

Gastrolinguistics Philosophical Wisdom Of Segas' Produced In Tingkeban Traditional Ceremony As A Strengthening Of National Identity

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Abstract

Saphir Whorf's language raltivity theory stated that language covers the culture. This study analyzes the relationship between language and culture in sega's production or rice produced from gastrolinguistics and philosophical wisdom perspectives. This is a qualitative study with data resources from the various of sega's produced in tingkeban traditional ceremony. The unit analysis is gastrolinguistics, that is sega's produced containing philosophical wisdom values. Researchers are the main instrument which is supported by research tools in the form of observation and interview guides and mobile phone to shoot documents and to record audio and video data. Techniques of collecting data are participant and non-participant observations. There are primary and secondary data. Primary data is obtained from the implementation of tingkeban ceremony, while secondary data was obtained from social media (instagram and whatsapp group of Indonesian Master of Ceremoy Association/PEPARI and Yogyakarta Pranatacara Association/PPY). Data validation are through persistent observation, peer discussion, repeated review, and source and method triangulations. The result shows that (1) the kinds and meanings of sega's produced of philosophical wisdom are in tuned with the tingkeban ceremony, (2) the meaning of philosophical wisdom is based on gastrolinguistics' typonimy and typology, (3) gastrolinguistics' typonimy and typology are serve requirements for tingkeban traditional ceremony.

Tingkeban is a traditional owned by Javanese people which has spread across the archipelago. Therefore, gastrolinguistic of tingkeban traditional ceremony can become the supporting capacity of national identity.

Keywords: wisdom, philosophy, sega's produced, gastrolinguistics, tingkeban.

INTRODUCTION

Historically, the tingkeban ceremony began during the reign of Prabu Jayabaya in Kediri Kingdom who ruled in 1135—1159 AD or in the 12th century (Cholistarisa et al., 2022); Nuraisyah & Hudaidah, 2021). The tingkeban ceremony was firstly carried out by a couple of Sadiyo and Niken Setingkep around 9 centuries ago. The couple then became known as Kyai Setingkeb and Nyai Setingkeb. Now in 2022 is in the 21st century. Even though it has done for 9 centuries (around 900 years), the tingkeban ceremony is still held by Javanese people. It means that the tingkeban ceremony is an extraordinary culture and it is believed to contain wisdom values and spiritual intelligence, so that it is inherited and obeyed as a life guidance from generation to generation (Tupan et al., 2022).

A traditional ceremony that has been carried out for 900 years and is still being carried out until today, it is believed that the tingkeban ceremony has noble values that are firmly obeyed by the Javanese people. The noble value is very special for the Javanese. Without the noble values, it is impossible for the Javanese to carried out the tingkeban ceremony until now. The spiritual intelligence is the quality of life which is related to the traditional ceremony (Tupan et al., 2022). The symbolic values in the tingkeban ceremony have certainly a significant contribution to the life of Javanese.

Seeing the fact for the noble values in the tingkeban ceremony, thus these values need to be studied, why the values of the tingkeban ceremony are still strongly held by the Javanese people even though it has been 900 years old? Even though the current era is the new era with fully modern, sophisticated, and logical event which is very much different from the era in 900 years ago when the tingkeban ceremony was carried out for the first time. What philosophical wisdom values are contained in the tingkeban ceremony? The tingkeban ceremony has experienced any cultural changes as well as stated by Gupta and Sukamto (2020) that culture changes from time to time. The values in the tingkeban

ceremony is local wisdom or local genius for Javanese people (Nuraisyah & Hudaidah, 2021). Due to the cultural domain, these wisdom values can be reflected from the wisdom values which is separated into culture of thought, culture of action, and culture of material (Dwijonagoro, 2019).

Culture plays an important role for human life (Pishghadam, Ebrahimi, and Deraskhan, 2020). Culture of thought is related to view of life, way of life, or guidance life that is firmly held in living the life of Javanese people. The guidance of life has noble values by the Javanese people. Culture of action is a variety of actions that reflects the main behavior, good character, and giving contribution of wisdom (policy), peace, prosperity, and harmony of life (Mubasirun, 2021); Warsah et al., 2019). Culture of material is symbolic values reflecting majesty of things. The three cultural domains are found in the tingkeban traditional ceremony.

One of the cultural materials (a variety of equipment) used in the tingkeban ceremony is various of sega's produced (rice). Various sega's produced in the tingkeban ceremony in gastrolinguistics have typonymy and typology perspectives. Typonymy refers to the name or linguistic unit of sega's produced, while typology refers to its cluster. In both typonymy and typology, various sega's produced in the tingkeban ceremony have philosophical values of Javanese wisdom (Waluyo, 2022). The philosophical wisdom in the tingkeban ceremony is still upheld as a way of life for Javanese people (Mubasirun, 2021). According Pishghadam, Ebrahimi, and Derakhshan (2020) that to pass on culture to the next generation, it should use language media because language packs culture. Culture cannot be separated from language (Sampson, 1980).

