

## Indonesian Culinary History and Values: Exploration Study in Solo City, Indonesia

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### ABSTRACT

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Indonesian culinary culture has a relatively strong history and values. However, the history and values are less well-known by local residents and culinary connoisseurs over time. Therefore, exploring and documenting culinary history and values are necessary. This study aims to explore the Solo culinary history and values. The research used an ethnographic method to reveal the Solo culinary history and values. The subjects of this study were the Solo City hawker center sellers, cultural experts/culturalists, culinary activists, the public, academics, and relevant literature. Data collection techniques employed interviews, observations, and literature studies, while data analysis utilized interactive qualitative data analysis techniques. The study results revealed that Solo City, Indonesia, has several kinds of culinary with history and distinctive values underlying the culinary existence.

## 1. INTRODUCTION

Culture is a broad concept, covering aspects of literature, art, history, geography, religion, customs, concepts of values, ways of thinking, and so on [1]. Indonesian culture is remarkably diverse, ranging from ideas and activities to objects. Culture also has several forms, which include, first, the form of culture as an idea, thought, value, or norm; the second is a form of culture as an activity or pattern of human action in society; the third is the form of culture as objects made by humans [2-5]. In addition, the culture developing in Indonesia is separable from the influence of other nations and globalization [6-11]. Culture is also influenced by the quality of performance of the country [12].

Moreover, every culture has an inherent history and value; likewise, Indonesian culinary culture is spread across various regions. For example, *Nasi Liwet Solo* represents repelling reinforcements when a disaster strikes. When Java was rocked by earthquakes in the past, for instance, *Nasi Liwet* was presented with a line of prayers chanting for the entire universe's safety and the hope that disaster would not happen again [13]. Nevertheless, this culinary history and value are not widely known by local residents or culinary connoisseurs [14-16]. If it is allowed, the meaning may be lost along with culinary scarcity [17, 18].

For that reason, it is necessary to take action to preserve the culinary and its philosophical values. One way is through in-depth literature, education, and schooling. Until now, education or schooling is still an effective means of cultural preservation [19-21]. As stated by Spathopoulou and Papakonstantinidis [22] that school learning becomes a medium for teachers to introduce local culture. This is because culture affects responsiveness, determines norms, forms interpretations or students' ways of thinking.

However, until now, educated or non-educated people still lack knowledge when asked about the culinary arts in their area [23-26]. The current young generation also has little knowledge and understanding of Javanese culinary heritage due to the strong current of modernity [27]. Instead, many people actually know and enjoy culinary origins from other countries [28-30], such as pizza from Italy in Europe. The younger generation also seems to ignore the culinary types built and existed in Indonesia for a long time. Conditions like this are undoubtedly worrying since the longer they go on, they can forget their ancestral heritage about the culinary arts in their area.

So far, the existing sources/literature only discuss names, types, and forms of culinary arts and have not focused on the history and values of the culinary arts [17, 31, 32]. Therefore, the identification and exploration of the Solo culinary history and values are an urgent need in the context of preserving and enriching existing sources/literature. Based on the preliminary study and these problems, an investigation is required to explore Indonesian culinary history and value, especially in Solo City. Hence, this study examines Solo's culinary history and philosophical value.

## 2. LITERATURE REVIEW

The development of the culinary industry is increasing along with the times and technology. This development is not only a consumption product, but culinary has also become a lifestyle of the community [33]. This can be seen from the various types of culinary that develop with creativity and innovation. Data from the Ministry of Industry presents data that the growth of the food industry has increased since 2017 where the achievement has increased by 9.23% per year. When viewed from the development of investment realization, the

domestic food industry sector has reached 16.3% compared to the previous year. Culinary is considered a pillar in the creative industry of 8.2 million creative industries.

The city of Solo is a city with ownership of the culinary industry which plays a major role in economic growth in Indonesia [34]. One of the industries developed in Solo is the home-based culinary industry. Culinary in the city of Solo is an inseparable part of various series of consumption patterns with customs and ceremonial procedures in the Kraton Surakarta environment. Culinary development also cannot be separated from the existence of cooking rooms that have been built with different functions.

