

GLOCALIZATION OF INDONESIAN CUISINE IN THE FILM *ARUNA DAN LIDAHNYA* BY LAKSMI PAMUNTJAK

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Abstract

Glocalization is the combination of global and local elements in filmmaking. Glocalization also refers to the process of a global phenomenon being adapted to local conditions and values. This effort is to balance between global influences and local interests. The phenomenon of glocalization also has an impact on the existence of local products in the era of globalization. Glocalization can be interpreted as the emergence of a form of interpretation of various global products whose origins are local products carried out by people in various cultural areas. *Aruna and Lidahnya* is a movie that tells the story of Aruna's culinary journey, a young woman who likes to taste Indonesian regional specialties. This research aims to identify and introduce Indonesia's local culinary diversity. This research shows the process of local culinary adaptation in the face of global influences without losing the original identity. The novelty in this research is to understand and examine the culinary in Indonesia through film using glocalization. The approach in this research uses a qualitative descriptive method. This qualitative descriptive approach is to explore the meanings contained in the film text in depth, as well as to explore the various dimensions of culinary and culture in the film. Data collection was done through listening, recording, and noting relevant elements in the film, such as dialog, scenes, and the context of using social media. The data analysis technique used is an interactive model that includes data collection, data reduction, data presentation to conclusion drawing. The culinary in the film "*Aruna & Lidahnya*" effectively illustrates the concept of glocalization in the context of Indonesian cuisine by combining local and global elements. So that foreigners or people who are not familiar with Indonesian food know that in the movie *Aruna* there are foods such as campor larjuk, rujak soto, pengkang. Thus the movie succeeded in raising awareness and appreciation of Indonesian cuisine.

Keywords: *Aruna and her tongue* film, Glocalization, Local culinary

INTRODUCTION

Indonesia has a diverse cultural and culinary wealth. Culinary and food is one of the tourism products. Food as a destination has become a tourist attraction that contains a complexity of meaning and sensation of experience for every enthusiast.

According to Michael Hall, culinary tourism is a type of tourism that is not merely to fill up by eating a variety of typical dishes from tourist destinations but also to get interesting experiences by eating and cooking a variety of typical foods of each region (Hall et al., 2003 in Wibawati: 21). In this context, tourists who visit in addition to traveling or visiting tourist attractions in Indonesia, they will also definitely fulfill their needs, namely eating. Seeing the many culinary differences in each region is what makes culinary become one of the tours that are not left behind. (Harsana & Triwidayati, n.d.)

The difference or many types of culinary is a great potential for Indonesia to introduce its gastronomic wealth to the international stage. (Utami Sri, 2018). Culinary in Indonesia has a variety of foods with quality presentation methods and unique ingredients. Indonesian culinary with a diversity of specialties that characterize culinary in a region needs to be maintained by improving services, maintaining food quality and hygiene, hygiene of dining places, food innovation and the concept of an attractive dining atmosphere. (Ariyanti SMKNegeri, n.d.). Globally now food has developed and is recognized by many through social media. The development of culinary tourism is in line with the development of social media, economic development, and increased understanding of traditional cultural heritage. (Wibawati & Prabhawati, 2021).

Seeing the potential of this diverse culinary diversity, the government also participated in promoting Indonesian cuisine, precisely in 1960-1967, the Government ambitiously tried to have a national cookbook for the first time. The cookbook entitled *Mustika Rasa* was present as a form of government affirmation of the need for the concept of 'Indonesian food', which is a symbolic form of how food is used as a national identity (Rahman, 2016: 7).