Various sega's produced as equipment for the tingkeban ceremony need to be studied apart from gastrolinguistics of typonymy and typology, it is also studied from a performance perspective. Does the gastrolinguistic performance of sega in the tingkeban ceremony experience stagnation as a consequence of philosophical wisdom values or experience creation as an economic demand? The both can be understood and tolerated and the both results also bring consequences. However, it is clear, both in terms of stagnation and creation, the tingkeban ceremony is still being carried out in this modern or sophisticated century. The creative process is very important in empowering the creative economy (Bessi et al., 2022).

The existence of the tingkeban ceremony is certainly

have a contribution to Javanese cultural institutions as an ethnic identity. As an ethnic identity, the tingkeban ceremony is carried out by various groups, from the lower, middle, into upper classes with the tingkeban ceremony performance is based on their economic abilities. The tingkeban ceremony is also carried out by ordinary, the educated, the wealthy, and the officials Javanese people, such as the daughter of Sri Sultan Hamengkubuwono X, the presidents (Soeharto, Susilo Bambang Yudhoyono, and Joko Widodo); from the ordinary people to celebrities such as the wife of Rafi Akhmad and Nella Kharisma. The tingkeban is also held in the film of *Ikatan Cinta*, the wife of Dewa Buana and Zoe Abbas Jackson.

As mentioned above, the tingkeban ceremony is supported by equipments from various sega's produced. The uniqueness and distinctive of sega's produced in the tingkeban ceremony is the hallmark or identity of the Javanese traditional ceremony as local culture (Zustiyantoro et al., 2022). The identity carries out by the supporting community from the lower level to the upper, from ordinary people to the educated, from the general people to officials. In other word, the tingkeban ceremony as local culture can become a reinforcement of national identity. Local culture contributes to the strengthening of the nation's culture which becomes a national identity. What is the uniqueness of sega's produced in the tingkeban ceremony as a strengthening of Indonesian national identity? It will be studied in this research.

The tingkeban ceremony is a ritual performed when a prospective mother is in seven months pregnant with her first child. Mentioned by Pringgawidagda (2008) that the tingkeban ceremony was first performed by Sandiyo and Niken Setingkeb (Kyai-Nyai Setingkeb) during the Kediri Kingdom ruled by King Jayabaya around the 12th century. The origin of the tingkeban ceremony is held because every time Nyai Setingkeb had a miscarriage, she always had a miscarriage. Then Kyai Nyai Setingkeb faced the King of Kediri, Prabu Jayabaya. After a moment of meditation, Prabu Jayabaya ordered Kyai-Nyai Setingkeb to carry out a ritual ceremony. After carrying out the ritual ceremony, Nyai Setingkeb's pregnancy survived and gave birth to a health baby. Because the person carrying out the ritual ceremony is Kyai-Nyai Setingkeb, thus the ceremony is called tingkeban. So Mahaprabu Jayabaya said that every Javanese woman should carry out the tingkeban ceremony when she is in seven months pregnant with her first child. Because the tingkeban

ceremony is held at the age of seven months of prospective mother's pregnant, the tingkeban ceremony is also called the mitoni ceremony (Cholistarita, et.al., 2022). In linguistics, the morphology of mitoni is [m + pitu + i]. Mitoni is from the world of pitu (seven months of pregnancy age) which gets confix [m+i]. The meeting of syllables ending in a vowel /u/ and /i/ gives rise to a consonant /n/.

TINGKEBAN CEREMONY

The tingkeban or mitoni ceremony, which was first carried out approximately 900 years ago and until now has been carried out by the Javanese, is certainly said that this ceremony has an excellent/noble value. This noble value is obeyed and upheld by the Javanese. The obedience to carry out the tingkeban ceremony indicates that the tingkeban ceremony has useful values in the life of the Javanese people, especially for prospective mothers who are pregnancy with their first child at 7 months. The values that are upheld and guided by the Javanese in this study are called philosophical wisdom. This means that the values of philosophical wisdom are contained in various sega's produced in the tingkeban ceremony or the tingkeban gastronomic ritual (Renggani, 2022).

Culturally, philosophical wisdom is reflected in the cultural domain, namely culture of thought, culture of action, and culture of material (Dwijonagoro, 2019). The philosophical wisdom of thought culture leads to the life principles and religious that are believed to be true so that they become a way of life (Mubasirun, 2021; Karim, 2022). Islamic religious has formed the Javanese character as a way of life (Julia et al., 2022; Tyas, 2022; Cholistarisa et al., 2022). The philosophical wisdom of the culture of action leads to the teachings of virtue values which are reflected in an action. Moreover, the philosophical wisdom of the culture of material refers to the various philosophical meanings on goods (material products).



Figure 1. The MC with equipments of tingkeban ceremony

Philosophical wisdom can be explored from typonomy and typology. Typonomic wisdom is the philosophical values contained in the name of the sega's produced (gastrolinguistics of sega), means exploring the philosophical values based on the name of sega's produced. Meanwhile, typological wisdom is the philosophical values contained in the cluster of sega's produced, means exploring philosophical values based on the type of sega's produced. Various types of sega's produced are included in gastrolinguistics study.

