

Food Metaphor In The Life Of The Protagonist Aruna And Her Tongue In The Novel "Aruna Dan Lidahnya" By Lasmi Pamuntjak

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Abstract

This research focuses on the types of food metaphors that are closely related to the lives of the characters in *novel Aruna dan Lidahnya*. Studies on *novel Aruna dan Lidahnya* have never discussed food metaphors, so this research is important to provide readers with an understanding of examples of food metaphors in *novel Aruna dan Lidahnya*. The research data used is in the form of narrative quotations contained in the novel. This research is a descriptive qualitative research. This research aims to describe the metaphorical language style of gastronomic studies contained in *novel Aruna dan Lidahnya*. The data source in this research is dialogue or narrative of metaphorical language style contained in the novel. Data collection is done by reading the novel, marking technique, dialogue or narration that is considered as metaphorical language style in the novel, recording technique, classifying and giving code to the data. The results of this study show that there is a metaphorical language style in the novel *Aruna dan Lidahnya* by Lasmi Pamuntjak. The function of metaphorical language style in the novel is to describe and animate the atmosphere and characters in the story, and also provide an aesthetic touch that enriches the reader's experience with the use of beautiful comparisons and arouses the reader's imagination.

Keywords: food metaphors, novel, Aruna and her Tongue

INTRODUCTION

Indonesia's food diversity reflects the richness of its culinary culture. Indonesia's food diversity is characterised by a wide range of flavours, seasonings, processing techniques and local ingredients that are unique to each region, resulting in unlimited culinary delights for every connoisseur. One example of typical Sundanese Indonesian food is grilled fish, nasi timbel (rice wrapped in banana leaves), fried chicken, sambal, tempeh and fried tofu and a bowl of sour vegetables, not forgetting the water and lime (koboan) to wash hands before eating. Almost all Indonesian

dishes are processed using a variety of spices such as candlenut, chilli, galangal and many other spices. Talking about Indonesian food is certainly very diverse and amounts to thousands because there are 34 provinces that stretch from Sabang to Merauke. According to Prof. Dr. Ir. Murdijati Gardjito who is a senior culinary researcher and expert, there are around 3,259 culinary delights in Indonesia and the data does not include culinary specialities of remote areas that do not yet have an identity. Gastronomy is the provision of information about the various ways associated with food and drink (Setyo & Hardani, 2020). Through extensive and in-depth gastronomic studies, gastronomy science automatically develops and is rich in knowledge about food from various cultures, history and how the environment affects it. Human life cannot be separated from basic human needs such as food. Indirectly, food is able to spread in all fields of human activity, one of which is to support daily survival (Anggraini, 2020). Food also does not solely involve more than just the pleasure of the tongue and the needs of the stomach, but the cultural behaviour of the people who consume, process, and are able to maintain the traditions that have been left by previous people or ancestors, there will be no food crisis. If all food disappears, food ingredients cannot be cultivated by the next generation, then the food will also disappear (Rosyadi & Ambarwati, 2020). The correlation between food and literature is not just a physical attraction, but also a sociocultural one where there is a cultural identity and life values formed through food through characters. The close relationship between food and literature gave birth to a new discipline in literature, which can be referred to as literary gastronomy. Literary gastronomy is a new discipline that combines food (boga) understanding with literary works related to culinary aspects (Endraswara in Sari et al, 2020: 236). At first, gastronomy was only known as the science of food. Discussing food is one of the most interesting things, apart from being the main human need, food is also an aesthetic construction in literature called culinary or boga. In the last decade, a number of literary works have emerged with the genre of culinary literature, which is an interesting theme in building a story structure. literary works that have information about food in them can be categorised into literary gastronomy. Literary gastronomy believes that food has aspects not only of physical and material appearance but also has a metaphysical dimension (Anggraini, 2020). Language style is an author's taste image poured through language to show soul and personality (Susandhika, 2022). Language style has a function called majas to convey messages to readers in an imaginative or figurative way. Meanwhile, the definition of language style in narrative literary works is the author's way of expressing stories through various forms of expression. According to the opinion of (Sudjiman in Kustanti, 2015) style or language style itself includes diction, sentence structure, majas, imagery, rhyme patterns and mantras used by authors on literary works written as aesthetic elements. The use of language style is also used to convey

information that is not explicitly stated when the author decides not to convey it explicitly or directly, for certain reasons so that the author conveys the use of language style in accordance with the context of the story.

