

Managing Glocalization: Exploring the Dynamics, Transformations, and Challenges of Food in South Sulawesi

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ABSTRACT

This study explores South Sulawesi's glocalisation. This study is conducted in Makassar City, Pare-Pare City, and Bulukumba Regency due to their higher urban and tourism context mobilisation, port accessibility, and port potential. This study investigates using phenomenology. Document analyses, observations, in-depth interviews, and focus group discussions (FGD) contribute to carefully selecting culinary or tourism industry experts as informants. According to the research, globalisation and localisation have affected South Sulawesi dishes' appearance, aroma, flavour, and environment (sight and touch). Since these are commercial dishes, fundamental ingredients and market values are essential. Since "traditional terminology" is devalued, contemporary cuisine is also gaining popularity. Modernisation and globalisation have altered the community's ontological security. Globalisation, technology, and transportation have altered every aspect of celebrations, including food. Due to the absence of a commercial context (anticipated monetary rewards), the festival is the only location where traditional culinary offerings are more likely to persist than elsewhere.

KEY WORDS: Glocalization; Globalization; Local

INTRODUCTION

Eating is a physiological necessity and a social practice that acquires significance in a larger context. Food is necessary for survival but facilitates social interaction in social, cultural, and political contexts. It represents a

variety of culinary cultures, social differences, and media influences (Chang & Mak, 2010; Kim et al., 2009; Molz, 2007). Thus, tourism utilises the power of food as a means of communication, providing visitors with a view of the cultural fabric of a destination through its gastronomic offerings.

For enthusiasts, products associated with cuisine, beverages, and tourism carry profound personal significance and evoke cherished recollections. Culinary excursions, which foodies favour, go beyond simple consumption by allowing participants, sometimes referred to as foodies, to demonstrate various skills and behaviours. These include carefully selecting food, determining the best method to consume it, and evaluating the culinary experience, considering factors like taste, ambience, and price (Zaenal et al., 2022).

Tourism-related food consumption has a positive impact on the global economy that extends beyond individual experiences. This impact modifies global food production and consumption patterns (Mak et al., 2012) (Hasan, Anas, and Zainuddin 2021; Syahrial et al. 2020). According to Appadurai (1996), globalisation has led to both homogeneity and heterogeneity. It has produced a sophisticated mixture called 'glocalisation,' encompassing the coexistence of distinctions within similarities. This dialectic results in the universalisation of some elements and the particularisation of others, thereby influencing the cultural landscape of food in a globalised world



(Robertson, 1995).

The interaction between globalisation and localisation is crucial in determining the gastronomic options available at tourist destinations (Hall & Sharples, 2003; Robertson, 1995). Mak et al. (2012) proposes three dimensions to understand this interaction: homogeneity vs heterogeneity, global vs local awareness, and global vs local culture. While globalisation is a macro-level reality, local and regional food patterns continue to exist and can even be strengthened in certain contexts.

The concept of 'glocalisation' recognises that cultural globalisation does not necessarily lead to the homogenisation of local cultures but rather to their reconstruction and recreation (Robertson, 1995). In a globalised world, competitive advantage is achieved by exploiting differences in organisational structures, cultural norms, and institutional settings (Porter, 1998). This viewpoint supports the notion that globalisation promotes increased interaction among disparate individuals and regions, thereby preserving and fostering local traditions (Llosa, 2009).

Three dimensions—symbolic versus obligatory, novel versus familiar, and contrast versus extension—influence travellers' gastronomic experiences due to the debate between convergence and divergence (Mak et al., 2012). In a destination, the convergence or divergence of local and international cooking techniques significantly impacts visitors' gastronomic experiences. Quan & Wang (2004) and Mak et al. (2012) classify different vacation food consumption expectations using the terms 'peak tourist experience' and support consumer experience.'

In addition to the influence of globalisation, the perception of taste and flavour plays a significant role in forming culinary identities. Montanari (2006) proposes a model that explains how new cuisines are conceived, formed, and constructed, emphasising the impact of written and oral culinary traditions on the transition between gastronomy and civilisation. According to Montanari (2006), the taste is a cultural product influenced by cuisine, geography, language, and personal experience. Individuals' perceptions of taste are influenced by cultural factors, such as the dichotomies 'appealing' and 'not appealing,' 'sweet' and 'unpleasant,' 'halal' and 'haram,' and 'traditional' and modern (Rahman, 2016, p. 14) (Rizkiyah et al. 2022).