Etymologically, gastrolinguistics comes from a combination of gastro and linguistics. Gastro (gastronomy) refers to food or culinary productions (Renggani et al, 2022), while linguistics refers to the study of language. So, gastrolinguistics refers to the notion of linguistics study on various of (culinary) sega's productions. Gastrolinguistics study is divided into two, namely typonomy and typology (Nurlina et al, 2020). Even they mentioned that sega's produced can animate the culinary tourism. Typonomy refers to the philosophical studies contained in the name of food as a linguistic unit, while the typology is related to clusters of a food production. Based on gastrolinguistics of typonomy and typology, various sega's produced in the tingkeban ceremony become characteristics of one of Javanese cultures.

In fact that the Javanese spread throughout Indonesia. This is an implication of transmigration policy. Historically, the people movements from island to island in Indonesia was carried out since 1905 during the Dutch colonial period. The population movements at that time were called colonization, such as the movements of Javanese people to Lampung and Deli Serdang to become plantation workers during the Dutch era. In 1950 after independence, Indonesia conducted a similar thing, then was called transmigration throughout Indonesian territory. There was even a village bedhol transmigration, in which all people in the village and government officials moved to the transmigration area, namely to Lampung (the village transmigration case that will be made into the Gajah Mungkur Wonogiri Dam). In the transmigrant areas, all the village names, the village positions, and governments are made exactly same from their previous village, so they feel comfortable as well as in their previously area. The transmigration policy is still held until now. Javanese transmigrants bring their culture. One of them is the tingkeban culture. Due to the fact, the tingkeban culture has also spread throughout Indonesia. Therefore, the tingkeban ceremony find its function as national identity or

cultural hegemony. As cultural groups, Javanese culture becomes also as majority culture in Indonesia (Nurhajati & Fenton, 2020).

The implementation of tingkeban by the Javanese in Indonesia can be seen from the ceremonial and its procedures. The ceremonial is related to the implementation of ceremony, while the procedures are closely related to the equipments used in the tingkeban ceremony (Pringgawidagda, 2008). The tingkeban ceremony is divided into two segments, namely the wisdom segment and the festive segment. The wisdom segment is very touch when the prospective mother shake hands and apologize to her husband, then following to her parents and parents in law. The wisdom continues while concocting the holy water of perwita adi until the splashing water. After that, the festive segment begin when the splashing stage are finished until the end of the ceremony. The excitement was triggered the ceremony segments and the use of equipments which in form and meaning of wisdom invite humours, even some equipments touch the intimate organs of humans because of the tingkeban ceremony is conducted in line with the process of having a baby up to 7 months of pregnancy age (Nuraisyah & Hudaidah, 2021).

The study of sega's produced is part of procedures. Various sega's procedures are certainly in accordance with the capabilities economically, from the simple procedure to the complete and complex one. The tingkeban ceremony can be a shower only up to a very complete and lively ritual ceremony. To serve ritual support equipments, it can be from the simple food to food that has a philosophical meaning. One of the foods supporting the ritual is sega's produced. Sega's produced automatically spreads throughout Indonesia according to the transmigrant areas. By implication, sega's produced becomes one of the national food productions and becomes a national cultural identity.

The national identity refers to the notion that various sega's produced in the tingkeban ceremony become special markers that characterize the Indonesian national culture. In particular, it is not clear what is referred to as Indonesian culture. But, according to Ki Hajar Dewantara, Indonesian culture is formed from the peaks of local culture (selected culture). Ki Hajar Dewantara's opinion is in accordance with the opinion of R. Ng. perbatjaraka that Indonesian national culture must be rooted in Indonesian culture itself, means that it must be rooted in the culture of ethnic groups in the

archipelago. This is a consequence of Indonesia as being multicultural. According to a 2020 survey by the Ministry of Education and Culture, Indonesia has 718 local languages and referring to Saphir Whorf's Language Relativity Theory that language packs culture (1980), so Indonesia which has 718 local languages also implicates that Indonesia has also 718 cultures. This is in line with the results of the study of Pishghadam et al. (2020) that language and culture cannot be separated because both influence ideas and beliefs which in turn determine the human mindset. This is also in accordance with the cultural principles of thought by Dwijonagoro (2019).

Based on the background and the theoretical studies, then the research problems can be formulated as follows.

- 1) How to analyze the gastrolinguistics philosophical wisdom of sega's produced in traditional ceremony?
- 2) How is the gastrolinguistics philosophical wisdom of sega's produced in the tingkeban ceremony?

METHOD

This research applied descriptive qualitative research. The data source was the tingkeban ceremony with sega's produced as an object. This is interesting because sega is a main food of human beings (Nurlina, 2020), but it was used in the tingkeban traditional ceremony. The type of data consisted of primary and secondary data. Primary data was obtained by directly observing the tingkeban ceremony (there were 3 tingkeban ceremonies). Secondary data was obtained from documents of information media (Instagram of master of ceremonies (MC) for traditional ceremonies, whatsapp group of Indonesian Master of Ceremoy Association/PEPARI, Yogyakarta Pranatacara Association/PPY, and 3 tingkeban actors. Figure 2 is one of data resources, that is a picture of tingkeban actors namely KRAy S Murwengdyah Anglikusumo from Kadipaten Paku Alaman Ngayogyakarta Hadiningrat and a prospective mother with 7 months pregnancy age (who carried out the tingkeban).



