



**JAVANESE NOMENCLATURE
OF
CASSAVA FOOD
A SEMANTIC ANALYSIS**

A THESIS

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Semarang, September 2005

R. S. Suprpto



Simple, Honest, Confident and Full of Responsibility

To

- My beloved wife and son who gave me motivation to finish this thesis.
- My beloved family who supports me and prays to God for me.



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ABSTRACT

Food is very important in life. Every creature needs food to be survive. Humans, animals as well as plants need it. Of course we need not only just food but the food which is full of nutrients.

Nutrients are very important for our bodies. We will be in good condition if we eat food that has good nutrients. If we are lack of nutrients we will be sick so we cannot work well. That is why we should be able to choose the best food for us.

As we know that our main food is rice. Rice has the highest nutrients. But we cannot grow rice in all places in Indonesia. Some people cannot grow rice in their area and they grow cassava, corn, peanut, etc. Cassava has higher nutrients compare with corn and peanut, so it can be the alternative food beside rice.

Cassava can grow everywhere and it's very easy to grow . We can see cassava nearly everywhere in Indonesia. Indonesia has high products of cassava. And there are many kinds of food made of cassava, so that is why the writer is interested in writing about it.

People like food made of cassava and they know the names of many kinds of food but they do not know why people calls the food like *rondo royal*, *balung kuwuk*, etc. In this thesis the writer try to give information about nomenclature of cassava food and analyze them so people will understand how people name certain food.

We analyze them based on semantic analysis. We have library research by selecting many books that have names of cassava food and then grouping them after that we by to find the way how people name them.

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CHAPTER I

INTRODUCTION

1.1. BACKGROUND OF THE STUDY

It has been a long time that Indonesian has variety of food resources beside rice, like sago for people from Maluku and surrounding, corn for Maduranese, cassava and taro and others for other society. Even sweet potato is also as food resource for Indonesian society.

Indonesian government takes policy that the food sources should be the same, that is rice, we call it now as “Indonesian Natural Food.” In order to fulfill the need of national food resources the government has done many programs to increase and enlarge food plantation by having BIMAS, INMAS and by opening mega project for agriculture in Kalimantan but this project failed.

The supply of national food from year to year has not been able to fulfill the needs of food. The government choose to import rice as the policy until now. In 1985 Indonesian exported 407.258 tons rice and in 1990 it was only 3.287 tons.

There was an idea to enlarge the variety of national food like before 1960 for cassava, sweet potato, corn, sago, etc. If the supply of food by using rice can't be fulfilled.

In 1950 the government had tried to supply national food by having “TEKAD” rice. It is artificial rice made of TE – 10 (cassava), KA – kang (peanut especially mug bean) and D – jagung (corn). This “TEKAD” rice has more nutrient than rice, cassava has 146 calorie – 1,2 protein – 0,3 fat – 34,7 carbohydrate; mug bean has 345 calorie – 22,2

protein – 1,2 fat and 62,5 carbohydrate; corn has 307 calorie – 7,9 protein – 3,4 fat – 63,6 carbohydrate. Compare with rice, it has only 360 calorie – 6,8 protein – 0,7 fat and 78,9 carbohydrate.

Table 1

Plant	C o n t e n t			
	Calorie	Protein	Fat	Carbohydrate
Cassava	146	1,2	0,3	34,7
Potato	83	2,0	0,1	19,1
Taro	98	1,9	0,2	23,7
Edible tuber	95	1,0	0,1	22,6
Sweet potato	123	1,8	0,7	27,9
Rice	360	6,8	0,7	78,9

Source : Directorate of nutrient, Dep. Kes. RI

By looking at the table above we know that cassava can be chosen as one of the alternative food to help the society to fulfill their needs of nutrient beside rice.

1.2. REASONS FOR CHOOSING THE TOPIC

As we mentioned before in the background that many varieties of food have been chosen as sources of national food beside rice. Cassava has the highest calorie among them.

UNIDO (United Nation Industrial Development Organization) gave report about cassava potential since 1980 especially in underdevelopment countries like Indonesia which has large area for planting cassava to fulfill the world demand of cassava in the form of dried cassava, flour, and tapioca.

By writing Javanese nomenclature cassava food and how to make them I am sure that those food can be made everywhere in the world. We will get benefits :

1. those food will be popular for people in the world.

2. our country can add it, devisa by exporting cassava.
3. the farmers get addition income by growing cassava.

1.3. STATEMENTS OF THE PROBLEM

The problems I have formulate are as follow :

1. What are the names of food made of cassava?
2. How do people name it ?
3. What do we find in cassava ?

.4. PURPOSES OF THE RESEARCH

The Purposes of the research are:

1. Collecting the names of food made of cassava.
2. Finding the way how people name the food.
3. Knowing what we find in cassava.

1.5. SIGNIFICANCE OF THE STUDY

1. For Teachers

This thesis will be useful for teachers because it can be the teaching material for the students especially in “tata boga” department. They will be able to give information about names of cassava food, the way how people give names and also nutrients in cassava.

2. For Students.

It will help the students to gate information about names of cassava food easily, how people give names to the food, what nutrients they can find in cassava and they are able to know the way to make the food.

It is not only for students in ‘tata boga’ but also in ‘English’ as well as ‘Javanese’ department.

1.6. SUBJECT OF THE RESEARCH

The Subject of the research is the Javanese nomenclature of cassava food which is taken from many sources.

1.7. ORGANIZATION OF THE THESIS

Chapter I describes the background of the study, the reasons of choosing the topic, the purpose of the research, the significance of the study, statement of the problems and subject of the research.

Chapter II contains literatures supporting the research.

Chapter III discussed the method.

Chapter IV discussed the findings and the explanations and

Chapter V discussed about conclusions and suggestion.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

In this chapter the writer will review some literatures that support this thesis. I will discuss the term generative semantics, semantic fields, reference and sense, reference, sense, naming and concept.

2.1. GENERATIVE SEMANTICS

The first explicit proposal for the integration of syntax and semantics within a Chomskyan were made by Katz and Fodor (1963). Their proposals were subsequently clarified and extended by Katz and Postal (1964) and taken over by Chomsky (1965) in the construction of what has no come to be called the standard version of Chomskyan transformational-generative grammar. What Katz and Fodor did in effect, was to add to the grammar a dictionary, providing semantic and syntactic information for each of lexemes that it contained, and a set of projection-rules, whose function it was to associate with every semantically well-formed sentence at least one semantic representation. The general orientation of the Katz and Fodor approach to the integration of syntax and semantics is evident from their famous slogan : *linguistic description minus grammar equals semantics* (in which *grammar* is to be understood to cover, not only syntax and morphology, but also phonology). As far as well-formed was concerned, semantics was residual : *semantics takes over the explanation of the speaker's ability to produce and understand new sentences at the point where grammar leaves off*. Given that a particular string of forms was defined by the grammar to the syntactically ill-formed, the question

whether it was semantically well-formed or ill-formed simply did not arise. It was only with respect to grammatical sentences that the projection-rules had any role to play. This view of semantics as purely residual has had the effect that *research has been biased heavily in favor of syntactic solution to problems* (Jackendoff, 1972 : 2).

According to Chomsky (1965) the deep structure of a sentence is a phrase maker which contains all the lexemes whose forms appear in the surface structure of the same sentence : and it is in terms of the topology of the deep-structure phrase-maker that the semantically relevant notions of subject, object and predicate are defined and selection-restrictions are accounted for. The so-called generative semanticists take the view that lexicalization is a particular kind of transformational process. For example, the lexeme kill might be taken from the lexicon (cf. 13.1) and substituted for an underlying structure containing the sense-components cause, become, not and alive (cf. 99); and the operation whereby this substitution is carried out would be one, among many, of the transformations involved in the generation of any sentence containing the lexeme kill. Furthermore, lexicalizing transformation of this kind do not operate in a block, it is argued, prior to the operation of other transformations: they must be interspersed with what would be conventionally regarded as purely syntactic transformation; and it is principally for this reason that the Chomskyan notion of deep structure is rejected. The so-called the generative semanticists also reject the treatment of selection-restrictions proposed by Chomsky (1965) and like many other linguists they deny that what the standard theory of transformational grammar defines to be deep-structure subjects, objects and predicates play any role in the semantic interpretation of sentences.

One of the most striking features of the presentation of by Katz and Postal (1964) of the thesis that transformations do not change meaning was the looseness with which the term *meaning* was employed. No account was taken of the fact that the semantic relation between a declarative sentence and an interrogative, or between a declarative sentence and imperative sentence, was a different kind of a semantic relationship than that which holds or may hold, between two declarative sentences. Furthermore, no distinction was drawn between the meaning of a sentence and the meaning of an utterance; and what was held to be purely stylistic variation was thereby classified as semantically irrelevant.

It is now more widely recognized, both by transformationalists and by non-transformationalists, that there are different kinds of meaning to be accounted for in the analysis of language-systems. As far as the research that has been carried out by transformationalists is concerned, this may have done little so far to resolve the question whether a semantically based model or a syntactically based model is preferable. But it has had the effect of concentrating the attention of semanticists upon a range of topics (negation, quantification, pronominal reference, presupposition, etc) whose importance transcends the theoretical and meta-theoretical differences that divide various schools of linguists. Chomsky (1972) has not abandoned the standard theory of transformational grammar in favor of what he calls the extended standard theory. A model of a language-system constructed in accordance with the extended standard theory is still a syntactically based theory; but it allows for the possibility that the semantic interpretation of a sentence should be determined jointly by its deep structure and its surface structure. That the propositional content of sentences is held constant under transformation has always

appeared to be a more defensible thesis than the original Katz and Postal thesis that transformationals have no effect upon the meaning of sentences or the even stronger thesis that all the information relevant to the semantic interpretation of a sentence is present in deep structure.

Without saying any more about the difference between semantically based and syntactically based transformational grammars, we may now turn to a consideration of whether it is necessary or feasible for the linguist's model of a language-system to generate all and only the semantically well-formed sentences of the language, regardless of whether the semantically ill-formed sentences are excluded by the rules of the base or by projection-rules of the kind proposed by Katz and Fodor (1963). In what follows, the term anomalous and deviant will be used rather loosely, as pre-theoretical terms, to cover both semantic unacceptability and certain other kinds of abnormality or aberrance.

At least three different strands must be unraveled in the rather tangled skein which makes up the traditional theory of the parts-of-speech: the morphological, the syntactic and the semantic. To illustrate this point it may be helpful if we first quote, and comment briefly upon, a pair of representative definitions taken from a particularly good and authoritative dictionary of English (Urdang, 1968).

2.2. SEMANTIC FIELDS

What has now come to be known as the theory of semantic fields (or field-theory) was first put forward as such by a member of German and Swiss scholars in the 1920s and 1930s: notably Ipsen (1924), Jolles (1934), Porzig (1934), Trier (1934). Its origin, however, can be traced back at least to the middle of the nineteenth century (cf.

Geckeler, 1971: 86ff) and, in a more general way, to the ideas of Humboldt (1836) and Herder (1772). There can be no question of attempting here a comprehensive treatment of field-theory, still less of reviewing the very considerable body of descriptive work based on the theory which has appeared in the last forty years. This task has been more than adequately performed by others (cf. Ohman, 1951; Ullmann, 1957; Oksaar, 1958; Kiikhvein, 1967; Sciffert, 1968; Geckeler, 1971). We will restrict our attention for the most part to Trier's version of field-theory which, despite the criticisms that can be directed against it, is widely and rightly judged to have *opened a new phase in the history of semantics* (Ullmann, 1962: 7). It should be pointed out, however, that Trier published nothing on the field-theory after 1938 (cf. Malkiel, 1974). His ideas were further developed by his students and also by L. Weisgerber, who associated himself with Trier in the 1930s and continued to elaborate and refine his own theory of semantic field after the Second World War. Weisgerber (1954) explicit related his ideas to those of Trier in his contribution to a collection of articles celebrating Trier's work. Subsequently, he became the acknowledged leader of the Spracke and Gemeinschaft (Language and Society) movement, which has been responsible for some of the major publications in what by now might be called the Trier-Weisgerber theory (cf. Coserin & Geckeler, 1974: 118ff).

But first a word of warning about terminology. Trier himself, in different works and in different parts of the same work, employs a variety of terms, and it is not always clear in what sense he is employing them. As Geckeler justly remarks in his critical, but generally sympathetic, discussion of the subject: *The definition of his terms isn't exactly Trier's strong point* (1971: 107). In particular, it is uncertain whether *area* (Bezirk) is

synonymous with *field* (*Feld*) and how, if at all, *lexical field* (*Wortfeld*) is to be distinguished from *conceptual field* (*Sinnfeld*). Trier himself avoids the term *semantic field* (*Bedeutungsfeld*), used by Ipsen, Jolles and Poezig. We will draw our distinctions between these several terms in the exposition of field-theory given below; and this is a rather different set of distinctions, it should be noted, from those drawn by Weisgerber. For the present we shall be concerned solely with lexical structure -i.e. the structure of the vocabulary-as Trier and most structural semanticist have been; but lexical structure, as we shall see latter, is but one part of semantic structure.

There is the further difficulty that Trier does not explain what he means by *sense* (*Sinn*) and what he means by *meaning* (*Bedeutung*), and how each of these is to be distinguished from the obviously Saussurean *value* (*Geltung*). It is therefore very difficult to interpret such key passages as the following (1934:6): *The value (Geltung) of a word can only be determined by defining it in relation to the value of neighbouring and contrasting words. It is only as a part of the whole that it has sense (Sinn); for it is only in the field that there is meaning (Bedeutung)*. What is clear is that the German term *Sinn* and *Bedeutung* are not to be taken here (or in any of the work that derives from Trier) in the technical sense that Frege gave to them (i.e. *sense* and *reference* : cf. 7.I). Nor does Trier's distinction between *sense* and *meaning*, if any distinction is in fact intended, seem to correlate with the distinction frequently drawn in German work or semantics between *designation* (*Bezeichnung*) and *meaning* (*Bedeutung*) (cf. 7.2). This latter distinction is explained in various ways (cf. Kronasser, 1952: 60ff; Ullmann, 1957: 160ff; Geckeler, 1971: 78ff, 189ff; Brekle, 1972: 54ff). But commonly it is held to depend upon whether one takes the lexemes of a particular language as one's starting

point or the objects, properties and relations external to language: in the former case one is concerned with meaning (what meaning does such-and-such a lexeme have vis-à-vis other lexemes in the same system ?); in the latter, with designation (by what lexeme is such-and-such an entity or class of entities designated in a given language). This distinction between meaning and designation plays an important role in Weisgerber's development of field-theory, which he links, more closely than Trier himself has done, with the Humboldtian notion that languages determine the pattern of thought, or world-view, of the societies which we use them (cf. Weisgerber, 1939, 1950). We shall take no further account of the notion of designation in our discussion of field-theory. It is unclear how it relates to denotation and reference as we have defined them (chapter 7); and it is doubtful whether it covers anything that cannot be satisfactorily referred to (in discussing the problems of translation, for example) by means of the terminology that we have already established. In particular the procedure followed by Trier in diachronic semantics isn't one of comparing successive states of the total vocabulary (which would be hardly practicable, even if it were theoretically feasible). What he does is to compare the structure of a lexical field at time t_1 with the structure of a lexical field at time t_2 . They are comparable because although they are different lexical fields (and necessarily so, since they belong to different synchronic language-systems), they cover the same conceptual field. The part-whole relationship which holds between individual lexemes and the lexical field within which they are interpreted is identical with, or at least similar to, the part-whole relationship which holds between the lexical fields and the totality of the vocabulary. As Trier puts it in a much-quoted passage (cf. Ullmann, 1957: 157; Oksaar, 1958: 13-14; Geckeler, 1972: 105): *Fields are living realities intermediate*

between individual words and the totality of the vocabulary; as parts of a whole they share with words the property of being integrated in a larger structure (*sichevgliedern*) and with the vocabulary the property of being structured in terms of smaller unit (*sich ausgliedern*). As Ullmann points out (1957: 157), the German term *evgliedern* and *ausgliedern* are difficult to translate satisfactorily into English, which cannot bring out so nearly the two correlative aspects of *organic* and *interdependent articulateness*; articulateness, or structural integration (*Gliederung*), is a key concept for Trier, as it was for Humboldt and Saussure.

Let us now consider the application of this model to diachronic semantics. Apparently, the lexeme *braun* covered a wider area of the conceptual field of color in eighteenth-century German than it does in present-day German, where it is in contrast with *violet* (cf. Ohman, 1953: 133). Instead of saying that *braun* in the earlier period had two distinct senses (*brown* and *violet*), one of which it lost to *violet*, when this lexeme came into the language from French, as a traditional lexicographer or semanticist might be inclined to say, the field-theorist would maintain that the internal structure of the conceptual field (as articulated by the two different lexical fields) had changed between the two periods. *Braun* had only one sense, but a different sense, in each of the two language-systems.

But why, it might be asked, do we say that *braun* at time t_1 is the same lexeme as *braun* at time t_2 , if they belong to different language systems ? This is a question which arises, not only in the diachronic comparison of language-systems, but also in the synchronic comparison of dialects; and the answer depends, ultimately, on the same considerations. What are generally considered to be different dialects of the same

language may differ, often quite considerably, in phonology and grammar; and in this respect they are different language-systems. But there will be a greater or less degree of regular correspondence between the forms of one dialect and the forms of another; and it is by virtue of the recognition of this correspondence that speakers of different dialects can understand one another (to the extent that they can) and will say that they use many of the same words, but pronounce them differently.

For example, the form that, as pronounced by a speaker of various dialects of Scottish English, is conventionally written *house* is readily identifiable, in this way, as a form of the lexeme *house* by speakers of other dialects of English. The vowel-systems of Scottish English are quite different from the vowel-systems of standard English in its so called Received Pronunciation (and different again from the vowel-system underlying other dialects and accents); and it is not possible to map the forms of the one onto the forms of the other by means of a one-to-one phonetic transformation of the vowels. But there are certain regular phonetic correspondences; and it is on the basis of these that we can identify forms, and hence lexemes, across dialects. And it is by virtue of regular correspondences of the same kind (which are traditionally accounted for in terms of sound laws) that we can say that two forms from different language-systems are, from a diachronic point of view, identifiable as corresponding forms of the same lexeme.

According to Trier, there was a change in the conceptual field of knowledge and understanding as structured by the vocabulary of Middle High German between the beginning and the end of the thirteenth century. About AD 1200 this conceptual field was covered by a lexical field containing the three nouns *wisheit*, *kunst* and *list*; a hundred years later it was covered by a lexical field containing the nouns *wisheit*, *kunst* and

wizzen. (All four of these lexemes are identifiable as diachronically the same in Modern German: *Weisheit* (wisdom), *Kunst* (art), *List* (cunning), *Wizzen* (knowledge). But no two of them are unrelated in sense in the same way as they were either in AD 1200 or 1300). By AD 1300 *list* had moved into lexical field covering another conceptual field and *wizzen* had moved into the same lexical field as *wisheit* and *kunst*. But this was simply a matter of *wizzen* taking the place occupied previously by *list* and covering the same conceptual area. In the earlier period *kunst* covered *roughly speaking, the higher or courtly range of knowledge, including social behavior*, and *list* covered *the lower, more technical range of knowledge and skill, devoid of courtly distinction*, while *wisheit* was *not only an alternative for the other two, in most of their applications, but also for their synthesis, viewing a man as a whole, and merging intellectual, moral, courtly, aesthetic and religious elements into an un-soluble unity* (Ullmann, 1957: 166).