In addition, one of the effective ways is by using Indonesian culinary globalization with film media. According to Wibowo, a movie is a tool to convey

messages to a large audience through stories. Film is also interpreted as a medium for conveying artistic expression for artists and film people to express their ideas or ideas. (Hidayatullah, 2017). The film that contains elements of glocalization is the film "Aruna and her Tongue," directed by Edwin and adapted from the novel by Laksmi Pamuntjak, this film tells the story of the culinary journey of Aruna, a young woman who likes to taste regional specialties in Indonesia and is assigned by her office to investigate a case of bird flu in four cities. Through the culinary exploration of the archipelago, Aruna is not only spoiled by the richness of flavors, but also confronted with the variety of regional languages spoken by local people. In addition, it is not uncommon for the movie Aruna and her Tongue to also contain culture in a region which includes language, art, traditions, norms and so on.

At the same time, Aruna's best friend named Bono (Nicholas Saputra) wants to take her for a short vacation. His profession as a chef makes Bono creative in preparing food. With the intention of finding inspiration from the culinary of various regions, he wants to be involved in Aruna's investigation. There are four cities that Aruna must visit for the investigation, including Surabaya, Pamekasan, Pontianak, Singkawang. This movie not only tells Aruna's personal story and culinary adventures, but also introduces various traditional dishes from various regions in Indonesia. Thus, the film functions as a glocalization medium, combining global and local aspects in the dissemination of Indonesian culinary culture. Glocalization in this context refers to how local culture, in this case Indonesian cuisine, is adapted and promoted in a global context through film.

In this study, researchers used Glocalization theory, according to Roland Robertson defines glocalization as the process of adjusting global elements to the local context. Glocalization theory is trying to combine global and local aspects in a process of interaction and adaptation. This theory provides a new perspective in understanding the dynamics of globalization and the importance of maintaining local cultural diversity. Glocalization refers to the process by which a global phenomenon is adapted to local conditions and values. In other words, glocalization is an attempt to balance between global influences and local interests. Roland Robertson (2001) (in Chaubet, 2013).

The word culinary according to the Big Indonesian Dictionary (KBBI) is

everything related to cooking. Usually food that can be cooked is like side dishes in everyday life such as fish, meat, vegetables, which are usually eaten with rice. Meanwhile, according to Echols and Shadily (Echols M & Shadily, 2003) culinary is an activity in life that is directly related to the consumption of food needed in everyday life. Culinary activities themselves are usually followed by drinks, as an accompaniment. So, there are two important things in culinary activities, namely food and drinks.

According to Harold Lasswell, mass media, including movies, have a direct and powerful effect on audiences. The audience is considered a passive recipient of the message presented in the film. Film media theory is an approach that studies and analyzes film as a mass communication medium that has a significant influence on society. This theory seeks to understand how films can convey messages, shape perceptions, and influence audience behavior and attitudes. Film Media Theory examines how films represent and construct social, cultural, and political realities through the narratives, symbols, and visual elements used. Movies are considered a reflection and interpretation of existing reality.

The research conducted by Sri Wulandari entitled *Exoticization of Madurese Culinary (Campur Lorjuk) in Aruna and Lidahnya Film* examines the exoticization of Madurese culinary in Aruna and Lidahnya film. The results showed that Madurese culinary (campur lorjuk) was imaged as a "wild" culinary. The meaning of 'wild' shown through the processing of campur lorjuk seems to reproduce negative stereotypes about Madurese people who are identified with violence, backward, rude and so on.

Research relevant to this study was conducted by Mubarok, A, Anggraeni, D.A., Laurent, N., Yarangga, P.E., Arsyantie, R. with the title *Glocalization Phenomenon in Boedjangan Meatball Products in Malang City*. The research describes some of the results of his research on food glocalization. The researcher explained the results of the analysis of the meatball variants available at Bakso Boedjangan, one of the variants is mozarella stuffed meatballs. The researcher explained that one form of food glocalization here is the combination of meatballs, which are Indonesian food, which are then stuffed with mozzarella cheese, which is

native to foreign countries. (A et al., n.d.).

Another research was conducted by Yuli Ainun Jariah with the title *McDonald's in Using Glocalization as a Method of Capital Expansion in its Activities in Makassar City*. This research was conducted as the researcher's final assignment or called a thesis. In this study, researchers explained that McDonald's is a fast food restaurant that has penetrated the whole world. However, the smart thing is that McDonald's has a marketing technique that adapts its products to the culture of a country. So it can be said that McDonald's is a foreign product or food that is localized. (Jariah, n.d.).