Figure 2. Tingkeban Actor

The research instrument was human instrument (researchers) assisted by observation sheets, interview guides, and mobile phones as data recorders for photos and interviews. Data were obtained by observing participants and nonparticipants. Participant observations were obtained directly by the researchers involved in the tingkeban ceremony, while nonparticipant observations were obtained through tingkeban information published by master of ceremony of tingkeban in instagram, whatsapp group of Indonesian Master of Ceremoy Association/PEPARI and Yogyakarta Pranatacara Association/PPY. Interviews were conducted with 3 tingkeban actors. The interview was conducted after the tingkeban ceremony was finished.

Data validity was carried out using the techniques recommended by Moleong (2018), such as persistence of observation, extension of participation, repeated review, discussion with colleagues of tingkeban master of ceremony, and triangulation of methods and sources. Persistence observation, extension of participation, repeated studies were carried out by researchers when participating in the tingkeban ceremony and discussions with colleagues of tingkeban master of ceremony through social media (whatsapp and Instagram). The result obtained valid data because it comes from practitioners. Method triangulation was carried out by comparing the data obtained from observations and interviews. The results were relatively consistent (reliable). Meanwhile, source triangulation was obtained by comparing the data obtained from the three actors of tingkeban. The result is also relatively the same data (reliable).

The result was analyzed using the interactive model developed by Miles, M. B., Huberman, A. M., & Saldana (2014) through the stages of data collection, data condensation, data presentation and verification. Data collection is done by identifying, inventorying, and codifying data. Data condensation is conducted by selecting, focusing, simplifying, abstracting, and transforming data. Data presentation is done by describing the results of data analysis, then doing the synthesis and interpretation of the data in order to obtain adequate elaboration. Verification is carried out by consulting the results of the study with the tingkeban actors, practitioners from tingkeban master of ceremony, and various references. The last is to provide inferences or conclusion.

RESULT AND DISCUSSION

In accordance with gastrolinguistics, the research results are grouped into two, namely cultural-based typonymy and typology (Nurlina, 2020). Typonymy refers to the understanding of philosophical wisdom based on the linguistic names. This means that the meaning of philosophical wisdom is based on the name of a linguistic unit, it is a cultural hegemony based on language and linguistics (Nurhajati & Fenton, 2020). In this field, the meaning of philosophical wisdom is based on the abbreviation's name of language unit. Language unit in general is abbreviation that can be parsed, which in Javanese linguistics are called *kereta basa* or folk etymology. The results of gastrolinguistics philosophical wisdom study based on typonymy of *sega's* produced in the tingkeban ceremony can be seen in table 1.

Tabel 1. Typonymy of Sega's Produced

No.	Gastrolinguistics	Typonymy	Material	Philosophical Wisdom
1	Tumpeng kuwat 7 pieces	• kuwat • 7	A large white tumpeng in the middle space and it is surrounded with 6 small tumpeng.	Tumpeng means earnestly in worshipping to God. Kuwat symbolizes the hope of a mother expectation is strong to bear her baby. 7 means in line with the number of months of pregnancy age.
2	Tumpeng megana/ gundul	• megana	Tumpeng with various vegetables and dishes.	Megana means that causes an existence, namely God. Tumpeng megana is a symbol of piety.

3	Tumpeng robyong	• robyong	Tumpeng garnished with chilies and vegetables.	Robyong means it is supported by many people.
4	Tumpeng damar 7 pieces	• damar • 7	7 small tumpeng or eggs, the top cone is colored with red.	Damar is a lantern which means giving an enlightenment.
5	Tumpeng kapuranta	• kapuranta	Blue tumpeng (naturally colored with butterfly pea flower)	Kapuranta means meaningful apologize for mistakes.
6	Tumpeng asrepan	• asrepan	Tumpeng with boiled vegetables only.	Asrepan means patience, even though the heart is hot, the mind remains cold.
7	Tumpeng rasul, Iwak pitik	• rasul • iwak pitik	Tumpeng with ingkung rooster.	Wa'ti'ullah waati'urrasul means obedience to God and His Apostle.
8	Sekul golong 7 pieces	• golong • 7	Circle style with a diameter of 5 cm.	Golong or gumolong means unity.
9	Sekul punar 7 takir	• punar • takir	Yellow rice is placed on takir, made from banana leaves.	Punar or sumunar means victorious.
10	Sekul majemukan	• majemukan	Liwet rice, various dishes of ingkung rooster, trancam, pecel pitik (shredded grilled chicken), crackers.	Majemuakan means banquet or togetherness (silaturahmi).
11	Sekul ambengan	• ambengan	Tumpeng which is surrounded by vegetables and dishes.	Ambeng means a place to receive, so humans must be grateful for the blessings that have been received or symbol of gratitude to God.
12	Sekul takir ponthang	• ponthang	Savory rice with black fried of tholo and shredded chicken.	Takir means arrange and think to achieve the best result.
13	Sega jangan	• jangan or vegetable	Rice with vegetables' processed.	Jangan is a symbol of simplicity.