Now there is much that can be criticized (and has been criticized) in Trier's work on the vocabulary of earlier stages of German from both a theoretical and a methodological point of view. The text upon which he based his analysis of the underlying language-systems are stylistically very restricted: they can hardly be taken as representative of the language as a whole. Furthermore, they are generally translation of, or commentaries upon. Latin texts; and this introduces two further methodological problems. First the selection of German lexemes may have been determined by a somewhat slavish attempt to represent the distinctions of sense associated with particular Latin lexemes in the originals by treating the German lexemes as translation equivalents. So-called literal, or faithful, translations are notoriously unsatisfactory as translations; the Italian slogan, *Traduttore, traditore* (*The translator is a betrayer*), which itself can

hardly be translated satisfactorily into English, is relevant in more ways than one to the whole question of faithful translation cf. Jakobson, 1959. The translator may be unfaithful to his own language, as well as to the text whose content and style he is attempting to reproduce. The second problem is that the linguist working on Middle High German texts of the kind used by Trier must often of necessity interpret the German in the light of the accompanying Latin. On purely methodological grounds, therefore, we should be justified in questioning the result of the Trier's analysis. And it has been justly remarked that *research carried out by Trier's pupils according to his methods deal almost exclusively with abstract fields and invariably with fields from the earlier period of language* (Oksaar, 1958: 15).

It has sometimes been suggested by critics that field-theory is valid only for the analysis of abstract words. But no evidence has been offered in support of his suggestion. In so far as one can draw a distinction between abstract and concrete fields (in this rather loose usage of the terms *abstract* and *concrete*). Trier's own model is in fact more obviously applicable to concrete conceptual fields, where the lexemes have identifiable denotata, than it is to abstract fields where they do not. Trier's critics have been right to point out the methodological danger of developing a whole theory on the basis of the analysis of lexemes relating to *concepts [Begriffs komplexe] from the higher sphere of the abstract (intelligence, understanding, beauty)* (Quadri, 1952: 153). The danger, however, is not that abstract lexemes are inherently more clearly distinct from one another in sense than are concrete lexemes, but rather that it is much easier to make unverifiable generalization about the meaning of abstract lexemes like *beauty* or *intelligence* in a conceptualist framework than it is about concrete lexemes such as *red* or *table*. If these generalizations

are taken at face-value, they may well give the impression that the abstract part of the vocabulary of a language is more neatly structured and tidier, as it were, than the concrete part. But this is surely an illusion red of methodological vagueness and subjectivism. The truth of the matter seems to be that the determining principles of lexical structure apply equally to both abstract and concrete words. If field-theory is formulated within a non-conceptualist framework we can agree with Greckeler: *as far as its application is concerned, field-theory need not be restricted to particular sections of the vocabulary* (1971: 162).

2.3. REFERENCE AND SENSE

Distinctions of the kind we shall be discussing have been drawn by many philosophers, but they have been drawn in a variety of ways. It is now customary, as we shall see, to draw a twofold distinction between what we will called *sense* and *reference*. Other term used for the same, or at least a similar, contrast are *meaning* and *reference* (where *meaning* is given a narrower interpretation than it bears as an everyday pre-theoretical term); *connotation* and *denotation*; *intension* and *extension*.

No attempt will be made to compare systematically the usage of different authors. But it may be helpful to point out one or two of the terminological pitfalls for the benefit of readers who are not already familiar whit the various senses in which the terms mentioned above are employed in the literature. The term *reference*, as we shall define it below, has to do with the relationship which holds between an expression and what that expression stands for on particular occasions of its utterance. What is meant by saying that an expression stands for something else we have already discussed in connection

with the notion of signification; and we shall come back to it in the next section. It should be pointed out here, however, that many authors used *reference* and perhaps more particular *referential*, in a way which, unless one is aware that there are two rather different senses involved, can lead to confusion.

As we have seen Ogden and Richards (1923) employed the term *referent* for any object or state-of-affairs in the external world that is identified by means of a word or expression (they did not, however, distinguish between forms, lexemes and expressions), and *reference* for the concept which mediates between the word or expression and the referent. This notion of reference is consistent with the philosophical notion of reference which we shall be discussing in the next section, except that philosophers generally use the term *reference*, not for the postulated mediating concept, but for the relationship which holds between the expression and the referent. Ogden and Richards, however, went on to distinguish the reference of words and expressions from what they called their emotive meaning-their capacity to produce a certain emotional effect upon the hearer or listener. Two words, they said, might have the same referential meaning, but differ in emotive meaning: e.g. *horse* and *steed*. This distinction between referential and emotive meaning (or between cognitive and affective meaning, to use the terms preferred by other author) is quite different, it should be noted, from the distinction drawn by philosophers between reference and sense. The opposition between a more central, or stylistically neutral, component of meaning and a more peripheral, or subjective, component of meaning is a commonplace of discussion of synonymy; and it is not infrequently conflated with the distinction we have drawn between descriptive and social or expressive meaning. The reader should be aware that the term *reference* or *referential*

meaning are now fairly well established in the literature of linguistic semantics and stylistics in the sense of *cognitive meaning* or *descriptive meaning*. But reference is now widely employed, not only by philosophers but also by linguists, in the sense which we will give to it in the following section.

The term *connotation* can also lead to confusion. As used by philosophers it is generally opposed to *denotation*; but the way in which the two terms are contrasted is by no means constant throughout the philosophical literature. It was J.S. Mill (1843) who introduced the terminological opposition itself, and a short quotation will show what kind of distinction he had in mind: *The word white denote all white things as snow, paper, the foam of the sea, and so forth, and implies, or it was termed by the schoolmen, connotes, the attribute whiteness.* According to Mill, an expression denoted a class of individuals of which it was the name (so that denotation was subsumed under naming); but if it was what Mill called a concrete general term, like *white* or *man*, in addition to denoting the class or one of its members, it also implied the property or properties by virtue of which individuals were recognized as members of the class in question. The reader will see here the connection between *denotation* and the extension of a term, on the one hand, and *connotation* and the intension of a term, on the other. In more reason philosophical writing Mill's terms *denotation* and *connotation* are often used for somewhat different distinction of reference and sense, which derives from Frege (1892).

The reason why Mill chose the term *connote* is clear enough. As he says himself, it is intended to suggest that what he calls the signification of the attributes of a subject is something additional to the signification or denotation, of all the subjects which possess these attributes. Somewhat similar is the notation which underlies the non-philosophical

use of the term connotation according to which we might say, for example, that a particular word has a pleasant or desirable connotation. In this usage the connotation of a word is thought of as a emotive or affective component additional to its central meaning. The reader should be on his guard whenever he meets the term connotation in semantics. If it is explicitly contrasted with denotation it will normally, have its philosophical sense; but authors do not always make it clear in which of the two senses it is to be taken.

2.4. REFERENCE

When we make a simple descriptive statement, it is frequently, if not always, appropriate to maintain that what we are doing involves saying, or asserting, somewhat about somebody or something; and we do this characteristically, though not necessarily by uttering a declarative sentence. We can of course make statements which would not normally be construed as asserting something of a particular individual or class of individuals. For example, the sentence *It is raining*, when uttered to make a descriptive statement, does not assert of some entity that it has a certain property or that is engaged in some process or activity. We might wish to say, it is true, that it is being used to make a descriptive statement about the weather, but not that is ascribing to the weather, conceived as individual, some particular property or characteristic. Let us confine our attention, then, to utterances of which it is reasonable to say, without straining normal usage, that they are intended to tell us something about some particular entity (or entities) or group (or groups) of entities.

The present King of France is bold was analyzed by Russel (1905) as asserting that there is one, and only one, individual who currently occupies the throne of France

and that is individual is bold. Russel's analysis of this sentence, or more precisely of the proposition expressed by this sentence depends upon his theory of descriptions and his notion of logically proper names. We need not go into the details. It is sufficient to say that, according to Russel, the proposition expressed by the sentence is, not a single simple proposition, but a conjunction of three propositions: (a) that there exists a King of France; (b) that there is no more than one King of France; and (c) that there is nothing which has the property of being King of France and which does not also have the property of being bold. All three proposition a said to be asserted. Since the first of the conjuncts-the existential proposition (a)- is false, the conjunction of which it is a component is false (by virtue of the truth-functional definition of conjunction in the propositional calculus: 6.2).

Russel's analysis has been challenged by a number of scholars, notably by Strawson (1950). Strawson did not deny that Russel's sentence was meaningful. Nor did he deny that, for the sentence to be true, the three component propositions listed above as conjuncts must each be true. What he disputed was Russel's claim that the sentence was false if the component existential proposition (a) was false. For, in Strawson's view, this proposition is not asserted, but presupposed, by the use of the definite description *the (present) King of France*. If the proposition presupposed by the use of a definite description is in fact false, then the definite description, according to Strawson, fails to refer; and the sentence of which it is a constituent expression cannot be used to make an assertion. The sentence is meaningful; but the question whether it is true or false simply does not arise.

Strawson's criticism of Russell has engendered a considerable amount of philosophical controversy; and his notion of presupposition has been developed and extended in different ways by linguists and logicians. Here it may simply be mentioned that Strawson himself has more recently expressed the view that the issue is not as clear-cut as he previously maintained it to be; that his own analysis and Russell's *are tailored ... to emphasize different kinds of interest in statement; and each has its own merits* (Strawson, 1964). Many philosophers avoid commitment on the question and say that existential propositions are either presupposed or implied by the use of a referring expression; and we can leave it at that.

Donnellan (1966) has pointed out that a definite noun-phrase may also be employed non-referentially as the subject of a sentence. One of his example is *Smith's murderer is insane*. There is of course one interpretation of this sentence under which Smith's murderer which is a definite noun-phrase even though it does not contain the definite article is understood to refer to some specific individual. But there is another interpretation which can be brought out more clearly by paraphrasing as *Whoever killed Smith is insane*. In particular circumstances even *whoever killed Smith* might be construed as a referring expression. Normally, however, we might expect to be uttered in situations where the speaker is not simply asserting of some individual (who might have been referred to in all sorts of other ways which make no mention of the crime) that he is insane, but where the fact of having committed the murder is being put forward as grounds for the assertion that is made. If *Smith's murderer is insane* is also construed in this way, then the expression *Smith's murderer*, according to Donnellan (1966) is being

used attributively; and *in the attributive use, the attribute of being the so-and-so is all important, while it is not in the referential use.*

It is important to realize that sentences, which like Giscard d'Estaing is the President of France and Smith's murderer is insane are ambiguous in various ways in the written medium, are not necessarily ambiguous in the spoken language. Linguists have recently given considerable attention to determining the role of such prosodic features as stress and intonation with respect to presupposition, and what Austin (1962) called illocutionary force. It is still an open question whether these prosodic features, and especially stress, should be regarded as grammatically determined properties of system-sentences. According to an alternative view, they might be described as features which are superimposed upon sentences by the speaker (when the sentences in question are uttered as spoken text-sentences) in actual contexts of use. Whether they are to be treated by linguist in the one way or the other is perhaps more a matter of methodology than of fact. However they are described, they are undoubtedly relevant to the interpretation of spoken utterances. If it is true that *in general, whether or not a definite description is used referentially or attributively is a function of the speaker's intentions in a particular case* (Donnellan, 1966), it must be recognized that the speaker's intentions are only reflected in the prosodic features of this utterances. This fact should be borne in mind whenever sentences are discussed under the assumption that they have been, or might be, uttered by a speaker in some particular context. Like the indefinite pronouns, noun-phrases introduced by *some* (which alternates with *any* in its non-specific use) may also be employed specifically or non-specifically. The following sentence is therefore subject to the same alleged ambiguity as *Everyone loves someone.*

One class of sentences containing indefinite noun-phrases which has also been much discussed recently is exemplified by *John wants to marry a girl with green eyes*. The expression *a girl with green eyes* can be construed as being used specifically or non-specifically. If it is taken as a referring expression (i.e. as having specific indefinite reference) then it presupposes, or implies, the existence of some individual who satisfies the description, in much the same way as would the definite noun-phrase *the girl with the green eyes* used as a referring expression in the same context. There is no presupposition or implication of uniqueness, however; and the indefinite noun-phrase does not identify the referent for the hearer in the same way as a definite noun-phrase *a girl with green eyes* is construed as non-specific, there is no presupposition or implication of existence at all; and this is characteristic of descriptive noun-phrases (whether definite or non-definite) which occur after verbs denoting what Russell (1940), Quine (1960), and others have called propositional attitudes (i.e. verbs denoting belief, doubt, intention, etc.).

2.5. SENSE

All that we have said so far about sense is that it is now customary to distinguish sense from reference. It is perhaps helpful to add that sense is the term used by a number of philosophers for what others would describe simply as their meaning, or perhaps more narrowly as their cognitive or descriptive meaning. For this reason the distinction of reference and sense is sometimes formulated as a distinction of reference and meaning. As was pointed out earlier, it has also been identified with Mill's distinction of denotation and connotation.

Frege's (1892) classic example, which is frequently used in discussions of sense and reference, is *The Morning Star is the Evening Star*. As Frege pointed out, the two expressions *the Morning Star* and *the Evening Star* had the same reference (*Bedeutung*), since they each referred to the same planet. But they could not be said to have the same sense (*Sinn*). For, if they did, *The Morning Star is the Evening Star* would be tautological, or analytic, as is *The Morning Star is the Morning Star*. Both are (potentially) informative: it can make the hearer aware of some fact of which he was not previously aware and which he could not derive simply for his understanding of the meaning of the sentence. It follows that *The Morning Star* and *The Evening Star* are not synonymous: i.e. they do not have the same sense. So runs the standard argument. *The Morning Star is not a star (but a planet)* is, not only not contradictory, but potentially informative. Of course, as a matter of historical fact, it was known as astronomers than neither the Morning Star nor the Evening Star were fixed stars, but planets, long before it was discovered that the Morning Star and the Evening Star were identical. Nonetheless, the rather uncertain status of the two expressions *the Morning Star* and *the Evening Star* makes them less than ideal for the purpose for which they were used by Frege. One might even argued that they differ not only in sense, but also in reference, the conditions under which the planet Venus is visible from earth, rather than its spatiotemporal continuity, being in this case more relevant to the notion of referential identity. But we need not pursue this point. Frege's example has been introduced simply to illustrate in a general way the nature of his distinction between sense and reference. Expressions may differ in sense, but have the same reference; and *synonymous* means *having the same sense*, not *having the same reference*. A rather better example than Frege's is Husserl's, *the victor at*

Jena and the loser at Waterloo (der Sieger von Jena, and der Besiegte von Waterloo) both of which expression may be used to refer to Napoleon (cf. Coseriu & Geckeler, 1974: 147).

As Russell pointed out in one of his later works (1940: 247), the thesis of extensionality *is sought to be maintained for several reasons. It is very convenient technically in mathematical logic, it is obvious true of the sort of statements that mathematicians want to make, it is essential to the maintenance of physicalism and behaviorism, not only as metaphysical systems, but even in the linguistic sense adopted by Carnap. None of these reasons, however gives any ground for supposing the thesis to be true.* We need not discuss the reasons given by Russell, Carnap, or other philosophers for believing that the thesis of extensionality holds within everyday discourse or, at least, can be made to hold by reinterpreting the statements of ordinary language in terms of some formal system. The fact that the thesis of extensionality is philosophically controversial gives us good grounds, in linguistic semantics, for not feeling obliged to accept it. And, if we do not accept it we need not be concerned with many of the problems over which philosophers have organized.

There can be a little doubt that, as Quine said, no hard and fast line can be drawn between analytic and synthetic truths in everyday discussion and argument. Carnap (1952) pointed out that analyticity could be guaranteed within the framework of some particular logical system (provided that it contains, or has added to it, the requisite rules of inference) by means of what he called meaning postulates.

It has already been pointed out that, although Carnap was at first connected solely with the syntactic and semantic structure of logical calculi, he later took the view that his

work could be profitably extended to the description of natural languages also; and he came to agree with Morris that the notion of meaning-postulates was necessarily a pragmatic notion, since it depended upon a decision as to what implications and equivalences are acceptable to users of semiotic system that is being constructed or analyzed. If this is so, it should be possible for the linguist to adopt a philosophically neutral position on the epistemological distinction of analytic and synthetic truth. He can define the sense of expressions in natural language in term of what we will call pragmatic implication.

It should also be noted that the notion of truth involved here is a pragmatic concept: it is defined in terms of the speaker's belief that something is so, not in terms of either matters of fact or logical necessity. Pragmatic truth need not be either invariable or determinate: speakers of a language can change their belief or be uncertain, to a greater or less degree, about the semantic relationship that holds between particular words. For example, we might be uncertain as to whether a bachelor is a man (of marriageable age) who is not married or one who has never been married; and we might be uncertain as to what counts as the age from which men (or boys), other than by legal definition in different states and countries, become marriageable. Nor is it difficult to envisage circumstances in which we might be quite prepared to abandon our belief that all men must be either bachelors or married, if we have previously more or less consciously subscribed to this belief. Is a monk appropriately described as a bachelors ? Is a man who lives with a woman who is not a legal wife, has children by her and support her and the children also to be described as a bachelor ? The answers to these questions might be clear enough in legal usage, since marriage is a social institution which is regulated by

law and words like *married* and *bachelor* may be explicitly defined in law in relation to various circumstances. But it does not follow that they are so clearly defined in everyday discourse.

It should be observed that we have here formulated the notion of pragmatic implication in terms of utterances, not sentences. We can subsequently define it for sentences, if we so wish, on the assumption that the referring expression that occur in sentences have their reference fixed in relation to some possible world and on the further assumption that the sentences are being used to make utterances of various kinds. For the present, however, it is sufficient to have introduced the notion of sense and to have given a general account of the way in which it may be defined in terms of pragmatic implication.

Sense is here defined to hold between the words or expressions of a single language independently of the relationship, if any, which holds between those words or expressions and their referents or denotata. *What is the sense of such-and-such a word or expression?* is, therefore, a more limited question than *What is the meaning of such-and-such a word or expression?* It should be noted that both single vocabulary words (more precisely lexemes) and expressions are said to have sense (and denotation) whereas only expressions (and a subset of them at that) have reference. The sense of an expression (e.g. *that embittered old bachelor*) is a function of the senses of its component lexemes and of their occurrence in a particular grammatical construction.

It may also be added, at this point, although the sense, and in the previous section the reference, of expressions has been discussed solely in relation to their occurrence in utterances used to make statements, it doesn't follow that the notions of sense and

reference are applicable only with respect to such utterances. The sense of *that book over there* is the same both in the question *Have you read the book over there ?* and in the request or command *Bring me that book over there* as it is in the statement *I have read that book over there*. Whether the reference is the same or not will of course depend upon the particular context of utterance.

2.6. NAMING

As far back we can trace the history of linguistic speculation, the basic semantic function of words has been seen as that of naming. The story of Adam naming the animals, so that *whatsoever the man called every living creature, that was the name thereof* (Genesis 2.19) is typical of a conception of meaning that is to be found in many other sacred or mythological accounts of the origin of language. St. Augustine's discussion of the acquisition of language by children, in his *Confession*, is based on the same notion, and is quoted and criticized by Wittgenstein (1953: I) : adults point to things in the child's environment and thus direct his attention to them; simultaneously they name these things by means of the words which denote them in the child's native language; and the child comes to learn the association that holds between words and things, so that he can subsequently use those words to name things himself.

