditional ceremonies. For instance, yellow is used in *dhahar klimah*, *panggih pengantin traditional* ceremony, while white is mostly used *ubarampe* (offerings) in conducting the traditional ceremony. Another sega's production is determined by philosophical meaning like *tumpeng mancawarna* which is used in the bride and groom ceremony. The color of *tumpeng mancawarna* consists of white, red, green, blue, and yellow. The colors are a lusting symbol influenced by the five senses.

Color also influences the culinary tastes of consumers of sega's production. Appetite is increasing because of the psychological emotional connection between appetite and attractive colors (Schifferstein, Kudrowitz, Breuer, 2022, Spence, 2015). Appetite is influenced by eye sense. If the color is visually appealing, it stimulates the brain to produce pleasure hormones, so that the food attracts the appetite to eat. Color is the only important sensory characteristic in determining the expectation of taste or the taste of food (Spence, 2015). Unlikely, if the food is not attractive (from color and performance), the pleasure hormones are not produced, and even the brain does not also have an appetite for the food. Color is very important in determining perceptions related to taste and appetite (Schifferstein, Kudrowitz, Breuer, 2022). Yellow encourages appetite, joy, glory, and happiness while white gives impressions of being clear, clean, and *halal*.

4.4 Sega's Gastronomi Function

The function of tumpeng has undergone development or shift (Krisnadi, 2015). In the past, tumpeng had a ritual function (in custom and traditional ceremonies), but nowadays tumpeng functions as economic profit and supports tourism assets. The first function is economic, that is sega's gastro-linguistic has brought material profit or economic value. As long as there are custom and traditional ceremonies, there are also sega's gastro-linguistic needs, because sega's production is needed in custom and traditional rituals and ceremonies. Even now, sega's gastro-linguistic has become a ritual package in custom and traditional ceremonies. This means that sega's gastro-linguistic is sold in one package with *ubarampe* (other devices/offerings).

The second function is a national image, that is sega's gastro-linguistic national image, named gastronomism (Jonsson, 2020). Sega's gastro-linguistic has a national image due to (a) having a national philosophy that is not found in other nations; and (b) philosophical value as a cultural value of thought, while sega's gastro-linguistic as local wisdom-based cultural material (Rosada, Nurliani, Amran, 2020); (c) philosophical value provides national authority; and (d) sega's gastro-linguistic can improve the national image from culinary activities. This is in accordance with Wijaya (2019) who mentioned in his research that Indonesian tourism culinary promotion shall not only expose the diversity of Indonesian traditional foods, but more importantly, inform the market about the socio-cultural values of the foods. For instance, *tumpeng megono* has philosophical value to be cautious. Indonesia is a piety nation as well as mandated

in Pancasila point 1. *Sega ambengan* has philosophical value as a thank to God for the gift and enjoyment given to Indonesia.

The third function, *sega*'s gastrolinguistic gives iconic national value which is suspected by (a) *sega*'s gastrolinguistic becomes an icon for Javanese in particular and Indonesia in general who have *sega*'s production, such as *gudeg*, a pure culinary production of Yogyakarta, then Yogyakarta was proposed as a world heritage city in 2021 named Yogyakarta: City of Philosophy. Hernandez-Rojas, Huete-Alcocer, Hidalgo-Fernandez (2022) in their research said that gastronomy in world heritage cities makes a significant contribution against tourism destinations. Another gastronomy is various packages of this rice. It is purely produced from Gunung Kidul Regency; (b) *sega*'s production as an interesting culinary product for tourism (David Hernandez-Rojas, Huete-Alcocer, Hidalgo-Fernandez, 2022) both locally and internationally, it is iconic of Java and Indonesia; (c) various *sega*'s production is also iconic in conducting custom and traditional ceremonies. Complete custom and traditional ceremonies can be found when using various *sega*'s production. As a nation icon, gastrolinguistic is one of the cultural products, while national culture is supported by local cultures owned by Indonesian people.

5 Conclusion

Based on the results and discussion of *sega*'s gastrolinguistic, it is concluded that (1) the basic domain of cultural semantics of *sega*'s creative process consists of toponymy, especially for being folk etymology (*kerata basa*) and syllables, religious, performances (form and color), quantity, ceremonial purposes and interests, materials, tastes, and economic purposes; (2) the domain of cultural semantics consists of religious, expectations, events and warnings, and social domains; (3) gastrolinguistic reflects creative economy which is influenced by philosophy, performance (form), color, accessories, and supporting materials; and (4) *sega*'s gastrolinguistic function consists of economic profits, nation branding, and iconic national values.

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