Majas or language style is the use of figurative language used to enhance the effect by introducing and comparing a certain object or thing with another object or thing that is more general (Tarigan in Aloysia et al, 2022: 88). Majas also makes literary works more interesting to readers because there is a figurative value produced in conveying meaning aesthetically. According to the opinion of (Mokodompit, 2021), the division of majas in general can be grouped into four, namely (1) the majas of comparison, (2) the majas of opposition, (3) the majas of satire and (4) the majas of affirmation. Some of these majas divisions are divided into sub-types according to the characteristics of each majas. In this research, we focus more on the language style of comparison. Metaphors create a message through a comparison between two things or objects explicitly as in the meaning of a parable (Tarigan in Lestari et al, 2018). Food metaphors are one of the author's strategies to indulge the reader's imagination with the use of aesthetically beautiful words and there are parables in gastronomic literary works. According to the opinion (Keraf in Ghassani, 2021: 42) metaphor is a form of analogy that compares two things directly, but in a short form. Food also reveals hidden symbols related to people's daily routines, because food is considered very important in human culture and life. According to the opinion (Keeling and pollard in Wulandari, 2020: 254) that food is very important to the imagination as a culture and is closely attached to food. It can be concluded from the opinions of experts that food metaphors are the use of words or expressions related to food to convey deeper meaning in a context or as an indirect substitute for food terms. Food metaphors are often used in literary works as a means to describe daily life, culture and Indonesia's natural wealth. Lasmi Pamuntjak's novel *Aruna dan Lidahnya* presents the experience of the sensation of culinary pleasure in literary form. One of the literary works that enlivens the metaphor of food through an appetising narrative and tries to introduce new things to the public that there is a new scientific breakthrough that should be appreciated. Lasmi Pamuntjak's novel *Aruna dan Lidahnya* not only shows the diversity of Indonesian culture and explains the social relationships that exist through food. However, by using food as a narrative container, the author invites readers to explore the Indonesian culinary world and recognise deeper meanings through the narrative in the novel's story. This research needs to be done to provide a deeper understanding of the analysis of food metaphors contained in *novel Aruna dan Lidahnya* by Lasmi Pamuntjak. As well as exploring the characteristics of the characters described through the comparison of food metaphors described by the author to convey messages that are not poured directly to the reader. This research also provides new insights, deeper

interpretations and knowledge contributions that are useful for appreciating and developing gastronomic studies in the field of literature.

The previous studies relevant to this research were first conducted by Artika (2017) entitled *Novel Aruna dan Lidahnya Karya Lasmi Pamuntjak: A Gastrocriticism Perspective*, with research objectives to describe (1) Food and pleasure, (2) food and art, (3) food and names, (4) food and history in *novel Aruna dan Lidahnya* by Lasmi Pamuntjak. Second, research conducted by Rosyadi and Ambarwati (2020) entitled *My Food Is Identity: A Reading of Literary Gastrocriticism in novel Aruna dan Lidahnya Karya Lasmi Pamuntjak*, with the aim of research focusing on how food describes the identity of the main character in the novel *Aruna dan Lidahnya*. third, research conducted by Meitridwiasiti (2022) entitled *The Use of Language Style in the Novel Laut Bercerita Karya Laila S. Chudori*. The purpose of the study is to describe the types of language styles and functions of language styles contained in the novel *Laut Bercerita*. The difference between this study and previous studies is that the researcher analyses one problem formulation, namely the form of metaphorical language style contained in the novel *Aruna dan Lidahnya* in gastronomic studies. This study aims to describe the metaphorical language style of gastronomic studies contained in *novel Aruna dan Lidahnya*. Whereas in metaphorical language style research in other novels only analyses metaphorical language style in general, but in the descriptive analysis of *novel Aruna dan Lidahnya* is more specific to the metaphorical language style that discusses food or gastronomy. Where this research can provide a deeper understanding of the use of food metaphors in *novel Aruna dan Lidahnya* which explores gastronomic studies in it. In addition, this research can also be a foundation for further research on *novel Aruna dan Lidahnya* by Lasmi Pamuntjak.