This view of meaning, which Ryle (1957) in a characteristic turn of phrase christened the *Fido-Fido* view, has persisted throughout the centuries and, although it has come in for a good deal of criticism recently from Wittgenstein, Ryle, Austin and other philosophers of ordinary language, it is still to be found, unquestioned, in very many works on semantics. It will be clear from our discussion of denotation in the previous

section that the relation which holds between a proper name and its bearer is very different from the relation which holds between a common nouns and its denotata: at least in such clear cases as *Fido* : Fido on the one hand, and *dog* : (Fido, Bingo, Tripod, Towzer, etc), on the other. This is not to say that there are no unclear cases; nor that there is no connection between naming and denotation as far as the acquisition of language is concerned. If there were no such connection it would indeed be surprising that generations of subtle thinkers should have fallen victim to the alleged error of confusing the two, and even more surprising that ordinary folk should find it natural to talk of words as names for things. The philosophical semanticist will obviously try to make do with the minimum number of theoretical notion and is occupationally prone to what Ryle elsewhere calls category-errors (1949: 17). The ordinary speaker of English, reflecting and reporting upon his language, is not similarly-bound by the dictates of theoretical or ontological parsimony. We will consider the relationship between naming and denoting in the next section. But first of all we must briefly discuss one or two important features of names and the role they play in language.

Names, as they are employed in everyday language-behavior, have two characteristic functions: referential and vocative. Their referential function has been discussed sufficiently for the present. It is worth pointing out here, however, that names are frequently used simply to draw the hearer's attention to the presence of the person being named or to remind the hearer of the existence or relevance of the person being named. The utterance of the name may be given some paralinguistic modulation sufficient to distinguish it as a warning, a reminder, an exclamation of astonishment, etc. But there need be no precise or explicit predication. It is not just fanciful to think that it is

this function, which one might call quasi-referential rather than fully referential, that serves as the basis for the further development of true reference in language.

By the vocative function of names is meant their being used to attract the attention of the person being called or summoned. Once again, this function appears to be basic in the sense that it is not reducible to any other semiotic function though the vocative, like the quasi-referential, utterance of a name may be para-linguistically modulated to give additional, mainly indexical, information. The distinction between the referential and the vocative function of names (or perhaps more commonly of titles) is systematized in many languages as a distinction between what are called terms of reference and terms of address; and the same distinction was grammaticalized in the case-systems of the classical Indo-European languages. The use of a common noun with vocative function (e.g. the use of *child* in *Come here child !*), whether it is distinguished as such by its form or not, approximates, it may be observed in passing, to the use of a proper name or a title.

It is important to distinguish clearly between the referential or vocative use of names and their assignment to their bearers in what we will call appellative utterances (e.g. *This is John; He is called John Smith*). The term *naming* is frequently unclear in respect of this distinction. We will therefore introduce the technical term nomination for the second of the two senses of *naming*: by saying that X nominates some person as John we shall mean that X assigns the name *John* to that person. But assignment is also ambiguous as between didactic and performative nomination. By didactic nomination we mean teaching someone, whether formally or informally, that a particular name is associated by an already existing convention with a particular person, object or place.

The role of didactic nomination in language-acquisition is something we shall be discussing presently. It should be notice that didactic nomination not only operates in the acquisition of language, but is a continuing and important semiotic function of language. When we introduce ourselves or others by name (This is John, My name is Harry), we are carrying out an act of nomination; and normally it is one of didactic nomination.

Performative nomination may be exemplified by means of one of Austin's (1958) original illustrations of his notions of performative utterances : When I say I name this ship the Queen Elizabeth I do not describe the christening ceremony, I actually perform the ceremony. The class of performative utterances includes many other kinds of utterances other than nominative, and we will return to it later (cf. 16.I). At this point, however, it should be noted that performative nomination may take various forms and includes not only the assignment of personal names at baptism or some other formal ceremony, but also such semiotic acts as the definition of terms (where naming and denotation are often hard to distinguish) and so on. And each kind of performative nomination will be governed by certain condition of appropriateness : one cannot assume the role of name-giver just when and how one pleases. This is clear enough in the case of such a highly-formalized instance as christening; but it is also true of the many other less formal, and perhaps less obvious, kinds of performative nomination (the assignment of nicknames at school or in the family, of names of endearment for the private use of lovers, and so on). Mention should also be made of the fact that in many cultures people have assigned to them a different name from that which they had previously when they pass from childhood to adulthood or when they assume a new role in society; and also of the fact that the use of names is frequently subject to taboos of various kinds. The name

of a person is something that is held to be an essential part of him. Performative re-nomination may be an important part of what anthropologists have called the rites of passage.

Of particular interest is the way in which many names appear to be created by the parents' interpretation of a child's utterance as a name being used by him in vocative or quasi-referential function and the reinforcement of this utterance as a name by the parents. Whether this phenomenon can support all the weight that is put upon it by the behaviorist semanticist is, as we have seen, doubtful. But it may be plausibly supposed to play some role in language-learning; and most families can probably testify, anecdotally at least, to its operation in the creation of some of the names used within the family. What is interesting from the present viewpoint is the fact that the child creates the name (though he may be imitating the form of some adult lexeme), but the parents by the interpretation they impose upon his utterance make of it an instance of performative nomination.

The linguistic status of names has long been a subject of controversy, not only amongst philosophers, but also amongst linguists (cf. Ullmann, 1962 : 71-9). One of the questions that has been most hotly disputed is whether names have a sense. What is probably the most widely, accepted philosophical view nowadays is that they may have reference, but not sense, and that they cannot be used predicatively purely as names; and this is also the view that they shall adopt. As we shall see, we allow for the possibility that in the learning of a language the distinction between names and common nouns may not be always clear-cut, so that there might be a time when *chair*, for example, is treated as a name which happens to be associated with several otherwise unrelated objects and,

conversely, when all the people called *Horace* are thought of as having one or more other properties by virtue of which the name *Horace* is peculiarly appropriate. It is our assumption, however, that apart from a relatively small number of borderline cases the distinction between names and common countable nouns in adult English is one that is readily drawn. Utterances like *There are twelve Horaces in this room* (understood as meaning *There are twelve people called Horace in this room*) are to be accounted for, it is assumed, by means of a rule for using proper names which depends for its application upon the recognition that they are proper names; and rules like this may or may not be specific to particular languages. Such much discussed examples as *He is no Cicero* or *Edinburgh is the Athens of the north* are in this connection irrelevant : *Cicero* and *Athen* are here being used predicatively, or, more precisely, within predicative expression (in what was rather loosely classified in traditional grammar and rhetoric as one kind of synecdoche). That names can, in a given culture or society, acquire more or less definite associations, such that the name can be said to symbolized eloquence or architectural beauty, is an important fact; and it is this fact which accounts for the ease with which names can in the course of time become ordinary common nouns (e.g. the Italian word *cicerone* which is now fairly well established in French, English and other languages, for *museum guide* (Ullmann, 1962 : 78). But it does not invalidate the principle that names are without sense; and Jespersen's claim (1924 : 66), in deliberate contradiction of Mill, that proper names (as actually used) *connote the greatest number of attributes* is misleading; for its trades upon an equivocation between the philosophical and the more popular sense of *connotation* (cf. 7.I).

Using the term *connotation* in the non-philosophical sense as Jeperson appears to be doing, we can certainly agree that many proper names have quite specific connotations, or associations. The connotations which one person associate with a name may be different from the connotations which another person associates with the same name, even in cases where both persons would use the name to refer to or address the same individual (or set of individuals). When the bearer of the name is a historically, politically or culturally prominent place or person, the connotations of the name of this place or person may be relatively constant for members of a particular language-community sharing the same culture (cf. *Cicero, Athens, Judas, Napoleon, Shakespeare, Mecca*, etc.). And if they were asked to say what they knew, or believed, about the bearer of the name, they could be expected to provide a set of identifying descriptions: *Cicero was the greatest Roman orator, Cicero was the author of the Verrine oration, Cicero denounced Catiline in the Senate, etc.*

These identifying descriptions or some disjunction of them, will provide names with what Searle (1958; 1969 : 162ff) calls a descriptive backing, such that the names in question (although they do not have sense) are *logically connected with characteristics of the objects to which they refer*. The descriptive backing of a name may serve as the basis for the use of the name predicatively in such sentences as *He is no Cicero* (where *Cicero* symbolizes eloquence). The fact that names may have a descriptive backing also accounts for their use in certain kinds of existential statements (e.g. *Cicero never existed*) and equative statements (e.g. *Cicero was Tully or Cicero and Tully were one and the same person*). The sentence *Cicero never existed* when used to make a statement, may be held to imply that (contrary to what the bearer may have supposed to be the case) there

never existed any great Roman orator who was the author of Verrine orations, and /or denounced Catiline in the Senate and / or etc. The equative statement *Cicero was Tully* may be held to imply that the descriptive backing of both *Cicero* and *Tully* is true of the same individual (cf. Searle, 1969 : 171). There are considerable problems attaching to the formalization of this notion of the descriptive backing of names. In particular, it is unclear what should count as essential characteristic of the individual to which a name refers. Nor is it obvious that all existential and identity statement can be satisfactorily analyzed in this way. But there are many instances of the use of names in such statement for which an analysis in terms of their descriptive backing does seem to be appropriate.

The principle that names have no sense is not invalidated by the fact that performative nomination, whether formal or informal may be determined by certain culturally prescribed condition of semantic appropriateness. In some cultures there is a more or less well-defined set of institutionalized personal names (*John, Mary*, etc.) which are assigned to children shortly after birth according to variety of more or less strick criteria. Most English-speaking families will no doubt respect the convention that *John* should not be assigned to girls or *Mary* to boys (though they are some institutionalized names, e.g. *Lesley* that they might assign happily to children of either sex) : it is therefore possible to infer, with very good chance of being right, from utterance like *My friend John came to see me on Wednesday* that the friend came to see me was male. But the fact of itself does not force us to say that *John* and *male* are semantically related in the way that *man* or *boy* and *male* are. If a girl happened to be called *John* we would have no hesitation in saying *John has just cut herself*. We might wonder why, in defiance of convention, she was given the name *John* in the first

instance; but that is a different matter. The sentence *John has cut herself* is not only grammatically acceptable (under any reasonable explication of grammatical acceptability) but also, one might argue, semantically acceptable. Even if we admit that names such as *John* or *Mary* are part of the English language, as words like *boy* or *girl* are (and this is another controversial issue), we are by no means obliged to concede the point that they have sense. Nor are we obliged to concede this point in the case of names which are not taken from a more or less fixed list of personal names as they are for the most part in English-speaking countries, but are taken from the ordinary vocabulary of a language and are assigned by virtue of the meaning of the expression in question. If we trace the etymology of institutionalized names of persons or places in various languages (in that branch of semantics that is known as onomastics), we will usually find that they had the same kind of origin. For example, *John* comes, through Latin and Greek, from a Hebrew name, which could be interpreted in terms of the ordinary vocabulary of Hebrew as *God has been gracious*. We will call this the etymological meaning of the name; and it would seem to be appropriate to extend the coverage of this term to include the synchronically motivated, as well as diachronically discoverable, interpretation of names (for the distinction of synchronic and diachronic description). Very frequently, as the standard anthropological treatments of word-magic and taboo have shown, the symbolic meaning both names or other words is governed by conventions that are specific to a particular culture.

One question which has been much discussed in the literature is whether names belong to a particular language-system in the way that other words do. It has been argued that names like *John* or *London* are not English words as *man* or *city* are and that the

lexicographer should not be expected to list them in a dictionary. Ryle (1957), for example, says : *Dictionaries do not tell us what names mean-for the simple reason that they do not mean anything*. Geach (1962 : 27) maintains against this point of view that *it is part of the job of a lexicographers to tell us that Warsaw is the English word for Warszawa*; and a grammarian would say that *Warszawa* is a Polish word-a feminine noun declined like *mowa*. And asked : *what is wrong with this way of speaking ?* The answer is that there is nothing wrong with it, for a rather limited class of instances. But the situation with respect to the translation of proper names from one language into another is in general far from complicated than Geach's example would suggest.

The point is that there is no clear theoretical answer to the question whether names *belong to the language in which they are embedded* (Geach, 1962 : 27). For there is no single principle which determines their translation from one language into another. However some institutionalized place names and personal names are so common in certain countries that one would expect all speakers of the language used in that country to recognize their status of names. If the question whether such names belong to the language and should be included in a dictionary is considered in purely practical terms it can be answered with Geach in the affirmative. But one would only list the well-known institutionalized names : it is, in any case, impossible to list all the names one might use when speaking English, since there is in principle no limit to this set. Very many institutionalized place names, when used as referring expression by most speakers of a language, are unique in their reference, but personal names like *James* are not. Furthermore, whereas *James* and *Jacques*, subject to the reservations expressed in the previous paragraph, are translation equivalents, as *London* and *Londres* are the conditions

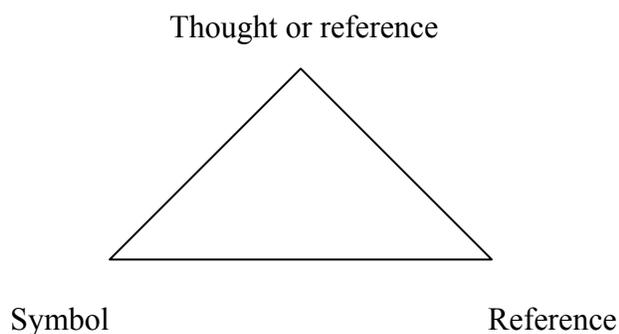
which determine their translation equivalence are quite different. *Londres* will be used in French to translate *London* only when it refers to the capital of Great Britain; and not when it refers to London, Ontario, or any of the other towns and cities that bear the name *London*.

2.7. CONCEPT

A more sophisticated and, at first sight, more plausible view is one that relates them through the mediation of the concepts of the mind. This view in all its essentials has been held by some philosophers and linguists from ancient times right up to the present day. Two of the best – known versions are the *sign* theory of the de Saussure and the *semiotics triangle* of Ogden and Richards (1923).

According to de Saussure (1916), as we have seen the linguistic sign consists of a signifier and signified, there are, however, more strictly a sound image and a concept, both, linked by a psychological *associative* bond. Both the noises we make, that is to say, and the objects of the world that we talk about are mirrored in same way by conceptual entities.

Ogden and Richards saw the relationship as a triangle



The *symbol* is, of course, the linguistic element – the word, sentence, and the *reference*, the object, in the world of experience, while *thought or reference* is concept. According to the theory, there is no direct link between symbol and reference (between language and the world) – the link is via thought or reference, the concept of our minds.

This theory avoids many of the problems of naming the classifications for instance, need not be natural or universal, but merely conceptual. But it also raises a completely new problem of its own. For what precisely is the *associative bond* of de Saussure or the link between Ogden and Richards' symbol and concept.

The most naïve answer to the question is to say that it is a psychological one, that when we think of a name we think of the concept and vice versa, i.e. that meaning consists of our ability of associating one with the other, of remembering that *chair* refers to the concept *chair*. This view is totally unsatisfactory. It is not clear what exactly is meant by *thinking of* a concept. Some scholars have actually suggested that we have some kind of image of chair when we talk about chairs. But this is certainly false. I can visualize a chair in *my mind eye*, but I don't do so every time I utter the word *chair*. If this were a necessary part of talking, it would be impossible to give a lecture on linguistics. The problem is that of names and things all over again. Move reasonably, perhaps, what is meant is that I relate my utterance of the word *chair* to some more abstract concept. But that will not help either. For what is abstract concept – what color is this chair, what size or shape? In any case we ought not to be interested in what happens on each occasion, but with the more general question of the meaning of *chair*. As a phonetician, I should not be interested in precise articulation of *chair* except as material for many more general statements of phonetics and phonology. Similarly as semantics, I

want to know about the general meaning of *chair*, not what I may or may not do every time. I utter the word. As we said earlier we are not concerned with utterance meaning.

A more sophisticated version sees the link not as something we make every time we use a word, but as some kind of permanent association stored in the mind or in the brain. The difficulty with this view is that it really says nothing at all. For how can we, even in principle, establish what the concepts are? There is an obvious way in which we can look into our minds to recognize them, and still less a way in which we can look into the minds of others. In effect all this theory is doing is to set up, in some inaccessible place, entities that are *by definition* mirror images of the words that they are supposed to explain. Wherever we have a word there will be a concept and the concept will be the *meaning of that word*. This is obviously, a completely circular definition of meaning. It involves what is sometimes called a *ghost – in – the – machine* argument. We wish to account for the working of a machine and present a total explanation in mechanical terms, but for some hypothetical person this is not enough he cannot understand how this machine could work unless there is some kind of disembodied ghost or spirit inside it. Such an argument accounts for the phenomena by setting up an entity whose existence is justified solely as something that *explains* the phenomena. Science has had many examples of this kind in its long history. Once scholars explained fire by positing the existence of the substance *phlogiston*. Of course we can never dispose of the existence of such entities. We can only point out that they explain nothing at all, and that, therefore, nothing is gained by arguing for them.

It is perhaps, hardly necessary to point out that, as with naming, the sentence is no more satisfactorily defined in terms of concepts than the word. Neither the naïve or the

more sophisticated version of the theory is at helpful. Certainly when I say *There is a horse on the lawn* there is no reason to suggest that I actually *think of* the concept, while a definition in terms of more abstract, timeless concept is once again to say nothing at all but merely to interpret meaning by its mirror image, postulated in an inaccessible place.

Sadly, there are many linguists today who accept in whole or in part a conceptual view of meaning. This has stemmed from a new *mentalism* associated with N. Chomsky and his followers who have, in particular, insisted that intuition and introspection must play a large part in our investigation of language. It is a short and perhaps inevitable step to see meaning in terms of the mental entities called concepts. But this must be rejected for reasons. First, the ghost in the machine objection is overwhelming nothing is said by involving meaning back one step to the brain or the mind . Secondly, even if there were concepts in the mind they are in principle inaccessible to anyone but the individual, and we are left therefore with totally subjective views, since I can never know what your *meanings* are . Thirdly, the arguments about intuition and introspection are irrelevant. We *can* introspect and ask ourselves questions about our language without actually waiting for empirical data, actual recordings or texts. But in so doing we do not learn more about our language or its structure, we merely produce for ourselves some more examples of our language. As J.R. Firth (1957) said, we go *fishing in air tank*. What we do *not* do by this process is establish the phonological or grammatical rules or structures, this comes from the investigation and comparison of a great deal of data. The same must be true of semantics, and it follows that we should not believe that there are concepts that can merely be discovered if we look in the right place. It is perhaps worth considering that scientists had continued to rely on *reasons* (i.e. to look for answers to their problems with

themselves and their own rational processes) rather than observation, we should still be searching for the philosophers stone to turn lead into gold, rather than be on the edge of succeeding through nuclear physics.

Finally, in this section it is worth noting that to some extent *dualism*, the view of language described here and in the previous section that sees meaning as part of the signified / signifier relation is encouraged by the term *meaning* itself and by the statement that words (and sentences) *have* meaning. For if this is so it is obviously legitimate to ask what kind of entity meaning is, and to look for it either in the world or in peoples minds. But to say that a word has meaning is not like saying that people have legs or that trees have leaves. We are easily misled by the verb *have* and the fact that *meaning* is a noun into looking for something that *is* meaning.