The connection between food, drink, and tourism is

intricate and multifaceted. Culinary experiences can elicit personal memories, facilitate cultural exchange, and contribute to economic growth. Globalisation and localisation influence culinary traditions' originality, diversity, and development. As more and more travellers seek out one-of-a-kind gastronomic experiences, the culinary landscape continues to evolve, reflecting both global influences and local identities.

METHODOLOGY

The present research investigates the influence of glocalisation on the culinary culture of Makassar City, Pare-Pare City, and Bulukumba Regency in South Sulawesi. The study considers these regions' urban and tourism development potential, their distinctive geographical features, and the necessity to explore the localisation of the culinary industry. The researchers have utilised a constructivist viewpoint and employed the phenomenological approach based on Nieswiadomy's (1993) work to understand how individuals attribute significance to various occurrences. Qualitative reporting involves collecting, cleaning, coding, and characterising data obtained through various methods such as document analysis, observation, conversations, interviews, and focus group discussions. The resulting themes are then identified and reported.

The methodology employed for participant selection involves purposive sampling, which involves targeting individuals with direct experience in managing the effects of globalisation on food production, consumption, and distribution. It is worth noting that individuals specialising in culinary arts, such as chef, Jenna Botting, possess a high skill level in modifying conventional food items to conform to contemporary trends and worldwide expectations. The research acknowledges the crucial influence of culinary entrepreneurs in determining food options while also considering the importance of consumption intensity metrics as indicative of customers' viewpoints. The study is scheduled to commence in February 2022 and conclude in December of the same year. It will progress through various stages, including setup, data collection, analysis, and report writing.

RESULTS AND DISCUSSIONS

Overview of food image in South Sulawesi

"Culinary tourism" has been popularised to describe

vacations, primarily focusing on local cuisine. Whether or not to travel to a foreign country, always have a genuine interest in trying the local cuisine. According to Axel, South Sulawesi's rich and varied cuisine results from the contributions of each of the provinces (regencies) on the island. Therefore, 'rich' means 'strong,' as in fully developed and savoury, because it is synonymous with spicy and the spices used to prepare the food. It takes advantage of one's "organoleptic" taste buds. Axel elaborated that this is inextricable from demographic and geographical factors such as upland plantation communities, lowland agriculture, fisheries in the coastal plains and islands, and even cities shaped by industrial communities. There are noteworthy examples of the universality of these qualities in various places, which are sometimes directly related to the availability of raw materials.

For instance, Axel mentioned that the hardship of the middle class in Makassar, South Sulawesi, may have inspired the creation of the meal known as Coto. Historically, the main components of Coto were the gravy that remained after washing rice and the actual 'offal,' or less desirable cuts of beef. The same is true for goods that can be stored for an extended period, a necessity due to the unique socioeconomic challenges encountered by island and coastal communities. South Sulawesi's Bulukumba Regency is where the exquisite "Lawa" and "Gara'gasa" combo originated.

Axel elaborated, noting that South Sulawesi is home to many delicious meat soups besides Coto, some of which include Konro, Sop Saudara, Pallubasa, Gantala' Jarang, and many more. The flavour of each bowl of this meat soup varies. He elaborated, "This is only concerning meat-based soups, let alone other food." Axel based this assumption on his knowledge of Padang and Bali cuisine, where he had seen that nearly all dishes had coconut milk and a spicy flavour. Although the form of each word varies, practically everything in Bali is prepared with the essential '*genep*' spice. So, it is safe to claim that the food's flavour remains unchanged regardless of how it is served.

Bara (chef Paduppa, age 26) also praised South Sulawesi food. He claims that local dishes feature a wide range of textures and flavours (salty, sweet, spicy, and sour all coexist) in a single dish. If the food does not taste horrible, for example, at least with pickles, then it will be served with lime condiment, which is available at any restaurant in South Sulawesi. Lime is known as a condiment at any

restaurant, even if the cuisine goods sold today initially originated in Java or Padang.