In addition, research by Fachruddin Aidil Fitri and Desy Misnawati with the title *Indian Culinary Culture Martabak Har in the Glocalization of Palembang City Society*. Researchers concluded that there is a positive relationship between the glocalization of Martabak HAR and Palembang people as consumers. The acculturation of Indian food with the local tongue or the taste of local food makes this food glocalization have a positive *image*. (Fitri & Misnawati, n.d.).

Then the research conducted by Salsabil Aisha, Asep Muhamad Ramdan and Dicky Jhoansyah with the title *Marketing Glocalization Concept in Attracting Purchase Interest among Bridgehead*. In this study, researchers distributed questionnaires to 200 respondents who were *Bridgehead*, what is meant by *Bridgehead* is a student of Muhammadiyah Sukabumi University. Then the conclusion is that marketing glocalization has no significant effect on purchase intention and the attractiveness of advertising content has a more significant effect on purchase intention. (Aisha et al., 2020)

Another research was conducted by Rochmad Effendy, Putri Ayu Wulandari, Lian Agustina Setiyaningsih and Ana Mariani with the title *Globalizing Traditional Food Through Youtube Social Media as a Counterculture (Study of Food Vlogger Nex Carlos as a Media for Local Culinary Promotion)*. In this study, it examines traditional food that is globalized by a YouTuber named Nex Carlos. The result is that Nex Carlos has succeeded in globalizing traditional Indonesian food through its content, this is considered effective for introducing Indonesian food to the world. (Effendy et al., 2021).

In addition, another study conducted by Rachmat Nurdiansyah with the title *Culture of Fast Food Consumption Patterns in the Lives of Jakarta Teenagers (Case Study: KFC Franchise)*. This research examines the lifestyle of Jakarta teenagers. It can be concluded that the form of glocalization found is KFC food which is foreign food has become ordinary food or classified as a lifestyle of Indonesian society, especially Jakarta. (Nurdiansyah, n.d.).

Then research by Hartanto with the title *Strategy of Multinational Companies in the Era of Globalization (Glocalization Case Study in the Expansion of "Indomie" to the Middle East and African Markets)*. Researchers explained about Indomie which is part of the glocalization of food from Indonesia to the rest of the world, especially the Middle East. Indomie, as a food exporter abroad or globally, automatically creates a taste that is adapted to the local tongue or the destination country, but without reducing the distinctiveness of its taste. (Hartanto, n.d.).

In addition, research was conducted by Amelda Pramezwary, Juliana, Billy Eagan, Feidora Jovanca Putri and Steven Setiadi with the title *The Effect of Brand Identity and Burger King Sales Strategy on Consumer Purchasing Decisions*. In this study, researchers conducted research on Burger King consumers as many as 105 respondents. It was concluded that consumers were indeed interested in the advertisements circulated by Burger King. It can be interpreted that the glocalization of food here, Burger King, which is a foreign brand, can localize it according to Indonesia and its marketing techniques according to the interests of the Indonesian people. (Amelda Pramezwary et al., n.d.).

This research aims to identify and introduce Indonesia's local culinary diversity to a wider audience. This research aims to show the process of local culinary adaptation in the face of global influences without losing the original identity. The novelty in this research is to understand and examine the culinary in Indonesia through film using glocalization.

RESEARCH METHOD

In this study we used qualitative descriptive research methods. Qualitative research methods are postpositivism research methods, because they are used to research on natural object conditions (Sugiono, 2016: 9). This approach was chosen because it is suitable for understanding and explaining complex phenomena such as the representation of glocalization in the film *Aruna and Lidahnya* by Laksmi Pamuntjak. Data for analysis is obtained from the movie *Aruna and her Tongue* itself, which is the main object of this research.