In practice we all know what it is for a word to have meaning. Knowing the meaning of word means that we can do a number of things - we can use it properly, can explain it to others in terms of paraphrases or synonyms. But it doesn't follow from that there is an entity that *is* meaning or a whole group of entities that *are* the meaning of word. For a word to mean something is similar in some way to a notion that a signpost points somewhere; we can understand the meaning of word just as we can read the signpost. But does not make sense to ask what it is that words means any more than to ask what it is that sign posts point to. It is not sense, that it is to say, to ask in *general* what words means or sign ports point to. It is sense only to ask *What does this word means? What does this signpost point to ?*

The problem of semantics is not, then nor can it be the search for an elusive entity called *meaning*. It is rather an attempt to understand how it is that words and sentences

can *mean* at all, or better perhaps, how can they be meaningful. If we are talking of *having* meaning, it is rather like talking about *having* length. Having length is being so many factor inches long; length is not something over and above this. Similarly, meaning is not some entity that words or any other linguistic entities *have*, in any literal sense of *having*.

Wittgenstein (1953) said, "*Don't look for the meaning of a word, look for its use*". This is not a very useful remark since we are perhaps not much clearer about the *use* of word than we are about its meaning. But it has some value; we can investigate use, and we are less likely to think of use as something that words *have* in any literal sense, and less likely to waste our time in an attempt to discover precisely what it is.

The standard retreat from the extreme form of the image view of meaning is to say that the images are not *visual*; but, if so, it is not obvious what claim is being made. Consider for example the suggestion that "*the speech element 'house' is the symbol, first, and foremost, not of a single perception, nor even of the notion of the particular object, but of a concept, in other words, of a convenient capsule of thought that embraces thousands of dishmet experiences and that is ready to take a thousands more*" (Sapir 1921 : 13). What is involved in this claim that a word has as its meaning a *convenient capsule of thought*? If this is a retraction from an image theory of meaning, as it is then it is a retraction from a specific, false claim to one that is entirely un-testable and hence vacuous. It does no more than substitute for the problem term meaning the equally opaque term *concept*. It does not provide an explanation if the required kind (cf. I above). If meaning is to be explained in terms of concept, it is essentially that the term *concept* itself be given a rigorous definition.

Sapir's Swiss contemporary, de Saussure, goes some way towards providing such a characterization. For though, like Sapir, de Saussure talks freely for concepts, he stresses that the concept (the word must be uses in Siympfie) an element stands for is solely due to its value in the system :

Language is a system of interdependent term in which the value of each term result solely from the simultaneous present of others. On this basis he would have said that the word *bachelor*, for example has the meaning it does solely by virtue of the other items in the system to which it is related – *spuister, woman, husband, boy*. Similarly right across the vocabulary. Thus each of the members of the following sets of words stands in a certain relation one to another (labeled valeur), which itself a determinant of the interpretation of the words:

have	give	lend
borrow	rent	hire
criticize	praise	accuse
assess	blame	reprimand
angry	happy	calm
pleased	annoyed	upset
mother	uncle	aunt
grandparent	nephew	cousin

It is not of course obvious that this observation saves the problem of defining *concept* from vacuity, for it isn't clean how the writer – relationship of value (valeur) and meaning (signific) can itself be tested. In any case, de Saussure's account is open to objection similar to those raised against bought a reference theory of meaning and an

image theory of meaning. In particular, words such as *and*, *because*, *or*, etc, are counter examples to this view, for it is not clear whether there interpretation can be analyzed in terms of concepts. It will not do to suggest that the meaning of *and* is the concept of co-ordination, for what is co-ordination other than by joining by *and*? Similarly with *or* : it is meaningless to explain *or* as having the concept of disjunction for its meaning, when in order to explain disjunction one needs to refer to *or*. And the general problem remain : to explain meaning in terms only of concepts is unempirical.



CHAPTER III

METHOD OF INVESTIGATION

In this chapter the writer discuss about the technique in gathering the data and how to analyze them. I use qualitative method. My data in my research are taken from many books.

3.1. TECHNIQUE IN GATHERING THE DATA

In order to collect the data I selected and arranged the data which could support the methods of investigation. I gathered the data through documents in this study are the written materials of the book, magazine and newspaper.

3.1.1. Selecting the books, magazines and newspaper.

As I stated above I selected the data from book, magazines and newspaper because not all books have materials about cassava food.

They are :

1. Aku Cinta Makanan Indonesia, written by Team Tujuh Sembilan, published by PT. Gramedia Pustaka Utama.
2. Pangan Alternatif, written by Unus Suriawira, Kompas Newspaper, September 25, 2002.
3. Berbagai Menu dari Singkong, written by Philip Wong, Suara Merdeka Newspaper, September 25, 2003.

4. Makanan Kecil dari Singkong, written by Philip Wong, Suara Merdeka Newspaper, August 10, 2003.
5. Panganan Dari Singkong, Sedap Sekejap, Edisi 3/IV/2003.

3.1.2. Selecting the names of food.

I have selected 15 names of food made of cassava.

They are :

Balung Kuwuk.

Dadar Singkong.

Rondo Royal.

Rondo Kemul.

Kelepon Singkong.

Kue Kacamata.

Lun Pia Singkong.

Mendut Singkong.

Sawud

Slondok.

Ongklok Singkong.

Thiwul.

Seriping Singkong.

Lapis Singkong.

Gemblong Ireng.



3.2. ANALYSING THE DATA

I analyzed the data based on semantic analysis. As I told before that the data I collected are from books, magazines and newspaper. I had to collect them because not all the material consist of the names of cassava food.

Steps in analyzing the data :

- a. Selected the materials.
- b. Arranged them alphabetically.
- c. Grouping them.
- d. Discussing how people name the food.



CAPTER IV

RESEARCH FINDINGS AND ITS EXPLANATION

In this chapter I would like to discuss about what I found in this research.

4.1. CASSAVA

4.1.1. The place where it comes from.

Cassava has been known all over the world for a long time. According to the expert it comes from America. Nikolai Ivanovich Vavilov, a soviet expert said that it came from Brazil (South America).

It spread out to Africa, Madagaskar, India, Tiongkok. And it came to Indonesia in the 18th century, in the year 1852 from Suriname to Botany Garden in Bogor. It spread out to all over Indonesia in 1914 – 1918. In 1968 Indonesia was number 5 in producing cassava in the world.

4.1.2. Varieties.

Cassava has many names such as ketela pohon, singkong, ubi jenderal, ubi inggris, telo pohong, kasape, bodin, telo jenderal (Javanese), sampeu, huwi dangdeus, huwi jenderal (Sundanese), kasbek (Ambonese), and ubi Perancis (Padangnese).

The root formed is a place for storing food. It is long round and contains “pati” with white or yellow color. This root contains asam sianida (HCN). It can be group as :

- a. Not dangerous, when its HCN is less than 50mg/kg scrapped cassava.
- b. Having a little poison, which has HCN 50mg – 80 mg/kg scrapped cassava.

- c. Poisonous cassava, which has HCN 80mg – 100 mg/kg scrapped cassava.
- d. Very poisonous, which has HCN more than 100mg/kg scrapped cassava.

Table 1. HCN in some varieties of cassava.

NO	KIND	TASTE	HCN/mg/kg	
			Root	Leaves
1.	Mangi (infertile land)	Delicious	32	136
2.	Mangi (non fertile land)	Bitter	289	542
3.	Betawi	Delicious	33	146
4.	Valenca	Delicious	39	158
5.	Singapore	Delicious	60	201
6.	Bassiorao	rather bitter	82	230
7.	Bogor	Ratherbitter	90	324
8.	Tapikuru	Bitter	130	230
9.	SPP	Bitter	206	468

(Research result, Malang 1990)

Preventing the danger of HCN we can choose variety which has low asam sianida. The high one has bitter flavor, and when we cut it the color will change into blue. We can make a tapioca from it. The best way to lower the HCN is by drying them. These kinds of cassava are : kastepe, karet, and gendruwo.

Since PELITA I Indonesia has tried to enrich varieties of cassava by importing them from many countries. In research we try to get the best variety that has the following characteristics :

- a. High productivity + 300 tons/Ha
- b. .Having high carbohydrate, between 35% to 40%.
- c. Short age, less than 8 months.
- d. Proof against plant pest.
- e. Delicious, having yellow color, having low HCN (under 500mg/kg).

The research shows that mangi, valenci, betawi, bassiorao, bogor, sao pedro petro (SPP), muara, adira 1, adira 4, gading, malang 1, and malang 2 have high productivity.

Table 2. Products and characteristics of some kinds of Cassava

NO.	KINDS	PRODUCTS	CARBOHYDRATE	HCN	TASTE
		(ton/ha)	(%)	(mg)	
1.	Valenca	20	-	39	Delicious
2.	Mangi	20	30-37	30	Delicious
3.	Betawi	20-30	-	30	Delicious
4.	Basiorao	30	31,5	80	Rather bitter
5.	Bogor	40	30,9	100	Bitter
6.	SPP	20-25	27,0	150	Very bitter
7.	Muara	40	26,9	100	Bitter
8.	Mentega	20	26,0	32	Delicious
9.	Adira 1	20-35	45,2	27,5	Delicious
10.	Gading	20-30	36,0	31,4	Delicious
11.	Adira 2	20-35	40,8	123,7	Bitter
12.	Malang 1	36,5	32-36	-	Delicious
13.	Malang 2	31,5	32-36	-	Delicious
14.	Adira 4	35	18-22	-	Rather bitter

Source : BPSB, 1983.

4.1.3. Potential and its prospect.

The potential of cassava as the main food material in the world is shown that every year 300 tons of it have been produced and become food material for 1/3 world citizen. Besides, around 45% of total products are consumed directly by producers as sources of calorie in many countries.

Cassava has been managed as a commodity of agro industry, like tapioca, fermented industry, and many kinds of food industry. Potential markets of tapioca are Japan and America. Both, countries import + one million tons of flour, consists of 750.000 tons tapioca and 250.000 tons other. Beside tapioca we can produce dried cassava, chips and pellet.

In 1988 – 1990 world dried cassava import is 10.44 million tons, 11.95 million tons, and 10.20 million tons. The importing countries are MEE, Japan, China, Korea, America and Russia.

Indonesian total chips and pellet import increased in 1982 – 1990 from 256.963 tons to be 1.020.000 tons. In the year 2000 Indonesia tried to produce 18.56 million tons. To fulfill the need of national cassava product Indonesia tried to improve the quality and to manufacture products. In 1969 – 1978 the national cassava productivity + 8.24 tons/ha, in 1983 – 1991 it increased to be 11.43 tons/ha.

Table 4. Nutrient in cassava /100 grams and other manufactured products.

NO.	NUTRIENTS	A M O U N T				
		White cassava	Yellow cassava	Dried cassava	Tapioca	Dried cassava flour
1.	Calorie (cal)	146,00	157,00	338,00	362,00	363,00
2.	Protein (g)	1,20	0,80	1,50	0,50	1,10
3.	Fat (g)	0,30	0,30	0,70	0,30	0,50
4.	Carbohydrate (g)	34,70	37,90	81,30	86,90	88,20
5.	Calcium (g)	33,00	33,00	80,00	0	84,00
6.	Phosphor (mg)	40,00	40,00	60,00	0	125,00
7.	Iron (mg)	0,70	0,70	1,90	0	1,00
8.	A Vitamin (SI)	0	385,00	0	0	0
9.	B1 Vitamin (mg)	0,06	0,06	0,04	0	0,04
10.	C Vitamin (mg)	30,00	30,00	0	0	0
11.	Water (g)	62,50	60,00	14,50	12,00	9,10
12.	Part can be eaten (%)	75,00	75,00	100,00	100,00	100,00

Source : Directorate of nutrients, Dep. Kes 1981.

The Indonesian government always tries to modernize the way of making food made of cassava one of them is we call tiwul.

Tiwul is a traditional food for Indonesian people especially ones who live in Gunungkidul, Yogyakarta. Formerly it is regarded as non valuable food. Now it is changed. It is a food having high nutrients. Because it is made by using modern technology. PT Sinar Sukses Sentosa has built the factory of instant tiwul in Semanu village in 1.000 meters square. This factory can produce 500 kg instant tiwul a day. It is legalized by Sri sultan HamengkuBuwono IX the governor of Yogyakarta in December

2003. After legalizing this factory he hoped that the people will change their way of thinking from traditional farmers to be industrial farmers. In Gunungkidul cassava is the highest product so it is very easy to find the main material for instant tiwul (Sugiarto, 2003).

This tiwul is made of cassava with maizena and green peanut flour. According to Mrs. Maria Dora Triyogyatini, a nutrient expert from Panti Rapih Hospital in Yogyakarta by adding maizena and mung bean flour into instant tiwul it will have higher nutrients.

There are two kinds of products. First, is Sari Tiwul, which is tasteless. It is packed in 250 grams and 500 grams. The price is 6,850/pack. It can be used as an alternative food beside rice. Beside it there is Nutriwul with three choice flavors, chicken, potato and salty fish fried rice. It is packed 50 grams and the price is Rp 1,450/pack.

The following products are *Srikandi* and *Dewi Ratih* with various flavors like strawberry, ,durian, pandanus, vanilla, chocolate and jackfruit, they are sweet and tasteless.

4.1.4. As food resource.

The use of cassava as food resource has been known since Maya people in South America 2000 years ago.

According to the facts cassava had grown in Peru, Venezuela, and Columbia many years ago. The way how to make flour used by Maya people is still used by the people in modern age.

In Indonesia we can eat cassava after it is steamed, baked, fried or made to be many kinds of food like "tiwul", "gatot" and many other kinds of food.

“Farinha Flour” that is used as the main food by Indian people in South America is different from “gari” in Nigeria, “lemang ubi” in Malaysia and “tepung gaplek” in Indonesia. The food made of “tepung gaplek” is more delicious compared with the food made of original flour that can be found in international market.

In North America and Europe, tapioca can be cooked be “poding” that is the material to make something thick for :gravies” and “frozen pre-packed food”, as “gelling agent” for certain food or as material for making “sweet” and “candies”. Cassava flour can also be processed to be sugar liquid or “high fructose syrup”.

Cassava is rich of C vitamin and carbohydrate but it has small amount of protein and fat.

Cassava is easy to find and to grow. Its product is very high so it can be food source especially for people who live in villages that cannot find the food which has more nutrient and the price is very expensive.

Cassava has poison that can cause “tropical ataxit neuropathy” (keracunan). In a big amount of “tiosianat” in the blood can disturb thyroid gland so someone can have “goiter” or “cretinism”. But in a small amount it can kill or avoid “sickle cells anemia” and also “cancer”.

According to Koch, 1933; Bolhuis, 1954 and de Bruijn, 1971 cassava can be classified depends on the poison it has :

- a. $\text{HCN} < 50 \text{ mg/kg}$ peeled wet cassava → no poison
- b. HCN between 50 – 100 mg/kg peeled wet cassava → $\frac{1}{2}$ poison
- c. $\text{HCN} > 100 \text{ mg/kg}$ peeled wet cassava → full of poison

Based on FAO Food Balance Sheets 1964 – 1968 cassava can fulfill the need of calorie 90% of calorie needed by people in Central Africa. In Indonesia it happens in Gunungkidul and Pegunungan Kapur Utara.

4.1.5. As food material.

In Malaysia people had tried experiments to cassava for food material since 1930. In 1957 Oyenuga and Opeke had done the research for cassava as food material. Indonesia and Thailand exported cassava to MEE.

The demand of cassava from MEE increased because of Common Agricultural Policy in MEE. The price of cassava is lower than cereal. So they like to use it in choosing it as food material. They can make food having good quality with cheap price.

There are 3 kinds of cassava products namely, “gapplek”, “chips” and “pellet”. The last is the easiest to carry and to take care.

4.1.6. As industry material.

“Pati” ($C_6H_{10}O_5$)_n has been known in Egypt since 4000 years BC. This is very important in food industry, glue industry, textile, paper, sweet, glucose, dextrose, high fructose syrup (HFS).

Indonesia exports cassava in the form of dried cassava (gapplek), flour and tapioca. Dried cassava from Indonesia is very famous especially in Europe. The farmers like to grow cassava so the product of it increases. In West Java, for example (Tasik, Purwakarta, Sumedang, Cianjur, Ciamis, Sukabumi, Garut) people like to grow it. They can get profit about Rp. 2.500.000,-/h.a (after 5-6 months). It was also done by farmers in

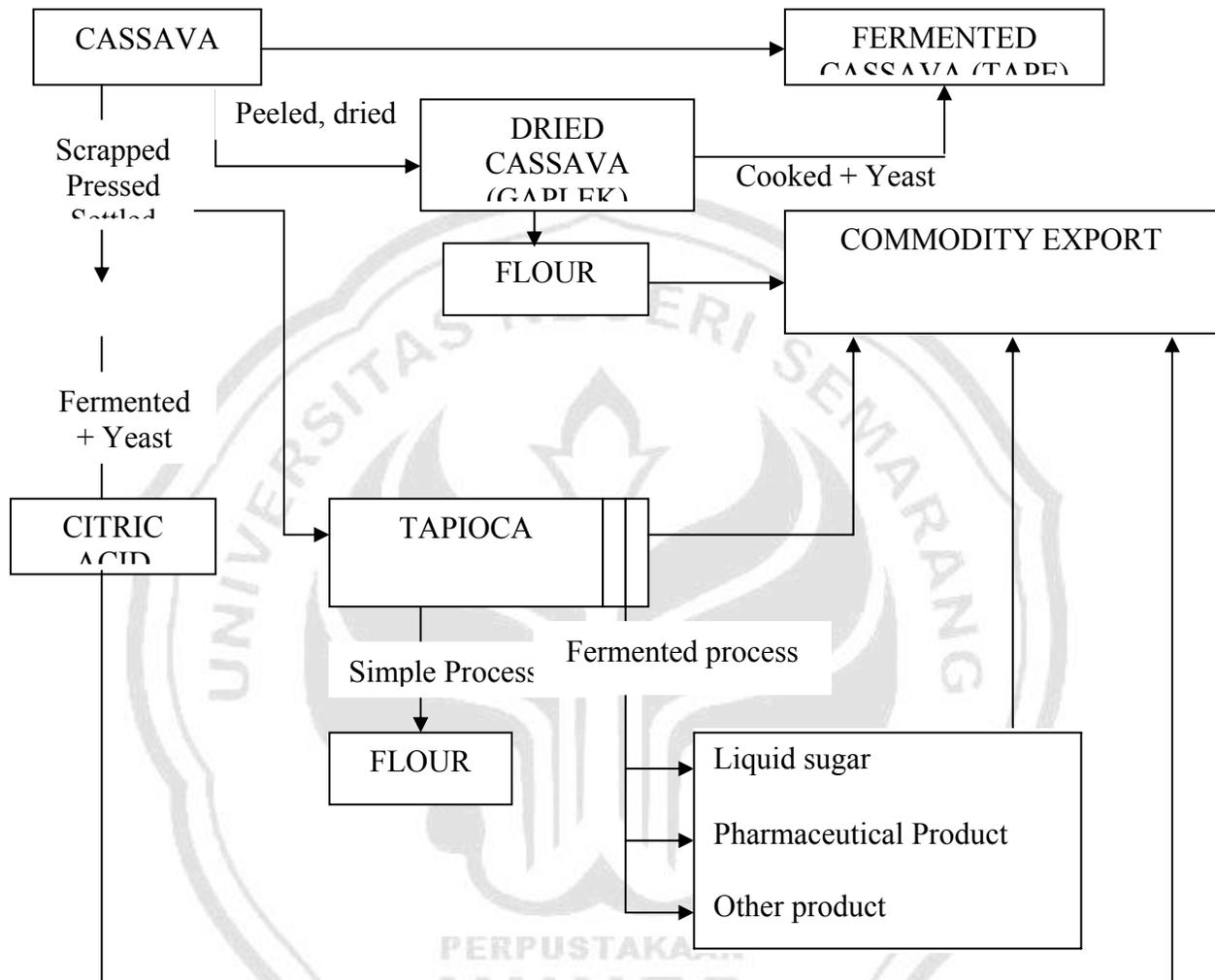
South Sulawesi. They grow cassava by choosing superior seeds, for examples, “Manggi” (from Brazil), it produce 16 tons/ha, “Valenca” (from Brazil), it can produce 20 tons/ha, “Basiorao” (from Brazil), it can produce 30 tons/ha, “Muara” (from Bogor) is 30 tons/ha “Bogor” (from Bogor) is 40 tons/ha.