METHOD

This type of research is qualitative research where words as data in describing the object of research. The descriptive method is used to get a clear picture of the data in *novel Aruna dan Lidahnya* by Lasmi Pamuntjak that will be analysed. Research using a qualitative approach must be able to interpret all phenomena and objectives through an explanation. So that the research or data that will be produced in the form of sentence descriptions of the narratives in *novel Aruna dan Lidahnya* by Lasmi Pamuntjak, not in the form of numerical data. Data and data sources in this study are: data on dialogues or narratives in *novel Aruna dan Lidahnya* by Lasmi Pamuntjak, in the form of words, phrases, sentences and paragraphs. The data source in this research is *novel Aruna dan Lidahnya* by Lasmi Pamuntjak, which was printed in the third edition in August 2018. Data collection techniques in research

- 1) The technique of reading *novel Aruna dan Lidahnya* by Lasmi Pamuntjak.
- 2) Marking techniques, dialogues or narratives that are considered meta-language

styles in the novel. 3) The technique of recording, classifying and giving codes to the data. Data analysis technique 1) Analysing Lasmi Pamuntjak's novel Aruna and her Tongue using structural analysis, by reading and re-understanding the data that has been obtained. 2) Classifying data in the form of dialogues related to metaphorical language style in gastronomy contained in Aruna and Lidah Novel by Lasmi Pamuntjak.

Table.1 Types of Food Metaphors in the Novel

Research Focus	Food Metaphor Indicator	Data Code
Lebensmittel- Metaphern	1. Food Enjoyment	1. KM
	2. Appetising Dishes	2.HMS
	3. Food that Describes Character Characteristics	3. MMKT
	4. Food Considered a Disappointment	4. MDK

RESULT AND DISCUSSION

Food Enjoyment

“Tapi, sore itu, mata dan lidahku paling termanjakan oleh sepiring sate kepah. Penampilan seperti sate daging Malaysia, tertimbun oleh lumpur saus kacang yang dipercantik oleh butir-butir daun bawang, dan rasanya begitu....begitu....”Kosmis!” Bono said, standing up straight with a beaming face. As if he had just discovered a new physics formula”.(KM,351)

The quote describes the enjoyment of the Kepah satay food felt by Aku and Bono, which was very satisfying and tempting. My character also describes the appearance of the satay, which is very similar to Malaysian meat, which is coated with peanut sauce and decorated with grains of spring onion perched on a plate with the kepah satay. The enjoyment of the food in terms of flavour was so extraordinary that Bono was able to express this enjoyment with the word "Cosmic" to describe the extraordinary delicacy and satisfaction felt. By showing a very happy body gesture, Bono stood upright with a radiant face, as if he had just discovered a "new physics formula" where the meaning of the word is to show how special the sensation of the sate kepyah food grazed his tongue. Because food is no longer about physical needs alone but has covered many aspects ranging from the culture of a region, hobbies and distinctive taste images, therefore many visitors who travel in an area and do not forget to taste the typical food of the city one of which is to introduce, preserve by enjoying it. *Novel Aruna dan Lidahnya* by Lasmi Pamuntjak has a language style that supports the aesthetics of a literary work to convey a message that is not stated directly. The novel uses food metaphors that are included

to compare two different things between food and other things. "The new physics formula" is compared to the food "sate Kepyah" from the quotation explaining that by enjoying the sate Kepyah food, Bono and Aku character feel very happy and impressed with the distinctive flavour image of the sate Kepyah eaten. The description of the expression of great admiration by likening it to a "new physics formula" Bono wants to convey that the sensation of the satay's deliciousness is so extraordinary. It is almost as if Bono has discovered something very revolutionary or unexpected as in physics.