The culinary taste elements in Koto Solo get the influence and integration of indigenous culture with Europe. For example, at this time people can freely enjoy types of regional cuisine, such as *Selat Solo*, *Sop Buntut*, *Perkedel*, *Semur*, *Sate*, and *Asinan*. The origins of these foods are passed on from generation to generation. The food is not only served as the main meal but also at other important events. Other foods that are no less popular in Solo are *nasi liwet*, *timlo*, *tengkleng*, *manten soup*, *serabi*, *jenang jadah*, and other types of food [35].

Culinary as an affirmation of social stratification shows that difference in food do not only concern tastes and tools used, but also involve the process of eating activities related to social and political relations in society [36]. In the colonial period, the relationship between eating activities illustrates the gap in social stratification. The basic change is the waning of power so that eating activities no longer show a clear difference between the nobility and the wong cilik. Now, the types of food of the nobility can be enjoyed by all walks of life.

Culinary has its uniqueness as a result of cultural interaction in a community [37]. Each region has its type of food according to its geographical location, such as in the city of Solo. The culinary industry in Solo is getting busier. Industry players assess that the culinary boom is supported by people's lifestyles and a large number of investors from outside the city who are aggressively invading the Solo area, and participating in developing the culinary business.

### 3. METHODOLOGY

This qualitative research applied the ethnographic method. Ethnography is the art and science used to describe a group or culture. Ethnography also fully involves the researchers in the daily life or culture of the people being studied. The ethnographic method is also called the Developmental Research Sequence, which is based on five principles: single technique, task identification, step-by-step, original research, and problem-solving. Furthermore, the ethnographic research step covers 12 main steps: selecting a social situation, doing participant observations, making an ethnographic record, making descriptive observations, making a domain analysis, making focused observations, making a taxonomic analysis, making selective observations, making a componential analysis, making a theme analysis, taking a cultural inventory, and writing the ethnography.

Observation aimed to observe the situation, events, values and history of culinary in the city of Solo. The following stages were observing participants such as traders, culturalists, and foodies, proposing ethnographic questions, and collecting ethnographic data. The next process was creating ethnographic notes. It included taking field notes, taking photos/drawings,

and using other means to record the researcher's observations. The collected data was reanalyzed to determine the validity of the data in accordance with the needs of the analysis.

This research took place in Solo City, Indonesia. Meanwhile, the data sources were the Solo City hawker center sellers, cultural experts/culturalists, culinary activists, the public, academics, and relevant literature. The data focused on the history and values contained in the culinary arts in Solo City, Indonesia. Data collection techniques were then carried out through observation (semi-structured), interviews (semi-structured), and literature studies. Observations were made directly at the hawker market in Solo. Interview resource persons were in the form of street vendors at the Pasar Kota Solo and cultural experts. Other data were also collected by studying literature from previous research and books containing the culinary history of the Solo City or other relevant literature. Then, this research's data analysis technique used interactive analysis by Miles and Huberman. The stages of data analysis were data reduction, data presentation, and verification/drawing conclusions.

At the data reduction stage, the steps were to sharpen the analysis, classify or categorize into each problem through briefings, directing, discarding the unnecessary, and organizing the data so that it could be verified. The following step of analysis was the presentation of the data. The data were organized and arranged in a correlation pattern so that it was easier to understand. After verifying, conclusions could be drawn based on the results of the research presented in the form of a narrative. Drawing conclusions was the final stage of data analysis activities and the final stage of data processing.

### 4. RESEARCH RESULTS

Five types of culinary are the focus of this research. Meanwhile, the names or terms include *Tengkleng*, *Nasi Liwet*, *Sate Kere*, *Sop Manten*, and *Jadah Jenang*. The explanation is as follows:

#### 4.1 *Tengkleng*



**Figure 1.** *Tengkleng* Solo  
Source: [www.tribunnews.com](http://www.tribunnews.com)

*Tengkleng* was born from the creativity of the Solo people when they faced times of concern in the conditions when Japan colonized Indonesia as seen in Figure 1. The daily life of the people of Solo during the Japanese occupation was getting more and more difficult. For everyday meals, the people of Solo ate anything that could be eaten, such as banana humps and others.

Because of the conditions under the Japanese occupation and this hardship, the Solo people explored their creativity to survive by utilizing all available food ingredients, including

food waste. One food processed was waste from goats, such as goat bones and offal.