Now we have superior cassava like “Malang 1”, it can produce 45 to 49 tons/ha; “Malang 2” can produce 34 to 35 tons/ha. I hope Indonesia will be a superior country in exporting cassava.



Table. 2 Cassava products can be Indonesia main stay commodity.
 (Adapted from Kompas, Wednesday, September 25, 2002; page 30; written by UNUS SURIAWIRA; Biotechnology and Agro-industry, ITB).

Peeled, Cooked + Yeast



4.2. NAMES OF FOOD MADE OF CASSAVA

Here are the names of food made of cassava

1. Abug macan ubi kayu.
2. Angleng.
3. Apem singkong.
4. Balung kuwuk.
5. Bengawan solo.
6. Berdapan.
7. Blanggem.
8. Bolu mutiara.
9. Bubur gamping enak.
10. Bubur grendul.
11. Bugis singkong.
12. Bungkul.
13. Cake singkong.
14. Cekah.
15. Cemplon.
16. Cukok.
17. Dadar singkong.
18. Jaja rining.
19. Jenang gapplek.
20. Jenggoro.
21. Jengki.



22. Dodol tape.
23. Garbuk.
24. Ganefo ketela.
25. Gemblong ireng.
26. Getuk.
27. Getuk guling.
28. Getuk lindri.
29. Granat muncrat.
30. Growol.
31. Grawul.
32. Kakicak bujang.
33. Katembel.
34. Kacepit mandi.
35. Kelepon singkong.
36. Keripik singkong.
37. Klenyem.
38. Kluwo singkong.
39. Kleci.
40. Kluring.
41. Krupuk kadariyah.
42. Kolak.
43. Kue irian.
44. Kue karang.



45. Kue kaca mata.
46. Kue kulit macan tutul.
47. Kue mandala.
48. Kue mata roda.
49. Kue sakura.
50. Kue kumis.
51. Lapis sanduk.
52. Lapis singkong.
53. Las elas.
54. Lemet.
55. Lentis.
56. Lentuk.
57. Lopis singkong.
58. Londo londo.
59. Lunpia singkong.
60. Mendut singkong.
61. Mento.
62. Oli jepret.
63. Ongklok singkong.
64. Ombus ombus.
65. Opak opak.
66. Pah tapah.
67. Pak tepak.
68. Pastel singkong.



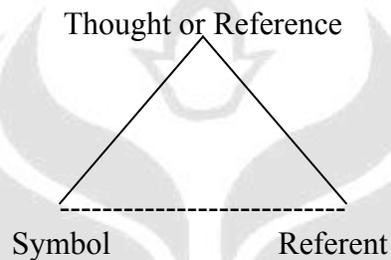
69. Plenggong.
70. Puding singkong.
71. Puding tape.
72. Poci.
73. Prol peuyem.
74. Prol singkong.
75. Rondo kemul.
76. Rondo royal.
77. Roti manihot.
78. Roti nenas singkong.
79. Santeling.
80. Samplak.
81. Sawut.
82. Seriping singkong.
83. Slondok.
84. Sukko kakara.
85. Spekuk singkong.
86. Susu singkong.
87. Singkong goreng keju.
88. Singkong udang.
89. Singkong sarang.
90. Tar singkong.
91. Tar singkong buah buahan.
92. Tar tape singkong.



- 93. Tattabun.
- 94. Tegelte.
- 95. Telur belanak.
- 96. Tuk bentul.
- 97. Tiwul.

4.3. HOW TO GIVE NAMES TO THINGS

Semantics is the technical term used to refer to the study of meaning (F.R. Palmer). It means that we have meaning if we have the thing. So meaning and things cannot be separated. If we see something we have something in my thought. We try to find information about that thought. Ogden and Richards saw the relationship as a triangle.



The *symbol* is the linguistic element – the word, sentence, and the *referent* the object, in the world of experience, *thought* or *reference* is *concept*.

For the first time people don't know the meaning of things and they try to give name to them. How to give names of things? Here are some ways :

1. The form.
 - Kue kaca mata
 - Blanggem

- Growol
- Grawul
- Getuk
- Kue Roda
- Bubur Grendul
- Kelepon
- Kluwo
- Mendut
- Bolu Mutiara
- Tuk Bentul
- Kue Kumis
- Lemet
- Lunpia
- Cukok
- Lapis
- Kleci
- Kluring
- Dodol Singkong
- Dadar Singkong
- Klenyem
- Pastel Singkong
- Lentis
- Lentuk



- Bungkul
- Puding
- Prol Peuyem
- Cemplon
- Telur Belanak
- Kue Karang
- Tiwul Sawut

2. The material.

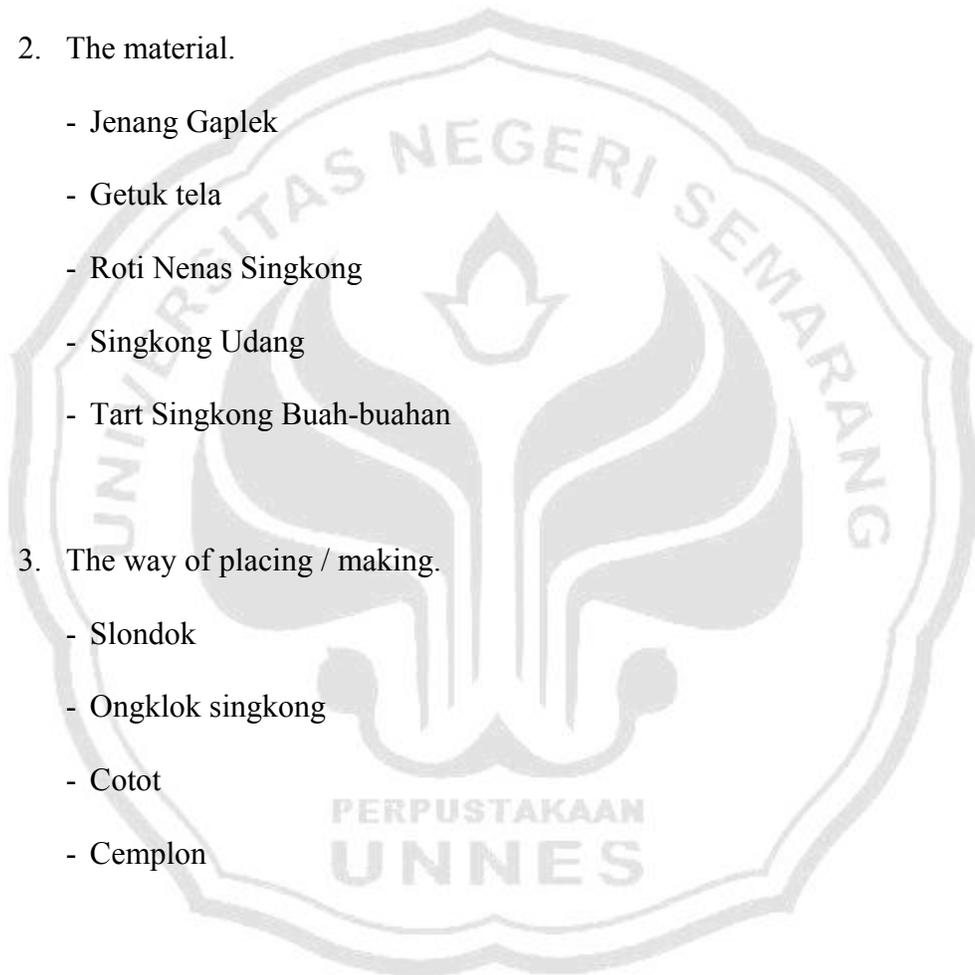
- Jenang Gaplek
- Getuk tela
- Roti Nenas Singkong
- Singkong Udang
- Tart Singkong Buah-buahan

3. The way of placing / making.

- Slondok
- Ongklok singkong
- Cotot
- Cemplon

4. The colour.

- Bubur merah



- Bubur putih
- Gemblong Ireng
- Bubur Gamping Enak
- Susu Singkong

5. The area.

- Pempek Palembang
- Jenang Kudus
- Kue Irian
- Kue Mandala
- Kue Sakura

6. The sound.

- Krupuk Kadariah
- Kripik Singkong

7. Acting.

- Rondo Royal
- Rondo kemul
- Kakicak Bujang

8. Methaporic

- Balung Kuwuk



- Bengawan Solo
- Ganefo
- Granat Muncrat
- Londo-londo

9. Loan word.

- Spekuk
- Tegelte
- Tattabun
- Sukko Kakara
- Roti Manihot
- Tart
- Las Elas
- Berdapan
- Jenggoro
- Jengki
- Plenggong
- Pak Tepak
- Pah Tapah
- Opak-opak



4.4. ANALYSING NAMES OF FOOD MADE OF CASSAVA.

In this research the writer found names of food made of cassava, and the writer analyzed it based on the results of the interview with Dr. Sudiyatmono on February 7, 2004 and Sri Abadi, S.Pd, a teacher of SMPN 4 Semarang on December 15, 2004.

Here are some names of food made of cassava :

1. Balung Kuwuk (Javanese).

Balung means *bone*. *Kuwuk* is *a wild cat*. So this bone is very hard. This food is hard like that bone. So people called it *balung kuwuk*.

2. Dadar Singkong (Javanese).

Dadar means *round large*, like moon. *Singkong* means *cassava*. The form of the food is *round, large* and it is made of cassava. So we called *dadar singkong*.

3. Rondo Royal (Javanese).

Rondo means *a woman left by her husband* and she has had children or we called *a widow*. Everybody likes to pay attention to and take a pity on her.

Royal has two meanings :

- *Like to waste money for bad deed*, example : gambling.
- *Kingdom*, it is nice, people like and pay attention on it.

So *Rondo Royal* is food that people like it very much. This food is made of fried fermented cassava.

4. Rondo Kemul (Javanese).

This food is like Rondo Royal. *Kemul* means blanket, for covering body when we sleep. This food is made of fried fermented cassava but with *kemul* which is made of flour. So this food is called *Rondo Kemul*.

5. Kelepon Singkong (Javanese).

The form of this food is small, round, like *kelepon*. And this food is made of singkong. So we called it *Kelepon Singkong*.

6. Kue Kaca Mata (Javanese).

The form of this food is like spectacles. This food is made of cassava and banana. There are two “*mata*“ made of banana. So this food is called *Kue Kaca Mata*.

7. Lunpia Singkong (Javanese).

Lunpia is from *lun* and *pia*. *Lun* (Chinese) means *weak, smooth*. *Pia* (Chinese) means *cake, bread*. *Lunpia* means *cake or bread* that is *weak or smooth*. This food is made of cassava. So we called it *Lunpia Singkong*.

8. Mendut Singkong (Javanese).

Mendut means *smooth, soft*. When we touch this food we feel soft, smooth not hard. This food is soft and smooth, and it is made of cassava. So we called it *Mendut Singkong*.

9. Sawud (Javanese).

Sawud [] means *small pieces*, it's easy to *spread out*. The form of this food is small pieces, and this food is made of cassava. In Java people do not differentiate between the sound [t] and [d]. They pronounce them the same. Like in [] and [] people say *ragad* [] instead of *ragad* []. So people will say *ragade* [] not [].

10. Slondok (Javanese).

Slondok means *the way of putting or placing things into a certain place*, like sacks. After finishing to make this food people usually put it in a small plastic

sack. The way of putting this food is called *dislondokake*. So people called it *Slondok*. This food is made of cassava.

11. Ongklok Singkong (Javanese).

Ongklok [] means *being shaken*. The way of making this food is by boiling and then shaking it. This food is made of cassava. So we called it *Ongklok Singkong*.

12. Thiwul (Javanese).

Thiwul is from *pathi* and *wuwul*. *Pathi* means *flour*, and *wuwul* means *bursting*. Javanese pronounces *pathi* [] not []. So they say *thiwul* [] not []. This food is made of flour that is from dried cassava. It bursts when it is cooked. So we called it *Thiwul*.

13. Seriping Singkong (Javanese).

Seriping, ceriping or criping are the same. *Seriping* means *small dry thin*. We called *Seriping* because it is small dry thin. And this food is made of cassava. So we called it *Seriping Singkong*.

14. Lapis Singkong (Javanese).

Lapis means *layer*. This food has at least 3 coloured layers, white, red and green. People usually makes lapis using rice flour. But this food is made of cassava. So we called *Lapis Singkong*.

15. Gemblong Ireng (Javanese).

In Sala, *gemblong* is *getuk*. In other region *gemblong* is *jadah*. *Jadah* is usually made of *sticky rice*. *Getuk* is usually made of cassava. The colour of this food is black. So it is called *Gemblong Ireng*.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

In this chapter I am going to driver the conclusion on my research and also give some suggestion.

5.1. CONCLUSION

From the result of the study I can draw the conclusions as follows:

1. Cassava is very easy to grow and we can get it everywhere easily.
2. It has high nutrients so it can be an alternative food.
3. It can give devisa to our country by exporting it to other countries in the form of tapioca, pellet, chips, dried cassava, dried cassava flour.
4. We can make many different kinds of food from cassava.
5. By building tiwul factory in Gunungkidul it can change the way of thinking of the People in Gunungkidul from traditional farmers be industry farmers. And it can give then new work.

5.2. SUGGESTTION

1. We hope the government always tries to have experiment or research to increase the quality of cassava.
2. Enlarging the area of cassava.
3. Improving the productivity of cassava.
4. Improving nutrients by adding various elements to the foods made of cassava.

5. Making various foods made of cassava and socializing them to the society.
6. Exporting the food made of cassava abroad.
7. Increasing the flavor of the foods to be better and better.



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LIST OF APPENDIX

NAMES OF FOODS MADE OF CASSAVA

1. ABUG MACAN UBI KAYU

a. Raw Material

- Cassava : 3 kg
- Salt : 1 ½ tea spoon
- Palm Sugar : 300 gram
- Coconut : 1/2

b. Tools Needed

- Knife
- Steamer
- Baking Pan
- Stove
- Grater

c. How to Make It

1. Peel Cassavas, wash and grate it roughly and mix it with enough salt
2. Place grated cassava into a rice steamer (made of bamboo) alternately with palm sugar begin with cassava. Then steam it well.
3. Move it into a baking pan that is spread with oil then pull it smoothly to be flat.
4. Cut it into small piece (3 x 4 cm)
5. Grate the coconut
6. .Serve it with grated coconut.

2. ANGLENG

a. Raw Material

- Cassava : 1 1/2 kg
- Cane Sugar : 1 glass (200 gram)
- Salt : ½ tea spoon
- Pandanus Leaf: 1

b. Tools Needed

- Knife
- Pan
- Spoon
- Steamer
- Stove

c. How to Make It

1. Peel cassavas, wash and steam it well.
2. Boil the cane sugar, salt and pandanus leaf with 500 cc water
3. Put the cassava into it and stir it.
4. Take it and serve it

3. APEM SINGKONG

a. Raw Material

- Cassava : 1 kg
- Cane Sugar or Palm Sugar : 100 gr
- Fermented Cassava : ½ kg
- Coconut : ¼
- Salt : ¼ tea spoon

b. Tools Needed

- Knife
- Grater
- Spoon
- Steamer

- Stove
- Mixer

c. How to Make It

1. Crush the fermented cassava delicate.
2. Peel cassavas and grate it. Mix it with sugar, salt and fermented cassava and stir it using a mixer. Wait it until + 2 hours.
3. Pour it into a pan that is spread with oil and steam it well. Take it. When it is cold cut it into pieces.
4. Grate the coconut and mix it with salt
5. .Serve this cake with grated coconut.

4. BALUNG KUWUK

a. Raw Material

- Cassava : 1 kg
- Oil : 250 cc
- Cane Sugar : 300 grams
- Water : 250 cc

b. Tools Needed

- Knife
- Wok
- Spoon
- Steamer
- Stove

c. How to Make It

1. Peel cassavas, steam it. Then cut it long and thin. After that dry it in the sun.

2. Boil water and put sugar into it. Put the fried cassava into it and stir it until it is covered with sugar. Take it.

5. BENGAWAN SOLO

a. Raw Material

- Cassava : 1 kg
- Egg : 5
- Salt : ½ tea spoon
- Young Coconut : ½
- Peanut : 100 grams
- Cane Sugar : 250 cc
- Palm Sugar : 200 grams
- Baking Soda : 1 tea spoon

b. Tools Needed

- Knife
- Pan
- Mixer
- Oven
- Stove

c. How to Make It

1. Peel the cassavas, grate and pressed it.
2. Grate the coconut.
3. Stir the eggs, palm sugar and cane sugar together and put baking soda, salt, cassava and coconut into it.
4. Pour it into the pan which is spread with oil and sow chopped peanut in it.

5. Bake it well.

6. BERDAPAN

a. Raw Material

- Cassava : 1 kg
- Palm Sugar : 200 cc
- Salt : 1 tea spoon
- Young Coconut : ½

b. Tools Needed

- Knife
- Grater
- Pan
- Stove

c. How to Make It

1. Peel the cassavas and grate it mix salt in it. Take 3 spoonful of it and spread out in the pan lid.
2. Boil water in the pan. And put the pan lid into the pan untuik the grated cassava is well done. Then take it.
3. Grate the coconut add sugar, salt and 50 cc of water. And cook it into “enten enten”.
4. Fill pieces of cassava with “enten enten” and fold them.

7. BLANGGEM

a. Raw Material

- Cassava : 1 kg
- Cane Sugar : 300 cc
- Cake Dye : red

- Oil

b. Tools Needed

- Knife
- Pan
- Wok
- Stove
- Plate

c. How to Make It

1. Peel cassavas, clean it and steam it.
2. Put it into a pan and mix sugar and cake dye with it and then crush it.
3. Form it into balls and fry them well.
4. Serve them.

