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Identifying the Potential of Islamic Mataram Culinary Footprints for Gastronomic Tourism in Yogyakarta

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Abstract: Food is an essential element of a tourist's travel experience, often becoming a key reference in planning itineraries. The concept of culinary tourism has developed into gastronomic tourism, which encompasses not only the local cuisines, but also the culture and history behind them. This trifecta of cuisine, culture and history, known as the Triangle Concept of Indonesia's gastronomy, is often still under-utilizing the storytelling component required in presenting the cultural and historical aspect of food. The rich, delectable, and distinct cuisines of Yogyakarta are rooted in its steep cultural heritage, still providing a lot of untapped potentials to enhance its tourism initiatives. One of the most significant periods in Yogyakarta's history was the era of the Islamic Mataram Kingdom, instrumental in shaping both the region and the nation's identity. Many of Yogyakarta's legendary cuisines can be traced back to this period in history. Following the trail and development of the Islamic Mataram Kingdom, this research sought to identify the cuisines from this era that could be formulated as potential gastronomic tourism attraction to further boost the development of the local tourism. This qualitative-exploratory research employed purposive and snowball sampling techniques. Data collection was done through interviews, Focus Group Discussions (FGD), observations, and compilation of documents. Data were analyzed using an inductive approach through classification, coding and reduction process. The research resulted in the identification of cuisines that were mapped out according to 5 historical periods of the Islamic Mataram Kingdom's existence, each food category accompanied by culinary data, historical information, and cultural role/significance, in line with the Triangle Concept of Indonesia's Gastronomy.

Keyword: triangle, concept, cuisine, Mataram, gastronomy, tourism

INTRODUCTION

Indonesia, as an archipelagic nation, possesses unlimited natural wealth. Beyond its natural beauty, Indonesia is also rich in cultural diversity reflected in its languages, traditions, attire, and culinary heritage spread throughout the archipelago (Hazym, Turgarini, & Putri, 2023). These various forms of richness represent potentials that can be developed and packaged

into attractive tourism attractions. At present, the development of tourism is no longer focused solely on natural scenery but increasingly on specific elements such as cuisine. Culinary tourism has become a trend in recent years as an effort to revive local food potentials that have begun to be displaced by foreign products (Rahmi, Turgarini, & Ningsih, 2023).

Food is an essential element of the tourist travel experience. What people eat, how it is cooked and consumed, and why it is eaten contribute to creating enjoyable experiences for travelers visiting new places (Kokkranikal & Carabelli, 2024; Vrasida, Peistikou, & Iliopoulou, 2020). Cultural and emotional connections to eating and drinking experiences are also important considerations (Devi Baruah, Jain, & Author, 2023). Moreover, food is a fundamental part of cultural development and has become increasingly significant in contemporary tourism (Pramezwary et al., 2022). Another term now popularly used for culinary tourism is gastronomy tourism. Gastronomy has emerged as a major tourism attraction in both urban and rural areas (Medina-Viruel et al., 2019). Many tourists seek the authenticity of culinary heritage as their main motivation for traveling (Suanpang et al., n.d.).

Gastronomy tourism is characterized by the pursuit of unique eating and drinking experiences from authentic dishes served in specific local or national contexts (Ningsih & Turgarini, 2020). Gastronomy refers to everything related to the enjoyment of food and beverages, examining them not only from the perspective of physiological needs but also through cultural and regional heritage dimensions (Prasiyono Nugroho & Putu Hardani, 2020). Local arts and cultural traditions function as tourism attractions (Makiya, 2023), and local gastronomy reflects the cultural and historical values of a region (Pramezwary et al., 2022), shaped by the surrounding environment—where it is served, when it is eaten, why it matters, and how it is prepared (Polat & Aktaş-Polat, 2020). Gastronomy is a combination of art, taste, and science; the cultural experience surrounding food is itself an important tourism attraction (Siswanta, 2019). Differences in local resources and community culinary skills produce distinctive foods. Therefore, similarities and differences in food-related behaviors across cultures and countries can be learned through gastronomy and serve as tourism attractions (Pérez-Priego et al., 2023), ultimately influencing tourist behavior and contributing to tourism development (Makiya, 2023).

Yogyakarta Special Region (DIY), one of Indonesia's leading tourism destinations, is also rich in diverse culinary traditions. In addition to its strong historical and cultural identity, DIY has a wide range of gastronomic offerings (Ningsih & Turgarini, 2020). Various types of food and beverages are readily found at tourist attractions and throughout the city. Some are modern dishes, while others have been present for decades or even centuries, carrying deep historical and cultural meaning—including foods originating from the era of the Mataram Islam Kingdom. The Yogyakarta Sultanate represents the present-day continuation of the Mataram Islam Kingdom, serving as historical evidence of a long-preserved civilization and culture. The heritage of the Mataram Islam Kingdom is deeply embedded in the everyday life of Yogyakarta society (Hakim & Gondohutami, 2023). Even during the colonial era, the Yogyakarta Palace utilized gastronomy as a form of diplomacy (gastrodiplomacy) (Novia Andriani & Prasetya Hadi, n.d.).