Only part of the goat meat was processed and served to the Dutch gentlemen and aristocrats. Goat waste, such as bones and offal, by the people of Solo, was then processed and served into delicious food that could fill the stomach. This food waste was also processed with quite complicated spices and served deliciously. Basically, the recipe used in *Tengkleng* is coconut, ginger, turmeric, lemongrass, fresh lime leaves, galangal, cinnamon, bay leaf, dried cloves, garlic, shallots, table salt, candlenut, and nutmeg.

In addition, "*Tengkleng*" came from the sound made when pouring the offal and goat bones into the plate. The plates used by the middle- and lower-class Solo people at that time were made of *gebrenge* (a kind of plate made of zinc), so it would make a "*kleng-kleng-kleng*" sound. The way to enjoy *Tengkleng* is by *disesep*, *dibrakoti*, atau *dikrikiti* (Solo language), meaning that the bone is bitten until there is no meat left on it. It is because cooked bones still have meat, muscle, fat, and young bones. That part is often targeted when enjoying *Tengkleng*. Not only the sensation of biting the goat's bones, but the sensation of eating *Tengkleng* is even more delicious when sucking the marrow in the goat's bones little by little. In addition, eating *Tengkleng* is more delicious when it begins to release and slowly bite the remaining meat attached to the bones.

A bowl of *Tengkleng* has the meaning that (1) goat bone marrow is generally enjoyed in a secluded or slowly smoked manner and has the meaning of permeating the philosophy of life, which is not easily swayed by the sufferings of life. (2) The diversity of food stems from the creativity of the Javanese and means that the Javanese people's creativity arises from their ancestors' advice, i.e., do not throw away rice. In addition, (3) it is not only the selection of remaining mutton, the amount of coconut milk, and seasonings. It indicates that the Javanese people adhere to the principle of not wasting God's gift, even in the form of bones and goat innards.

#### 4.2 *Nasi Liwet*



**Figure 2.** *Nasi Liwet Solo*  
Source: [www.solopos.com](http://www.solopos.com)

*Nasi Liwet* is a typical Javanese dish, especially a particular dish from Solo or Surakarta as illustrated in Figure 2. The history and origins of this culinary history are often related to the traditions of the Javanese people. *Nasi Liwet* is also often used by Javanese people in their daily activities and as a symbol in dishes to refuse reinforcements when a disaster occurs. *Nasi Liwet* is not only available in Solo. The name *Nasi Liwet* is also used in Sunda, namely *Nasi Liwet Sunda*. However, *Nasi Liwet Solo* and *Nasi Liwet Sunda* have different characteristics. Generally, one package of *Nasi Liwet Solo* consists of several parts: savory rice, shredded *ungkep*

[cooking technique on low heat so that the spices used are more pervasive] chicken, chayote vegetables, boiled eggs, fried liver sauce, *bacem tempe* and tofu, and *areh* consisting of boiled coconut milk cooked until thickened. Further, savory and fragrant rice is the hallmark of this traditional cuisine. The savory taste comes from coconut milk cooked with rice, while the aroma comes from pandan leaves, bay leaves, lemongrass stalks, and other spices and seasonings.

There is also an old story about the history of *Nasi Liwet* from Solo. The trick for cooking *Nasi Liwet* was even recorded in *Serat Centhini* (1814-1823), which spread to various parts of Indonesia after that. Therefore, it is unsurprising that *Nasi Liwet* is also known in other areas. When Java was rocked by an earthquake then, for example, *Nasi Liwet* was presented with a line of prayers sung for the safety of the universe and the hope that disaster would not happen again. In *Serat Centhini*, it is also recorded that Pakubuwana XI, the King of Surakarta Sunanate from 1939-1945, served *Nasi Liwet* to gamelan musicians in the palace before they returned. The reason was so that their wives did not bother preparing meals at home. *Nasi Liwet* has also become a special dish for the royal family in Solo, both the Surakarta Sunanate and the Mangkunegaran Duchy. Even so, this cuisine is said to have come from ordinary people, i.e., from Menuran Village, Sukoharjo Regency, Central Java.