8. BOLU MUTIARA

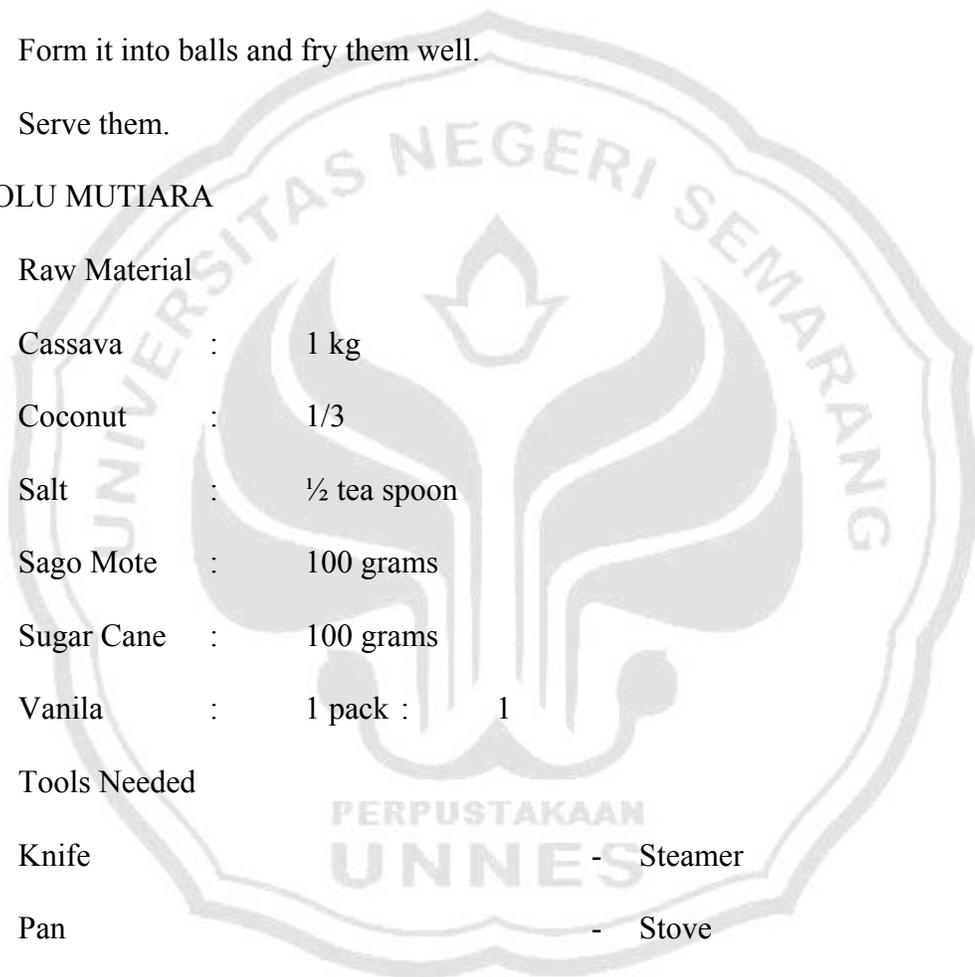
a. Raw Material

- Cassava : 1 kg
- Coconut : 1/3
- Salt : ½ tea spoon
- Sago Mote : 100 grams
- Sugar Cane : 100 grams
- Vanila : 1 pack : 1

b. Tools Needed

- Knife
- Pan
- Spoon
- Steamer
- Stove
- Grater

c. How to Make It



1. Peel the cassavas, clean it and grate it
2. Grate the coconut, mix it with salt.
3. Cook the sago mote until it's soft and drained
4. Mix them and stir them well And put them into a pan and steam it well.

9. BUBUR GAMPING ENAK (Solo)

a. Raw .Material:

- Cassava : 500 grams
- Palm Sugar : 250 grams
- Pandanus Leaf : 2
- Cassava Flour : 100 grams
- Thick milk squeezed from coconut : 500 cc
- Water for cooking cassava : 6 glasses

Spices

- 2 pieces of banana leaf
- 1 tea spoon salt

b. Tools Needed

- Stove - Pan
- Knife - Stirring Spoon

c. How To Make It

1. Peel the cassava and cut into medium pieces clean and cook. Add sugar and pandanus leaf.
2. Take cassava flour and mix with water. Put it into cassava and stir it. Take it.
3. Boil milk squeezed from coconut with salt and put it into the cassava. Serve it.

10. BUBUR GRENDUL

This food is from Sala

a. Raw .Material:

- Dried Cassava Flour : 1 kg
- Coconut : 1
- Palm Sugar : 500 grams
- Pandanus Leaf : 3
- JackFruit : 100 grams
- Salt : ½ tea spoon
- Cinnamas : 1 piece

b. Tools Needed

- Stove
- Grater
- Knife
- Stirring Spoon

c. How To Make It

1. Stir dried cassava flour with hot water and form it as big as a marble
2. Grate the coconut, make 3 glasses of milk squeezed and boil it. Keep it in a good condition.
3. Cut the jackfruit into small pieces (squares) boil together with palm sugar, pandanus leaf, cinnamas, salt and 6 glasses of water, stir it.
Put marbles of cassava into it
4. Serve it with thick milk squeezed from coconut.

11. BUGIS SINGKONG

a. Raw Material:

- Cassava : 1 kg
- Dye :
- Salt : 1 tea spoon
- Banana Leaf :
- Spices :
 - Sugar : 100 grams
 - Mung bean : 100 grams

b. Tools Needed

- Stove - Stirring Spoon
- Grater - Rice Steamer
- Pan

c. How To Make It

1. Making the content

- Put the mung bean into water a night then boil it together with sugar to be thick and dry

2. Making Pie Crust

- Grate the cassava, press it and mix with dye and salt
- Form it into balls and fill the ball with the content. Cover it with banana leaf and steam it.

12. BUNGKUL

This food is from Madura

a. Raw .Material:

- Dried Cassava : 500 grams
- Palm Sugar : 250 grams
- Peanut : 150 grams
- Thick milk squeezed from coconut : 500 cc
- Water : 6 glasses

b. Tools Needed

- Stove
- Knife
- Pan
- Stirring Spoon
- Rice Steamer

c. How To Make It

1. Crush the dried cassava and mix with water and salt, then steam it.
2. Boil the peanut (soft boiled). Mix it with the dried cassava.
3. Serve it together with grated coconut.

13. CAKE SINGKONG

a. Raw .Material:

- Cassava : 1 kg
- Egg : 5
- Sugar : 100 grams
- Milk squeezed from coconut : 1½ glass
- Chocolate powder : 2 spoon

- Vanilla : 1
- Salt : ½ tea spoon

b. Tools Needed

- Stove
- Knife
- Pan
- Grater
- Mixer

c. How To Make It

1. Peel the cassava, clean it and grate it.
2. Mix eggs and sugar. Well, give salt, chocolate powder, vanilla and mix with grated cassava, stir it well.
3. Put it into a pan that is spread with oil before bake it well. And serve it.

14. CEKAH

This food is from Madura

a. Raw .Material:

- Cassava : 1 kg
- Palm Sugar : 500 gram
- Grated coconut : 1
- Salt : ½ spoon

b. Tools Needed

- Stove
- Knife
- Grater
- Mortar

c. How To Make It

1. Peel cassava, clean and steam it.

2. Pound it together with palm sugar, salt and grated coconut.
3. Form as big as marbles and serve it.

15. CEMPLON

This food is from Purworejo

a. Raw .Material:

- Cassava : 500 gram
- Coconut : ½
- Vanilla : 1
- Salt : ½ tea spoon
- Palm Sugar : 250 grams
- Oil : 250 cc

b. Tools Needed

- Stove - Pan
- Knife - Grater

c. How To Make It

1. Peel cassava and grate it.
2. Mix it with vanilla and salt.
3. Form it to be circle and put palm sugar inside.
4. Fry it and serve it.

16. CUKOK

a. Raw .Material:

- Cassava : 1 kg
- Sugar : 250 grams

- Salt : ½ spoon
- Milk squeezed from coconut : 750 cc

b. Tools Needed

- Stove - Pan
- Knife - Mortar

c. How To Make It

1. Cook cassava, pound it well.
2. Form it into small balls.
3. Boil sugar, salt and milk squeezed and put small balls into it.
4. Serve it.

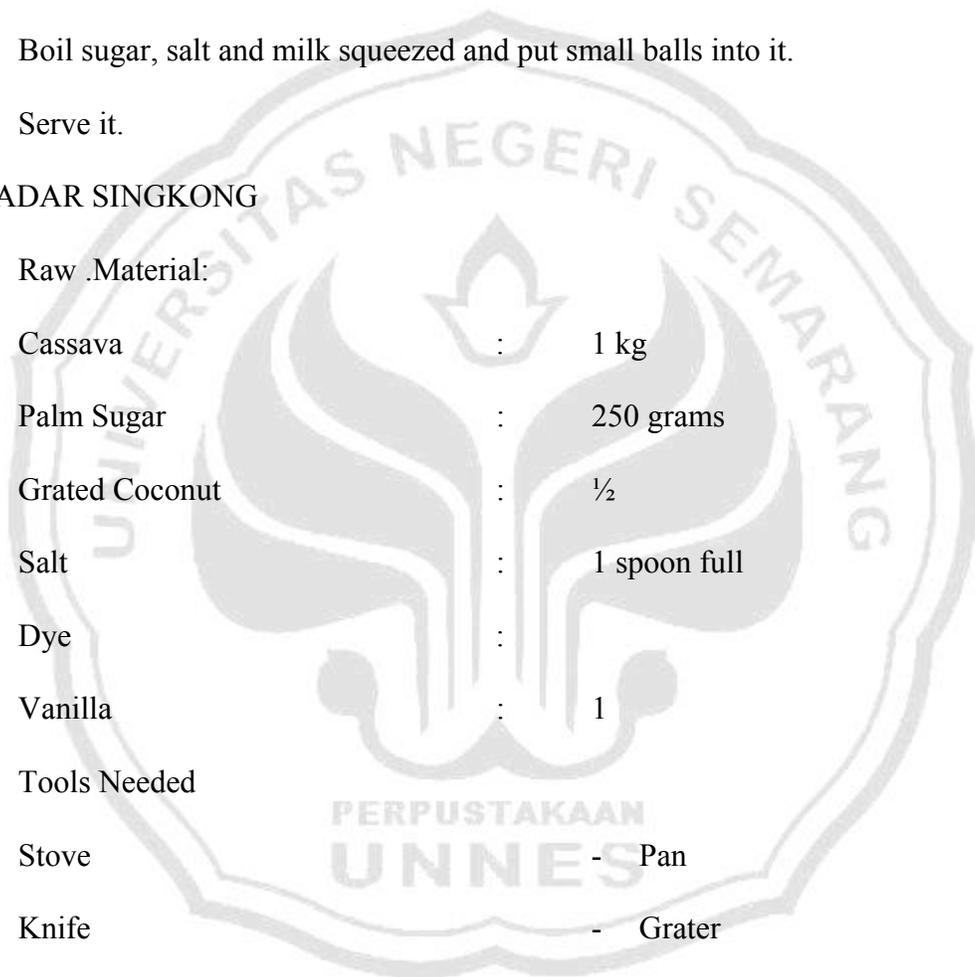
17. DADAR SINGKONG

a. Raw Material:

- Cassava : 1 kg
- Palm Sugar : 250 grams
- Grated Coconut : ½
- Salt : 1 spoon full
- Dye :
- Vanilla : 1

b. Tools Needed

- Stove - Pan
- Knife - Grater



c. How To Make It

1. Boil sugar, grated coconut, salt and vanilla to be like jell. We call it “enten-enten.”
2. Peel cassava and grate it and press it divide it into two part in different colour.
3. Spread out it in the pan lid and steam it.
4. Take and fill it with “enten-enten” and fold it into square.

18. JAJA RINING

This food is from Bali

a. Raw .Material:

- Cassava : 2 kg
- Palm Sugar Syrup : 125 cc
- Banana Leaf :
- Grated Coconut : 1
- Salt : ½ spoon

b. Tools Needed

- Stove
- Grater
- Knife

c. How To Make It

- 1 Peel cassava and grate it.
- 2 Mix it with salt.
- 3 Wrap it with banana leaf and form it like “lontong” and steam it.
- 4 Cut it into small and serve it with palm sugar syrup.

19. JENANG GAPLEK

This food from Madiun

a. Raw .Material:

- Palm Sugar : 500 grams
- Dried Cassava Flour : 250 grams
- Milk squeezed from coconut : 1 litre
- Vanilla : 1
- Salt : ½ tea spoon
- Sago Flour : 100 grams

b. Tools Needed

- Stove - Pan
- Knife - Glass

c. How To Make It

1. Boil milk squeezed from coconut together with palm sugar, salt and vanilla to be jell.
2. Put dried cassava flour and sago flour into water of 1½ glass (375 cc).
3. Put it into the squered from coconut stir it into jell. Spread out into vinnowing tray covered by banana leaf.
4. Cut into pieces after cold.

20. JENGGORO

This food is from central Java

a. Raw .Material:

- Cassava : 1 kg

- Fried Oil :

Spices

Onion : - 2 pieces
 - 1 tea spoon of sugar
 - 1 tea spoon of salt

b. Tools Needed

- Stove - Pan
 - Knife - Stirring Spoon

c. How To Make It

1. Peel cassava cut into small pieces.
2. Crush spices, give some water and mix it with cassava.
3. Fry it.

21. JENKI

This food is from Yogyakarta

a. Raw Material:

- Fried Cassava Flour : 1 kg
 - Palm Sugar : 250 grams
 - Sugar : 100 grams
 - Salt : 1 tea spoon
 - Oil :

b. Tools Needed

- Stove - Stirring Spoon
 - Pan

c. How To Make It

1. Stir dried cassava flour in hot water to be tough mix with sugar, palm sugar and salt.
2. Form it to be long round as big as thumb.
3. Fry it. And then serve it.

22. DODOL TAPE

a. Raw .Material:

- Fermented Cassava : 1 kg
- Sugar : 200 grams
- Dye :
- Milk squeezed from coconut : 500 cc
- Wax Paper : 1 piece

b. Tools Needed

- Stove - Pan
- Knife

c. How To Make It

1. Boil milk squeezed from coconut together with sugar and dye to be thick.
2. Put fermented cassava into it and stir it well. Then wrap it with wax paper.

23. GARBUK

This food is from Madura

a. Raw .Material:

- Cassava : 1 kg
- Palm Sugar : 250 grams

- Salt : 1 spoon

b. Tools Needed

- Stove - Pan
- Grater - Rice Steamer

c. How To Make It

1. Grate cassava and press it to reduce the water.
2. Put into pan spread out palm sugar in it.
3. Steam it.

24. GANEFO KETELA

a. Raw .Material:

- Grated Cassava : 2 kg
- Grated Young Coconut : 1
- Sugar and Salt :

b. Tools Needed

- Stove - Pan
- Grater - Steamer

c. How To Make It

1. Mix grated cassava, grated young coconut and salt.
2. Steam it and spread out sugar on it.

25. GEMBLONG IRENG

This cake is from Cirebon.

a. Raw .Material:

- Cassava : 1 kg

- Coconut : 1
- Salt : 1 tea spoon
- Rice Straw : 1 bunch

b. Tools Needed

- Stove - Pan
- Grater - Steamer

c. How To Make It

1. Grate cassava
2. clean rice straw, dry it and burn it crush it into flour.
3. Mix grated cassava with it stir it will and steam it. Then pound it well.
4. Put it in a pan covered by banana leaf spread with oil and bottle and cut it.
5. Grate coconut and mix it with salt and eat the cake with it.

26. GETUK

a. Raw Material

- Cassava : 1 kg
- Salt : $\frac{1}{4}$ tea spoon
- Coconut : $\frac{1}{4}$

b. Tools Needed

- Rice Pestle - Mortar
- Pan - Stove

c. How to Make It

1. Peel cassava, clean it and cook it well.
2. Pound it using mortar and rice pestle well and form it.

3. Grate coconut and mix it with salt
4. Eat “Getuk” with grated coconut.

27. GETUK GULING

a. Raw Material

- Cassava : 1 kg
- Sugar : 500 grams
- Salt : 1 tea spoon
- Grated Coconut : $\frac{1}{2}$
- Chocolate powder : 2 spoon

b. Tools Needed

- Knife
- Rice Steamer
- Pan
- Stove

c. How to Make It

1. Peel cassava, wash and cut then steam it. Pound it in hot condition. Mix it with salt sugar and vanilla.
2. Divide it into two parts. Mix one part with chocolate. And arrange the white one upside. Cut it into small pieces and serve it with grated coconut.

28. GETUK LINDRI

a. Raw .Material:

- Palm Sugar : 250 grams
- Cassava : 1 kg
- Grated Young Coconut : $\frac{1}{2}$
- Salt : $\frac{1}{2}$ tea spoon

- Sugar :

b. Tools Needed

- Stove
- Pan
- Knife
- Rice Steamer

c. How To Make It

1. Peel cassava, wash and cut it. Then steam it.
2. Cook palm sugar with a little water until being thick and refine it.
3. Pound cassava, coconut and salt. Put sugar into it and mix it well.
4. Put it in the pan / plate spread it out, then cut it. Serve it with grated coconut..

29. GRANAT MUNCRAK

This food is from Banyumas.

a. Raw Material:

- Palm Sugar : 250 grams
- Cassava : 500 grams
- Coconut : $\frac{1}{4}$
- Salt : $\frac{1}{2}$ tea spoon
- Sesame : 50 grams

- Fried Oil

b. Tools Needed

- Stove
- Pan
- Knife
- Grater

c. How To Make It

1. Peel cassava, wash and grate it and then press it.

2. Grate coconut and mix with cassava and salt stir it well.
3. Form to be small balls put sugar in it and spread it with sesame. Fry then and serve them.

30. GROWOL

a. Raw .Material:

- Cassava : 1 kg
- Grated Coconut : $\frac{1}{4}$

b. Tools Needed

- Stove
- Pinnowing Tray
- Knife
- Pan

c. How To Make It

1. Put cassava, clean and then soak it for 2 or 3 days. Don't change the water.
2. Take cassava and drain it. Pound it well and steam it well.
3. Put it pinnowing tray and make it hard.
4. Cut it into small and serve it with scrapped coconut.

31 GRAWUL

This food is from Madiun.

a. Raw .Material:

- Dried Cassava : 500 grams
- Grated Coconut : $\frac{1}{2}$
- Salt : $\frac{1}{2}$ tea spoon
- Sugar : 100 grams

b. Tools Needed

- Stove
- Pan
- Rice Steamer
- Grater

c. How To Make It

1. Soak dried cassava a night then grate and steam it.
2. Grate coconut and give it salt.
3. Serve it with grated coconut spread with sugar.

32 KAKICAK BUJANG

This food is from Banjarmasin.

a. Raw Material:

- Cassava : 1 kg
- Banana Leaf :
- Grated Coconut : 1
- Palm Sugar : 200 grams
- Salt : ½ tea spoon
- Water : 250 cc

b. Tools Needed

- Stove
- Pan
- Knife
- Rice Steamer

c. How To Make It

6. Peel cassava grate and give salt in it.
7. Form it into circles and steam it on the banana leaf.
8. Cook sugar, grated coconut with water wait until it is thuck.

9. Put cassava in it and stir it. Take and serve it.

33. KATEMBEL

This food is from Madura

a. Raw .Material:

- Palm Sugar : 250 grams
- Cassava : 1 kg
- Grated Coconut : $\frac{1}{4}$
- Peanut : 100 grams
- Salt : 1 tea spoon

b. Tools Needed

- Stove - Rice Steamer
- Knife - Grater

c. How To Make It

1. Grate cassava and press it.
2. Cook peanut well.
3. Mix it with cassava, salt and sugar, then steam it well.
4. Serve it with grated coconut.