The analysis of data collection is done through listening, recording and recording of relevant elements in the film, such as dialog, scenes, and the context of using social media. The listening method was done carefully to capture the nuances of language used by the characters in the movie and to identify how social media is depicted and used in the narrative. The data analysis technique used is an interactive model that includes data collection, data reduction, data presentation to conclusion drawing. The purpose of this research is to identify and introduce Indonesia's localculinary diversity to a wider audience.

RESULTS AND DISCUSSION

In the movie *Aruna and Lidahnya*, which lasts one hour and forty-six minutes and twenty-seven seconds, it discusses quite a lot of Indonesian specialties. The food comes from several cities visited by Aruna and her friends. The cities include Surabaya, Pamekasa, Pontianak and Singkawang. The following is the food data contained in the movie *Aruna and her Tongue*.

1. Oxtail Soup



Sop buntut is a typical Indonesian dish that has oxtail as its main ingredient. Then the oxtail is boiled using a series of spices consisting of shallots, garlic, pepper, nutmeg, and ginger. Oxtail soup has a clear broth with a distinctive aroma, in addition to oxtail in the soup there are also pieces of potatoes, carrots, leeks, tomatoes, celery leaves and fried onions. It is eaten with sambal and warm rice. (Elsty & Sari, n.d.).

In the first minute Aruna is cooking oxtail soup which looks very delicious. In this scene Aruna talks a little about the taste of food depending on who eats and who we eat it with. Then she relates it to a little romance. The following is Aruna's dialog:

"If you cook it right, you don't have to struggle to release the meat that is stuck to the bone. It also creates sensation by itself. Talking about the sensation of each food is different, depending on what the food is, depending on who eats it. It is said that it also depends on who we eat with. But in my opinion, I think it's just made up by romantic people, who always seem to see everything done with the right person, so that it seems more meaningful. When you want to eat oxtail soup this good, you have to wait for the right person."

In the monologue, Aruna explains how delicious oxtail soup which is a typical Indonesian food. In addition, the meaning of food by Aruna is also very extraordinary. Aruna really appreciates food and explores the food so that she can correlate the love story with food.

2. Fried Rice

Fried rice is a world-famous Indonesian food (Gunawan et al., n.d.). Fried rice is a slightly unique food because the cooked rice is still fried again. The purpose

of frying rice is so that the rice has flavor without having to be eaten with a side dish. Fried rice is also one of the favorite foods of Indonesians. Besides being simple, it also tastes good and filling because the basic ingredient is rice.



This food is very often shown in movies. This food is quite a main topic because Aruna is looking for the same fried rice recipe as the fried rice made by ART named Mbok Sawa at her house. Aruna makes fried rice at night for dinner. Then there is also a scene that shows Aruna buying Pontianak fried rice during the day. Then there is also a scene of Aruna buying fried rice at night. This shows that fried rice food can be enjoyed at any time.

3. Rawon



When Aruna was investigating bird flu in Surabaya, she stopped by one of the famous rawon restaurants in Surabaya. At the seventeenth minute Aruna is eating rawon with Bono. Rawon is *shot* well so it looks so delicious. In addition, there is a dialog from Bono who explains to Faris how delicious the rawon he is eating is. The following is the dialog:

"This is really good, so the meat is really tender, the sauce is not too thick but the broth is really flavorful, and not too sweet."

The dialog above explains rawon in detail. So the audience can imagine how the rawon eaten by Bono and Aruna tastes. This explanation of the taste of rawon showshow extraordinary the taste of Indonesian specialties is.

4. Campor Lorjuk



This food is a specialty of Pamekasan, Madura. When Aruna and Faris went to Pamekasan to investigate, Bono and Nadesda hunted Lorjuk for their lunch. Lorjuk is a clam, similar in shape to bamboo clams but slightly smaller in size. The saleswoman also explained that campor lorjuk only exists in Madura, because lorjuk shells are only found there. The following is Bono and Nadesda's dialog regarding campor lorjuk:

Nadesda: *"You should sell this at your restaurant Bon, but improve the presentation".*

Bono: *"It's very comforting. This should be in a restaurant, where people who come here are sad".*

Campor lorjuk contains lontong, noodles, sprouts, crackers, lorjuk clams, broth, and lime juice. Then Bono and Nadesda ate the campir lorjuk with great enthusiasm and enjoyed the food very much. They explained in different languages.