In the ceremony or ritual mentioned above, *Nasi Liwet* and its fillings are used to form certain symbols according to the expectations of the person holding the ceremony or ritual. The symbol actually has a dual function, not only to be interpreted according to the general purpose of the ritual but also to read its meaning during the ceremony to stimulate those present to act according to the meaning of the symbol. An example is that the "*tumpang*," whose shape is pointing upwards, symbolizes that humans always remember the Creator. At least, if everyone present understands the meaning of each food used in the ritual, they will join in praying that all the intentions of those holding the ceremony or ritual will be conveyed and all those present will receive blessings and safety. Therefore, the symbol's meaning is usually sublime and is a good hope offered to the Almighty. For Javanese people, it seems easier to express their hopes or prayers in the form of objects because they feel more real. Perhaps, since it looks more real, it is not surprising that usually, his prayers are easily answered. Thus, actually, it has nothing to do with mystical things.

Moreover, *Nasi Liwet* contains meanings divided into several contents of the *Nasi Liwet*. The meaning is as follows: (1) black soybeans can mean stains and sins in oneself that should be removed. (2) *Kembang Setaman* denotes a symbol of respect for the ancestors. (3) *Kinang* indicates always to keep the good words only. (4) *Inkung ayam* (roasted chicken) symbolizes sincere sacrifice and thanksgiving to God and the ancestors who have provided safety and protection. (5) The plantain has a symbolic meaning so that the life of the person holding the celebration has the authority and welfare of a king. (6) *Sayur Lodeh* signifies being blessed with more fortune and necessities of life, in accordance with the word *kluwih* or *luwih*, which means excessive. Also, (7) using small change (money) and raw materials in rituals is a possible result of fear if what is presented is considered incomplete. With the money and raw materials, it is hoped that the lacking materials can be equipped and will not cause a disaster.

Essentially, the meanings mentioned above are only standard meanings. In practice, ritual offerings are selected

and made according to the purpose or intention of the person making the celebration. Furthermore, the dish used in the ceremony or ritual is symbolized according to the purpose or intent. Thus, in the end, the same material can be interpreted or embodied differently, and vice versa; different materials may have the same meaning; hence, there is no standard meaning. All of that is adjusted to the intentions of the person making the celebration.

#### 4.3 Sate Kere

*Sate Kere* (see Figure 3) is one of the typical foods of the Solo City, using *tempe gembus* as the primary ingredient. *Tempe gembus* is tempeh made from tofu dregs. Not only *tempe gembus*, the other main component in one skewer of *Sate Kere* is beef innards, such as beef lungs and intestines. *Sate Kere* generally uses peanut sauce or chili sauce doused on each skewer.



**Figure 3. Sate Kere**  
Source: www.kompas.com

*Sate Kere* was initially considered a 'cheap' food because it was made from food waste, but nowadays, it has become quite popular with the people of Solo because of its unique taste. The more the demand for it, the price also creeps up, regardless of its historical story, which is thick with the bitter fate and struggles of the lower-class people. Moreover, it is relatively trivial and even a waste when viewed in terms of the material. In colonial times, these materials were shunned by European authorities and the nobility. At the dining table in the house of aristocrats and white masters, *gembus* and offal are taboo.

Moreover, the meaning of *Sate Kere* as a variety of foods stems from the creativity of the Javanese. It means that the Javanese people's creativity appears on their ancestors' advice, i.e., do not throw away food. *Sate Kere* is also a portrait of a counterculture. It refers to a lifestyle that deviates from established social practices. Sociologically, the counterculture reflects the conflict of class lifestyle issues. Appreciated deeply, the notion of counterculture in a culinary context seems to bring out the nature of healthy and creative competition. The poor people, who felt lost in eating, were not necessarily frustrated and angry but responded by creating new creations.

Now, *Sate Kere* is no longer a low-class food. *Sate Kere*, originally a reflection of the lower class competing with meat satay, has become a satay food for everyone. Considering the history of the development of *Sate Kere*, it is further known that it has values. These values include (1) respect for each other, meaning that every human being can taste all food or other things according to his ability; (2) creativity, indicating that everyone must have innovation and be creative in seeing the situation in the environment to keep up with the times; (3)

competing healthily, denoting that every human being must compete healthily by making new creations.

#### 4.4 Sop Manten

For the millennial generation, mentioning the term *Sop Manten* as seen in Figure 4 may be a little foreign as seen in Figure 1. It is a special soup. It is special because this culinary is found during traditional Javanese weddings, especially in Solo City. The stuffing of *Sop Manten* is cauliflower, carrots, chicken, and fried potatoes, with basic spices of shallots and garlic. Simple indeed, but there are values contained in it. The first is the value of respecting differences and being one. This dish symbolizes the differences in humans, especially for the prospective bride and groom. It is where the prospective bride and groom certainly have different backgrounds. Just as the types of vegetables used have differences, which can be combined in a dish, so does the wedding.