34. KACEPIT MANDI

This food is from Palembang.

a. Raw .Material:

- Palm Sugar : 250 grams
- Cassava : 1 kg
- Grated Coconut : $\frac{1}{2}$

- Salt : 1 tea spoon

b. Tools Needed

- Stove
- Grater
- Knife
- Pan
- Rice Steamer

c. How To Make It

1. Grate cassava, mix it with sugar, salt, scrapped coconut and a little water.
2. Wrap it with banana leaf to be small square. Then steam it.
3. Then serve it

35. KELEPON SINGKONG

This food is from Wonosobo.

a. Raw Material:

- Palm Sugar : 250 grams
- Cassava : 1 kg
- Grated Coconut : ½
- Sticky Rice Flour : 125 grams
- Salt : ½ spoon

b. Tools Needed

- Stove
- Scrap
- Knife
- Pan

c. How To Make It

1. Grate cassava, mix stickly rice flour and boiling water little by little to be better.
2. Form it to be a small as marbles. Put sugar in it. Then cook it. Take it.

3. Put it in grated coconut. Then serve it.

36. KERIPIK SINGKONG

a. Raw .Material:

- Cassava : 1 kg
- Salt : 1 tea spoon
- Oil
- Banana Leaf

b. Tools Needed

- Stove - Pan
- Knife - Grater

c. How To Make It

1. Grate cassava, press it and put salt in it.
2. Wrap it using banana leaf and steam it. Then cut it slightly and dry it.
3. Fry it and serve it.

37. KLENYEM

a. Raw .Material:

- Cassava : 1 kg
- Tapioca Flour : 250 grams
- Sugar : 100 grams
- Oil
- Lime For Chewing With Betel Leaf Water : 2 spoon

b. Tools Needed

- Stove - Knife

- Pan

c. How To Make It

1. Peel Cassava, wash it then scrap it. Press it and mix it with tapioca flour, sugar and lame of chewing with leaf water to be butter.
2. Form it to be as big as turtle eggs then fry it

38. KLUWO SINGKONG

a. Raw .Material:

- Palm Sugar : 200 grams
- Cassava : 1 kg
- Cinnamon : 2 pieces
- Vanilla : 1
- Salt : ½ tea spoon
- Clove : 6
- Coconut : ½

b. Tools Needed

- Stove - Greater
- Knife - Pan

c. How To Make It

1. Grate coconut and make it into 250 cc thich milk and 500 cc thin milk.
2. Peel cassava wash and cut it, cook it in thin milk, cinnamon, vanilla, palm sugar, salt and clove until there is no water in it.
3. Put thich milk in it and cook again until there is no water in it. Take and serve it.

39. KLECI

a. Raw .Material:

- Palm Sugar : 200 grams
- Cassava : 1 kg
- Coconut : ½
- Salt : ½ spoon

b. Tools Needed

- Stove - Grater
- Knife - Pan

c. How To Make It

1. Grate cassava.
2. Mix it with sugar and salt. Form it to be as big as ping pong ball, then steam it.
3. Serve together with grated coconut.

40. KLURING

a. Raw .Material:

- Palm Sugar : 200 grams
- Cassava : 500 grams
- Union : 3
- Salt : 1 tea spoon
- Water : 125 cc

b. Tools Needed

- Stove - Grater
- Knife - Pan

c. How To Make It

1. Peel cassava, wash and grate it. Pound onion and salt then mix it and stir it well.
2. Spread of this butter on the pan lid and put it on the pan which is full of boiling water. When it is well done take it and then dry and fry it.
3. Make thick syrup form palm sugar. Pour the cakes with it.

41. KRUPUK KADARIYAH

This food is from Rembang

a. Raw .Material:

- Cassava : 500 grams
- Banana leaf :
- Coconut : 1
- Onion : 3
- Coriander : 1 tea spoon
- Salt : 1 spoon

b. Tools Needed

- Stove - Rice Steamer
- Knife - Pan

c. How To Make It

1. Clean cassava, grate it. Pound onion and salt finely and then mix it with scrapped cassava.
2. Wrap this butter with banana leaf like “lontong” (long normal). Steam it well and then make it cold.
3. Open it and cut it slightly. Dry it in the sun. Fry it.

42. KOLAK

This food is from Purwokerto

a. Raw .Material:

- Palm Sugar : 200 grams
- Cassava : 500 grams
- “Raja Banana” : 4 pieces
- Coconut : 1
- Pandanus leaf : 1 piece
- Salt : 1 tea spoon

b. Tools Needed

- Stove - Pan
- Knife - Grater
- Steamer

c. How To Make It

1. Clean cassava and banana. Cut them small.
2. Grate coconut and make milk from it.
3. Boil palm sugar, pandanus leaf in a glass of water and refine it.
4. Cook cassava, banana, milk, salt and stir it well add refined sugar and pandanus leaf in it. Stir it well and serve it.

43. KUE IRIAN

This food is from Tegal

a. Raw .Material:

- Palm Sugar : 200 grams

- Cassava : 500 grams
- Egg : 1
- Thick milk squeezed from coconut : 1½ glass
- Sago Flour : 4 spoon
- Salt : 1 spoon

b. Tools Needed

- Stove
- Knife
- Grater
- Rice Steamer
- Mixer
- Pan

c. How To Make It

1. For first layer
 - Grate cassava and put salt in it, stir it. Put it in a pan and cook it rare.
2. For second layer
 - Shake egg, palm sugar and milk squeezed from coconut well, add sago flour, stir it well.
3. Pour second layer into the first layer, spread out and cook it well. After being cold cut it and serve it.

44. KUE KARANG

a. Raw .Material:

- Cassava : 500 grams
- Coconut : 1
- Sugar : 250 grams
- Egg : 1

- Flour : 250 grams
- Salt :
- Oil :

b. Tools Needed

- Stove
- Mixer
- Stiring Spoon
- Knife
- Spoon
- Pan

c. How To Make It

1. Grate coconut and make it into milk, mix it with sugar, flour and salt. Stir it well.
2. Grate cassava toughly and it into the butter. Shake egg and put it into the butter.
Fry it spoon by spoon.

45. KUE KACAMATA

a. Raw .Material:

- Sugar : 200 grams
- Cassava : 2 kg
- Suji leaf : 12 pieces
- “Raja” Banana : 10 pieces
- Banana leaf :
- Salt : 2 tea spoon

b. Tools Needed

- Stove
- Rice Steamer
- Knife
- Pan
- Grater

c. How To Make It

1. Grate cassava, press it. Pound it. Pound suji leaves take its water, mix it together with sugar, and salt. Stir it.
2. Wrap it using banana leaf put a piece of banana in it. Steam it well. After being cold open it and cut it. Serve it.

46. KUE KULIT MACAN TUTUL

This food is from Cianjur

a. Raw .Material:

- Palm Sugar : 350 grams
- Cassava : 4
- Coconut : $\frac{1}{2}$
- Salt : 1 tea spoon
- Vanilla : 1

b. Tools Needed

- Stove - Rice Steamer
- Knife - Pan
- Grater

c. How To Make It

1. Grate cassava, coconut and take its milk mix it together with sugar, salt, vanilla stir it well.
2. Pour this butter into a pan, spread out and spread palm sugar on it (100 grams). Steam it well. And serve it.

47. KUE MANDALA

This cake is from Purwokerto

a. Raw .Material:

- Cassava : 1 kg
- Milk squeezed from coconut : 125 cc
- “Tanduk” banana : 5 pieces
- Vanilla : 1
- Egg : 1
- Salt : 1 tea spoon

b. Tools Needed

- Stove - Grate - Pan
- Knife - Oven

c. How To Make It

1. Peel cassava, wash and steam it. Then pound it well and put salt in it.
2. Mix with thick milk, vanilla and stir it.
3. Cut bananas into two and cut it in half.
4. Wrap bananas with butter then spread with yolk. Bake it using oven well.

48. KUE MATA RODA

This cake is from Malang

a. Raw .Material:

- Cassava : 1 kg
- Sugar : 300 grams
- Vanilla : 1

- Dye :
- “Tanduk” banana : 5 pieces
- Banana leaf :
- Coconut : $\frac{1}{2}$
- Salt : 1 tea spoon

b. Tools Needed

- Stove
- Knife
- Rice Steamer
- Grater
- Pan

c. How To Make It

1. Peel cassava, clean and grate it. mix it with vanilla, sugar, salt, dye and stir it.
2. Wrap it with banana leaf and put banana in it.
3. Steam it well. After being cold cut it into pieces spread grated coconut over it.

49. KUE SAKURA

a. Raw Material:

- Cassava : 1 kg
- Egg : 2
- Coconut : $\frac{1}{2}$
- Sugar : 200 grams
- Vanilla : 1
- Salt : 1 tea spoon

b. Tools Needed

- Stove
- Knife
- Mixer

- Rice Steamer
- Rice Pestle
- Oven
- Grater
- Pan

c. How To Make It

1. Shake eggs well (white in colour).
2. Peel cassava, clean and steam it. Pound it well.
3. Grate coconut.
4. Put all material into one place, stir it and knead to be smooth. Cast it according to what you want.
5. Put it into pan. Spread by margarine, and spread upside using yolk then bake it well.

50. KUE KUMIS

This cake from Malang

a. Raw .Material:

- Palm Sugar : 500 grams
- Cassava : 1 kg
- Water
- Salt : 1 tea spoon
- Oil : 400 cc

b. Tools Needed

- Stove
- Knife
- Sturing Spoon
- Pan

c. How To Make It

1. Peel cassava, clean and cut it long thin and fry it rare.

2. Cook palm sugar, salt and water together to be like jelly. Then put cassava in it stir it well and take it.
3. Take the butter by spoon and put it on wet vinnowing tray. Let it be hard.

51. LAPIS SANDUK

a. Raw .Material:

- Palm Sugar : 500 grams
- Cassava : 1 kg
- Banana leaf :
- Coconut : $\frac{1}{2}$
- Water : 1 glass
- Salt : 1 spoon

b. Tools Needed

- Stove - Steamer Rice
- Knife - Grater
- Grater - Pan

c. How To Make It

1. Peel cassava, clean and grate it, add salt in it. Stir it well. Wrap it with banana leaf in triangle form. Then steam it.
2. Cook palm sugar with water, refine it.
3. Grate coconut.
4. Serve the cake with palm sugar syrup and grated coconut.

52. LAPIS SINGKONG

a. Raw .Material:

- Cassava : 500 grams
- Egg : 4
- Sugar : 200 grams
- Coconut : 1
- Salt : 1 tea spoon
- Vanilla : 1
- Dye :

b. Tools Needed

- Stove - Mixer - Grater
- Knife - Oven - Pan

c. How To Make It

1. Peel cassava, clean, scrap and skam it rare.
2. Grate coconut, shake eggs well.
3. Put cassava, grated coconut, egg, salt, vanilla, sugar together and stir it well.
4. Divide the butter into two, give the part me dye.
5. Put it in the pan which in spread by oil alternately and then bake it.

53. LAS ELAS

This cake is from Madura

a. Raw .Material:

- Palm Sugar : 200 grams
- Cassava : 1 kg

- Banana leaf : :
- Coconut : 1
- Salt : 1 tea spoon

b. Tools Needed

- Stove - Rice Steamer - Pan
- Knife - Grater

c. How To Make It

1. Peel cassava,, clean, grate it, then grate coconut and mix it together add salt in it.
2. Wrap it using banana leaf and put palm sugar in it.
3. Steam it well.

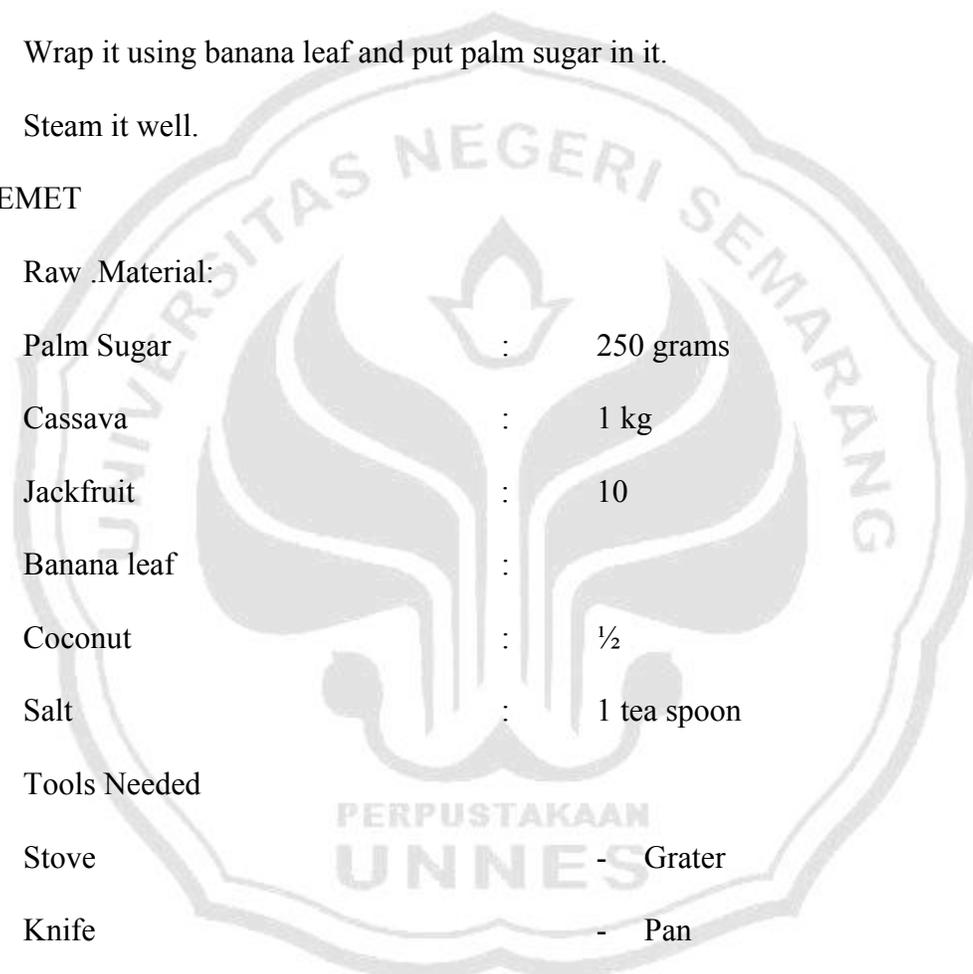
54. LEMET

a. Raw .Material:

- Palm Sugar : 250 grams
- Cassava : 1 kg
- Jackfruit : 10
- Banana leaf : :
- Coconut : ½
- Salt : 1 tea spoon

b. Tools Needed

- Stove - Grater
- Knife - Pan



c. How To Make It

1. Peel cassava, wash and grate it, grate coconut and mix it with cassava, salt, palm sugar then stir it well.
2. Wrap it using banana leaf like “lontong” (round long) then steam it.

55. LENTIS

a. Raw .Material:

- Cassava : 500 grams
- Coconut : 1/3
- Onion : 3
- Red Onion : 5
- Salt : 1 tea spoon
- Coriander : 1 tea spoon
- Oil :

b. Tools Needed

- Stove - Mortar - Pan
- Knife - Pestle
- Stirring spoon - Grater

c. How To Make It

1. Peel cassava, wash and grate it. Grate coconut to make $\frac{1}{2}$ glass of milk.
2. Pound coriander, onion, red onion well.
3. Mix it together and stir it well.
4. Form the butter using hand as big as thumb then fry it well.

- Salt : 1 tea spoon

b. Tools Needed

- Stove
- Grater
- Knife
- Pan
- Rice Steamer

c. How To Make It

1. Peel cassava, wash and scrap it, press it.
2. Grate coconut and salt.
3. Cook palm sugar with water to be syrup.
4. Wrap cassava using banana leaf like 'lontong' (long round) and steam it. Let it be cold.
5. Cut it into pieces and serve it by spreading it with grated coconut and pouring it with syrup.

58. LONDO LONDO

This food is from Yogyakarta

a. Raw Material:

- Cassava : 1 kg
- Salt : 1 tea spoon
- Oil :

b. Tools Needed

- Stove
- Stirring spoon
- Knife
- Grater

- Pan

c. How To Make It

1. Grate cassava after being peeled give salt in it and stir it.
2. Steam it well. Let it be cold. Form it in mould according to what you want to. Dry it well and then fry.

59. LUNPIA SINGKONG

a. Raw .Material:

- Cassava : 1 kg
- Bean : 200 grams
- Cabbage : 200 grams
- Onion leaf : 2
- Pepper : ½ tea spoon
- Salt : 1 tea spoon
- Thin rice noodle : 200 grams
- Oil :

b. Tools Needed

- Stove - Grater
- Knife - Pan
- Stirring spoon

c. How To Make It

1. Peel cassava, clean and grate it.
2. Spread out on the pan lid and steam it by pulling it on the pan which in full of boiling water.

3. Stir fry vegetables with coconut oil and put thin rice noodle (after being put in the hot water for a while) add salt, pepper and stir it well.
4. Put vegetables in the omlette then roll it up like “lumpia.” Fry it.

60. MENDUT SINGKONG

This food is from Wonosobo

a. Raw .Material:

- Palm Sugar : 100 grams
- Cassava : 1 kg
- Pandan leaf : 3
- Thick milk squeezed from coconut : 500 cc (½ glass)
- Salt : 1 tea spoon

b. Tools Needed

- Stove - Grater
- Knife - Pan

c. How To Make It

1. Peel cassava, clean and grate it. Mix it with salt, and form it as big as marbles.
2. Fill sugar in it.
3. Wrap 2 or 3 pieces using banana leaf put pandanus leaf before it. Pour coconut milk then steam it.

61. MENTO

a. Raw .Material:

- Cassava : 1 kg
- Coconut : ½

- Tolo Bean : 250 grams
- Salt : 1 tea spoon
- Oil :

b. Tools Needed

- Stove - Grater
- Knife - Pan
- Stirring spoon

c. How To Make It

1. Peel cassava, wash and grate it.
2. Grate coconut add salt put cassava in it stir it well.
3. Form it as big as hen eggs then fry it.

62. OLI JEPRET

a. Raw .Material:

- Cassava : 1 kg
- Salt : 2 spoon

For sauce :

- Coconut : $\frac{1}{2}$
- Red Onion : 5
- Chili : 3
- Palm Sugar : 1
- Tamarina : 1
- Greater Galingale : $\frac{1}{2}$
- Salt : $\frac{1}{2}$ tea spoon

b. Tools Needed

- Stove
- Knife
- Rice Steamer
- Grater
- Pan

c. How To Make It

1. Peel cassava clean and grate it roughly, add salt and steam it, then pound it. After that form it round.
2. For sauce :
 - Grate coconut, pound it, mix it with others well. Then steam it.
3. Pour it into cassava.

63. ONGKLOK SINGKONG

a. Raw Material:

- Cassava : 1½ kg
- Meat : 200 grams
- Water : 1 litre
- Onion : 2 pieces
- Salt : 1 ½ tea spoon
- Pepper : ½ tea spoon
- Nutmeg : 1/3 tea spoon
- Red Onion : 7 pieces
- Celery : 2 pieces
- Onion leaf : 2 pieces
- Oil :

b. Tools Needed

- Stove
- Knife
- Stirring spoon
- Rice Steamer
- Pan

c. How To Make It

1. Cut meat square, cook it to be soft.
2. Peel cassava wash cut it square, put it into meat together with onion, salt, pepper, nutmeg, cook it until water is up.
3. Cut red onion, onion leaf, celery into small pieces and stir fry it with coconut oil, then mix it with cassava well.