5. Soto Lamongan



At the thirty-minute mark, Aruna and Faris are visiting one of the bird flu patients at the hospital. Then the patient remembered his wife who had died. Then he explained his wife's cooking which was the patient's favorite, namely soto lamongan. The following is the dialog:

"She used to love cooking soto lamongan. The chicken is boiled, while waiting for it to cook, he prepares the soup seasoning. Then the spices are sauteed, fragrant, can tempt the stomach, make it rumbling. The chicken is cooked, mixed with the seasoning that is fried, the chicken is shredded, given the sauce, koya, still added with lime. Then still given celery, fried onions and chili sauce. Wow, it's amazing".

The patient explained while imagining the taste, with a tone that seemed to be enjoying such delicious food. This made Aruna interested and then they talked about food. Then after that Aruna took the time to eat solo Lamongan.

6. Ronde



At the thirty-eighth minute, it shows Aruna and Faris enjoying ronde at night. This shows that ronde is a suitable food for the evening. Because it shows that ronde looks warm and soupy which is suitable for warming the body at night.

7. Soto salad



This food is less discussed, but Aruna explains that this food is like two things that are combined but do not match. So not all Indonesian food matches the Indonesian tongue. Here's the monologue:

"This is soto, the salad is lost. Actually, they don't need to be together. Like the couples who are destined to separate, it's better to go their own way."

The movie shows the seller making vegetable salad with peanut sauce. Then the salad is poured into a plate that already contains rice cake and noodles. Then it is poured with soto sauce along with a lot of meat. This is two different foods put together. Quite an interesting food to try by anyone.

8. Pengkang



When Aruna, Bono, Nadesda and Faris were in Pontianak, they tried a food called pengkang. This food is sticky rice filled with ebi, then wrapped using banana leaves and then grilled. Bono explained a little about pengkang according to him. Here's the dialog:

"I think sticky rice, ebi and sambel kerang are an authentic and smart combination".

Bono pointed out that Indonesian food is unique and quite strange to him. But it seemsthat Bono enjoys it. The flavors he never had were new, unique and interesting.

9. Crab noodles



When they arrived in Pontianak, Aruna and her friend immediately tried Pontianak's signature crab noodles. The noodles look similar to yamin noodles, but contain seafood toppings, especially crabs. Then Bono explained the taste of crab noodles with his language. Here is the dialog:

"Wow, heaven is in sight. The texture of the noodles is lo, the crab. Crab eggs as a treasure among the noodles."

Bono explained while chewing his noodles. With a tone that really enjoys his crab noodles. Everyone who watches will feel hungry when they see the food part appear, besides that the explanation from the cast helps the audience to be more realistic in imagining.

CONCLUSIONS

The film "Aruna & Lidahnya" effectively illustrates the concept of glocalization in the context of Indonesian cuisine by blending local and global elements. Through the culinary journey of its main character, Aruna, the film highlights the uniqueness and richness of traditional Indonesian cuisine, while showing adaptations and innovations influenced by global elements. The impact of

glocalization depicted in the film is the preservation of local culinary identity that remains relevant and appealing in the era of globalization. The film succeeds in raising audience awareness and appreciation of Indonesian cuisine, strengthening cultural identity, and promoting traditional dishes to a wider audience. The interaction between local and global elements is shown through the way the dishes are presented and interpreted, reflecting the dynamics of contemporary cultures that influence each other. Thus, the film "Aruna & Lidahnya" is not only an entertainment medium, but also an effective educational and promotional tool for traditional cuisine, encouraging preservation and innovation in Indonesia's culinary culture amidst the influence of globalization.

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