During the FGD session, travel agents and dieters from South Sulawesi provided insightful commentary on the impact of transportation and communication developments on disseminating culinary knowledge and cultural practices, including recipes. Contrary to the widespread belief that certain dishes, such as Coto, are unique to Makassar, participants disclosed that comparable delicacies could be found in other regions, thereby blurring the boundaries of the culinary locality. Participants agreed that food classifications should transcend geographic boundaries and reflect regional, national, and continental standards. While it is true that Asia's markets offer a wide variety of seasonings that impart their distinctive acidic and fiery profiles to the cuisine, the immovable wall of geography explains the remarkable variation in flavours between regions. However, restricting explanations to narrower contexts can make it difficult to fathom the complexities of culinary diversity and the interplay of multiple cultural factors.

Axel, a 27-year-old culinary consultant, believes that, like geographical circumstances, which are difficult to change since they are tied to particular things and are not impacted by the flow of cultural transmission, the originality and distinctiveness of cuisine will persist. Axel believes that agricultural products, such as food, retain some essential qualities of the soil from which they were cultivated. Axel cited coffee as an example, saying that while all varieties of coffee start with the same beans, they must all respect the "soil" of their respective regions to get their unique flavours. For example, coffee is often fiery in countries with widely grown chilli peppers.

Axel tried out the local fare even while he was not physically in South Sulawesi. He experimented with Coto Makassar production then but concluded that the outcomes from his foreign region different than the original made in Makassar. He added that even if we knew the recipe and how to prepare it perfectly, the dish would still taste different because the ingredients used were from a foreign "land," implying that this was not a unique occurrence. He also thinks that others in different areas than him have yet to learn how difficult it is to deal with differences in opinion and perspective. However, he did consider that taste is subjective, which he felt had tainted his sense of pleasure at the time. He reasoned that one's sense of smell and like could be skewed by longing for one's past surroundings (including one's eyes, ears, friends, food,

family, and home).

Down to the district level, South Sulawesi's Bulukumba region is characterised by its location and geography. The typical image includes a long stretch of white sand and a blue ocean. Bulukumba's landscape is the main draw for visitors. Still, the town's restaurants serve processed fish that tastes just ordinary - grilled or boiled - so visitors only fully appreciate the coastal setting. It means the culinary industry gets an extra push toward pushing the boundaries of creativity and individuality.

Since Bara (the chef) is a local of Bulukumba, he has an intimate understanding of the cultural and geographical factors that have shaped the cuisine there. Bara claims that most people in Bulukumba have taken up fishing due to the island's proximity to the water, mirroring the lifestyle preferences of the island's largest ethnic group. To put it another way, Bulukumba prefers to enjoy all food with a sour taste. As explained by Bara, the processed foods that the people of the fishing village of Bulukumba eat tend to have a sour flavour. Although not universal, this power is dominant. Most commonly, lime or vinegar is used as a basis in dishes that have a sour taste. Without a stove or oven, cooking with lime and vinegar at sea takes many guts. People become acclimated to it since they have few other options for amusement and because long maritime voyages might last weeks. Bara also claimed that long ago in Bulukumba, people often chewed a very sour fruit that he thought was named jambu-jambu but could not be sure about its proper name. Based on his information, this fruit is typically found in the Bulukumba region.

Even when not at sea, the familiar sour taste continues. According to Bara, when eating a dish, even though it is cooked using a more complex method, they try to include spices or accompaniments that can add a sour taste, such as pickles. Bara even underlined that the people of Bulukumba have a more bitter sour taste than pickles in general, not only for food but also for the taste of their special drink. The Bulukumba people like *ballo inru* - a local beverage from the nipa palm with a bitter taste mixed with sour (intoxicating) - for its sour taste, as it is usually sourer than the others. *Ballo inru* is sometimes combined with *sambal* - produced with crushed chillies and traditionally served with rice and a side dish of fish- at a more intense level.

Aside from the taste (sour), certain meals regarded as having Bulukumba origins also functionally convey the

maritime community's identity. A cultured maritime community identifies and develops these foods to meet its functional needs. 'Kanre Nene' was noted by Bara as one of the food offerings from the Bulukumba people. Kanre Nene means "grandmother's food." It is a congee made of grains and corn that is easy to prepare and contains many carbohydrates. It is a typical everyday life that requires intense physical activity, is easy to pack, and is long-lasting for demands such as sailing to sea.