Travel patterns in tourism are important for developing diverse tourism products that include attractions, facilities, and accessibility, all of which must be continuously monitored by tourism stakeholders (Vu, Li, & Law, 2020). Numerous studies on structuring tourist travel patterns have been conducted across various regions in Indonesia (Hazym et al., 2023; Rahmi et al., 2023; Vu et al., 2020) and internationally (Ahn et al., 2018; Ahn, Lee, & Lee, 2020; Song & Bae, 2018). The abundant historical, cultural, and culinary heritage of Yogyakarta still holds many untapped potentials for strengthening tourism development strategies, especially in gastronomic tourism.

With the shift from culinary tourism toward gastronomic tourism, regional tourism development strategies must adapt accordingly. The Indonesian Gastronomy Triangle

concept—linking food, culture, and history—still needs to be optimized to strengthen promotional initiatives. The richness and uniqueness of Yogyakarta's culinary heritage is inseparable from its cultural roots, yet storytelling components often remain weak; cultural and historical narratives behind the dishes are still not emphasized equally compared to the focus on the dishes themselves. One of the most significant historical periods in Yogyakarta is the era of the Mataram Islam Kingdom, which deeply shaped both local and national identity. Therefore, identifying culinary potentials based on the historical and cultural heritage of the Mataram Islam Kingdom is crucial for strengthening Yogyakarta's gastronomic tourism.

The Islamic Mataram Kingdom

The history of the establishment of the Islamic Mataram Kingdom began with the granting of the *perdikan* land of Alas Mentaok by Sultan Hadiwijaya, the ruler of the Pajang Kingdom, to Ki Ageng Pemanahan as a reward for his service in defeating Arya Penangsang. After the death of Ki Ageng Pemanahan, Danang Sutawijaya was appointed to succeed his father as the leader of Mataram. Following the passing of Sultan Hadiwijaya, Sutawijaya was crowned King of Mataram with the title *Panembahan Senopati ing Alaga Sayidin Panatagama Khalifatullah Tanah Jawa*, reigning from 1584 to 1601. At that time, the center of the Mataram Kingdom was located in Kotagede. He was succeeded by Sri Susuhunan Adi Prabu Hanyakrawati Senapati ing Ngalaga Mataram (1601–1613) after *Panembahan Senopati*'s death in 1601.

During the reign of Sultan Agung Hanyakrakusuma, who ascended the throne at the age of twenty under the title *Sultan Agung Senapati ing Alogo Ngabdurahman* (1613–1645), the capital of the Islamic Mataram Kingdom was moved from Kotagede to Kerta (now Dusun Kerto, Kalurahan Pleret, Bantul). It was under Sultan Agung's rule in Kerta that the Islamic Mataram Kingdom reached its peak, successfully subjugating almost all regions of Java except Banten, as well as areas outside Java such as Palembang and Sukadana in Kalimantan. Subsequently, during the reign of Sri Susuhunan Amangkurat Agung, widely known as Amangkurat I (1645–1677), the capital was relocated again to Pleret.

After the death of Amangkurat I on 13 July 1677 in Banyumas, Mas Rahmat was enthroned as the ruler of the Islamic Mataram Kingdom with the title *Sri Susuhunan Amangkurat II* (1677–1703). During his reign, the Trunojoyo rebellion broke out, compelling Mataram to form an alliance with the VOC to suppress the uprising—an agreement formalized through the Jepara Treaty in September 1677. Following the suppression of Trunojoyo's rebellion, Amangkurat II moved the capital to Kartasura. Raden Mas Sutikno later ascended the throne as *Sri Susuhunan Amangkurat Mas*, or Amangkurat III (1703–1705). His reign was marked by a rebellion led by Prince Puger, who was supported by the VOC. With VOC backing, Prince Puger was installed as ruler under the title *Susuhunan Paku Buwana Senapati Ingalaga Ngabdurahman Sayidin Panatagama Khalifatullah Tanah Jawa*, later known as *Pakubuwana I* (1704–1719).

In 1719, Raden Mas Suryoputra ascended the throne as ruler of the Islamic Mataram Kingdom in the Kasunanan Kartasura, adopting the title *Sri Susuhunan Prabu Amangkurat Jawa* or Amangkurat IV (1719–1726). In 1723, tensions arose between Amangkurat IV, Prince Blitar, and Prince Purbaya, leading to a rebellion supported by anti-VOC Islamic scholars. Upon Amangkurat IV's death, the fifteen-year-old Raden Mas Prabasuyusa succeeded his father as *Sri Susuhunan Pakubuwana II* (1726–1749). In 1740, conflict erupted between ethnic Chinese communities and the VOC. Sensing an opportunity, the Mataram Kingdom attempted to attack VOC forces in Semarang. *Pakubuwana II* dispatched 20,000 soldiers, joined by approximately 3,500 ethnic Chinese fighters. However, the attack was repelled by VOC troops supported by Cakraningrat IV of Madura. Following the defeat, *Pakubuwana II* sought negotiations with the VOC, which displeased both the ethnic Chinese community and various

anti-VOC factions, culminating in a major uprising in Kartasura. The rebellion severely damaged the Kartasura palace, prompting the relocation of the capital to Surakarta in 1745.

