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Cultural Identity in a Plate: Gastrolinguistic Insights into the Naming Strategy of Javanese *Sega* (Rice) Dishes

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ABSTRACT

In Javanese society, *sega* (rice) forms the foundation of numerous traditional culinary dishes whose names carry profound cultural weight, often reflecting prayers, hopes, commemorations, or specific attributes. Despite widespread recognition of names' cultural importance and the growing field of gastrolinguistics, a systematic analysis of the specific naming models and underlying strategies for naming Javanese *sega* dishes remains a discernible gap in existing literature. This study, therefore, aims to uncover these diverse naming models and strategies, revealing the cultural cognition embedded within Javanese culinary nomenclature, employing a qualitative descriptive method with findings presented through narrative, explanatory, and elaborative descriptions supported by validated observational and documentation data. The research successfully identified twelve core strategic concepts governing this nomenclature—including color, taste, shape, cooking method, condition/characteristic, main side dish/vegetable, arrangement/serving method, container, origin, acronymization, purpose, and combination—significantly contributing to gastrolinguistics, ethnolinguistics, and cultural studies by offering a nuanced framework for understanding culinary nomenclature in a specific cultural context and deepening insights into the interplay of language, culture, and food. Practically, its applications span cultural preservation, culinary education, and the promotion of Javanese culinary heritage, offering valuable insights for culturally sensitive food tourism, comparative

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studies of food naming across diverse cultures, and promoting broader global engagement with Javanese culinary heritage as a unique facet of a universally significant staple.

Keywords: Gastrolinguistics; *Sega*; Naming Strategies; Javanese Cultural Heritage

1. Introduction

Beyond its nutritional significance, rice in numerous Asian cultures—such as those in Indonesia, India, China, and Japan—symbolizes profound philosophical concepts, social principles, and spiritual significances^[1–3]. In Javanese culture, rice vividly reflects the community’s morals, social values, and worldview, serving not only as a primary food source^[4–7]. It provides the foundation for many traditional dishes, each with a unique name that reflects its preparation, cultural importance, or symbolic or religious meaning, creating a rich and detailed naming system^[8,9].

In Javanese culture, naming practices go beyond just identification, symbolizing meanings, philosophical ideas, and social roles. Deeply tied to cultural and social contexts, names for people, places, or things are often chosen to reflect hopes, honor events, or pass on moral lessons, thereby naturally showing identity, heritage, and social status within a community’s unique culture^[10,11]. This principle also applies to food items, especially those based on *sega* (rice). The names of these rice-based dishes are not random; they often directly reflect the dish’s purpose, preparation method, or cultural significance. For example, *sega lulut*, meaning “sticky rice” or “affectionate rice,” traditionally symbolizes unity and closeness. Similarly, *sega wiwit*, literally “beginning rice,” is served during rituals marking the start of the harvest season, emphasizing its role in agricultural traditions^[12].

In light of the extensive richness of this linguistic and cultural phenomenon, scholarly focus on the nomenclature pertaining to traditional food items within Javanese society presents an area ripe for further scholarly investigation. While prior studies have elucidated the semantics and symbolism of rituals and culinary practices—particularly tumpeng, nasi ambeng, and nasi (wong-wongan rice)—a comprehensive and systematic analysis of food-related nomenclature, especially regarding *sega*-based dishes, remains insufficiently explored in current academic discourse^[13–18]. For instance, the term ‘*sega*’ [meaning rice in Javanese] prominently features in traditions such as *bal-*

balan sega (bal-balan rice), a ritual involving symbolic rice throwing that embodies communal gratitude and environmental harmony^[17]. However, limited research has explored the linguistic patterns underlying the naming conventions of such dishes or how these names encode multiple layers of sociocultural significance. Moreover, the investigation into how these naming practices mirror broader cultural identities, spiritual philosophies, and intergenerational continuity remains insufficiently developed within the scholarly literature. Consequently, this study intends to address this apparent research gap by examining the linguistic and cultural foundations of naming practices within *sega*-based culinary traditions in Javanese society. Specifically, it aims to respond to the following research question:

What are the naming structures and strategies employed for *sega* (rice)-based dishes within Javanese culture, and in what ways do they reflect the underlying cultural cognition embedded in this culinary nomenclature?

By thoroughly examining the structural and symbolic aspects of this culinary naming system, the study aims to advance the understanding of food as a cultural discourse and to highlight the profound significance of indigenous knowledge systems in everyday practices. The research thus carries both theoretical and practical implications: theoretically, it contributes to sociolinguistics, ethnolinguistics, and cultural studies by detailing how food naming reflects cultural identity, worldview, and encodes values; practically, its findings can support cultural preservation, culinary education, food branding, and culturally sensitive tourism, while also fostering future interdisciplinary research at the intersection of language, culture, and gastronomy.

2. Naming as Meaning-Making: Theoretical Perspectives on *Sega*-Based

The nomenclature of food items, especially within particular cultural and linguistic frameworks, has attracted escalating scholarly interest in recent years. This trend correlates with wider developments in sociolinguistics, ethnolinguistics,

tics, and cultural studies, where language is regarded not solely as a medium of communication but also as a conduit of identity, memory, and worldview^[19]. Food naming practices convey meanings that extend beyond their literal definitions, encoding values such as harmony, spiritual connection, and social cohesion, which are central to Javanese cultural identity^[20–22]. For instance, research on rice-related idioms within Korean and Turkish cultures emphasizes how staple foods influence cultural identity and cognitive patterns, thereby uncovering profound cultural nuances^[23]. Similarly, explorations of literary representation demonstrate rice's thematic significance in Asian literature, reflecting its socio-cultural and spiritual values^[24].

Drawing insights from toponymy, a field traditionally concerned with the naming of geographic locations, provides a valuable conceptual framework for understanding food nomenclature. Toponymy elucidates how names function as repositories of historical narratives, social organization, and cultural symbolism^[25], a perspective echoed in the analysis of naming philosophy within Javanese contexts^[7]. In Javanese society, a name is not merely an attribution assigned to an individual to distinguish them from others, nor solely for the purposes of addressing or referencing. Particularly for personal names, they typically embody prayers or aspirations, reflect the circumstances of birth, or function as reminders of calendrical or significant events^[26,27]. For instance, names such as Slamet (meaning safe or blessed) and Santosa (meaning strong or prosperous) are bestowed with the hope that the child will consistently remain safe, strong, or prosperous. Names like Sungsang (denoting a breech birth, feet first) or Kembar (indicating a twin at birth) serve as reminders of the conditions or circumstances surrounding the child's birth. Names such as Wagiman (referring to *wage*, one of the five days in the Javanese market day cycle) or Lindhu (meaning earthquake) commemorate the time or event of the child's birth.