64. OMBUS OMBUS

a. Raw Material:

- Palm Sugar : 200 grams
- Cassava : 1 kg
- Banana leaf :
- Coconut : 1

b. Tools Needed

- Stove
- Knife
- Rice Steamer
- Grater
- Pan

c. How To Make It

1. Grate coconut and fry it without oil and mix it with palm sugar and 1 glass of water stir it and cook it to be thick.

2. Grate cassava, wrap every five spoons of it and give sugar on it. Then steam it well.

65. OPAK OPAK

This food is from Bali.

a. Raw .Material:

- Cassava : 1 kg
- Water : 250 cc
- Salt : 1 tea spoon
- Oil :

b. Tools Needed

- Stove - Stirring spoon
- Knife - Pan

c. How To Make It

1. Peel cassava, clean and steam it. Pound it well and put some salt in it.
2. Take pan, spread oil on it and put cassava on it. Spread out and make it hard.
3. Cut it thin and dry it well. After that fry it well.

66. PAH TAPAH

This food is from Madura

a. Raw .Material:

- Cassava : 500 grams
- Banana leaf :
- Coconut (scrapped) : 250 grams
- Mung bean : 250 grams

- Salt : 1 tea spoon

b. Tools Needed

- Stove
- Knife
- Rice Steamer
- Grater
- Pan

c. How To Make It

1. Peel cassava, wash and grate it add salt in it and steam it. Spread in the vinnowing tray that is covered by banana leaf before.
2. Fry mung bean without oil and take out its peel and pour it into cassava. Serve it with grated coconut.

67. PAK TEPAK

This food is from Madura

a. Raw .Material:

- Cassava : 500 grams
- Coconut : 1/3
- Salt : 1 tea spoon
- Rice straw : 1 bundle

b. Tools Needed

- Stove
- Knife
- Rice Steamer
- Grater
- Pan

c. How To Make It

1. Peel cassava, clean and grate it. Press it and divide into two parts.

2. Burn rice straw and take its ash. Mix it with one part of cassava. Add both salt and steam it. (black and white) well.
3. Spread on the vinnowing tray that is covered by banana leaf before. Cut it thin and serve it with grated coconut.

68. PASTEL SINGKONG

a. Raw .Material:

- Cassava : 1 kg
- Egg : 3
- Margarine : 75 grams
- Onion : 2 pieces
- Salt : 1 tea spoon
- Oil :
- Ragout : 1 spoon margarine
- 2 pieces of onion
- 1 piece of Bombay onion
- 200 grams of chicken meat
- 100 grams of carrot
- 150 ml of chicken broth
- salt, pepper and 50 grams of soun

b. Tools Needed

- Stove
- Knife
- Stirring spoon
- Rice Steamer
- Small earthen bowl
- Pan

c. How To Make It

1. Steam cassava and pound it well.
2. Crush onion and mix it with eggs, margarine, salt and ragout.
3. Mix pounded cassava with eggs, margarine and salt.
4. Divide the butter into 26 parts and roll it as wide as 7 cm and put ragout in it and form it into pastel and fry it.

69. PLENGGONG

This food is from Java.

a. Raw .Material:

- Cassava : 1 kg
- Coconut : $\frac{1}{4}$
- Oil : 500 cc
- Salt : 1½ tea spoon

b. Tools Needed

- Stove
- Knife
- Rice Steamer
- Mortal
- Pestle
- Stirring spoon
- Grater
- Pan

c. How To Make It

1. Peel cassava, grate it roughly add salt and steam it.
2. Grate coconut, pound it together with cassava well.
3. Spread in the pan as thick as 1,5 cm ans cut it to form triangle, then fry it.

70. PUDING SINGKONG

a. Raw .Material:

- Cassava : 1 kg
- Egg : 3
- Sugar : 200 grams
- Coconut : 1
- Vanilla : 1 pack
- Margarine : 125 grams
- Salt : 1 tea spoon

b. Tools Needed

- Stove
- Oven
- Grater
- Knife
- Mixer
- Pan

c. How To Make It

1. Shake eggs well, then shake margarine, sugar well, too.
2. Put it together and stir it well.
3. Peel cassava, wash, and grate it, grate coconut too and mix it.
4. Mix egg, margarine, cassava and coconut. Stir it well.
5. Put it in a pan that is spread out oil before.
6. Bake it well.

71. PUDING TAPE

a. Raw .Material:

- Fermented Cassava : 300 grams
- Wheat flour : 100 grams

- Eggs (hen) : 3
- Sugar : 125 cc ($\frac{1}{2}$ glass)
- Margarine : 125 cc

b. Tools Needed

- Stove - Mixer
- Knife - Pan

c. How To Make It

1. Shake yolk, margarine, sugar well. Shake egg white. Mix yolk, egg white and fermented cassava. Stir it well.
2. Pour the batter into pan that is spread out with margarine and bake it well.

72. POCI

a. Raw Material:

- Palm Sugar : 250 grams
- Cassava : 1 kg
- Banana leaf :
- Coconut : $\frac{1}{2}$

b. Tools Needed

- Stove - Rice Steamer
- Knife - Grater

c. How To Make It

1. Peel cassava, wash and grate it, give salt in it and stir it well.
2. Grate coconut
3. Wrap it using banana leaf and put palm sugar in it

4. Steam it well. Open it and serve it with grated coconut.

73. PROL PEUYEM

a. Raw .Material:

- Peuyem (fermented cassava) : 500 grams
- Milk squeezed from coconut : 500 cc
- Egg : 5
- Sugar : 500 grams
- Vanilla : 1 pack
- Salt : 1 teaspoon
- Margarine : 125 grams

b. Tools Needed

- Stove
- Knife
- Mixer
- Oven
- Pan

c. How To Make It

1. Shake egg and sugar well, put salt and vanilla in it and shake again. Then mix it.
2. Mix fermented cassava, milk, stir it well.
3. Mix 1 and 2 and stir it slowly and pour it into pan and bake it well.

74. PROL SINGKONG

a. Raw .Material:

- Cassava : 1 kg
- Coconut : ½
- Egg : 2

- Sugar : 200 grams
- Dye :
- Vanilla : 1

b. Tools Needed

- Stove - Oven
- Knife - Grater
- Mixer

c. How To Make It

1. Shake egg, sugar and dye
2. Peel cassava, wash and grate it. Put vanilla in it.
3. Mix cassava and egg, stir it well.
4. Pour it into pan that is spread out with paper. Bake it well

75. RONDO KEMUL

This food is from Purwokerto

a. Raw Material:

- Cassava : 1 kg
- Banana leaf :
- Coconut : 1 (250 cc thick milk)
- Salt : 1 tea spoon
- Vanilla : 1
- Palm sugar : 250 grams

b. Tools Needed

- Stove - Knife

- Rice Steamer
- Grater

c. How To Make It

1. Peel cassava, wash and grate it. Take its water put sugar, salt, vanilla, stir it well. Wrap it using banana leaf. Steam it well.
2. Open it and wrap again using new leaf, pour a spoonful of thick coconut milk. Steam again approximately 15 minutes. And serve it.

76. RONDO ROYAL

a. Raw .Material:

- Fermented cassava : 250 grams
- Rice flour and wheat four : 125 cc
- Thick coconut milk : 125 cc
- Sugar : 2 spoon
- Salt : 1 tea spoon
- Vanilla : ½

b. Tools Needed

- Stove
- Pan
- Stirring spoon

c. How To Make It

1. Mix fermented cassava, flour, coconut milk, sugar, salt, and vanilla. Stir it well
2. Form it round as by as ping pong ball and fry it well

77. ROTI MANIHOT

This cake is from Banyumas

a. Raw .Material:

- Palm Sugar : 500 grams
- Cassava : 1½ kg
- Coconut : 1
- Salt : 1 tea spoon
- Pineapple : 1
- Egg : 1

b. Tools Needed

- Stove
- Grater
- Knife
- Oven

c. How To Make It

1. Peel cassava, clean and grate it. Grate coconut and mix it add salt and stir it well
2. Crush pineapple and sugar in it and cook it to be jam
3. Form the batter to be crescent and put jam inside it. Spread upside with wgg.
Bake it well.

78. ROTI NENAS SINGKONG

This cake is from Tegal

a. Raw .Material:

- Cassava : 1 kg
- Coconut : ½
- Sugar : 200 grams
- Salt : 1/3 tea spoon
- Egg : 4

- Pineapple jam

b. Tools Needed

- Stove
- Knife
- Pestle
- Mortar
- Grater

c. How To Make It

1. Peel cassava, clean and steam. Mix it with grated coconut, salt and sugar. Pound it well
2. Shake egg and put into cassava. Stir it well.
3. Form the batter according to what you want and put pineapple jam in it and bake it well.

79. SANTELING

a. Raw .Material:

- Cassava : 1 kg
- Coconut : ½
- Salt : 1½ tea spoon
- Sugar : 250 grams
- Dye

b. Tools Needed

- Stove
- Knife
- Stirring spoon
- Steamer Rice
- Grater
- Pan

c. How To Make It

1. Peel cassava, clean and grate coconut, mix it add sugar, salt and stir it well.
2. Take 1/3 of it and give red colour and 2/3 of it is still white.
3. Spread the white part in a pan and put the red after it. Steam it well. After that cut it into pieces and serve it.

80. SAMPLAK

This food is from Rembang.

a. Raw .Material:

- Dried Cassava Flour : 500 grams
- Coconut : 1
- Salt : 1 tea spoon
- Sugar : 100 grams
- “Tolo” Peanut : 200 grams
- Banana leaf
- Water

b. Tools Needed

- Stove
- Pestle
- Mortal
- Steamer Rice
- Grater
- Pan

c. How To Make It

1. Take dried cassava flour add water little by little and add salt press it using hand well.

2. Put “tolo” peanut in water for one night and mix it with dried cassava flour, add sugar in it stir it and steam it. make hole in the middle of the butter.
3. Pound it well. Spread it in a pinnowing tray covered by banana leaf before. Cut it into pieces and pour it with grated coconut and serve it.

81. SAWUT

This food is from Madura

a. Raw .Material:

- Cassava : 1 kg
- Palm sugar : 500 grams
- Coconut : $\frac{1}{2}$
- Salt : 1 tea spoon

b. Tools Needed

- Stove - Scrap - Grater
- Knife - Rice Steamer - Pan

c. How To Make It

1. Peel cassava, wash and grate it roughly. Mix palm sugar, salt with it, stir and steam well.
2. Grate coconut. And serve sawut together with it.

82. SERIPING SINGKONG

a. Raw .Material:

- Cassava : 1 kg
- Salt : 1 tea spoon
- Onion : 2

- Oil :
- b. Tools Needed
 - Stove
 - Stopped glass jar
 - Knife
 - Pan
 - Stirring spoon

c. How To Make It

1. Peel cassava, wash and cut it round slightly. Soak it the water with salt and onion. Drain it.
2. Fry it in hot oil. Then save it in stoppered glass jar.

83. SLONDOK

a. Raw .Material:

- Cassava : 1 kg

b. Tools Needed

- Stove
- Stirring spoon
- Knife
- Pan

c. How To Make It

1. Peel cassava, wash and steam it. Then pound it. Devide into some parts. Make it hard, then cut it slightly. Dry it well.
2. Fry it well.

84. SUKKO KAKKARA

This food is from South Sulawesi

a. Raw .Material:

- Dried Cassava Flour : 500 grams

- Coconut : 1
- Salt : 1 spoon

b. Tools Needed

- Stove
- Pan
- Steamer
- Grater

c. How To Make It

1. Steam dried cassava. Mix it with grated coconut and salt. Stir it well.
2. Serve it with fish or other side dishes.

85. SPEKUK SINGKONG

a. Raw Material:

- Cassava : 500 grams
- Salt : 1 tea spoon
- Pineapple Jam :

b. Tools Needed

- Stove
- Knife
- Oven
- Grater
- Pan

c. How To Make It

1. Peel cassava, clean and grate it. Put salt in it.
2. Boil water in pan, spread one or two spoon of cassava on pan lid then put it again on the pan well. to form omelette.
3. Arrange the omelletes in a pan alternately with pineapple jam. Bake it well.

86. SUSU SINGKONG

a. Raw .Material:

- Cassava : 2 kg
- Margarine : ½ glass
- Milk : ½ glass
- Chopped Meat : 200 grams
- Salt : ½ tea spoon
- Red Onion : 5
- Pepper : 15
- Onion leaf : 1 bundle

b. Tools Needed

- Stove - Oven
- Knife - Pan
- Stirring spoon

c. How To Make It

1. Peel cassava, clean and steam it. Pound well put some milk and margarine in it, stir it well.
2. Stir fry meat, sauce, onion leaf with coconut oil well.
3. Form the batter round, full it with meat then bake it well.

87. SINGKONG GORENG KEJU

a. Raw .Material:

- Cassava : 500 grams
- Salt : 1 tea spoon

- Onion : 3 pieces
- Powder Broth : 4 tea spoon

b. Tools Needed

- Stove
- Knife
- Stirring spoon
- Pestle
- Mortar
- Pan

c. How To Make It

1. Cut cassava into pieces, mix it with powder broth, steam it to be soft.
2. Crush onion well, add powder broth and a little water.
3. Fry it well and serve it after spread out with grated cheese.

88. SINGKONG UDANG

a. Raw Material:

- Cassava : 250 grams
- Shrimp : 20
- Onion : 3 pieces
- Salt : 1 tea spoon
- Coconut Milk : 4 spoon
- Pepper : ½ tea spoon
- Coriander : 1 tea spoon

b. Tools Needed

- Stove
- Knife
- Stirring spoon
- Small earthen bowl
- Pan

c. How To Make It

1. Wash the shrimps and peel them.
2. Grate the cassava.
3. Crush onion, coriander and 5 shrimps well put salt, pepper, thick coconut milk and grated coconut in it. Stir it well.
4. Wrap the shrimps with cassava butter. Fry it well, take and serve it.

89. SINGKONG SARANG

a. Raw .Material:

1. For Sarang :

- Cassava : 1 kg
- Salt : ½ tea spoon
- Oil :

2. For The Gist :

- Margarine : 2 spoon
- Bombay onion : 1
- Carrot : 2 pieces
- Chicken Meat : 350 grams
- Onion leaf : sufficient
- Sugar and Salt : When needed
- Water : 100 cc
- Curry Powder : 1 pack
- Cheese : For topping

b. Tools Needed

- Stove
- Stirring spoon
- Knife
- Pan

c. How To Make It

1. For the gist :

- o Cut Bombay onion, carrots and chicken meat into pieces.
- o Stir fry the Bombay onion with coconut oil and put chicken meat, curry powder, sugar and water, wait until there is no water in it and taste it.
- o Put onion leaf in it and stir it well. Put it into sarang, spread it with cheese and serve it.

2. For sarang :

- o Grate cassava roughly and mix it with sugar.
- o Put the grated cassava in sarang casting mould and fry it well. Take it.

90. TAR SINGKONG

a. Raw .Material:

- Cassava : 1 kg
- Egg : 4
- Coconut : ½
- Margarine : ½ glass
- Sugar : 200 grams
- Vanilla : 1 pack

b. Tools Needed

- Stove
- Knife

- Mixer
- Oven
- Grater
- Pan

c. How To Make It

1. Shake eggs, margarine and sugar well.
2. Grate cassava and coconut put into egg and stir it well.
3. Pour it into a pan and bake it well.

91. TAR SINGKONG BUAH BUAHAN

a. Raw .Material:

- Cassava : 1 kg
- Egg : 2
- Coconut Milk : 125 cc
- Salt : 1 tea spoon
- Vanilla : 1
- Coconut : $\frac{1}{2}$
- Sugar : 100 grams
- Mango : $\frac{1}{4}$
- Pineapple : $\frac{1}{4}$
- Pamlilie Fruit : 1
- Star Fruit : 1

b. Tools Needed

- Stove
- Knife
- Mixer
- Steamer Rice
- Mortar
- Pestle
- Pan

c. How To Make It

1. Shake eggs add salt, coconut milk vanilla delicate cassava. Stir it well. Crush it this to be a circle and put it into pai mould which has 22 cm diameter. Cut the rest of the butter as wide as 2 cm and 22 cm long.
2. Cook sugar with a little water, put fruit into it, stir it to be thick. Pour it into pai dish, cover it with various parts of a whole. Bake it well.

92. TAR TAPE SINGKONG

a. Raw .Material:

- Margarine : 125 grams
- Sugar : 200 grams
- Egg : 3
- Wheat Flour : 250
- Vanilla : 1 pack
- Backing Soda : ½ spoon
- For mented cassava : 500 grams
- Calamondin Water : 65 cc

b. Tools Needed

- Stove - Oven
- Mixer - Pan
- Stirring spoon

c. How To Make It

1. Shake margarine and sugar well put eggs one by one into it and shake again.
2. Shift flour and put vanilla, backing soda together and stir it.

3. Crush fermented cassava, put into a pan add calamondin water in it. Stir it.
4. Pour the butter into a pan spread margarine befor. Bake it well.

93. TATTABUN

a. Raw .Material:

- Cassava : 1 kg
- Peanut : 150 grams
- Palm Sugar : 500 grams
- Salt : ½ spoon
- Young Coconut : ½

b. Tools Needed

- Stove - Grater
- Knife - Pan
- Rice Steamer

c. How To Make It

1. Peel cassava, clean and grate it grate coconut too.
2. Cook peanut well, put out its peel. Mix it with cassava, palm sugar and salt.
3. Steam the butter well. Serve it together with grated coconut.

94. TEGELTE

a. Raw .Material:

- Cassava : 1 kg
- Oil : 250 cc
- Palm Sugar : 500 grams

b. Tools Needed

- Stove
- Stirring spoon
- Knife
- Pan

c. How To Make It

1. Peel cassava, clean and cut it long thin and fry it well.
2. Cook palm sugar with 150 cc water. Stir it to be thick. Put cassava into it and stir it. Form it round using two spoon.

95. TELUR BELANAK

a. Raw .Material:

- Cassava : 1 kg
- Coconut : $\frac{1}{2}$
- Salt : 1 tea spoon
- Sugar : 250 grams
- Vanilla : 1 pack
- “Raja” banana : 10 pieces
- Oil :

b. Tools Needed

- Stove
- Grater
- Knife
- Pan
- Stirring spoon

c. How To Make It

1. Peel cassava, clean and grate it, put salt in it and stir it. Form it as big as ping pong balls.

2. Peel bananas, cut it square and put it inside cassava balls. Fry it well (yellow in colour).
3. Cook sugar with 50 cc of water, stir it to be thick. Put the balls into it. take and drain it.

96. TUK BENTUL

a. Raw .Material:

- Dried Cassava Flour : 1 kg
- “Tolo” Bean : 250 grams
- Young Coconut : ½

b. Tools Needed

- Stove - Grater
- Knife - Pan
- Rice Steamer

c. How To Make It

4. Mix dried cassava flour with “Tolo” bean steam it well, take it.
5. Spread out into pinnowing tray covered banana leaf before, spread out wait until it's cold then cut it.
6. Grate coconut. Serve the cake together with grated coconut.

97. TIWUL

a. Raw .Material:

- Dried Cassava Flour : 500 grams
- Coconut : 1
- Salt : 1 tea spoon

- Palm Sugar : 100 grams

b. Tools Needed

- Stove
- Rice Steamer
- Grater
- Pan



c. How To Make It

1. Mix dried cassava flour with water, crush it with hands, add palm sugar and salt in it.
2. Steam it well.
3. Grate coconut and serve the cake with it.