Upon the death of Pakubuwana II in 1749, Raden Mas Suryadi ascended the throne under the title Sri Susuhunan Pakubuwana III (1749–1788).

Table 1. The Islamic Mataram Kingdom Prior to the Giyanti Agreement

No	Center of Government	The Ruling King (Period)
1	Kotagede (1584-1613)	1. Panembahan Senopati ing Alaga Sayidin Panatagama Khalifatullah Tanah Jawa (1584-1601) 2. Sri Susuhunan Adi Prabu Hanyakrawati Senapati ing Ngalaga Mataram (1601-1613)
2	Kerto (1613-1645)	Sultan Agung Adi Prabu Anyakrakusuma atau Sultan Agung Senapati ing Alogo Ngabdurahman (1613-1645)
3	Pleret (1645-1677)	Sri Susuhan Amangkurat Agung atau Amangkurat I (1645-1677)
4	Kertasura (1677-1745)	3. Sri Susuhan Amangkurat II (1677-1703) 4. Sri Susuhan Amangkurat Mas atau Amangkurat III (1703-1705) 5. Pakubuwana I (1704-1719) 6. Amangkurat IV (1719-1726) 7. Sri Susuhunan Pakubuwana II (1726-1749)
5	Surakarta (1745-)	Sri Susuhunan Pakubuwana III (1749-1788)
(In 1755, The Islamic Kingdom of Mataram was divided into two, namely Kasunanan Surakarta and Kasultanan Ngayogyakarta Hadiningrat)		

(Source: Literary Archive of Widyabudaya Keraton Ngayogyakarta Hadiningrat)

Table 2. The Kingdom of Mataram Surakarta Hadiningrat

Mataram Surakarta Hadiningrat		
No	Kasunanan Surakarta	Kadipaten Mangkunegara
1	Raden Mas Suryadi bergelar Pakubuwana III (1749-1788)	Gusti Pangeran Adipati Mangkunegara I (1757-1795)
2	Raden Mas Subadya bergelar Pakubuwana IV (1788-1820)	Raden Mas Salomo bergelar Mangkunegara II (1796-1835)
3	Raden Mas Sugandi bergelar Pakubuwana V (1820-1823)	Mangkunegara III (1835-1853)
4	Raden Mas Supardan bergelar Pakubuwana VI (1823-1839)	Raden Mas Sudiro Bergelar Mangkunegara IV (1853-1881)
5	Raden Mas Malikis Solikin bergelar Pakubuwana VII (1830-1858)	Raden Mas Samekto bergelar Mangkunegara V (1881-1896)
6	Raden Mas Kusen bergelar Pakubuwana VIII (1859-1861)	Raden Mas Suyitno Bergelar Mangkunegara VI (1896-1916)
7	Raden Mas Duksino bergelar Pakubuwana IX (1861-1893)	Raden Mas Suryo Saparto bergelar Mangkunegara VII (1916-1944)
8	Raden Mas Malikus Kusno bergelar Pakubuwana X (1893-1939)	Mangkunegara VIII (1944-1987)
9	Raden Mas Antasena bergelar Pakubuwana XI (1939-1944)	GPH. Sujiwakusuma bergelar Mangkunegara IX (1987-sekarang)
10	Raden Mas Suryaguritno bergelar Pakubuwana XII (1944-2004)	
11	SISKS Pakubuwana XIII (2009-sekarang)	

(Source: Literary Archive of Widyabudaya Keraton Ngayogyakarta Hadiningrat)

Table 3. The Development of Mataram Ngayogyakarta Hadiningrat Kingdom

No	Mataram Ngayogyakarta Hadiningrat	
	Kasultanan Ngayogyakarta	Kadipaten Pakualaman
1	Bendara Raden Mas Sujono bergelar Sri Sultan Hamengkubuwana I (1755-1792)	-
2	Gusti Raden Mas Sundoro bergerlar Hamengkubuwana II (1792-1810)	-
3	Gusti Raden Mas Surojo bergelar Hamengkubuwana III (1810-1811)	-
4	Gusti Raden Mas Ibnu Jarot bergelar Hamenkubuwono IV (1814-1822)	Pangeran Natasuma atau Pangeran Adipati Paku Alam I (1813-1829)
5	Gusti Raden Mas Gathot Menol bergelar Hamengkubuwana V (1822-1826)	RT Notodiningrat atau Kanjeng Gusti Pangeran Adipati Suryaningrat bergelar Paku Alam II (1829-1858)
6	Gusti Raden Mas Mustojo bergelar Hamengkubuwana VI (1855-1877)	- GPH Sasraningrat bergelar Kanjeng Gusti Pangeran Adipati Surya Sasraningrat I atau Paku Alam III (1858-1864) - Raden Mas Nataningrat bergelar Kanjeng Gusti Pangeran Adipati Surya Sasraningrat II atau Paku Alam IV (1864-1878)
7	Gusti Raden Mas Murtejo bergelar Hamengkubuwana VII (1877-1912)	- KPH Suryodilogo bergelar Pakualam V (1878-1900) - KPH Natakusuma Bergelar Paku Alam VI (1901-1902)
8	Gusti Raden Mas Sujadi bergelar Hamengkubuwana VIII (1921-1939)	BRMH Surarjo bergelar Kanjeng Gusti Pangeran Adipati Suryadilaga atau Paku Alam VII (1903-1938)
9	Gusti Raden Mas Dorojatun bergelar Hamengkubuwana IX (1939-1988)	BRMH Sularso Kunto Suratno bergelar Kanjeng Gusti Pangeran Adipati Ario Prabu Suryodilogo Paku Alam VIII (1938-1998)
10	Bendara Raden Mas Herjuno Darpiito bergelar Hamengkubuwana X (1988-sekarang)	- BRMH Ambarkusuma bergelar Paku Alam IX (1998-2015) - BRMH Wijiseno Hario Bimo bergelar Paku Alam X (2016- Sekarang)