Extending these principles to food nomenclature elucidates how dishes such as *sega* wiwit, *sega* ambeng, and *sega* tumpeng become integrated into cultural discourse through their names^[13,18]. Beyond placenames, the broader study of nomenclature further investigates the processes by which names are constructed and their meanings attributed. Linguistic naming frequently adheres to morphological patterns such as compounding, derivation, and semantic extension—

patterns evident in Javanese culinary terminology, including *sega* goreng, *sega* kucing, and *sega* megono^[20,26]. Javanese culinary practices extend beyond mere nourishment; they are intricately connected to ritual, tradition, and social harmony^[22,27]. Food items such as *sega* wiwit, presented at the commencement of the harvest season, symbolize gratitude and renewal. Meanwhile, *sega* lulut signifies unity and a shared sense of identity within communal life^[15]. These examples highlight how the nomenclature of food reflects particular social values and spiritual ideologies, emphasizing that naming serves as a fundamental means of cultural expression. Names—whether pertaining to individuals, locations, or culinary items—are selected with intentional deliberation and frequently function as metaphors, prayers, or encapsulations of communal experience^[10]. This cultural backdrop is essential for comprehending how Javanese food names function not merely as identifiers but also as carriers of profound significance.

In response to the increasing acknowledgment of food as a form of cultural discourse, gastrolinguistics has emerged as a compelling interdisciplinary framework. Gastrolinguistics is the study of how language mediates food practices across domains such as menus, recipes, storytelling, and advertising^[28]. This perspective encourages scholars to analyze food names not merely as descriptive terms but also as cultural artifacts representing heritage, identity, and social norms. Applying this approach to Javanese *sega*-based dishes provides a more profound understanding of how culinary terminology embodies indigenous knowledge systems, linguistic development, and sociocultural values^[14]. An anthropological study of gastrolinguistics related to rice offers a comprehensive understanding of its complex role across diverse cultures. From spiritual and symbolic significances to social and economic influences, rice transcends its role as merely a staple food; it serves as a fundamental element of cultural identity and heritage. For example, in Japan, rice embodies national identity^[29], while in the Sasak society, it holds spiritual significance^[30]. Traditional rice-related folklore of the Zhuang ethnic minority in China is integral to their cultural identity^[31] and the diverse rice-based foods in eastern China reflect regional identity and cultural continuity^[3]. Moreover, rice cultivation practices in different regions often reflect sustainable agricultural methods. For example, traditional wet rice farming in West Java, Indonesia,

was based on local ecological knowledge and gender-specific roles, which the Green Revolution altered^[32].

Collectively, this body of literature demonstrates that the nomenclature of food items transcends mere functional utility; such names function as cultural symbols imbued with multiple layers of significance, considering that names are regarded as sacred within the Javanese tradition community^[33]. Although previous research has explored various facets of this subject independently, a notable gap persists. For instance, toponymy offers a valuable conceptual framework for understanding naming conventions^[25] and the broader philosophy of Javanese nomenclature^[7,24]. Its particular application within the culinary domain has not been the focus of a dedicated investigation. Similarly, other studies have emphasized the ritualistic importance of particular dishes such as *sega tumpeng*^[13] and the symbolic function of food within Javanese society^[20–22]. They have not systematically analyzed the linguistic and morphological patterns that shape the names themselves^[26].

This study bridges the gap by developing a new framework that combines gastrolinguistics and ethnolinguistics. By examining *sega*-based dishes, the research offers a detailed look at how Javanese food names are created, what they represent, and how they serve as symbols of heritage and social norms. As a result, the study's findings will delve deeper than just describing food names, shedding light on the underlying meaning-making processes and making contributions to both gastrolinguistics and cultural studies.

3. Method

This study adopts a qualitative descriptive methodology to examine the naming conventions and cultural significance of *sega*-based dishes within Javanese society. The scope is deliberately confined to this specific food category to facilitate a comprehensive and detailed analysis of an integral element of Javanese culture. Although a broader scope might appear more inclusive, it would compromise the depth of understanding concerning the nuanced cultural, symbolic, and linguistic meanings pivotal to this research. By focusing on *sega* (rice), the study enables a profound exploration of how these dishes serve not merely as nourishment but as potent symbols within rituals and everyday life. This focus is essential, given that *sega* occupies a fundamental role in

Javanese cultural and spiritual traditions, with its dishes often signifying important transitions and embodying values such as gratitude and harmony. Moreover, concentrating on *sega* permits a systematic examination of inherent morphological patterns, metaphorical meanings, and symbolic associations, thereby facilitating the effective application of a combined gastrolinguistic and ethnolinguistic framework.

The data for this research encompassed both primary and secondary sources. Primary data were collected through field observations and semi-structured interviews conducted in 2024 across ten regencies in Central Java and the Special Region of Yogyakarta, including Pati, Solo, Boyolali, Wonogiri, and Klaten. These locations were selected due to their shared socio-cultural context, as they are inhabited by Javanese communities that use *sega* as a staple food and actively uphold Javanese cultural practices. A purposive sampling strategy was employed to identify key informants possessing extensive knowledge and experience related to *sega*-based dishes, including culinary vendors, practitioners of traditional ceremonies, and producers of packaged food. This methodology ensures that the data acquired are rich in cultural and practical insights, aligning directly with the qualitative objectives of the study. The procedures for data collection involved online tracing of *sega*-based culinary practices and their practitioners, on-site visits to engage with individuals involved in *sega* preparation, firsthand consumption of the dishes through participant observation, visual documentation of the preparations, and semi-structured interviews to explore the materials, meanings, and philosophies associated with each dish. Secondary data were obtained through triangulation of documentary sources, including literary works, academic journals, and public media outlets. This approach enhances the credibility and depth of the qualitative inquiry by facilitating cross-verification of information from multiple perspectives.

In accordance with qualitative methodology, the researcher functioned as the primary instrument for data collection, analysis, and interpretation. Data analysis utilized a gastrolinguistic framework comprising two main components. The initial component encompasses linguistic analysis, which includes both word-formation analysis and ethno-semantic analysis to elucidate the literal, sociocultural, and philosophical meanings of the dish names. For example, to conduct a linguistic analysis of *sega tumpeng*, an exam-

ination of its literal meaning derived from the compound words “*sega*” (rice) and “*tumpeng*” (cone-shaped mound) is performed. An ethno-semantic analysis subsequently uncovers its deeper sociocultural and philosophical connotations, as the dish is integral to Javanese ceremonial rituals (*slametan*) symbolizing community, gratitude, and prosperity. Ultimately, the conical shape signifies a sacred mountain, illustrating the dish’s function as a potent cultural artifact that links the physical and spiritual realms. The gastronomic analysis is also employed to assess the dish’s ingredients, preparation methods, presentation, and packaging. This comprehensive approach facilitates the identification of naming strategies for *sega* dishes based on concepts such as color (e.g., *sega tumpeng manca warna*), cooking methods (e.g., *sega goreng*), or serving contexts (e.g., *sega besekan*). Additionally, thematic coding was implemented to identify patterns and recurring motifs within the collected narratives. By integrating these rigorous methodological strategies, this study ensures a thorough and culturally grounded exploration of how *sega*-based dishes are named and understood within Javanese society, while upholding scholarly rigor, transparency, and relevance.