Apart from Kanre Nene', there are several additional meals whose specific qualities are found in their familiarity with the daily activities of the inhabitants of Bulukumba as a maritime community, such as *Ikan Tapa* (similar to smoked fish) and *Gara'gasa*.' According to Fina (32 years old, Bulukumba local), the base of the idea for *Ikan Tapa* is more on the dish's shelf life, which can be longer than in other ways, similar to *Gara'gasa*, which is created from eggs fried in hot oil and produces a circular shape like an anthill. The longer shelf life of these two items allows them to be identified with the inhabitants of Bulukumba and their maritime community. *Gara'gasa* has a long shelf life because it is dry. This food can be stored for up to 30 days, making it appropriate for use when sailing. *Gara'gasa* exists today because it is a staple food packaged for Umrah and Hajj tours. Besides being durable, *Gara'gasa* can reflect the Bulukumba people's familiarity with food. When someone travels 'far' or 'new' to an area, the sensation of "safety" becomes extremely basic.

Pallu Kadieng is the last one. According to Fina, this cuisine no longer exists in the modern era. Natural seaweed, also known as 'Tambogga,' grows along the shores of Bulukumba and is one of the primary ingredients in this cuisine. One of the causes of the dish's scarcity is the growth of seaweed cultivation, which indirectly makes natural seaweed increasingly scarce. Fina and Bara also mentioned that several culinary offerings (*Ikan Tapa*, *Gara'gasa*, *Pallu Kadieng*, and *Kanre Nene*) were given little attention. As a result, the Bulukumba district's geographic impression and the public's perception of cuisine are equally important. Historically and culturally, these dishes can help improve newcomers' appeal to Bulukumba, or South Sulawesi, well-known worldwide as a place where skilled sailors come. Furthermore, Bulukumba, renowned as the home of traditional *Phinisi* boat builders, can confirm how important the picture of maritime life is in Bulukumba (geography, gastronomy, and technology).

Southern Sulawesi cuisine and the divergence-convergence dialectic

Bulukumba, the allure of divergence draws tourists to various destinations, but the paradox of tourism introduces the interaction between divergence and convergence in the same space and time. Despite recognising cultures blending and extending globally, the food industry continues to value uniqueness and novelty. Even with the emergence of global culture, food is one of the most prominent industries where the desire for uniqueness remains strong.

Bara (Paduppa chef, 27 years old) remarked that Paduppa Resort, one of South Sulawesi's most popular resorts, does not use its food as a divergence. Branding activities emphasise the surroundings (coastal, beach, sunset) and resort amenities, such as coastal-style structures and employee uniforms, similar to Bulukumba clothes. Paduppa Resort evaluates the visitor market and considers providing safety for visitors from a consumer standpoint. Bara stated that Paduppa Resort's management used "safe" to signify familiarity or extension of tourists' eating habits. High resort prices filter middle- to upper-class visitors. Since resort rentals are expensive, urbanites dominate Paduppa Resort's guestbook. In urban regions, "safe" foods such as fried rice, noodles, chicken, spaghetti, fruit juices, and alcohol are finally choices at Paduppa Resort.

Paduppa, in particular, needs more investment in tourist infrastructure, but Bulukumba as a whole experiences a departure from its traditional cuisine. According to Fina (a 32-year-old native of Bulukumba), there is not a single sort of food that can be claimed to capture the attention of guests who come to Bulukumba, either in the city area or further to the maritime. The only constant is several seafood restaurants in a row on the approach to the Bira beach. Fina believes that thanks to advances in transportation technologies, seafood may be obtained anywhere. Freshness and variety are more significant than in some non-maritime establishments or eateries, but this is to be expected and serves primarily to encourage day visits from Bulukumba. The success of the area's development depends on it becoming a seafood restaurant as similar as possible to those found in Makassar in terms of amenities like the availability of various types of processed seafood (fried flour, fillets, etc.), so the presence of restaurants like "Kampung Nelayan" is significant. Fina mentioned a few other famous eateries in the heart of Bulukumba's urban core and the Kampung Nelayan.

Bulukumba needs to gain maritime culinary knowledge, although the proximity to the ocean could be much better. Some of the most frequented other restaurants include Resto Agri, Dapur Palopo, and Bakso Lapda. Dapur Palopo, known for its Luwu (Kapurung) delicacies, Bakso Lapangan Pemuda (LAPDA), which is only an enlargement of the Javanese community doing business in Bulukumba, and Resto Agri, which focuses more on Chinese foods (kwetiaw, chicken noodles, etc.) are the best options.