14	Sega liwet	• liwet	Liwet rice is placed in a small pot.	Liwet rice is a symbol of simplicity with fully pleasure.
15	Sega endhog	• endhog or eggs	Liwet rice and peeled eggs.	Egg is a symbol of pregnancy, that egg is a continuation of generations.
16	Sega gudhang	• gudhangan	Rice with various rubbed vegetables and greated coconut.	Gudhang is a symbol of togetherness (gudhangan means variety) which evokes a sense of enjoyment.

Furthermore, typology refers to the notion of philosophical wisdom based on the type (cluster) of study, including the performance of sega's produced (pattern, serve, and color). The typology of sega's produced in the tingkeban ceremony, such as styles of cone, round ball, squares, without garnishes, colorful performance, vegetable garnishes, boxes, others alike as listed in table 2. In line with the typology, figure 3 shows that the master of ceremony explained the philosophical wisdom for each equipment used in the tingkeban ceremony (including sega's produced). In the figure, various sega's produced are available (tumpeng robyong, ambengan, and takir ponthang).



Figure 3. Tingkeban Performance

Table 2. Typology of Sega's Produced

No.	Gastrolinguistics	Typology	Philosophical Wisdom
1	Tumpeng kuwat 7 pieces	Cone	Tapping upwards (cone) means to worship to the above, namely to God.
2	Tumpeng megana/gundhul	Without garnishes	No garnishes is a symbol of sincerity in worshipping to God.

3	Tumpeng robyong	Vegetable garnishes	Vegetable garnishes means that it is supported by many people.
4	Tumpeng damar 7 pieces	Tumpeng with red top of the cone.	Red top of the cone is a symbol of enlightenment.
5	Tumpeng kapuranta	Blue color	Blue color is a symbol of peace after being forgiven.
6	Tumpeng asrepan	With boiled vegetables only.	No seasoning, so anyep or bland.
7	Tumpeng rasul and ingkung pitik	Savory taste and ingkung rooster.	Symbol of an obedience by being able to fight the lust.
8	Sekul golong 7 buah	Round	Round is a symbol of unity.
9	Sekul punar 7 takir	Box	Box is a symbol of simplicity.
10	Sekul majemukan	Mixture	Mixed is a symbol of beauty and unity in diversities.
11	Sekul ambengan	Short blunt tumpeng without garnishes.	Be grateful for the blessings given by God.
12	Sekul takir ponthang	Square webbing	Simplifying complicated things.
13	Sega jangan	Vegetable rice	Symbol of simplicity.
14	Sega liwet	Liwet rice	Symbol of pleasure in simplicity
15	Sega endhog	Rice and egg	Symbol of descendants or generations
16	Sega gudhang	Urap rice	Symbol of beautiful in diversities and harmony.

Apart from typonymy and typology separately, philosophical wisdom can also be studied as a combination of the both typonymy and typology. Philosophical wisdom between the two will fill and complement each other. In this way, the value of philosophical wisdom becomes clearer and more comprehensive.

1. Tumpeng

In gastrolinguistics of typonymy, the word tumpeng can be parsed as (kerata basa) tumungkula kang kanthi mumpeng 'bow down earnestly and sustainably'. In terms of religious rituals, bowing means worship. In philosophical wisdom, tumpeng means imperative to worship continuously and earnestly (Cholistarisa et al., 2022). This religious wisdom is addressed to anyone who is involved or presented in the tingkeban ceremony. Tumpeng is a warning for human beings to worship God seriously. This is the reason why the Islamic songs are usually sung in the tingkeban ceremony (Julia et al., 2022) like offering prayers to grandson or ilir-ilir. Referring to

the religious value, Islamic songs are also used by the master of ceremony to build interactional situation, so that ceremony goes more dynamic and lively.

Moreover, tumpeng in typologicay is manifested in the form of a cone with a strong foundation and taper to the top. The philosophical wisdom is to worship to God with a strong foundation and earnestly (*istiqomah*), even though, according to Krisnadi (2015) the function of tumpeng has experienced a development or shift. In the past, tumpeng had ritual and religious functions (in traditional ceremonies), but now, it has an economic profit function, namely economic selling value (Waluyo, 2022). This is the way where various creative tumpeng productions are developed and any kinds of tumpeng can be seen (see Figure 4).



Figure 4. MC with kinds of tumpeng

Tumpeng kuwat 7 means strong tumpeng with seven number of pieces (see figure 5 adapted from <https://id.images.search.yahoo.com/search/images>). In gastrolinguistics of typonymy, tumpeng kuwat 7 consists of the words “tumpeng”, “kuwat”, and “seven”. Tumpeng means to worship continuously and earnestly; kuwat means strong, capable, or mighty; and seven (7) cooresponds to number of months of pregnancy age. The tingkeban ceremony is held in the 7th month of prospective mother’s pregnancy. Gastrolinguistically, tumpeng kuwat 7 contains triple wisdoms. The first meaning is to be strong in worship continuously and earnestly until a mother reach 7 months of pregnancy. The second meaning, the pregnant which has reached 7 months is a strong worship. The third meaning is that the prospective mother has shown her strong to conceive her baby, who is now 7 months of pregnancy age. In typology, the tumpeng kuwat 7 consists of one large tumpeng placing in the middle and six small tumpeng surround the one big tumpeng. This symbolizes the age of 7 months of

pregnancy. Another meaning, philosophically that 'big' people must be able to lead 'small' people or a mother must be able to be a leader for the children because a mother is the first educator in the family.