4. Results

The study delineates two principal findings: the morphological structures inherent in *sega*-based dish names and the underlying naming models or strategies. These discoveries are comprehensively examined in the subsequent sections.

4.1. Morphological Structures

Based on the analysis of word forms, the nomenclature of *sega*-based dishes predominantly displays two structural categories: simplex phrases and complex phrases. A simplex phrase denotes a linguistic unit that is not derived from or composed of other phrases^[34]. Its constituents typically include base forms (BF), derived forms (DF), and acronyms. Simplex phrases within *sega* nomenclature are observed in three forms.

- Base Form + Base Form (BF+BF): The structure comprises noun+noun compounds (e.g., *sega kucing* from *sega* ‘rice’ + *kucing* ‘cat’), noun+verb compounds (e.g., *sega godhog* from *sega* ‘rice’ + *godhog* ‘boiled’), and

noun+adjective compounds (e.g., *sega abang* from *sega* ‘rice’ + *abang* ‘red’). Examples of *sega* dishes with a BF+BF structure include: *sega goreng*, *sega golong*, *sega gurih/wudhuk*, *sega tumpeng*, *sega pondhoh*, *sega blawong*, *sega bakar*, *sega gandhul*, *sega timbel*, *sega timlo*, *sega kuning*, *sega wiwit*, *sega kebuli*, *sega rames*, *sega liwet*, *sega abang*, *sega desa*, *sega kucing*, *sega gudeg*, *sega godhog*, *sega kembul*, *sega lulut*, *sega kepyar*, *sega sawut*, *sega dang*, *sega tim*, *sega lemes*, *sega pecel*, *sega trancam*, *sega iwak*, *sega endhog*, *sega brongkos*, *sega pincuk*, *sega bungkus*, *sega tempelang*, *sega penak*, and *sega krawu*.

- Base Form + Derived Form (BF+DF): The structure comprises noun + {-an} suffix combinations (e.g., *sega ambengan* from *sega* ‘rice’ + *ambeng* ‘large plate’ + -an suffix) and noun + {-em-} infix combinations (e.g., *sega cemedhing* from *sega* ‘rice’ + {-em-} infix + *cedhing* ‘water container’). Several *sega* dishes formed with a BF+DF structure were identified, including: *sega mage-langan*, *sega ambengan*, *sega brokohan*, *sega cemedhing*, *sega liwetan*, *sega garingan*, *sega bancakan*, *sega gudhangan*, and *sega kendhuren*.
- Base Form + acronym (BF+Acronym): The structure is rarely observed within the data set. Examples include: *sega ningrat*, which comprises the noun *sega* ‘rice’ and the acronym *ningrat* (derived from *kuning rasa lezat* ‘yellow, delicious taste’); and *sega rames*, formed from the noun *sega* ‘rice’ and the acronym *rames* (from *ora mesti* ‘not always’).

Conversely, a complex phrase constitutes a linguistic unit comprised of two or more words or phrases^[35]. In the context of *sega*-based dishes, elements constituting complex phrases frequently encompass base forms, compound words, and various other phrases. Within *sega* nomenclature, complex phrases are identified in four distinct forms:

- Base Form + Attributive Phrase: Examples include names such as *sega ingkung ayam*. This consists of the noun *sega* ‘rice’ combined with the noun phrase *ingkung ayam* ‘whole chicken’. Another example is *sega ingkung bebek*.
- Phrase + Base Form (Phrase+BF): Observed in names like *sega tumpeng megana*, which derives from the noun phrase *sega tumpeng* ‘tumpeng rice’ combined with the

noun *megana*. Other examples include *sega tumpeng robyong*, *sega tumpeng ambengan*, *sega tumpeng go-long*, *sega goreng angkak*, *sega megana pekalongan*, and *sega pecel madiun*.

- Phrase + Compound Word: Found in names such as *sega berkat pareanom*. This combines the phrase *sega berkat* ‘blessing rice’ with the compound word *pareanom*. Another example is *sega berkat wonosari*.
- The phrase + phrase: exemplified by the name *sega abang lombok ijo*, which combines the phrase ‘*sega abang*’ meaning ‘red rice’ with the phrase *lombok ijo* meaning ‘green chili’.

4.2. The Conceptual Naming Strategies of Javanese *Sega*-Based Dishes

The nomenclature of *sega*-based dishes within Javanese society is systematically influenced by an array of strategies and factors, a phenomenon also observable in various other cultural contexts^[20,26]. An analysis of these naming strategies for *sega*-based dishes reveals eleven core conceptual categories that underpin their names. These categories include color, taste, shape, cooking method, condition/characteristic, main side dish/vegetable, presentation, container, origin, acronym, and purpose. These eleven concepts collectively form the comprehensive framework for understanding how *sega* dishes are named within Javanese culinary traditions.

4.2.1. The Color-Based Naming Strategy of Javanese *Sega*-Based Dishes

The initial conceptual naming strategy for Javanese *sega*-based dishes focuses on color-based nomenclature. This approach assigns names to dishes based on the particular hue of the final product. The semantic representation of specific colors is inherently embedded within the dish’s designation. Color pertains to the visual perceptual property corresponding to categories such as red, blue, yellow, among others, as perceived by humans^[36]. The research identifies three *sega*-based dishes that are prevalent within Javanese society, with their names directly derived from the resulting colors of their preparation: *sega kuning*, *sega abang*, and *sega tumpeng panca warna*.

Both *sega kuning* and *sega abang* are classified as color-based designations due to the explicit addition of the attributes *kuning* (yellow) and *abang* (red) to the term *sega*.

The term *kuning* denotes a hue akin to turmeric or pure gold, whereas *abang* signifies a primary color comparable to blood. The vibrant yellow in *sega kuning* is achieved by incorporating turmeric extract and coconut milk. Conversely, the distinct red coloration in *sega abang* originates from its primary ingredient, *beras abang* (red rice), a reddish-brown rice variety harvested from *pari gaga* or rain-fed rice paddies. Consequently, *sega kuning* and *sega abang* specifically refer to *sega*-based dishes that produce yellow and red rice, respectively.

Sega tumpeng panca warna, occasionally referred to as *tumpeng manca warna*, constitutes a *sega* preparation that, within a single serving, offers *sega* dishes of various colors accompanied by complementary side dishes. The designation of *sega tumpeng panca warna* is also categorized under color-based nomenclature, as the final presentation includes five *tumpeng* (cone-shaped rice mounds) of distinct colors: white, red, yellow, black, and blue^[22,26]. This naming convention corresponds with the meanings of the individual color terms: *putih* (white) denotes a primary color akin to cotton, “*merah*” (red) denotes a primary color akin to blood, *kuning* (yellow) signifies a color reminiscent of turmeric, *hitam* (black) indicates a primary color similar to charcoal, and *biru* (blue) signifies a primary color akin to a clear (cloudless) sky and an original hue. Additional *sega* preparations and dishes categorized within this color-based nomenclature include *sega abang putih*, *sega abang lombok ijo*, and *tumpeng abang putih*.