(Source: Literary Archive of Widyabudaya Keraton Ngayogyakarta Hadiningrat)

Gastronomy

Gastronomy can be defined as the art of cooking that involves using fresh, high-quality ingredients to create delicious and visually appealing dishes. Beyond recipes and cooking techniques, gastronomy encompasses cultural and environmental experiences (Galikusumah, Nurbayani K., & Aulia Rahman, 2023). In the context of gastronomy tourism, the experience is not limited to the dishes served but includes the cultural background and surrounding environment.

Gastronomy tourism plays an important role in enhancing visitors' tourism experiences, becoming more than just food. It encompasses food stories—the narratives behind dishes; food presentation—how food reaches the table; and eating etiquette—the customary way of consuming foods and beverages. Indonesia, with its cultural diversity, has regionally distinct eating traditions (Pakasi et al., 2023).

A study by Galikusumah, K., and Rahman (2023) in Kampung Cikarag, Garut Regency, showed that the gastronomic tourism program Hayu Mulih ka Desa was developed to reintroduce Nusantara foods through culinary trips in Garut. This program highlights a compelling culinary arts process from upstream to downstream, demonstrating that food is not only about fulfilling physiological needs but also reflects cultural practices and local resources.

Based on insights from Dr. Minta Harsana during an interview and FGD conducted by the research team on September 24, 2024, the Indonesian Gastronomy Triangle involves three

essential elements: food, history, and culture. Fresh, high-quality ingredients, proper cooking techniques, and culturally ingrained culinary traditions together create unique tourist experiences. This can be observed in various Indonesian gastronomic tourism projects, such as the gastronomy and Batik Betawi program at Setu Babakan, which emphasizes cultural and environmental experiences.

According to Messakh and the Indonesian Ministry of Tourism (2017), gastronomy tourism in Indonesia is unique and attractive because it incorporates various aspects of a destination. It is influenced by history, culture, and food—interconnected and further shaped by more specific contextual factors.

The key aspects of Indonesian gastronomy include:

1. Food – the central element of gastronomy tourism, influenced by cultural and historical factors through rituals and the use of traditional spices.
2. Culture – shaped by food and history, where storytelling has preserved traditions for centuries. Rituals in cooking ensure the authenticity and traditional taste of Indonesian dishes.
3. History – continuously shaping Indonesian culinary expertise, influenced by cultural interplay since the 16th century (e.g., influences from the Sriwijaya, Mataram, and Majapahit kingdoms), and the spice trade in the 18th century.

These elements create a strong narrative of Indonesia's food culture centered on authenticity, locality, and novelty in tourists' experiences.

METHOD

The study adopts a qualitative methodology combining phenomenological and ethnographic approaches. Both approaches are exploratory in nature, enabling deep investigation of the research object to identify potentials or issues to be formulated (Suwendra, 2018). The researchers explore the persistence, development, and spread of various Mataram Islam culinary traditions along the historical trajectory of the kingdom and its community. The evolution of gastronomic heritage will be mapped through this research so that culinary phenomena presently enjoyed by tourists may inspire innovations in developing gastronomic tourism based on local historical and cultural developments.

Primary data were collected through observations, interviews, and Focus Group Discussions (FGD). Secondary data were obtained from relevant documents and literature. Sampling of informants used purposive and snowball sampling (Sugiyono, 2023), beginning with the owner of Bale Raos Restaurant in Yogyakarta as the initial interview subject, followed by various stakeholders such as the Tourism Office, the Cultural Office, and Yogyakarta Palace servants (Abdi Dalem) as FGD participants.

Data analysis employed inductive analysis, where collected data were classified, coded, and reduced to present an interconnected narrative.