The second is a simple attitude. The following meaning is simplicity. In *Sop Manten*, simplicity is seen in the simple ingredients and spices. It teaches the bride and groom not to be arrogant since life is sometimes above or below, so it must be lived simply in the new life of the bride and groom. The third is doing good with others. The container in the bowl presented in this *Sop Manten* has a deep meaning. It can be seen from the Javanese proverb, which reads '*Pagar Mangkok luweh kuat tinimbang pagar tembok.*' The bowl fence symbolizes a generous attitude to others, especially neighbors. This exemplary attitude will later bear good fruit for married life.



**Figure 4. Sop Manten Solo**  
Source: www.jessicabakery.com

#### 4.5 Jadah Jenang



**Figure 5. Jadah Jenang Solo**  
Source: www.kopti-salatiga.com

A wedding is an extraordinary moment for anyone. A wedding day is also a day that will not be forgotten in someone's life, especially if the marriage is done with the loved one sincerely. Talking about weddings, many things make weddings in Indonesia, especially in Java, unique but have a deep meaning. One of these is the existence of food or cakes that must be served at weddings and even at proposals carried out long before marriage.

In Javanese weddings, some cakes are mandatory at the wedding since they contain deep meaning. One of these cakes is *Jadah Jenang* as illustrated in Figure 5. *Jadah* is a food made from sticky rice mixed with grated coconut, so it tastes delicious. This food has a fascinating and deep meaning. The symbol's meaning in *Jadah Jenang* focuses on the essential ingredients for making it, namely glutinous rice and a sticky texture. It signifies that the sticky nature of glutinous rice is a lesson for every couple so they can always maintain a good and close relationship. Old times parents also wanted to remind the bride and groom always to preserve their relationship and be difficult to separate no matter their problems. In addition, the *Jadah*, *Jenang*, or *Wajik* cooking process takes a long time and requires extra patience. It reminds every couple always to be patient and not easily give up, let alone leave each other in their domestic life later. Thus, it is why *Jadah* and *Jenang* are important cakes at traditional Javanese weddings.

## 5. DISCUSSION

### 5.1 *Tengkleng*

From the results found, *Tengkleng* is a food born from the creativity of the people of Solo. A brief history reveals that the residents experienced tough times only to provide for their daily needs, such as eating. This food is also served on a plate made of zinc, giving it a *kleng* sound. Aside from its delicious and delicious taste, *Tengkleng* has a hidden meaning in it. The meaning is obtained from the goat bone marrow, which denotes that everyone must be able to overcome problems, and the meaning is also to spend the available food and not throw it away in vain.

The hidden meaning of *Tengkleng* is also stated by Mellyani and Kusumaningrum [38] in their research. Previously, goat meat could only be eaten by the Dutch colonialists, nobles, and the rich because the general public had not been able to buy the food [39]. However, it was no longer the case at that time because everyone could enjoy *Tengkleng*. This statement is consistent with other findings that *Tengkleng* food will remain a community favorite, can be enjoyed by anyone, and should be grateful for every food God Almighty gave for free [40]. In addition, *Tengkleng* is a product of creativity, which is difficult to forget because of its deliciousness [41].

### 5.2 *Nasi Liwet*

According to research results, *Nasi Liwet* is a typical dish of Central Java, especially in Solo City. This culinary has existed since 1814, recorded in *Serat Centhini*, and began spreading in the Surakarta Residency area in 1945. *Nasi Liwet* also comes from ordinary people and has a symbolic meaning of rejecting reinforcements before a disaster occurs. In general, *Nasi Liwet* is full of meanings packaged in its filling. For example, black

soybeans mean a person must be able to eliminate the sin within him. This meaning corroborates with the opinion of Aziz et al. [42] that the existence of *Nasi Liwet* is expected to bring people closer to God and do good to fellow living creatures. In addition, the *kinang* in *Nasi Liwet* denotes that humans must be able to keep their words. The value of keeping words is also good teaching by the Prophet Muhammad SAW. In this case, the finding of the value contained in "*kinang*" is agreed by Krisnawati [43] that every human being must respect each other, especially in keeping his word. Also reinforced by the findings of Hermawan [44], the meaning of *Nasi Liwet* is a food that everyone can enjoy since the food has broken through social, ethnic, and age boundaries.