Over and above Bara's explanation of the preeminent distinctive taste identity in Bulukumba, the food trends in this area suggest that globalisation (city-centred commerce expansion) is creating a situation where a wide variety of available and fashionable foods. It is because restaurants and other food vendors have driven the market for food services. However, the maritime beauty and culture of Bulukumba are what attract tourists more than the Chinese food, Kapurung, or Javanese meatballs that are currently highly popular. So, the dominance of globalisation in offering a culinary image that is an extension of the habits of the urban community has succeeded in stifling the rate of development of culinary tourism attractions in Bulukumba in particular.

Pare-pare, a residential city in South Sulawesi with a breathtaking coastline, differs from Bulukumba's historical. Pare-pare role as a bustling trade centre and diverse population brings expanded geographically to accommodate residents from neighbouring regions, resulting in a vibrant blend of ethnicities and values. The port facilitates the rapid interchange of cultural practices, including culinary traditions, attracting wholesalers and serving as a crucial transit point for travellers traversing South Sulawesi. These factors contribute to the dynamic demographic and cultural landscape of Pare-Pare, which has been elevated to municipality status alongside Palopo and Makassar City due to its rapid population development. Ramlah (50 years old, Nasi Kanse Seller), a representative actor in the culinary business, embodies the notion of a "halfway town" through the ideas and labour that go into the products he sells. Ramlah is a long-time sale of Nasi Kanse. He insists that while Nasi Kanse may exist on the Para-Pare island chain, it is merely a name. The original name for this dish was Nasi Kansa. However, the impact of a distinct accent in Bugis culture has resulted in the pronunciation changing to Kanse.' Kansa is the referring word for coconut milk. The name comes from the primary raw material used to make the dish. To stand out

in the competitive culinary market of Pare-Pare, Ramlah is working to differentiate his establishment's menu from that of its competitors. One may readily find this connotation in many locations; however, from another point of view, Nasi Kanse' is only a food whose name has been reconstructed differently from a type of cuisine that is comparable or even the same as Nasi Kanse,' namely Nasi Kuning. Alternatively, Indonesian provinces. It is obvious upon closer inspection that the procedure lacks depth. An attempt to draw insights and activities that, from the perspective of innovation, are very simple to copy and quickly lose their freshness and appeal. Ramlah, however, does not place a high historical priority on this issue.

However, what sets Nasi Kanse apart is that the way it operates is a perfect illustration of a tourism contradiction. In a commercial setting, the dialectic between consumers and manufacturers that gave rise to a product is plain. A stopover city's market becomes one that prioritises comfort food and other signs of familiarity with the world. As previously stated, Nasi Kanse is identical to Nasi Kuning, a dish with a mild flavour suitable for various palates and ideal for multicultural communities like Pare-Pare. The extras are also familiar with the needs of the mass market, which primarily wants a large number of carbohydrates with a minimum number of condiments offered at a fair price. While most businesses aim to maximise profits by selling well-known products to the wider public, Ramlah is persistent in pursuing a convergence of tastes (the "body" of Nasi Kanse). Alternatively, we can discuss glocalisation to characterise this phenomenon when one interpretation is valued above a fusion of cultures (hybrid). Ramlah is not an isolated case of convergent and divergent thought.

Similarly skilled as Ramlah is Irfan, a 35-year-old cook from Pare-Pare. When people are on the road, he says, they often come here to rest and get back in shape before carrying on. Pare-Pare's convenient location and vast selection of goods and cuisines have attracted a wide variety of people since the city's founding, whether they are just passing through or plan to stay for an extended period. KFC and Mie Titi are the most notable fast-food chains in the area, both of which have operational stores in Makassar City. It indicates the diversity of both Makassar City and Pare-Pare City because KFC and Mie Titi also opened their locations there.