Figure 5. Tumpeng kuwat 7

Tumpeng megana or **tumpeng gundhul** has the philosophical wisdom of piety. As Kulmanova et al (2022) said that religion has a high correlation with linguistics. In gastrolinguistics of typonymy, megana is an abbreviation from mergane ana 'the cause of existence', namely the existence of humans (human beings). The cause of the existence of human being is from God, the Supreme Creator. According to Javanese belief, the Supreme Creator is in the sky (mega), so megana can also be interpreted as being in the sky (mega). The one who is in the sky is God. Furthermore, tumpeng megana is also called tumpeng gundhul because typologically this tumpeng is in white or yellow smoothly without garnishes (see Figure 6). The philosophical meaning is that piety to God must be based on self and soul purity. According to Mulyanto et al., (2022), the selection of colors is adjusted to local wisdom or local culture.



Figure 6. Tumpeng Megana

Tumpeng robyong, in gastrolinguistics of typonymy, emphasizes the meaning of robyong. Robyong means supported. The word of diroyong-robyong means it is supported by many people. The philosophical wisdom is reflected that the tingkeban ceremony is supported (attended, witnessed, prayed) by many people. Many of these people are the main family members, big extended families, neighbors, and even colleagues. The presence of many people (from the structures of economic, social, ethnics) is togetherness and harmony. Typologically, the tumpeng robyong is garnished with chilies on the top of tumpeng and various vegetables such as long beans on the body of tumpeng (see Figure 7). The garnishes mean togetherness, while chili is a symbol of enthusiasm and long beans have a symbolic meaning of being able to achieve the high goals



Figure 7. Tumpeng Robyong

Tumpeng damar, is new creation of tumpeng. In typonymy, the philosophical wisdom is found in the language unit of damar. Damar means lantern (the red colors in the top of eggs). The meaning of wisdom is that humans must be able to provide enlightenment (light) for others. To be able to provide enlightenment, humans must have knowledge, so damar (lantern) also as a philosophical knowledge. In typology, tumpeng damar is red cone tumpeng with one big tumpeng placing in the middle (see Figure 8 adapted from <https://id.images.serach.yahoo.com/search/images>). The red top color symbolizes the lantern. In the past, the light came from a red fire.



Figure 8. Tumpeng damar

Tumpeng kapuranta, in gastrolinguistics, the philosophical wisdom is in the language unit of kapuranta. Kapuranta means forgive, thus the tumpeng has the philosophical wisdom of apologizing, both vertically to God (associated with the meaning of tumpeng) and horizontally to apologize for everyone who present at the tingkeban ceremony (Cholistarisa et al., 2022). In typology, the tumpeng kapuranta is blue color (see Figure 9 adapted from <https://id.images.search.yahoo.com/>). Blue is a symbol of peace. Essentially, forgiving each other will create a peace of life. This color also influences culinary tastes for connoisseurs of sega's produced. Appetite increases because of the psychological emotional connection between appetite and interesting colors (Schifferstein et al., 2022; Spence, 2015; Spence, 2019).



Figure 9. Tumpeng Kapuranta

Tumpeng asrepan, in gastrolinguistics of typonymy, the philosophical wisdom is in the language unit of asrepan. Asrep means cold. The meaning is to face something with a cool head or patience. The heart may be hot, but the head remains cold. In philosophical wisdom, a prospective mother carrying her baby (for 7 months) requires patience. The

psychology of a pregnant mother hormonally is not always stable. Therefore, it needs patience. In typology, asrepan consists of vegetables that are cooked without seasoning (see Figure 10). In this case, asrep means bland because of no taste. A pregnant woman (especially for the first pregnancy) needs patience in dealing with bland situations.



Figure 10. Tumpeng Asrepan

Tumpeng rasul and iwak pitik, in gastrolinguistics of typonymy, the phrase of , iwak pitik sekul rasul is a symbol of returning. Iwak pitik sekul rasul is also a symbol of waa'ti'ullaha waati'urrasul, which means obedience to God and His Apostles. According to Kulmanova et al., (2022), this is what called language-based religious reflection. God is a substance that must be worshiped and Apostles are God's messengers to convey religious teachings. In typology, tumpeng tastes savory. Savory is a symbol of sekul rasul (Apostle rice). Iwak pitik is the ingkung rooster which is twisted (see Figure 11), means it is twisted for his lust. In order to obey to God and His Apostles, it needs ability to resist the lust. This lust is symbolized by the rooster. The rooster symbolizes human that is unable to restrain passions or lust. Therefore, it must be twisted his lust. The one who is circling is a rooster. Genetically, the reduction of roosters does not have much effects on the fertilization of generations. One rooster can fertilize many hens.