4.2.2. The Taste-Based Naming Strategy of Javanese *Sega*-Based Dishes

The naming convention for *sega*-based dishes commonly utilizes a taste-oriented strategy, wherein the name of the dish is semantically derived from the resultant flavor. This method enables the name to explicitly convey a particular taste. Examples of dishes falling within this category include *sega gurih* (also known as *sega wuduk*) and *sega pondoh*.

The name *sega gurih* combines the word *sega* (rice) with *gurih* (savory taste). This dish is characterized as rice prepared with salt, bay leaves, and coconut milk, resulting in a savory flavor profile. The inclusion of bay leaves, coconut milk, and a modest amount of salt imparts this distinctive savory characteristic to the cooked rice. In the Javanese language, the term *gurih* is synonymous with *wudhuk*, both

signifying a savory or richly flavored taste. This savory flavor elicits a sense of deliciousness and is frequently associated with pleasure or enjoyment. In Indonesian, this dish is commonly referred to as ‘nasi uduk.’

Culturally, the savory taste of *sega gurih* symbolizes something delicious and profoundly enjoyable. Javanese philosophy holds that the attainment of such pleasure should naturally lead to a feeling of gratitude. In line with this, *sega gurih* is prepared with the intention that individuals will always express gratitude for the ease with which they acquire life’s pleasures. For instance, during a *sunatan* (circumcision ceremony), *sega gurih* is served with the hope that the event proceeds smoothly and safely, that the circumcised individual recovers quickly, and that they will subsequently experience blessings for which they must be thankful. Another event where *sega gurih* is traditionally served is the *selamatan* (communal feast) held before building a new house. Here, the dish embodies the hope for a smooth and safe construction process, ensuring that the completed house will be filled with safety and peace. Within the wedding ceremonies, specifically during the *midadareni* night (the eve of the wedding), *sega gurih* is a customary offering at this *midadareni*, invoked to request safety and blessings from the angels for everyone involved. *Sega gurih* is commonly accompanied by side dishes such as *semur telur* (braised eggs) or *telur balado* (spicy fried eggs). Other complementary dishes often include *kering tempe* (crispy fried tempeh), *dadar* (omelet), *abon* (shredded meat floss), shredded chicken (*suwir ayam*), and *pergedel* (fried potato patties). In Javanese society, *sega gurih* serves multiple functions: it is a culinary staple, a ceremonial dish for various events, and an integral part of specific rituals. As a culinary offering or a daily meal, *sega gurih* can be served on a plate or wrapped. For ritual ceremonies, it is presented in the form of a *tumpeng* (cone-shaped rice mound), with *ingkung* (a whole roasted chicken) as the main accompaniment, surrounded by various side dishes.

Another *sega* dish, named based on its flavor, is *sega pondhoh*. The term *sega pondhoh* combines *sega* with *pondhoh*, which refers to the soft, delicious, savory, and sweet interior of a coconut palm. The meaning of *sega pondhoh* thus denotes savory rice flavored with *pondhoh*, fashioned in the shape of *jadah*, a traditional sticky rice cake. In Javanese culture, the distinctive savory-sweet taste, reminiscent of *pondhoh*, holds philosophical significance, symbolizing ‘the

goodness and deliciousness of life.’ Due to its delightful sweet and savory *pondhoh* flavor, *sega pondhoh* is prepared to express hopes for a pleasant and comfortable life. It is often regarded that serving *sega pondhoh* constitutes a form of prayer and aspiration, encapsulated in the Javanese phrase *supados kepenak gesangipun* (so that life may be enjoyable and comfortable).

Sega pondhoh is a traditional dish that is now seldom encountered, approaching the point of extinction. Historically, *sega pondhoh* was predominantly consumed by individuals recovering from illness. The dish was regarded as supportive of health during convalescence, as those recuperating from ailments required nourishment that was both palatable and easily digestible owing to its smooth texture. The preparation of *sega pondhoh* involves taking hot, freshly cooked rice and compressing it through *dijojoh* (pounding) with a small mortar and pestle until the mixture becomes smooth and sticky, resembling *jadah*. Before pounding, the hot rice is combined with grated young coconut, a small amount of salt, and sugar to attain a flavor that is both sweet and savory, similar to that of *pondhoh* (coconut palm heart). The pounded mixture is subsequently diluted (spread out) onto a *tampah* (tray or winnowing basket) and allowed to cool briefly. Once cooled slightly, it is sliced or cut, similar to how *jadah* is served. *Sega pondhoh* is typically presented with slices of tempe or *tahu bacem* (fermented soybean cakes or tofu marinated in a sweet and savory sauce) placed atop each piece. Occasionally, *sega pondhoh* is also served with a coconut milk-based soup containing tofu and tempeh.

4.2.3. The Form-Based Naming Strategy of Javanese *Sega*-Based Dishes

The naming of *sega*-based dishes frequently employs a form-based strategy, whereby the dish’s designation is derived from its distinctive shape or visual presentation. This aspect of form is semantically encoded in the name, directly indicating the visual characteristic of the prepared item. Dishes classified under this approach include *sega golong* and *sega magelangan*.

Both *sega golong* and *sega magelangan* are categorized based on their shapes. The term *sega golong* combines *sega* (rice) with *golong* (a unified or rounded lump). The word *golong* itself suggests *manunggal* (to become one or unified). Consequently, *sega golong* pertains to rice shaped into round balls, approximately the size of a softball or tennis ball, uti-

lized for *selamatan* (communal feasts or blessings). In the context of *selamatan*, *sega golong* embodies the symbolic significance of unity and togetherness. For instance, as an offering during wedding ceremonies, *sega golong* signifies the intention of two individuals to mutually support and assist one another in establishing their household. This extends to both material and spiritual needs, representing reciprocal giving and receiving. When enveloped in an omelet, *sega golong* symbolizes the marital bond between husband and wife. In death rituals, *sega golong* is prepared with the hope that the departed soul may attain salvation and *gumolong* (unite) again with God. A variant of *sega golong* is known as *sega golong jangan menir*.

Historically, Javanese ancestors shaped white rice into tennis-ball-sized rounds to symbolize a unified and unwavering resolve, often expressed as *golong gilig*. During *selamatan* ceremonies, this unified resolve is typically articulated with the phrase *tekad kang gumolong dadi sawiji* (resolve that becomes one), signifying mutual assistance, *gumolong* (unity), and harmonious cooperation in actions, encapsulated by the expression *nggolongake sakehing tujuan supados madhep, marep, mantep* (unifying all purposes to be focused and steadfast on the goal). *Seга golong* is usually served in *pitung jodho* (seven pairs) or fourteen pieces, intended as an homage to *Kang Yasa Jagat* (the Creator of the universe and its contents or God)^[37,38].