Further, *ingkung ayam* means that humans must be very grateful for the blessings of safety and protection God has given. Plantain also means everyone's hope for a prosperous life, while the existence of *sayur lodeh* is expected for every human being to get sustenance and fulfill their needs. As Rahiem and Rahim [45] stated, *sayur lodeh* is trusted by the community as a vegetable that can bring sustenance and prevent misfortune. Then, as the iconic cuisine of Solo City, *Nasi Liwet* has also penetrated as a tourist destination. The dimensions of *Nasi Liwet* can reflect local wisdom and culture in Solo City. From that, the ease of making *Nasi Liwet* is an opportunity for the people of Solo City to increase their sustenance and fulfill their needs. It is in line with what Prihantini [46] and Testa et al. [47] asserted that the existence of culinary is an iconic way of promoting tourist destinations in the culinary development area, increasing the opinion of the local community, and becoming a component of the tourism industry that includes all traditional values. In addition, an excellent culinary experience in an area is, in fact, positively correlated with the motivation of tourists to come back to previous tourist attractions [48].

### 5.3 *Sate Kere*

Regarding the third culinary finding, *Sate Kere* has become a legend, especially in Solo City. This satay is made from *tempe gembus* as the main ingredient and is made from tofu dregs. Like other satays, *Sate Kere* is seasoned and doused with soy sauce or peanut sauce. Looking at the history of *Sate Kere*, in the past, the nobles easily ate delicious food, such as goat satay. Thus, *Sate Kere* is a portrait of the culture of the ordinary people against the noble group [49]. Since ordinary people could not imitate the lifestyle of the noble group, they only photographed the culture or style by creating *Sate Kere*, which is only made from *tempe gembus* [50].

*Sate Kere* also means that people's creativity must be intense. Not only that, but *Sate Kere* teaches humans not to get caught up in lifestyle conflicts in everyday life. This result is also in line with Priyatmoko's [50] finding that *Sate Kere* has a philosophy so that humans do not live extravagantly and imitate the style of the nobles. Also supported by Harjanto and Prasetyadi [51] in their findings, *Sate Kere* teaches humans to live simply without making things up. It is shown by *Sate Kere* sellers who only use wheelbarrows to sell them. Even so, many consumers are queuing to buy *Sate Kere*. In addition, every human must compete healthily to earn a living or income. It has been done by the community by selling *Sate Kere*, and now, they have reaped their simplicity and competitive attitude with other types of culinary, which were initially only known to the noble/official group.

Sate Kere has been known as a healthy cuisine by various circles, both the lower and upper classes. Wardani et al. [49] said that *Sate Kere* had been sold by many people in Solo City, either in wheelbarrows or as a typical menu at a Solo City restaurant. There are also many *Sate Kere* connoisseurs from the official circle, and they are often ordered as a staple in wedding dishes or formal events at institutions. In line with Sulistyorini et al. [52], *Sate Kere* is a potential traditional food of Surakarta City as a functional food.

#### 5.4 Sop Manten

*Sop Manten* is one of the special dishes often found at every traditional Javanese wedding, especially in Solo City. Although simple, *Sop Manten* has a deep meaning implied. Appreciating differences is the first identity in the *Sop Manten* dish. This value is represented by the types of vegetables used to make *Sop Manten*. Several diverse kinds of vegetables are used to make *Sop Manten* delicious. Therefore, several types of vegetables must be able to blend like a wedding. Susanti and Purwaningsih [53] expressed that the meaning of Javanese food symbolizes the relationship between humans and their creators and human relationships with fellow humans. In this relationship, humans are expected to create a harmonious life. It is also consistent with the opinion of Ginay [54]; Kawangung [55] that harmony in life will grow if humans can maintain their relationship with God and others.

Moreover, the simplicity of *Sop Manten* is also a lesson for humans to act humbly. Even more profound is the meaning of the bowl, which is often used to serve *Sop Manten*, i.e., a generous attitude to others so they can embrace all types of vegetables in the soup. All mixed foods also describe humans who are mutually beneficial to their community environment [56].