"Bono melambai-lambai tangannya untuk menarik perhatian pelayan, "Cik-cik mau pesen ni!" dan ia memesan begitu saja buat kami semua: empat mangkuk mi pangsit. Apa yang terjadi lima belas menit kemudian adalah keajaiban. Dan pada saat itulah, selagi kubiarkan helai-helai bihun mahalembut mengeluti lidahku, helai-helai bihun yang telah menyerap harum kari tanpa membiarkan dirinya tunduk pada kekuatan kuah, aku melihat maya Nadezahda berkaca-kaca". (KM, 225-226)

The quote describes the enjoyment of food felt by the character Bono. after waiting for fifteen minutes, the miracle happened after the food ordered arrived. Dumpling noodles were the food that Bono and his friends ordered without hesitation at the shop. When Bono started tasting the noodle dumplings, an extraordinary sensation of pleasure occurred in every strand of vermicelli that greeted Bono's tongue very politely. The softness of the vermicelli noodles, which had blended and absorbed perfectly with the aroma of the curry that was served, gave an additional enjoyment of flavour and delicacy as it wrapped around the tongue of every dumpling lover. Although the dumpling noodle soup has a very strong dominant strength and flavour, the vermicelli noodles are still able to maintain their own delicacy. The vermicelli noodles do not succumb to the dominance of the soup but still present a distinctive softness and flavour that provides a satisfying experience for every dumpling noodle connoisseur. This shows the expertise in presenting balanced dumpling noodles with all components complementing each other and not oppressing each other between the softness of the vermicelli noodles and the strong flavour image of the curry sauce. *Novel Aruna dan Lidahnya* by Lasmi Pamuntjak has a language style that supports the aesthetics of a literary work to convey a message that is not stated directly. In the novel, there is the use of food metaphors included to compare two different things between food and other things. "Vermicelli" compared to "Mahalembut" from the quotation shows the extraordinary pleasure and delicacy felt by Bono's shop and his friends so that they are able to compare the softness of vermicelli with "Mahalembut" which can be interpreted as a high and extraordinary level of softness texture when it is on the tongue of every connoisseur when tasting the dumpling noodle food.

“Tahu Lombok lembut seperti sutra, lumer di lidah, seperti custard terlunak. Potongan tahu dimasukkan ke boks dan kami rame-rame memakannya dengan garpu tusuk gigi”. (KM, 407)

The quote explains the enjoyment of Lombok tofu food felt by Aruna and her team when they were in Lombok. By involving the taste and texture of food, it gives a very delicious and delicious food sensation that is felt so that it arouses the taste of food enjoyment of the Lombok tofu. The texture of the food described by the softness of the tofu and its melting explains the extraordinary texture found in Lombok tofu which has never been found and felt by the character before. From this explanation, it shows that the enjoyment of a satisfying taste image and with a delicious texture that captivates every connoisseur of Lombok tofu. In the novel Aruna and Lidahnya by lasmi pamuntjak in the quote there is a stylistic use of food metaphors to compare "tofu lombok" with "silk and custard" where the tofu is compared to its softness like silk which has original or inherent characteristics such as smooth, supple, soft and luxurious like fibres produced from silkworm cocoons that have a distinctive smoothness. While the comparison of chilli tofu with custard, seen from the texture and ingredients of its manufacture, namely custard is a sauce or pudding made from egg yolks, sugar and milk known for its soft and thick texture so that if consumed it can spoil the tongue because of its texture that easily melts. The use of food metaphors in this novel adds richness to the language and helps to create stronger imagery of dishes. Food metaphors also make it possible to explore the culinary experience of chilli tofu in a more nuanced way.

“Tapi aku yakin, bukan hanya aku yang merasa seperti itu pada saat mi kepiting itu datang ke meja kami, mi lepiting yang selintas tampak bersahaja, bebas dari beban nama besar; mi kepiting yang setelah kau perhatikan baik-baik, kau tahu akan lezat, dengan warna minyak yang kuning sedikit kecoklatan, dan segala atributnya yang membuat ngiler keket rebus, keket goreng, bakso ikan, udang, japit kepiting, tiga-empat potong daging, dan dua lembar pangsit goreng; mi kepiting yang begitu bersentuhan dengan lidah kami. Seketika menguras habis bahasa”. (KM,382-383)