RESULTS AND DISCUSSION

Mataram Cuisine in Serat Centhini

Serat Centhini is regarded as one of the greatest literary works in Javanese literature, encompassing a wide range of knowledge, behaviors, and cultural practices of the Javanese people. Serat Centhini was composed based on the journeys of the children of Sunan Giri III (Sunan Giri Prapen)—Jayengresmi, Jayengsari, and Princess Ken Rancangapti—after the Giri region was conquered by Sultan Agung of Mataram. In his travels, Jayengresmi, accompanied by two students named Gathak and Gathuk, journeyed through areas surrounding the Majapahit palace, Blitar, Gamprang, Lodhaya Forest, Tuban, Bojonegoro, Bagor Forest, Gambirlaya, Mount Padham, Dhandher Village, Kasanga, Sela, Gubug Merapi, Mount Prawata, Demak, Mount Muria, Pekalongan, Mount Panegaran, Mount Mandhalawangi, the Pasundan region,

Bogor, Pajajaran, Mount Salak, and Karang. Throughout this journey, Jayengsari underwent spiritual maturation, deepening his experience and wisdom, and eventually becoming widely known as Seh (Syeh) Amongraga. Seh Amongraga later met Ni Ken Tambangraras, who became his wife, and Ni Centhini, who became his attendant. Meanwhile, Jayengsari and Princess Ken Rancangpati, accompanied by a student named Buras, traveled through Sidacerma, Pasuruan, Ranu Grati, Banyubiru, the foothills of Mount Tengger, Malang, Baung, Singhasari, Sanggariti, Tumpang, Kidhal, Pasrepan, Tasari, Mount Bromo, Ngadisari, Klakah, Kandhangan, Argopuro, Mount Raung, Banyuwangi, Pekalongan, Mount Perau, Dieng, and Sokayasa at the foot of Mount Bisma in Banyumas.

Serat Centhini is an ancestral heritage work considered *adiluhung* (noble and refined), functioning as a comprehensive reference for Javanese culture and often described as an encyclopedia of Javanese civilization. The wide array of knowledge contained within Serat Centhini includes topics such as education, history, architecture, natural sciences, philosophy, religion, Sufism, customs, psychology, prophecies, mysticism, the arts, flora, fauna, traditional foods, herbal tonics, traditional medicines, plant classifications, and romantic narratives. The original Serat Centhini manuscript, written in Javanese script, comprises 12 volumes exceeding 3,500 pages in length. Today, the manuscript is preserved at the Sanapustaka Library of the Surakarta Palace. The composition of Serat Centhini was commissioned by Pangeran Adipati Anom Amangkunegara III, who later became the ruler of the Kasunanan Surakarta with the title *Sinuhun Pakubuwana V*, reigning from 1820 to 1823 (Centini 1985).

Serat Centhini also documents an extensive range of traditional Javanese culinary practices. The culinary content includes foods and beverages, as well as various herbal tonics (*jamu*). Snacks and light foods are described as *jajanan pasar* (traditional market snacks), while beverages and herbal concoctions are referred to as *unjukan*. The food ingredients mentioned in Serat Centhini include *pala kependem* (tubers or root crops), *pala gumantung* (tree fruits), and *pala kasimpar* (ground-level fruits). Beyond serving as daily meals, these agricultural products also appear as banquet dishes, ceremonial foods, offerings for rituals, and shared meals during communal gatherings.

Several types of Mataram court cuisine mentioned in Serat Centhini—served as main dishes to welcome guests—include: *sekul lemeng aneng upih*, *pes-pesan tombro abrit*, *lemengan sidhat myang kutuk*, *dhendheng ulam menjangan*, *asinan kidang neng klentheng*, *gesek grameh sambel windu uyah lambat*, *antingan ayam myang kamal*, *pinindhang lan traos abrit*, and *acar timun Lombok bawang*. Meanwhile, smaller snacks (*nyamikan*) include *jenang dodol*, *jenang nangka*, *jenang duren*, *jenang jiwit*, *sabun tepung*, *sabun pisang*, and assorted fruits such as *jeram keprok*, *dhuku*, *manggis*, *kokosan*, and *kepel wangi*, as well as *pelem sengir*, *dodol madu*, and vegetables like shallots and onions. Beverage offerings include *gendhis aren*, ground coffee, and *teh jawa gendhis klapa arum pethak*.

Various culinary descriptions in Serat Centhini are presented through diverse events and topics, which are then summarized in Table 4. To facilitate understanding and tracking of the culinary elements in the text, several abbreviations are used in the *pupuh* column: “P” refers to *pupuh* (poetic cantos), while poetic meters (*tembang*) are abbreviated using the first three letters of each form—for example, *dha* for *dhandhanggula*, *puc* for *pucung*, *sin* for *sinom*, and others (Sunjata, Sumarno, and Mumfangati 2014).