Further, the existence of traditional culinary is nothing but to introduce these food products to the general public. Another hope is that the local community is willing to learn the processing process as a form of inheritance of local cuisine. It aligns with the opinion of Guerrero et al. [57] that traditional food is for public consumption to be inherited from generation to generation. Local culinary representations, such as *Sop Manten*, help reduce the dominance of foreign cultures [58], build a national identity, represent culture, and promote tourism in the local area [59]. In line with Lai et al. [60], local cuisine in a festival can be a dimension in developing regional identity.

It seems that the process of the existence of *Sop Manten* as a special dish from the Solo region, Indonesia, can be equated with a typical Japanese dish (*Washoku*). The *Washoku* promotion carried out by the government is not only an act of introducing but also an effort to increase community self-sufficiency [61]. It can also be applied to *Sop Manten* as a typical Javanese food that needs to be preserved and requires special attention from the government to empower the local community's economy.

#### 5.5 Jadah Jenang

The results showed that *Jadah Jenang* culinary is mainly served at weddings. *Jenang* has been known since the days of the Hindu-Buddhist kingdoms. This food is usually brought by the groom when going to the bride. *Jadah Jenang* has also become a mandatory food at proposal events or weddings. However, according to Kartika and Kartika [62], *Jenang* is

used not only as a wedding ceremony but also as a celebration of the birth of children and funeral ceremonies. Further, *Jadah Jenang* cake means that every couple must be able to care for their partner well so that their relationship lasts. In addition, patience is the meaning of making *Jadah Jenang* cake.

Findings regarding the value contained in *Jadah Jenang* are the same as previous findings. In her writing, Nurhayati explains that *Jadah Jenang* has the meaning of patience [63]. Especially in the lengthy process of making *Jadah Jenang*, the hope is that the texture of the *Jenang* is softer and tastes good. In addition, Pradita et al. [64] said that as a traditional heritage and sticky texture, *Jadah* has a close meaning or means of taking care of each other so that the marriage can last a long time or last. Apart from being a bonding agent, Javanese people regard *Jenang* as a symbol of gratitude to God or as an expression of prayer and surrender for salvation and blessings [62].

As an ancestral heritage, *Jadah Jenang* is also a traditional food with the opportunity to enter the culinary world of Java, Indonesia. Several home industries have produced and marketed *Jadah Jenang* to various parts of Indonesia to export abroad [65]. Even today, there exists the *Jenang* Museum, which is an icon of introduction and promotion to the public [66]. Thus, the use of social media until artists is needed to introduce and preserve the traditional *Jadah Jenang* [67].

## 6. CONCLUSION AND RECOMMENDATIONS

From the explanation of the research results and discussion, it can be concluded that the culinary arts in Solo City, Indonesia, consist of various types of food with their history, such as *Tengkleng*, which was born from the creativity of the community and contains meaning so that humans can take advantage of everything as much as possible and be grateful for everything they get. Also, *Nasi Liwet* has been a specialty dish since 1945 in the Solo City and is full of meaning to draw closer to God and glorify/do good to fellow human beings. In addition, *Sate Kere*, made from *tempe gembus* as the main ingredient, describes the simple lifestyle of every circle. Then, *Sop Manten* as a special dish for weddings with various types of vegetables means to maintain human relationships with God and other human beings. Finally, *Jadah Jenang* as a mandatory food or a Javanese proposal gift implies that humans can take care of each other's marriages.

Still, these findings were limited to the history and values of Solo, Indonesia's five types of culinary delights. Therefore, future researchers can conduct similar research on other types of culinary, such as *Serabi Notosuman*, *Timlo*, *Selat Solo*, and others. Future researchers can also explore other areas rich in local cuisines, such as Yogyakarta City, Bandung City, Jakarta, or regions on Sumatra Island (for example, *Pempek Palembang*, *Rending Minangkabau*, *Sate Padang*, *Ayam Pop* from Bukit Tinggi, and others).

From some of the conclusions above, the researcher suggests all solo city communities to maintain the preservation of traditional cuisine as a cultural heritage passed down for generations by our previous ancestors. The researcher also hopes that the younger generation will be more motivated to learn about the history and value of culinary. It can be an additional material for literature about culture, especially solo cities. Hopefully, the results of the research can be used as a reference source for further research, especially in the fields of history, social and culture.

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