The quote above describes the enjoyment of the crab noodles ordered by my character and his friends. When the crab noodles are served on the table by the waiter, it instantly changes the view of my character and the other customers so that the feeling of wanting to spoil the tongue is present and passionate. The crab noodles described in detail by my shop prove that the noodles have a very strong appeal and appetising food enjoyment. The attributes of the crab noodles are described starting from the colour of the brownish-yellow oil, keket stew, fish balls, prawns, crab pincers, pieces of meat and fried dumplings that are very tempting to taste the dish immediately. It can be interpreted as a deep pleasure, satisfaction, enjoyment for the connoisseur of the crab noodle food itself or a pleasant confusion due to the

deliciousness that is difficult to explain precisely. In this part of the quote there is the word "drooling" to describe the feelings of my character and others when witnessing the crab noodles, the word describes the saliva that flows in the mouth of the crab noodle connoisseur which is indirectly able to make people captivated by the sensation of taste before and after enjoying it. In *novel Aruna dan Lidahnya*, the quote not only tells the enjoyment of food in certain regions but also expresses cultural identity. When someone consumes a certain dish, they also directly consume a piece of culture in that area. In the quoted sentence, there is also a food metaphor contained in it, which is to convey a message that is not directly explained. The food metaphor compares "crab noodles" with "instantly draining the language" by enjoying the crab noodles that are so appetising that the pleasure of the food is able to silence without words even the available language is not able to fully describe the delicacy and extraordinary experience of the crab noodles, therefore my character likens eating crab noodles to instantly draining the language. From several narrative excerpts contained in the type of food enjoyment metaphor, there is a taste image of each food eaten by the characters in *novel Aruna dan Lidahnya* that gives delicacy, excitement and satisfaction to the taste image of each culinary. Starting from the enjoyment of the flavour image of satay kepyah, noodle dumplings, chili tofu and crab noodles. This is supported by the opinion of (Hartini in Kiptiyah, 2018: 2) who defines food or culinary not only as a form of aesthetic achievement but about the way the nation is able to build spirit and taste image. Gastronomic literature in addition to defining food from certain local cultures also explains the strong taste image and evokes the tastes of characters and readers as well as the aesthetics of the language contained in the novel. There are also language styles, namely food metaphors found in *novel Aruna dan Lidahnya* such as new physics formulas, mahalembut, silk and custard and draining the language. The comparison quote is in line with the opinion (Gorys in Purwati et al, 2018: 29) that metaphor is a meaning that does not use the actual meaning, but as a figure of speech based on similarities and comparisons.

Appetising Dishes

"Segugus pempek sempurna bertengger dipiringku. Di sisinya dua gengam mentimun cacah serta sejumput ebi tumbuk. Sempurna sebelum diguyur cuco, sempurna setelah diguyur cuco. Sempurna secara visual: warnanya, teksturnya, kekenyalannya, ukuranya, bentuknya yang menyerupai pastel ayam jumbo yang memuai ditengah-tengah". (HMS, 183)

The quote describes a dish that is very appetising starting from the appearance of the dish, the shape of the food and the place where it is served and its chewy texture. That meal is Pempek, one of the traditional Indonesian foods. From the quote, it can be seen that the character describes the deliciousness of pempek food

from all aspects. The character explains that the pempek already looks perfect from before being drizzled with cuko, to after being drizzled with cuko. However, the perfection still lingers and sticks to the food. This proves that the pempek has its own extraordinary charm from the beginning until it has been drizzled with shampoo. It is also enhanced after tasting the food in terms of flavours that are so delicious and able to present a pleasant and extraordinary experience. The seductive sensation when bitten is able to have a very strong impact on the character of the overall fascination of pempek food which is not lacking in any aspect. This is in line with the opinion (Artik in Kiptiyah, 2018) that the presentation of food before being enjoyed can create admiration in the audience regarding its appearance. In the novel Aruna and Lidahnya, there is also a food metaphor to compare the food "pempek" with "jumbo chicken pastel", giving a visual image to the reader about the size and shape of the appearance of pempek which is very large and tantalising for everyone who sees it. The comparison also explains that in addition to its large shape and tempting every buyer to want to taste it, it provides its own attraction to attract attention.