The reputation of Pare-Pare as an ideal stopover is reflected in the Palekko menu, which consists of minced

chicken cooked with Makassar-style seasonings and ingredients known for their spicy flavours, such as chilli, shallot, ginger, and lemongrass. According to Irfan, Palekko was initially associated with the neighbouring Pinrang region. However, Pare-Pare has modified it to conform to the local dialect and appeal to a wider variety of tastes. The distinctively pungent flavour of Palekko persists, albeit with a more neutral and approachable heat for those unfamiliar with it. Palekko in Pare-Pare fosters a sense of familiarity and proximity with the local community. As a chef in Pare-Pare, Irfan emphasises the significance of possessing various cooking skills to satisfy society's diverse tastes. Rather than developing new dishes, the emphasis is on offering a wide variety of familiar foods to accommodate individuals from various backgrounds. Contrary to promoting regional distinctiveness, this strategy aims to provide comfort and familiarity to the diverse travellers who choose Pare-Pare as a safe and pleasant place to rest during their travels.

Makassar, as a prominent destination in Eastern Indonesia, Makassar City provides a culinary experience that attracts tourists. Its allure stems from the availability of diverse cuisine from outside South Sulawesi and the abundance of traditional dishes representing the various districts within the region. The cultural and religious diversity of the population of Makassar City contributes to the culinary variety of the city. This vibrant culinary scene results from the dynamic culinary industry, which expands daily and encompasses various businesses, from micro and small-scale enterprises to larger establishments.

Puspita, a 25-year-old Lokal cake entrepreneur, represents the millennial generation and has ventured into the traditional cake business. He recognises the competitive advantage of leveraging these traditional cakes' regional identity and product originality in the culinary market. Puspita's business is deeply influenced by his family, particularly his grandmother and parents, who possess extensive knowledge and experience crafting South Sulawesi's traditional cakes. Growing up, Puspita learned from them and turned them into a source of income. The challenge for his business lies in maintaining the traditional culinary image regarding taste, structure, ingredients, and more, which he has established as his brand identity. Hence, he must ensure the preservation of the traditional aspects of his cuisine while adapting to the market's demands, striking a dynamic balance between originality and market appeal.

Puspita's commitment to the image of traditional Makassar cuisine has not prevented him from selling 'Roubao, which in Indonesia is commonly known as Bakpao, which is an absorption of the Hokkien language spoken by the majority of Chinese people in Indonesia, pao, which means a package, and back, which means meat, so bakpao means a package (containing) meat.' Chinese cuisine is included in traditional pastries even though it is not racially dominant. In a nutshell, Puspita defined the modifications she made to her business in response to external factors such as market demand and readings of other external circumstances that continue to evolve (technology, information, issues, and inflation). Regarding her business, Puspita encounters several challenges, including an increase in the price of several essential ingredients in the food products she sells. The implication is that Puspita must alter the quality of the materials used to maintain the same prices and profits after considering the purchasing power of the people. This precludes Puspita from preserving the originality of the material she has taught for generations within her family. In addition to escalating material costs, the high level of human mobilisation has increased market demand for "souvenir" items. In response to the request, Puspita acknowledged that several of her company's products were preserved with food additives to transport them over long distances and store them for extended periods. Puspitas has acknowledged both of these factors, which has resulted in a minor flavour adjustment to its products. In addition, the manufacturing process had yet to be preserved exactly as his family's ancestors had taught him. This results from technological advancements that have made cooking more efficient and practicable.

Puspita recognised the changing market demand for South Sulawesi's speciality dishes and decided to prioritise it by modifying the ingredients and techniques. Despite the shift, he observed that consumers remain unaware of these alterations, emphasising the dominant influence of the consumer market. In today's modern world, the symbolic value of traditional food holds more significance than its actual taste. Social media plays a substantial role in shaping people's perception of food, as it creates a separate realm for individuals, including their relationship with food. Puspita noted that visual representation on social media has become more important than the culinary experience itself, leading him to allocate minimal time to maintaining the economic value of his products. The traditional identity appeal has shifted towards visual documentation of one's existence in the digital space.

Cindy, a 25-year-old restaurant owner, opened a Chinese restaurant in Makassar City, similar to Puspita's venture. The socio-historical context reveals that the Chinese are one of the recognised ethnic groups in the city's population growth, contributing to its diverse culinary landscape. However, the social acceptability of Chinese cuisine is only sometimes positive, as it is associated with non-halal food practices, contradicting the dominant Islamic teachings in Makassar society. To address this, Cindy incorporated Islamic values and local customs into her Chinese restaurant. She emphasised boneless poultry items to align with Islamic dietary requirements and positioned the restaurant's kitchen in a visible area to dispel negative perceptions. Cindy's approach highlights how the 'tourist paradox' phenomenon extends beyond long-distance travel and can manifest in urban areas with diverse demographics and cultural values.