Table 4. Text on Mataram Culinary in Serat Centhini

Types of Foods and Dishes	Historical/Cultural Function and Roots
<p><i>Sekul lemeng; tambra pepes; lemeng sidhat; kutuk; dhendheng; asinan kidang; gesek grameh; sambel windu; uyah;</i></p> <p><i>Jenang dodol; jenang nangka; jenang duren; jenang jiwit</i></p> <p><i>Jeruk; duku; manggis; kokosan; kepel; pelem;</i></p> <p><i>Gulo aren; kopi; teh;</i></p> <p><i>Tigan ayam; tigan kamal; traos abrit, acar timu; Lombok; bawak; beras abang.</i></p>	<p>Presented in the capital of Mataram. Served to guests.</p> <p>In Kerto, when Mas Cebolang visited the home of Amat Tenggara and his mother—both palace servants (abdi dalem) of the Mataram Kingdom—he found that the hosts were of limited means. Through his supernatural abilities, Mas Cebolang created various dishes, beverages, and household items for them.</p>
<p><i>Klapa; tigan ayam; kemiri; kluwak; dele; kacang; gereh pethek; kacang ruji; ampo; beras;</i></p> <p><i>Jenang abang; jenang putih; jenang baro-baro; gecok mentah; gecok mateng.</i></p>	<p>Served during wedding ceremonies, prior to the installation of the <i>tarub</i> (temporary ceremonial canopy).</p> <p>Nyai Sriyanta, an expert in preparing ritual offerings (<i>sesaji</i>), explained the various types of offerings required in a wedding ceremony. During each stage of the wedding rites, different offerings were presented. These dishes were served at the home of Ki Pujangkara in the Mataram region, before the <i>tarub</i> was erected.</p>
<p><i>Sega lulut; sega wuduk; sega basahan; sego golong; pecel pitik; jangan menir; ayam lembaran;</i></p> <p><i>Jajan pasar; dhawet; rujak; jenang abang; jenang putih; jenang baro-baro; jonglong; inthil; pisang ayu; suruh ayu.</i></p>	<p>Served before the installation of the <i>tarub</i>.</p> <p>During the installation of the <i>tarub</i>, the foods served typically consisted of various preparations made from betel (sirih) and bananas.</p>
<p><i>Ayam panggang; tumpeng; klapa; jajan pasar; gula.</i></p>	<p>Served during wedding festivities.</p> <p>When a buffalo was about to be slaughtered as part of the wedding celebration, this set of dishes was presented.</p>
<p><i>Ayam panggang; klapa; jajan pasar; gula; gedhang.</i></p>	<p>Served during the wedding celebration.</p> <p>During large wedding feasts involving numerous guests, extensive cooking was required (<i>adang</i>). The offerings that needed to be prepared before the <i>adang</i> (particularly before cooking rice) were provided in quantities corresponding to the number of <i>dhandhang</i> (traditional rice-cooking vessels) used.</p>
<p><i>Ayam panggang; tumpeng; klapa; jajan pasar; jadah; wajik; gedhang ayu.</i></p>	<p>Served during the wedding celebration.</p> <p>As households preparing for a wedding typically stored large amounts of rice, these supplies were kept in a designated room (<i>gedhong beras</i>) that was complemented with ritual offerings.</p>
<p><i>Ayam panggang; jajan pasar; jadah; jenang; gula; klapa; pisang ayu.</i></p>	<p>Served during the wedding celebration.</p> <p>Important locations connected to the execution of wedding rites were also provided with offerings. These included the kitchen (<i>pawon</i>), the fish storage room (<i>gedong ulam</i>), the rice room (<i>gedong sekul</i>), the food storage room (<i>gedong dhaharan</i>), the betel room (<i>gedhong</i></p>