Food That Describes The Character's Characteristics

"Tapi begitulah. Aku bukan perempuan yang layak. Aku bukan perempuan. Aku popcorn". (MMKT, 99)

The quote describes food that can describe the character through food. The use of food metaphors by my character, who is compared to popcorn, has characteristics that are very attached to the character and can also describe individual freedom to determine an identity. Popcorn, a type of snack made mainly from corn, is usually consumed when watching films or entertainment events. Where the use of popcorn is only once to be chewed and swallowed "kriuk, kriuk habis" no one wants to touch popcorn if it has been left too long because it is soggy if eaten it has slightly reduced its enjoyment. The explanation of the popcorn illustrates the individual's refusal to be trapped in the roles set by society regarding women. The character "I" expresses a unique identity. They prefer to use an identity that is in line with the real me that can be separated from existing social expectations.

"Nadezhda Azhari dan Aku adalah Sampanye dan popcorn. Masing-masing Tangguh berdiri sendiri, dahsyat bila berdampingan, tapi fakta metafisiknya y aitu tadi: dia sampanya, aku popcorn".

(MMKT, 91)

The quote describes food that is able to describe the character through food. There are food metaphors "Champagne" (Nadezhda Azhari) and "popcorn" (Me) which are symbols to represent the characters in the novel Aruna and Lidahnya by Lasmi Pamuntjak. There are different but complementary characters like

Champagne and Popcorn that can create a joyful experience when consumed together even though they are metaphysically different. The uniqueness of each of them has a strong and prominent character individually. But when they come together, they create a powerful combination that is irreversible. Nadezhda Azhari's character is symbolised by Champagne, a red wine-like drink whose use is related to festive atmosphere, celebration, and luxury. The speciality of Nadezah Azhari's character is the ability in terms of personality, skills or achievements such as stylishly moving her body, her hair, her eyes in front of the camera, under the lights, and in any light. She is also blessed with a brain that can function in spoken or written language, is outgoing and easily crosses boundaries and is able to socialise with many people. You could say that all the luck is with Nadezah without seeing a speck of flaw in Nadezah. Meanwhile, Aku's character is symbolised as popcorn, a type of snack made mainly from corn that is usually consumed when watching movies or entertainment events. Where the use of popcorn is only once to be chewed and swallowed "kriuk, kriuk habis" no one wants to touch popcorn if it has been left for too long because it is soggy if eaten even if it has slightly reduced its pleasure. But on the other hand, the character of Aku can be likened to have a simple character, warmth, simplicity, fun and comfort but likes to be alone and avoids things that smell like crowds. The following is an explanation of the characters of Aku and Nadezdah associated with food metaphors.

"Dan begitulah: sesuai dengan kebiasaan, para laki-laki memilih kopi hitam, para perempuan memesan sanger-kopi susu dan gula. Begitulah alam mendedahkan bagi kita segebung rujukan kesepadanan. Laki-laki = gelap, perempuan = terang. Laki-laki = pahit, Perempuan = manis". (MMKT,313)

The quote describes food that can describe the character through food. The journey of the six characters in *novel Aruna dan Lidahnya* when they were in Aceh, they did not forget to enjoy coffee in the coffee brewing station area in Aceh. While enjoying the brewed coffee that has been ordered, they do not forget to observe the people who order coffee around them. And in accordance with predictions and habits also that men prefer to order black coffee, while women more often order sanger coffee with milk and sugar when talking about differences associated with gender. But if you talk about references to someone's drink nowadays, it is more inclined to personal preference factors, no longer solely related to gender because someone has a unique and diverse taste. It could also be that the reference to one's drink is not only influenced by the individual himself, but there are experiences, culture and other factors that are not directly related to gender. But in the novel *Aruna dan Lidahnya* by Lasmi Pamundjak, there is a language style in addition to telling the events experienced by the characters, there is also a metaphor which is