Meanwhile, *sega magelangan* derives its name from *sega* (rice) and *magelangan* (wearing bracelets or ring-shaped). The term *magelangan* is applied to a dish where noodles and fried rice are mixed together. This naming is associative, connoting the dish's appearance: fried rice mixed with noodles creates ring-like or intertwined shapes, resembling rice interspersed with pieces of a rubber band. *Seга magelangan* is popular in the Special Region of Yogyakarta. In Solo, it is known as *sega mawut*, and in Semarang, it is called *sega ruwet*. In these contexts, the terms *magelangan*, *mawut*, and *ruwet* do not refer to the color of the rice but rather to the dish's form, specifically denoting ring-shaped, messy, or tangled, and disheveled, respectively.

4.2.4. Cooking Method-Based Naming Strategy of Javanese Sega-Based Dishes

The naming of *sega*-based dishes frequently employs a strategy centered on cooking methods, wherein the dish's name semantically reflects its preparation technique. This as-

pect of the cooking process is directly conveyed through the designation. Dishes classified under this approach include *sega goreng*, *sega liwet*, and *sega dang*.

These three dishes—*sega goreng*, *sega liwet*, and *sega dang*—are categorized according to their respective cooking methods. This classification is evident through the addition of the terms *goreng*, *liwet*, and *dang* as descriptors to *sega*. *sega goreng* denotes fried, *liwet* signifies boiled with an appropriate amount of water, and *dang* refers to steamed or cooked by placing over boiling water. Semantically, the inclusion of *goreng*, *liwet*, and *dang* explicitly indicates the specific cooking or processing method used for the rice to produce *sega goreng*, *sega liwet*, and *sega dang*. Other *sega* preparations and dishes within this category include *sega bakar*, *sega godhog*, *sega liwetan*, and *sega tim*.

While both *sega godhog* and *sega liwetan* involve boiling, they are distinguished by their final forms and flavors, despite sharing a common initial boiling process. *Seга liwetan* results in plain cooked white rice. In contrast, *sega godhog* produces a soupy rice dish characterized by a distinctive taste, resulting from its unique blend of spices. The characteristic quality of *sega godhog* also derives from utilizing a significantly larger volume of water during boiling compared to *sega dang*, as well as incorporating various seasonings into the boiling process. *Seга godhog* does not represent a traditional preparation like *sega liwetan*; rather, it exemplifies diversification in *sega* processing techniques.

4.2.5. State or Condition-Based Naming Strategy of Javanese Sega-Based Dishes

The nomenclature of *sega*-based dishes can also be determined based on their state or condition, referring to names that reflect the physical characteristics, qualities, or conditions of the cooked dish, its components, or even its mode of sale. This aspect of state or condition is semantically embedded within the name, effectively conveying the specific characteristic of the finished product or its condition prior to serving. Dishes that fall into this category include *sega garingan*, *sega gandhul*, *sega aking*, *sega lemes*, and *sega pera*.

Seга gandhul derived its name from customer reports. According to legend, in the Pati region during ancient times, vendors sold this rice dish by carrying it on a shoulder pole. One end of the pole supported a pot of *nasi gandul* broth, while the opposite end held the eating utensils. As the ven-

dor progressed, the laden pole swung rhythmically with each step, causing the rice basket and the broth pot to hang or *gandhul* (dangle). Therefore, the dish was named *sega gandhul*, referring to its hanging presentation.

Sega garingan pertains to a *sega* dish characterized by its dry side dishes, which contain no broth or gravy. The term *sega garingan* is a combination of *sega* (rice) and *garingan* (completely dry). Typically, this dish consists of *sega* served with fried or *bacem* (sweet-savory marinated) tofu, tempeh, or chicken, and is usually devoid of vegetables. *Kering tempe* (crispy fried tempeh) and *sambal* may also be included. Within Javanese society, *sega garingan* is frequently consumed by individuals who avoid coconut milk-based vegetable dishes, often as part of a dietary regimen. The name of this dish is derived from the dry condition of its accompanying components. Historically, *sega garingan* was commonly packed as provisions for long journeys, given its resistance to quick spoilage. Furthermore, certain *sega* preparations are designated according to their specific texture or state when cooked. These include *sega aking*, *sega lemes*, and *sega pera*, with their respective definitions as follows:

- *Sega aking*: dry rice produced from sun-dried cooked rice that is subsequently recooked.
- *Sega lemes*: rice cooked with abundant water to yield soft, mushy rice. Historically, Javanese communities frequently served *sega lemes* to individuals recovering from illness, as its tender texture facilitated digestion and supported the digestive process.
- *Sega pera*: rice cooked with less water, resulting in grains that are firm and separate.

4.2.6. Main Side Dish or Vegetable-Based Naming Strategy of Javanese *Sega*-Based Dishes

The naming conventions of *sega*-based dishes frequently utilize a strategy that centers on their primary side dish or vegetable, with dish names derived from the principal accompanying component. This aspect of the main side dish or vegetable is semantically integrated into the name, directly referencing a particular type of accompaniment. Numerous *sega* dishes are categorized under this strategy, including *sega ingkung ayam*, *sega ingkung bebek*, *sega gudheg gurih* (wet), *sega gudheg manis* (dry), *sega sawut*, *sega pecel*, *sega*

trancam, *sega gudhangan*, *sega endhog*, *sega iwak*, and *sega brongkos*.

These names generally comprise phrases of two or three words, wherein descriptive qualifiers complement the fundamental element *sega* (rice). For instance, the names *sega ingkung ayam* originate from *sega* combined with *ingkung ayam* (whole chicken), and *sega ingkung bebek* derives from *sega* combined with *ingkung bebek* (whole duck). Historically, *sega ingkung ayam* specifically referred to a dish featuring an entire adult male chicken, including its gizzard, liver, heart, and intestines, thoroughly cleaned and cooked in thick coconut milk. However, in its evolution—driven by the creative economy—the chicken is no longer exclusively male. This development also led to the emergence of *sega ingkung bebek*, which similarly does not exclusively use male ducks.

Long before the advent of foreign religions such as Islam, Christianity, and Catholicism, the indigenous religion of Nusantara, known as *Kapitayan*, was actively practiced. In offerings to deities, *ayam tukung* or *ayam ingkung* was traditionally presented. *Ayam tukung* or *ingkung* was invariably paired with *tumpeng*, a cone-shaped rice mound, serving as a ritual offering. This dish symbolizes protection and nurturing, derived from the Old Javanese terms *jinakung* and *manekung*, which signify offering prayers. Over time, *sega ingkung* has evolved into a customary accompaniment during various life-cycle ceremonies, including *selamatan* (such as births, marriages, and deaths), *bersih desa* (village clean-up), *malam tirakatan* (evening vigils), and house-building ceremonies. The *ingkung* dish embodies the meaning of *ing kang manekung*, that is, one who worships God and surrenders oneself. Accordingly, *ayam ingkung* is traditionally prepared with its legs tied together. However, this practice does not apply to *sega ingkung bebek*, which now primarily emphasizes its culinary aspects.