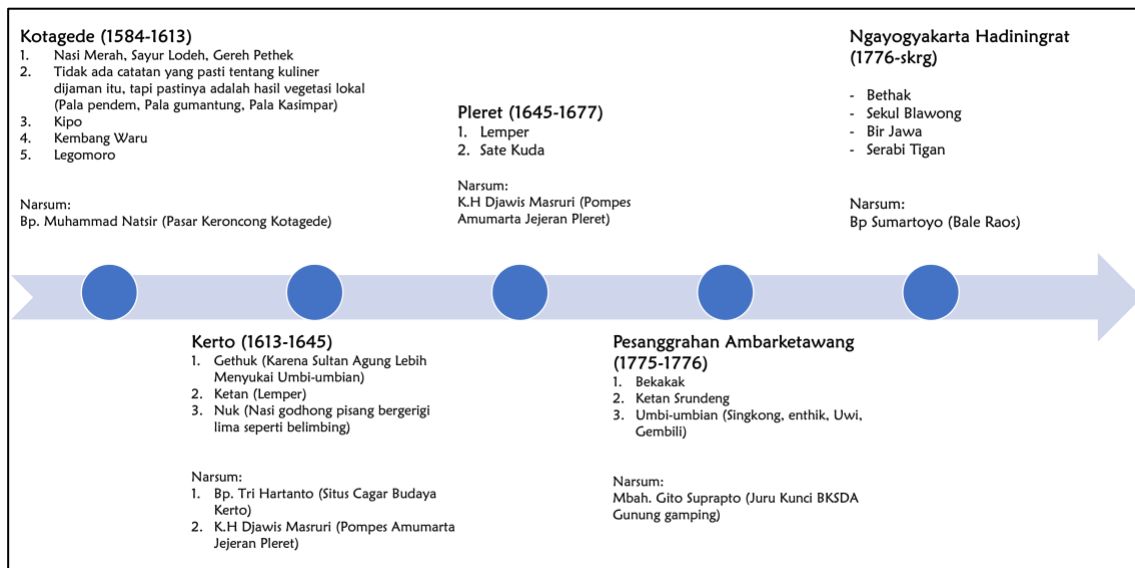
Types of Foods and Dishes	Historical/Cultural Function and Roots
	<i>sirih</i>), the main ceremonial space (<i>gangsagagung</i>), and the bridal resting area (<i>paturonmanten</i>).
<i>Panggang pitik urip; klapa; beras; minyak kacang; tumpeng; jajan pasar; gedhang ayu; jadah; wajik; pondoh; inthil; jongkong; uler-uleran; klepon; gimbnal; cengkaruk; srabi; pecel pithik; jangan menir; sego golong; segu wuduk; ayam lembaran.</i>	Served during the wedding celebration, particularly in the bridal seating room. <i>Majang Patanen</i> offerings, or offerings placed in the <i>senthong</i> (central room), where the bride and groom sit.
<i>Ayam panggan; tumpeng; jadah; jenang; pondhoh biru; gula klapa; gedhang ayu; suruh ayu; jajan pasar.</i>	<i>Garenda</i> offerings.
<i>Tumpeng robyong; tumpeng janganan; jajan pasar; gedhang ayu.</i>	Served during the marriage contract (<i>ijab</i>). The siraman offerings accompany the ritual bath conducted before the formal wedding rites take place.
<i>Ayam panggan; tumpeng; krambil; pitik; gula klapa; jadah; jenang; pondhoh biru; jajan pasar; gedhang ayu; wedang; panganan; iwak; sekul pethak.</i>	<i>Paes</i> offerings are presented during the bridal makeup process before the <i>ijab</i> and <i>panggih</i> (meeting of the bride and groom), ensuring that the couple appears radiant and strikingly beautiful.
<i>Ayam panggang; tumpeng; klapa; gula krambil; ayam urip; pondhoh; wajik; jadah; jenang jajan pasar; gedhang ayu; asem; kunir; rampadan; tumpeng putih; iwak; panganan; pala pendhem; pala simpar; pala gumantung.</i>	Served during the wedding celebration. Wedding offerings for the <i>ijab</i> . These ritual items (<i>ubo rampe</i>) must be prepared before the <i>ijab</i> ceremony is carried out.
<i>Sego uduk; ayam lembaran; pitik wadon; pitik lanang; Lombok abang; uyah.</i>	Served during the wedding celebration, especially during the <i>midodareni</i> ritual. <i>Wilujengan majemukan midodareni</i> , offerings presented on the eve of the <i>ijab</i> ceremony.
<i>Sego golo; jangan menir; pecel ayam; jangan padamara; iwak darat; iwak laut; panganan; pala pendem; pala simpar; pala gumantung; ketan kolak; apem kocor; apem abang.</i>	<i>Sajen memule</i> , <i>Sesaji</i> untuk menghormati arwah leluhur
<i>Sega asahan; sega golong; sega wuduk; jangan menir; pecel ayam; ayam lembaran; jenang abang; jenang putih; jenang baro-baro; jajan pasar.</i>	<i>Memule</i> offerings, presented to honor ancestral spirits.
<i>Sega asahan; sega golong; sega wuduk; jangan menir; pecel ayam; ayam lembaran; jenang abang; jenang putih; jenang baro-baro; jajan pasar.</i>	<i>Brokohan sesuah panggih</i> , offerings presented after the <i>panggih</i> ritual.
<i>Sega wuduk; sega golong; sega punar; sego telung warna; jenagn sumsum; juruh krambil.</i>	<i>Sepasaran</i> . offerings presented five days after the <i>ijab</i> ceremony.
<i>Pangujukan anggi; beras kencur; ebir manis.</i>	<i>Gedhong wedang</i> offerings, prepared in the area designated for making beverages.
<i>Gedhang; tebu; cengkir legen; sajen tumpeng warna sanga; tumpeng tutul; tumpeng lugas; tumpeng kendhit; tumpeng pucuk Lombok bang; tumpeng</i>	On the morning of the ceremony, local residents assisting with the festivities began