Figure 11. Tumpeng Rasul

2. Sekul or Sega

Sekul or sega is produced from rice so become rice. Apart from the tumpeng which has been discussed previously, sega's produced can also be called sega or sekul.

Sekul golong 7 pieces, in gastro linguistics, the philosophical wisdom is in the linguistic unit of golong. Golong means to unity. Unity is needed in human life. Human life is in diversities. Within the scope of Javanese ethnic, the diversity is visible, such as SES (Social Economic Structure), education level, heredity, physics, gender, occupation, place of residence, religion, and so on. The unity in diversity has become the life of principle for Javanese in particular and Indonesia in general (Farkhani et al., 2022). Indonesia has a motto: *Bhinneka Tunggal Ika tan hana dharma mangrwa*. This means that in diversity there is no ambiguous devotion. This motto has been mentioned in the book *Negarakertagama* written by Empu Prapanca during the Majapahit era. The moto *Bhineka Tunggal Ika* has become the motto of the State of the Republic of Indonesia and it is written on the clutches of the bird of Garuda Pancasila (Indonesian state symbol). Furthermore, the number 7 in Javanese is called *pitu* (an abbreviation from *pitulungan* 'help'). This means that help is an expressions of unity. A unified requires helping each other religiously and sincerely (Farkhani et al., 2022). In typology, *sekul golong* is in round ball model with a diameter of approximately 5 cm. The round ball symbolizes an holistic unity (no ending and no beginning) (see Figure 12 adapted from <https://id.images.search.yahoo.com/search/images/>).



Figure 12. Sekul Golong

Sekul punar 7 takir, in gastrolinguistics, the philosophical wisdom is in the language unit of punar, 7, and takir. Punar means shining yellow, so sekul punar is yellow rice. Sekul punar is a symbol of fame, while the number 7 is the ages of pregnancy (7 months). Takir is made from banana leaves in a small rectangular box. According to Dwijonagoro (2019), square is a symbol of simplicity. As a whole, sekul punar 7 takir reflects to the famous wisdom in simplicity or even though it is famous, but it is still simply. Sekul punar is yellow (see Figure 13 adapted from <https://id.images.search.yahoo.com/search/images>) that is an element of creativity to develop the traditional art continuously because art is one of the cultural elements (Andari, IT & Suharto, 2020). According to Ridwan et al. (2020), creativity is very needed in arts (including art in traditional ceremony) for the sake of preserving the tingkeban traditional ceremony,



Figure 13. Sekul Punar Takir

Sekul Majemukan, in typonymy, the philosophical wisdom is in linguistic unit of majemukan. Majemukan means meeting, namely the gathering with colleagues, families, and guests in the tingkeban ceremony. The meeting of the various elements is symbolized a variety of materials in a sekul majemukan. Sekul majemukan consists of liwet rice, dishes of opor ingkung, trancam, shredded grilled chicken, and crackers (see Figure 14). Sekul majemukan is a medium of banqueting people who meet in the ceremony. Majemukan is a symbol of togetherness that is mutually meet. As a ritual traditional ceremony, the performance of sekul majemukan has a function of cultural preservation as a tool of establishing communication (majemukan) and expressing feelings (Andari, IT & Suharto, 2020).



Figure 14. Sekul Majemukan

Sekul ambengan, in typonymy, ambengan means a place, namely a place to receive. In this field, receiving means to receive a gift or enjoyment from God. Therefore, human must be grateful to God. In other words, ambengan has a philosophical wisdom to thank to God (Cholistarisa et al., 2022). In typology, ambengan is a short and blunt cone surrounded by various side dishes from vegetables to fried foods (such as crackers, peanut brittle, salted fish, tofu, tempeh) (see Figure 15). In this case, the meaning of wisdom is influenced by the role of religion that influences the language (Kulmanova et al., 2022). That is the symbol of the fortune of human enjoyment received from God, so humans must be grateful to God.



Figure 15. Sekul Ambengan

Sekul takir ponthang, in typonymy (in case of the folk etymology), takir means structure of thought, ponthang means ampun keplanthang. As a whole meaning, that doing something must be thought previously (takir) and not to fall into undesirable things (keplanthang). Unlike the takir for sekul punar which is made from banana leaves, ponthang is made from young coconut leaves which are still yellow (janur) (see Figure 16 adapted from <https://google.com/search?q=ponthang>). Janur means true

light (light 'nur' and jan 'true'). True light is a guidance from the Almighty God and yellow is a symbol of success. Color correlates with taste perception and appetite (Schifferstein et al., 2022). Yellow evokes appetite, joy, glory and happiness, while the white color gives an impression of being holy, clean and lawful. Yellow Janur (janur kuning) means that if humans want to achieve success, seek true guidance from God. Meanwhile, ponthang takir is made from the combination of coconut and banana leaves (see Figure 17 adapted from <https://google.com/search?q=ponthang>). The combination techniques is one of industrial development strategies (Batubara, C & Harapan, 2022).