Sega gudeg, a dish where *sega* signifies rice, adheres to a clear naming convention, existing in wet (*sega gudeg basah*) and dry (*sega gudeg kering*) varieties. Both variations are expressed as three-word phrases, with *sega* as the core component, qualified by the specific type of side dish. The primary distinction between *gudeg basah* and *gudeg kering* lies in their consistency and flavor profiles. While both employ young jackfruit cooked in thick coconut milk as their base, *gudeg basah* is characterized by its moist and savory

nature, whereas *gudeg kering* is dry and distinctly sweeter. This dish is based on *gudeg*, a traditional Indonesian culinary staple originating from Yogyakarta. *Gudeg* is prepared through slow-cooking young jackfruit with coconut milk and a blend of spices, typically producing a unique sweet and savory flavor. It is commonly served with white rice and various side dishes, which may include eggs, chicken (such as *opor ayam*), tofu, tempeh, and *sambal goreng krecek* (a spicy stew made from crispy beef skin)^[39,40].

4.2.7. Presentation-Based Naming Strategy of Javanese *Sega*-Based Dishes

The naming of *sega*-based dishes is also derived from their arrangement or presentation, referencing dishes named according to the organization or mixing of *sega* and its accompaniments prior to serving. This involves the composition of the *sega* and its components or pertains to the specific serving implements utilized. Examples of dishes categorized under this strategy include *sega tumpang*, *sega kembul* (commonly served in large, elongated portions on a single banana leaf), and *sekul* or *sega blawong*.

Both *sega tumpang* and *sega kembul* are classified based on their unique presentation methods. This is evident from the inclusion of *tumpang* (stacked or layered) and *kembul* (together, communal) as attributes to the word *sega*. The term *tumpang* in *sega tumpang* indicates that the dish's components are not randomly arranged but are layered vertically. In *sega tumpang*, the bottom layer consists of *nasi gudangan* (rice with mixed boiled vegetables), topped with *sambal tempe* (tempeh chili paste), and then finished with various side dishes and *rempeyek* (peanut or anchovy brittle). The word *kembul* in *sega kembul* signifies that the dish is intended for communal consumption. Therefore, the arrangement of the *sega*, its side dishes, and accompaniments is tailored to this purpose. This is why *sega kembul* is always arranged in a large circular or elongated oval shape, with rice in the center and all side dishes evenly distributed around the edges of the serving container. If presented in a large circle, it typically uses a *tampah* (winnowing basket) lined with banana leaf pieces. If an elongated oval shape is chosen, one or more whole banana leaf midribs with their leaves are arranged lengthwise to create the serving base.

Regarding *sega blawong*, its etymology originates from the word *blawu* (meaning ash and bluish). In this context, *blawu* does not denote the color of the rice itself but rather

the serving vessel, which is a bluish-colored plate. Therefore, *sega blawong* literally translates to *sega* served on a bluish plate. Notably, *sega blawong* was a preferred dish of the kings of the Yogyakarta Palace. Consequently, its formal name is *sekul blawong*, wherein *sekul* is the *Krama* (or *Kromo*) form of *sega*. *Krama* is a highly honorific or formal register of the Javanese language, an essential component of its intricate *unggah-ungguh basa* (speech level) system. This register is primarily utilized to express profound respect towards individuals of higher social status, elders, or in highly formal contexts^[41]. Therefore, the use of *sekul* instead of the more common *sega* directly denotes this respect, elevating the dish's designation.

4.2.8. Serving Container-Based Naming Strategy of Javanese *Sega*-Based Dishes

The naming of *sega*-based dishes can also be attributed to the serving container, referring to dishes whose names are derived from the type or form of the vessel used for serving. This aspect of the container is semantically embedded within the name, expressing the meaning of the specific receptacle where the dish is placed or presented. One example is *sega cemedhing*, named after the container called *cedhing*. The term *cedhing* signifies a container or reservoir for water; a water tank, with a variation being *jedhing*. In Javanese communities, particularly in coastal regions of Pati Regency, *cedhing* is commonly utilized for water storage during the dry season. During this period, the local community carefully conserves water stored in the *cedhing*, recognizing water as vital for life. Consequently, the community attributes the meaning of 'life-giving water' to *cedhing*. The word *cemedhing* itself is derived from *cedhing* plus the infix "-em-", indicating 'having the characteristic of a water tank.'

In Dukuhseti Village, Pati Regency, *sega cemedhing* constitutes a specific culinary staple for daily sustenance, featuring distinctive local ingredients. Traditionally, *sega cemedhing* has been regarded as an affordable, communal, and nutritious meal for the villagers of Dukuhseti. Its affordability is attributed to the sourcing of its side dishes and vegetables from the abundant local natural resources, both plant and animal-based. *Sega cemedhing* is considered a signature dish of Dukuhseti due to its inclusion of *ikan jan-jan*, a fish species that thrives exclusively in brackish water and is believed to offer significant nutritional benefits for enhancing immunity.

Several other *sega* dishes are also named based on their serving containers:

- *Sega besekan*: rice for selamatan or kenduri arranged and served in a besek, which is a box or container made from woven bamboo.
- *Sega ingkung sarang*: ingkung rice served in a sarang, a nest-like container crafted from woven coconut leaves.
- *Sega pincuk*: rice with side dishes and vegetables served in a pincuk, a vessel fashioned from a banana leaf folded and secured with a toothpick to create a scoop-like form.
- *Sega bungkus*: rice with supplementary dishes and vegetables served wrapped.
- *Sega tempelang*: rice with side dishes and vegetables presented wrapped in a tempelang shape, characterized by a specific flat, rectangular form.
- *Sega penak*: rice with side dishes and vegetables served encased in a penak-shaped wrap.

4.2.9. Origin-Based Naming Strategy of Javanese *Sega*-Based Dishes

The classification of *sega*-based dishes can also be determined based on their geographical origins, particularly referring to dishes whose names are derived from external sources and subsequently adapted phonetically. This phenomenon of linguistic absorption is evident through names that trace their etymology to foreign terms. Furthermore, this category includes *sega* dishes named after their respective regions of origin. Examples include *sega timlo*, *sega kebuli*, and *sega ndesa*.

Sega timlo, a soupy dish characteristic of Solo that resembles a stew, is inspired by *sup kimlo*, a Chinese-Indonesian soup. The phonetic change from “k” in *kimlo* to “t” in *timlo* exemplifies a linguistic phenomenon known as phonetic correspondence, which generally results from pronunciation differences between the original (Chinese) and local (Javanese) dialects. Conversely, *nasi kebuli* (also referred to as kabuli rice; Arabic: الكابلي الرز; Arabic pronunciation: /arruzal-kabuly/) originates from Afghan rice dishes, particularly *kabuli pilaf*, a variety of Afghan pilaf from the Kabul region. This rice dish is prepared with lamb broth, goat milk, and clarified butter (most commonly ghee). *Nasi kebuli* reflects influences from Arab culture, especially Middle Eastern cuisine such as *yemeni nasi mandi* and *nasi kabsah*,

as well as Indian culinary traditions like *nasi biryani*^[38].