Types of Foods and Dishes	Historical/Cultural Function and Roots
<p><i>megana; jangan isi; tumpeng megana isi iwak ayam; tumpeng rajeg dom wajane; tumpeng tumpeng tigan ing pucuk; tumpeng sembur jangkep nawa sekul ulam pah ginantang; pala pendhem; pala kasimpar; sekul wudhuk lembaran warna tri; jadah warni sapta bang putih biniru sarta jenar; kendhit tutul; ketan kuning cemeng pethak biru ijem; wajik; jenang; dodol manis; jenangan warni songo; jenang blowok bang biru ijem pethak cemeng myang kuning; jenang lemu sanga; jenang bekatul; Sarabi awarna sanga ireng biru wungu ijo tutul kuning bang pethak isen gula; bikang abang lawan bikang putih; awug-awug; ampyang sapepaknya; pondhoh pipitu warnane bang putih ireng biru, ijem wungusaptanya kuning; legondhoh; lepet; kupat; mendut; limus; nagasekar; clorot; pudhak; entul-entul; serabi putri pipis warna-warna; pulagimbal; pula kringsing; reremikan sapepake; wowohan tukon pasar; rujak warninipun; rujak bakal sarwo wetah; rujak dheplok; rujak cobro; rujak dilit; rujak legi; gecok bakal; Lombok; uyah; trasi; brambang; bawang; ulam mesa mentah; gecok gesang lele; gecok dadi tri tigan ayam sarakit; wolak walik pecel pitik jangan menir; sega golong kecambah; empon-empon; pala gumantung, pendhem, kesimpar; punar sekul; kupat sekawan iji; sagoci beg isi tetes; segoci badheg; pisang ayu tangkeban; gendhis klapa.</i></p>	<p>organizing the event. Subsequently, <i>ruwatan</i> offerings were prepared.</p>
<p><i>Bakmi ayam; soto kambing; cokoten; rondhe cemoe; wedang teh bubuk; dhawet; srebat; cao; beras kencur; semelak; legen aren arum; panganan goreng; babasahan; wuwungkusan; pala pendhem, kasimpar; gegodhongan; gegorengan; criping; jenang; dodol; pondoh; wajik; jadah; jadah gedhang; ketan ore; gethuk; juwadah pohung; cethot; juruh; ledre; serabi; jenang cocoh bang pethak; puli; awug-awug; tiwul; udhak; cabuk rambak; grinthol; inthil; gandhos; rangin wolak-walik; ampyang; karag bakaran; rujak dheplok; gobet; pecel; lotis; sego lodhoh; pindhang; Gudang tumpeng; sega precita; krengseng; sate maesa/wedhus; sate ayam; gudheg kebiri; kupat lonthong; legandha; kupat munjit; bungur; sega liwet; ulama yam; kupat dhocang; gorengan ulam; antigan pindhang kamal; jeruk; jambu; pakel; pelem; kweni; blimbing; dhuku; kulampes; kokosan; dhuwet; kelayu; kates, Nangka. Manggis; kapundhung; cengkir degan.</i></p>	<p>During the celebration, traditional <i>wayang</i> (shadow puppet) performances were featured, accompanied by a large number of food vendors selling various types of dishes.</p>

(Source: Kuliner jawa dalam Serat Centhini)

Identification of Islamic Mataram Culinary Footprints in Yogyakarta

Based on literature review and FGDs with experts, this study maps culinary heritage according to the historical periods of the Mataram Islam Kingdom in Yogyakarta. The findings outline a gastronomic timeline that illustrates how cuisine evolved alongside the movement of palace centers and cultural developments.



In addition to the periodization mapping of gastronomy described above, interviews and focus group discussions (FGDs) also generated diverse insights and inputs related to the development of gastronomic tourism based on the legacy of the Islamic Mataram Kingdom in Yogyakarta. The FGD informants consisted of experts from various institutions, including the Tourism Office and the Cultural Office at the provincial, municipal, and regency levels within the Special Region of Yogyakarta, village heads from the Kotagede area—historically significant as the birthplace of the Islamic Mataram Kingdom—and several gastronomy specialists, particularly those knowledgeable about Mataram gastronomy.

With regard to the historical traces of the Islamic Mataram Kingdom, the Special Region of Yogyakarta recognizes the existence of the “Islamic Mataram Axis,” comprising three cultural heritage zones: Kotagede, Kerto–Pleret, and Imogiri. Tangible and intangible heritage associated with the Islamic Mataram Kingdom is found across these three areas.

Gastronomy expert Dr. Minta Harsana stated that Yogyakarta’s gastronomic landscape consists of three layers:

- Palace (Keraton) cuisine, referring to dishes exclusively served within the palace;
- Local cuisine, referring to traditional foods originating from local communities or the general populace; and
- Immigrant cuisine, referring to culinary influences brought from outside regions or countries.

These external influences are inevitable, especially considering that the capital of the Mataram Kingdom itself shifted locations several times throughout its historical development. The development of the Mataram legacy involves the relocation of the palace to various places such as Ambarketawang, Kotagede, and other sites, and these shifts significantly influenced the evolution and formation of palace cuisine. To understand this culinary evolution, it is essential to study the historical transitions within the kingdom. According to Dr. Minta Harsana, gastronomy reflects power and social class. Mataram gastronomy is viewed as a symbol of aristocracy, where the use of sweet flavors, particularly sugar, signifies Yogyakarta’s elevated status as a major sugar exporter during the colonial period. This notion—that food mirrors social class—is crucial for understanding the development of Yogyakarta’s culinary traditions.

Harsana & Triwidayati (2020) further explain that traditional foods are those produced from local ingredients, processed using local technologies mastered by the community, and characterized by distinctive features and flavors favored by local people. Traditional foods thus become markers of group identity and may serve as instruments of national unity.

CONCLUSION

This research identifies various types of culinary heritage associated with the historical trajectory of the Mataram Islam Kingdom in Yogyakarta. In line with the gastronomic triangle concept (food, culture, history), mapping culinary traditions along the kingdom's historical timeline highlights the cultural background that shapes each dish. Strengthening the storytelling component in culinary tourism is therefore essential.

The identified culinary potentials based on historical traces can be developed into gastronomic travel routes. When well packaged, these routes could lengthen tourist stays and boost Yogyakarta's tourism sector overall.

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