Figure 16. Ponthang janur



Figure 17. Ponthang takir

Sekul Jangan, in gastrolinguistics, it means rice with vegetables. Various vegetables such as jackfruit, papaya, eggplant, beans, and so on are symbols of simplicity. However, there is pleasure in that simplicity. Sekul jangan is hygienic and it does not contain cholesterol. This is local wisdom food for the Javanese. Sekul jangan (see Figure 18) is a symbol of the Javanese daily food.



Figure 18. Sekul jangan

Sekul Liwet - Segu Endhog, in gastrolinguistics, sekul liwet means rice cooked by boiling. The dishes of papaya vegetables is slightly spicy and topped with shredded chicken.

It traditionally placed on a takir from banana leaf. This is the pleasure in simplicity. Furthermore, sega endhog typonymically is word of ngoko from sega. Sekul is the krama language of sega. It is important to be informed that the Javanese language has levels (stratification) from ordinary Javanese (ngoko) language to honorific Javanese (krama) language. Sega endhog (with boiled and peeled eggs) is placed in a small pot (see the pot on Figure 19). The wisdom of philosophy is that the egg has a symbol of heredity. An egg in a pot represents a baby in mother's womb. After the tingkeban ceremony is over, the sega endhog is distributed to the elder guests as well as they are giving prayers to the prospective mother when taking egg from the pot.



Figure 19. Sekul liwet – sega endhog

Sega gudhang, it is usually called urap rice. Sega gudhang consists of rice and various vegetables mixed with grated coconut (see Figure 20 adapted from (<https://id.images.search.yahoo.com/search/images>)). There are two grated coconut. There is grated raw coconut and there is also grated coconut that has been cooked. This is used to satisfy the appetite of the guests. There are guests who like raw coconut grated of urap rice. There are also guests who want cooked coconut of urap rice. In wisdom gastrolinguistics, it means unity in diversity and simplicity (Farkhani; Elviandri; Dimyati, 2022).



Figure 20. Sega gudhang

In the developments, according to Renggani (2022), various sega's produced including in the tingkeban ceremony are also interested to the millennial generation. The millennial generation has an open attitude, such as (1) they like new food creations, that is why sega's produced seafood typologically experiences a creative process economically, because creativity is very important in the gastronomic business (Bessi et al., 2022); (2) they like traditional food with modern touches (back to nature); (3) they have high desirable taste toward foods; (4) they control what is they consumed, because sega's produced in the tingkeban ceremony is hygienic and not to generate degenerative diseases; and (5) they are interested in the story behind the creative productions (philosophical wisdom).

Observing the philosophical wisdom of sega's produced in both typonymy and typology (gastrolinguistics), it is shown that the meaning of a culture is very contextual (Gupta & Sukanto, 2020) based on the context era. The meaning of the philosophical wisdom of sega shows religious and social values which becomes guidance of life for society (Karim, 2022) then becomes traditional heritage (Tyas, 2022). Islamic religion dominates the meaning of Javanese philosophical wisdom (Waluyo, 2022; Tyas, 2022) which has long giving tolerance (Faiz & Nida' Fadlan, 2022). It cannot be separated from the success of Walisanga in teaching Islam by infiltrating and integrating the religious values (Karim, 2022) into sega's produced in the tingkeban ceremony. Religious wisdom leads to human relations with God, while social values lead to social relations between humans and nature. According to Kulmanova et al., (2022), religious infiltration occurs in human life. This is reflected in language. Religion has influenced linguistic units. Studying gastrolinguistics of typonymy and typology with all its assimilation and

infiltration can become a distinctive marker that forms cultural identity, both local and national ethnics (Qodir et al., 2022).

Jönsson (2020) mentioned that gastrolinguistics is a national identity, namely gastronationalism. The national image of sega's produced in the tingkeban ceremony is that (a) sega's produced has a philosophical wisdom that is not mine by other nations (Rosada et al., 2021); (b) sega's produced has the philosophical wisdom values which give authority to a nation that has a high cultural civilization and political identity (Qodir et al., 2022); and (c) sega's produced in gastrolinguistics can increase the national image because of culinary creativities. The results of Wijaya's research (2019) stated that gastrolinguistics can expose the diversity of Indonesian traditional food. Nevertheless, the value of the philosophical wisdom is contained in gastrolinguistics (Tyas, 2022).

CONCLUSION

In gastrolinguistics, various sega's produced in the tingkeban ceremony reflect the philosophical wisdom upheld by the Javanese, either those who is living in Java or outside Java (Indonesian territory) so that it becomes a Javanese ethnic identity, even be a national identity. Reflections of philosophical wisdom can be analyzed from typonymy in the form of linguistics units and from typology or clusters of sega's produced. Philosophical wisdom leads to vertical dimension (human relations with God) and horizontal dimension (human social relations between humans and nature). The philosophical wisdom in sega's produced in the tingkeban ceremony is still used as a teaching of wisdom values that still needs to be preserved. The value of wisdom is a source of harmony that brings prosperity, peace, and happiness in life.

In sum, the novelty of the research is to build public awareness of how the tingkeban traditional ceremony has philosophical coherence realistically and pragmatically that leads mindset changes of young generations in the millennial era to carve out their life with traditional elements which become expression symbols of national identity.

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