not only for the beauty of language but also as a symbol in conveying a certain meaning that is not directly explained. For example, the comparison between "men" with black coffee is inherently dark and bitter, "women" with sanger coffee milk and sugar is inherently calm and sweet. Men are associated with darkness and bitterness which symbolises behaviour, assertiveness, strength, mystery and dominance. Whereas women are associated with light and sweetness which symbolises femininity, gentleness, approachability and dependability. From several narrative excerpts contained in the types of food metaphors that are able to describe the characteristics of the characters, *novel Aruna dan Lidahnya* provides an identity for each character through food. Starting from the characteristics of the characters Aku, Nadezah, male and female. This is supported by the opinion (Rosyadi and Ambarwati in Sulton et al, 2022) that food in society is also able to present a social identity that easily identifies a person. Where in each quote there are characteristics that are described implicitly through food. The character of Aku is compared to popcorn food which has the characteristics of individual freedom to determine an identity without being involved with the social understanding of society, the character of Nadezdah is compared to champagne which describes the character of a smart character and has a myriad of achievements and luxuries, men are described as "black coffee" which describes a character who is assertive, strong, mysterious and dominating while women are described by "sanger coffee milk and sugar" which describes a character who is feminist, soft, approachable and has a dependent nature. Comparing characters with food includes food metaphors found in each narrative quote to explain a person's characteristics with aesthetics.

Food That Is Considered Disgusting

"Lima menit kami melototi laki-laki kurus itu jongkok di lantai sambal memanggang selembat lebar cumi kering di atas bara arang, sebelum memukul-mukulnya supaya empuk. Harganya? RP.20.000, Saudara-saudara! Langsung rasanya jadi tidak enak di lidah, sudah mahal, ngak ada nilai kulinernya, a lot lagi! Bono tak hentinya mencak-mencak "mending gue makan ban sepeda!" sampai kami tiba di rumah makan tua yang terkenal karena kwitau sapi "100% Halalnya". (MDM, 367)

The quote describes the food that was considered disappointing. When my character and his friends ordered dried squid food at a roadside shop. The dissatisfaction of my character and his friends started from the figure of a man who was cooking dried squid on charcoal in an unpleasant way. In addition to the way the squid was cooked, which was less pleasant for the buyer to see, the price was also too expensive for the size of the dried squid they ordered. After the order of dried squid came, it tasted bad and did not have the culinary value of food sold in general. In addition, Bono expressed his dissatisfaction with his meal in a dramatic

way and shouted that he would rather eat bicycle tyres than the dried squid. In the narrative excerpt, there is a food metaphor that compares "dried squid" with bicycle tyres. Where the character Bono describes a deep sense of dissatisfaction with the squid food so that he conveys a statement with an extreme comparison with the aim of emphasising how bad the experience of eating dried squid is the same as eating motorbike tyres, both of which cannot be consumed because of their tough texture.

CONCLUSION

Based on the results and discussion of this study, it can be concluded that there is a concept of food metaphors contained in *novel Aruna dan Lidahnya*, including (1) Food enjoyment, which is found in the taste image of each food eaten by the characters to express delicacy, excitement and satisfaction with the taste image of each culinary. In the concept of food enjoyment, there are food metaphors such as sate kepyah being compared to a new physics formula, dumpling noodles being compared to mahalembut, chilli tofu being compared to the softness of silk and the moistness of custard cake and comparing crab noodles to the exhaustion of language to express the extraordinary enjoyment of food. (2) Appetising dishes, in terms of appearance, form and place of presentation. There is one narrative excerpt that compares a batch of pempek to a jumbo chicken pastel, which gives a visual description of the size and shape that is very large and tantalising.

Type of food (3) Food that describes the characteristics of the character to provide identity for each character through food. There are three narrative quotations contained in the novel *Aruna dan Lidahnya* starting from the character "Aku" who is compared to popcorn food which has the characteristics of freedom in determining identity, the character "Nadezah" who is compared to champagne which has the characteristics of luxury, the character "Laki-Laki" who is compared to black coffee which is attached to dark and bitter, the character "Perempuan" who is compared to sanger coffee milk and sugar which is attached to light and sweet. (4) Food that is considered disappointing, because of the deep dissatisfaction experienced by the character when ordering a crab noodle dish on the roadside. As a result, the character Bono conveyed an extreme comparison statement between crab noodles and motorbike tyres, both of which could not be consumed because of their texture which was a lot like bicycle tyres. In this study, the researcher hopes that there will be studies that discuss food metaphors more deeply in novels in the genre of gastronomic literature.

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