In contrast, *sega ndesa* derives its name from two Javanese words: *sega* (‘rice’) and *ndesa* (‘village, rural’). This etymology indicates that *sega ndesa* is a rice dish or menu item originating from villagers. The name *sega ndesa* specifically comes from the rural communities of Wonogiri, Central Java. In Wonogiri, *sega ndesa* is frequently used as an accompaniment for the *wiwit* ceremony, a ritual to commence the rice harvest.

4.2.10. Acronym-Based Naming Strategy of Javanese *Sega*-Based Dishes

The nomenclature of *sega*-based dishes may also adopt an acronym-based approach, wherein the dish’s name is derived from an acronym. Within this category, the name of the *sega* preparation etymologically originates from a combination of several words. Illustrative examples include *sega rames* and *sega ningrat*, both of which are classified as acronym-based names. This classification is supported by the inclusion of *rames* and *ningrat* as attributes to the word *sega*. The term *rames* in *sega rames* is, in fact, an acronym derived from the Javanese words *ora* (not) and *mesthi* (certain or fixed). Consequently, *sega rames* denotes rice served with a variety of side dishes that are not fixed or always the same. Typically, *sega rames* comprises a plate of rice accompanied by a small portion of vegetables, noodles, and one piece of a side dish (which could be tempeh, tofu, meat, or other options). Furthermore, *rames* can also imply mixed, indicating that the various components are combined.

Similarly, the word *ningrat* in *sega ningrat* is an acronym formed from *kuning* (yellow), *rasa* (taste), and *nikmat* (delicious). Therefore, *sega ningrat* refers to a plate of yellow rice served with more elaborate and diverse side dishes compared to a typical *sega kuning*. *Sega ningrat* is considered a relatively recent preparation, representing a diversification of the traditional *sega kuning*.

4.2.11. Purpose-Based Naming Strategy of Javanese *Sega*-Based Dishes

The naming of *sega*-based dishes can also be determined by their purpose, meaning the dish’s name semantically conveys the intention or desired outcome behind its creation. An illustrative example is *sega wiwit*, derived from the Javanese word *wiwit* (to begin or to start). In Javanese agrarian society, a simple ritual featuring *sega wiwit* is tra-

ditionally performed before commencing agricultural activities such as sowing seeds, planting, or harvesting. Thus, the creation of *sega wiwit* explicitly signifies the initiation of these agricultural endeavors. The term *sega wiwit* itself is a compound of *sega* (rice) and *wiwit* (to begin), making it an integral part of the *wiwitan* (initiation) ritual tradition, commonly observed by Javanese farmers just before harvest season or at the start of planting.

The cultural and philosophical significance embedded in the name *sega wiwit* is profound. In Javanese society, the primary purpose of preparing *sega wiwit* is an expression of gratitude and sincerity, symbolizing a willingness to share upon the commencement of the harvest or planting of rice, corn, and similar crops. This act of praise and gratitude to Allah signifies thankfulness that pests have not afflicted the crops and are ready for harvest. When initiating planting, gratitude is offered because the seeds (rice, corn) sown have germinated successfully and will develop into healthy plants until harvest. Historically, *sega wiwit* was served at the onset of harvesting *pari dhuwur* (a specific tall paddy variety). Ancient Javanese farmers believed that the offerings presented were a token of gratitude to Dewi Sri, the goddess protecting rice plants. The *Wiwitan* ritual embodies communal joy, prayer, and hope for abundant rice harvests, protection from pests, and land fertility.

The components of a *sega wiwit* offering typically include *nasi uduk* (savory rice) or plain white rice, *ayam ungkep suwir* (shredded braised chicken) or roasted chicken, *sambal gepeng* (flat chili paste), boiled eggs, *ikan asin petek* (fried salted fish), and *urap mentah* (raw vegetable salad) or *trancam* (Javanese raw vegetable salad). A complete *sega wiwit*, accompanied by its traditional accompaniments, is typically presented on a *tampah*, a round bamboo winnowing basket, which is lined with banana leaves. This communal meal is subsequently transported to the rice field or farm for shared consumption, commonly distributed using a *pincuk*, a folded banana or teak leaf serving container, rather than conventional plates. In contemporary times, *sega wiwit* has undergone various modifications, evolving into appealing modern culinary presentations in numerous eateries, though its fundamental characteristics remain intact. While some *sega wiwit* is still presented on *tampah* lined with banana leaves and complete with traditional accompaniments, many variations are now served in individual portions on plates

made of woven bamboo or rattan, also lined with banana leaves.

Other *sega* dishes whose names are derived from their specific purposes include:

- *Sega brokohan*: Rice served with specific side dishes, distributed to mark the birth of a baby. Etymologically, *brokoh* originates from *barokah* (blessing or safety). *Sega brokohan* is prepared as a prayer for the newborn to live a life full of blessings, and for all attendees to receive blessings (safety, happiness) from God^[38].
- *Sega berkat (pareanom)*: A traditional rice dish distributed during the Buka Luwur ceremony at the Tomb of Sunan Kudus, primarily intended to honor ancestral heritage and express communal devotion through prayer and shared meals. Its purpose is to convey blessings and spiritual connection, while reinforcing Islamic values of unity, generosity, and faith in God as the ultimate source of strength^[39].
- *Sega ambengan*: A traditional Javanese communal rice dish served during cultural and religious events such as *selamatan* and *ruwahan*, with the primary purpose of honoring ancestors and reinforcing social cohesion through shared rituals. In Ponorogo, East Java, it functions as a symbol of gratitude, humility, and collective prayer, uniting community members around a single platter of steamed rice and assorted side dishes^[18].
- *Sega lulut*: A traditional Javanese dish served during slametan ceremonies with the primary purpose of fostering social harmony and strengthening communal bonds. Its name, meaning “to bind” or “adhere,” reflects the symbolic intent to unite participants in shared gratitude, solidarity, and mutual respect^[16].
- *Sega giling*: A traditional Javanese ritual rice, consisting of white rice meticulously wrapped in banana leaves with both ends folded. Its primary purpose is to serve as an offering of gratitude and a plea for continued blessings from the guardian spirits of agricultural lands, ensuring a bountiful harvest and protection^[42].
- *Sega kembul*: A traditional Javanese communal meal where people gather around and share food from a single large serving, typically spread out on a mat or banana leaves. This practice is rich in cultural significance, primarily aiming to foster a deep sense of togetherness, equality, and shared blessings among participants^[43].

- *Sega golong*: A traditional Javanese round rice dish symbolizing unity and determination, often served in traditional ceremonies as part of religious rituals or communal feasts. Its primary purpose is as an offering and prayer, reflecting the philosophy of togetherness and harmony in Javanese culture.