Celebration: food's dialectic space

The cultural and ethnic diversity of Indonesia is renowned worldwide. However, globalisation and modernisation have diminished traditional boundaries, including maintaining distinct cuisines within cultural communities. As modernisation advances, the scarcity of traditional cuisine has generated a longing within the community, known as demineralisation. Celebrations, such as those commemorating significant life events, offer the chance to experience traditional ceremonies and the cuisine accompanying them. These cultural celebrations, frequently sought after by tourists, offer a complete experience of novelty and uniqueness, including regional delicacies representing a specific culture (cuisine image).

During elaborate celebrations, the coordination of a substantial team is crucial. It is common for families from different regions to come together, pooling their efforts to ensure the success of the festivities. In this context, the expertise of individuals like Jennang becomes invaluable, particularly in preparing traditional dishes and intricate cakes that require specialised knowledge and culinary techniques. Risma and Ramlah, both 50 years old and renowned in their field, are frequently sought after as the "Head of the celebration kitchen," even receiving orders from outside their province, predominantly from residents of South Sulawesi. The aim is to offer guests a menu featuring familiar Bugis-Makassar specialities while enticing them to explore new culinary experiences. This culinary motif highlights a simultaneous convergence and

divergence within space and time. Celebrations serve as expressions of gratitude and social status, with grandiosity not solely associated with opulence but also with the dishes' exclusivity. Furthermore, there is a strong focus on providing exceptional service to visitors, adding to the overall experience of the celebration.

Ramlah, a seasoned Jennang at 50, has astutely identified two distinct categories of guests expected at the celebration: regular attendees and VIPs. The host holds VIP guests in higher regard, considering them more significant and special. In this context, VIP guests encompass parents, close relatives, individuals of special economic status, honorary positions, exceptional education, and relatives residing in the downtown area of Makassar. The urban dwellers in the city centre form a unique subset within this VIP classification, blending their regional cultural background with the influences of the urban lifestyle. As a result, they enjoy special privileges and are seated closest to the main stage, the central focal point of the event. This strategic placement enables Jennang and the team to ensure that VIP guests receive impeccable service, with an abundant variety of meals catered to their preferences.

Their seating arrangement is typically inside or at the front of the celebration house, distinguishing them from other public attendees behind or outside. Traditional delicacies, such as speciality cakes, are reserved for VIP guests indoors, while outdoor areas primarily serve the main course accessible to all. However, in the face of modern cultural influences, the distinction for VIP guests lies in the presentation of specially curated culinary offerings, often incorporating modern or familiar dishes associated with urban living, such as assorted desserts and contemporary menus. This 'VIP' space within the celebration represents a microcosm reflecting the convergence and divergence of South Sulawesi's culinary culture, epitomising the evolving dynamics within the region.

Convergence, as an extension of global or modern culture and a response to the demands of city visitors, has evolved into a symbol of social class in celebrations. In the context of globalisation and localisation, these ceremonial events represent a systemic adjustment to the tourism dynamics. A shift in people's values drives the dialectics of convergence and divergence, resulting in utilising global cultural expressions as a valuable service. Authentic and traditional items are paradoxically commoditised in

certain locations and ascribed a higher value. Due to the impact of global cultural norms and the modern concept of high and low value, traditional culture is commercialised, and its value is constructed through economic practices such as scarcity. For example, certain dishes become scarce in food due to the difficulty of sourcing ingredients, the antiquated techniques required to prepare them, and the limited familiarity with them. The association of these dishes with particular cultural ceremonies exacerbates their rarity, making it difficult to locate them in traditional sources such as literature.

CONCLUSION

Globalisation and localisation have significantly impacted South Sulawesi's culinary landscape, encompassing sensual delights and cultural traditions. While glocalisation discourse influences the culinary scene, the region's geographical conditions sustain traditional foods anchored in the dialectics of culture and nature. However, the effects of globalisation, modernism, and the evolution of the media present obstacles for these traditional cuisines. Divergence and convergence in South Sulawesi's culinary world are primarily influenced by market demands and the need to balance differentiation and convergence. The shift toward contemporary traditions and the effects of globalisation on celebrations have also affected the vulnerability and preservation of traditional culinary offerings.

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