5. Discussion

The findings of this study directly correspond to the theoretical framework established in the literature review, affirming that Javanese food names are not mere labels but vessels of cultural meaning. The morphological analysis revealed intricate naming structures, such as compound words and acronyms. More importantly, morphological analysis revealed intricate naming structures, such as compound words and acronyms, while the conceptual naming strategies—based on color, taste, purpose, and origin—demonstrate a direct link to a broader Javanese naming philosophy. Just as personal names like *Slamet* and *Santosa* convey prayers and hope^[7,33], food names like *sega wiwit* and *sega berkat* encode spiritual intentions and social purposes. This finding corroborates the assertion within the existing literature that naming constitutes a fundamental mechanism of cultural expression^[10]. Using a gastrolinguistic and ethnolinguistic approach, the research confirms that Javanese food names are deeply rooted in local knowledge systems, thereby reinforcing the concept that language, cuisine, and identity are intrinsically interconnected^[20,28]. Examining dishes like *sega golong* and *sega lulut* reveals how their names embody fundamental Javanese values of unity and social harmony, aligning with the findings of scholars who see food practices as cultural expressions^[15,27]. This study, therefore, bridges a gap in existing research by thoroughly examining how morphology, symbolism, and sociocultural context intersect in the naming of dishes based on *sega*, demonstrating that these names are potent symbols of heritage and community.

More than merely a cultural icon, numerous *sega* dishes also embody profound philosophical significance concealed within their names and traditional functions. Dishes such as *sega giling*, *sega lulut*, and various *sega tumpeng* variants, for example, are frequently named according to their shape or function, which reflects cultural ideals and specific roles in rituals or symbolism. The nomenclature, particularly when

derived from sensory attributes or abstract notions like purpose, demonstrates how language shapes the perception of culture and articulates identity, history, and shared values^[44]. These particular names not only denote the food but also convey a narrative concerning Javanese identity and values, with each naming convention exemplifying a distinct aspect of their worldview.

The research also indicates a dynamic interaction between tradition and modernity. While some traditional *sega* dishes retain their deep cultural roots, others have successfully evolved into popular contemporary culinary items. For example, *sega wiwit*, *sega megana*, *sega berkat*, and *sega kembul*—whose purpose-based or arrangement-based names subtly hint at their origins—have adapted for commercialization. These dishes not only retain their cultural value but also stimulate creative economic activities through innovation and marketing, particularly in tourist areas. This demonstrates that traditional food functions as a vital capital for both the creative economy and tourism^[45]. Conversely, certain *sega* dishes, including *sega tumpeng*, *sega golong*, and *sega brokohan*, primarily serve as ritualistic offerings. Their names, often linked to their specific forms or ceremonial purposes, retain significant cultural and spiritual value despite not being widely produced for everyday consumption. This dual existence—where some dishes are adapted for commercialization while others remain sacred—illustrates the dynamic interaction between tradition and modernity within Javanese culinary practices. Such adaptations serve to both preserve and redefine aspects of Javanese identity in a changing world.

Aside from their cultural and traditional significance, studying *sega* dishes also deserves attention for their nutritional value and potential health benefits. For instance, *sega wadang* has a low calorie count, making it a good fit for people with diabetes, while *sega lemes* (named for its soft texture) is known for treating various digestive issues and typhoid fever. This traditional knowledge, often reflected in state-based naming, shows a clear understanding of food's medicinal properties. Furthermore, research on colored rice varieties, such as those used in *sega abang* and *sega kuning* (named for their color), reveals higher levels of beneficial compounds like phenols, flavonoids, and antioxidants, along with essential minerals, indicating significant health advantages^[46,47]. Emphasizing these benefits can help peo-

ple develop a fresh appreciation for these traditional foods, ultimately tying them to a broader understanding of Javanese well-being and lifestyle.

The findings of this study contribute to broader linguistic and cultural theory. By revealing how a community's naming strategies reflect its worldview, the research advances linguistic theory through a detailed case study of how language is actively used to codify cultural knowledge. Naming practices are deeply rooted in the social and cultural contexts of a community, as well as its history^[48,49]. Additionally, naming practices help shape local language systems, reflecting the social, political, and linguistic differences within the community^[50]. In the case of Javanese *sega* naming, this approach is especially revealing, as these names are more than just labels; they reflect cultural beliefs and values. Linguistically, the use of compound words and descriptive terms like *wiwit* (beginning) or *lemes* (soft) shows a sophisticated system of cultural classification. These names also act as a form of historical record, preserving traditional knowledge about ingredients, preparation methods, and the dish's historical use. This enables us to "read" the names as historical texts, showing how Javanese culture has changed while keeping core values intact, with a dish's name sometimes referring to a historical event or traditional farming practice, thus serving as a living record of the community's history. The analysis of names like *sega wiwit* or *sega gurih* also provides concrete examples of how naming serves as a repository of cultural meaning. This concept can be applied to similar studies in other cultures. The research also reinforces the idea of food as a cultural text and a medium for meaning-making. By linking the naming of dishes to core Javanese values, the study supports the theoretical perspective that food is a central mechanism for expressing and maintaining identity. The findings thus offer a tangible example of how a community's worldview is not just reflected in, but actively constructed through, everyday practices like naming food.

Given the study's findings, there is an urgent need to reintroduce neglected *sega* dishes to today's society. Dishes such as *sega lulut*, *sega kepyar*, and *sega brokohan* remain unfamiliar primarily to the current generation. Their names, often based on their purpose or traditional use, embody a rich historical and cultural story. Revitalizing knowledge about these traditions and their original names can preserve

culinary heritage and introduce the unique characteristics of *sega* cuisine to a new audience. This effort is crucial for maintaining cultural continuity and enriching modern tastes. Proactive government engagement is also vital for protecting Indonesia's culinary heritage through thorough documentation and promotion. Prioritizing international recognition for this cultural wealth will ensure these traditions are maintained as a fundamental pillar of national identity.

6. Conclusions

This study employed a gastrolinguistic methodology, integrating both gastronomy and linguistics, to establish a comprehensive framework for understanding the cultural significance embedded in the names of *sega*-based dishes. By analyzing both the culinary and linguistic aspects of these names, the research unveiled a systematic and patterned logic rooted in Javanese identity. The findings indicate that *sega* dish names are categorized into eleven conceptual groups, such as color, taste, form, and cooking method. They are expressed through both simple and complex linguistic structures. Simplex names, comprising root words, derived words, and acronyms, demonstrate the language's flexibility, whereas complex names offer more descriptive and intricate structures. This linguistic richness continually influences how the Javanese define themselves through their cuisine, emphasizing food's role as a potent medium for reflecting cultural values and worldview. Beyond their literal nutritional function, *sega* dishes possess profound cultural significance and fulfill socio-economic roles within community traditions and identities. The results could serve as a foundational basis for an anticipated encyclopedia of *sega* dishes across Indonesia, elaborating on the semantic, sociocultural, philosophical, and gastronomic dimensions of each dish. Such an encyclopedia would constitute a valuable national resource, applicable to future research initiatives involving creative economic development, nutritional studies, and strategies for elevating traditional dishes to national and international prominence. Future investigations could further develop these findings through comparative analyses with other Indonesian or country cultures by examining the diachronic evolution of *sega* (rice) or other main dish names.

Author Contributions

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Conflicts of Interest

The authors declare no conflict of interest.

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