

TRADITIONAL TASTE: EXPLORING THE CULINARY DIVERSITY OF BUGIS CUISINE IN BARRU FROM A CULTURAL PERSPECTIVE

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Abstrak

This study aims to analyze the influence of natural environment and culture on Bugis cuisine in Barru. This study uses a descriptive qualitative approach with in-depth interviews with informants who were selected by purposive sampling. The results of the study showed that natural environment and culture have a significant influence on Bugis cuisine in Barru. The natural environment in the form of the sea and mountains becomes the main source of raw materials in Bugis cuisine. Meanwhile, the Bugis culture that values nature and life is the basis of the philosophy in Bugis cuisine. Barru's natural and cultural environment have a big impact on its Bugis cuisine. The cuisine along the seashore is dominated by natural ingredients from marine products that can only be obtained by fishers employing specific fishing techniques. The lowland environment is characterized by a predominance of pastries and other sweet and savory foods that are inspired by trade and travel culture. The highland Bugis kitchen, on the other hand, is more recognizable and modern. The degree to which the culinary practice resembles the process to which it pertains indicates the depth of belief in legendary entities.

Keyword: Bugis Cuisine, Barru, Culture, Diversity.

INTRODUCTION

The natural environment and the culture of the Bugis people have interacted in a complicated way to produce Bugis cuisine. Distinctive foods that blend distinctive flavors with symbolic significance have been developed and inspired by abundant natural resources, traditional practices, and cultural beliefs. Analyzing Bugis cuisine similarly entails considering how people engage with their environment both culturally and spiritually as well as how they collect fundamental elements from it. The distinctive qualities of the Bugis people are a result of the strong relationship between their culture and the natural world.

Given the tight relationship between the natural environment and the culture of the Bugis people, research into how environment and culture affect Bugis cuisine is crucial. The awareness of local culture, protection of natural resources, scale of technology, empowerment of local populations, and growth of culture-based tourism make up about five of this uniqueness' qualities. The notion of community activity patterns in culinary processing and how Bugis people process raw materials based on their ideas and insights are shown by research on the interaction between environment and culture. The second trait is the conservation of natural resources, which demonstrates how they may be used responsibly in the food industry.

The massiveness of technology should be a significant point of concern in order to ensure that, in the eyes of the Bugis community, contemporary technology merely serves as a kind of acculturation and does not assume the primary role. This is because many indigenous cultures have had their roles taken away by foreign cultures. Therefore, this study can aid in determining how much technology has affected Bugis cuisine, both in terms of ingredients and preparation methods.

Empowerment of the local community is another advantage that highlights the significance of this research. A greater sense of cultural pride among Bugis people will result from an appreciation and comprehension of traditional culinary traditions. This can support the sustainability of cultural heritage and help people feel more strongly about who they are. The growth of culture-based tourism is a last special advantage. People who are not Bugis can comprehend the cultural values reflected in the cuisine of the Bugis in connection to the environment.

This research offers a more in-depth look at the interplay between humans and their environment and how this is represented in everyday cultural activities, especially in terms of what is consumed, due to the intricacy of the natural environment and cultural influences on Bugis cuisine. Furthermore, the environment offers significant symbols that are derived from language's meaning. *Pangngampé madécéng*, which translates to "good conversation", "something that is in line with expectations", and "harmony in relationships", is the way that sweetness is interpreted in Bugis poetry. Brown sugar and granulated sugar are metaphors for these concepts in the Bugis culture.

The Bugis people also refer to the savory flavor of coconut as *malunraq*. *Malunraq* is a delicacy made from coconut flesh that has a sense of sweetness to it. It has an appreciation-inspiring connotation that is comparable to the flavor of *malunraq* in a dish that is well-liked by everyone. The environment appears to be effectively used in terms of supplying the Bugis community's nutritional needs. Not only are elements from the environment used in food preparation, but also the equipment used in processing and serving.

The relationship between nature and cuisine is further demonstrated by the usage of serving utensils that are also derived from the natural world, such as banana leaves. Banana leaf wrapping is the defining feature of traditional Bugis food. The primary motivation for using banana leaves is unknown, however study findings and comparisons with other sources show that they contain natural preservatives and don't release any dangerous chemicals even when used to wrap food that is hot.

The use of mud as a culinary barrier is another, more severe method of Bugis processing. In reality, the environment, with all of its advantages, affects not just the fundamental elements but also the technologies utilized. The presentation of gastronomic pleasures utilizing the unexpected instrument of mud reveals the technologically distinctive cooking style of the Bugis community. The dish is referred to as *tunu loboq*, despite the fact that, contrary to what is said in the description, *loboq* is not just the collection of organic debris that settles at the bottom of ponds. When the components are burnt, *Loboq* also serves as protection. Cooking ingredients

that are grilled but first covered in mud will result in the ideal amount of maturity, or *mamakkaq* as it is known in Bugis culture. Additionally, fish meat that has been grilled after being first covered in mud has whiter meat than fish that has been burnt directly.

Telloq kannasaq is another processing procedure that utilizes the way of dressing components. The appropriate amount of salt and ash will make kannasaq eggs with tastes of *malunraq* and *mamakkaq*. Processing this kind of food requires careful timing and the usage of fresh eggs, which is not a simple task. The period the cuisine can last will depend on the tool combination utilized for wrapping, much like with the salt and ash (kitchen) employed. It is evident from the example data that dirt and cooking ash collected from the environment have unique contents. It is a tool to make a meal more delectable even if it is not considered a consumable. As a result, the geographical setting of the culinary has a significant impact on the cuisine.

It is clear from the sample data that environmental materials like dirt and kitchen ash have unique compositions. It is a tool used to create a tastier food even though it is not categorized as a consumable ingredient. Thus, the geographical environment in which the cuisine is located has a significant impact on the culinary.

The culinary *balé rakko*, which is produced by the Bugis community using preservation techniques, demonstrates yet another use of the environment. The fish is salted and then dried in the sun as part of the preservation procedure. Up until recently, residents in coastal regions processed *balé rakko* there. Smaller fish are simply cleaned in saltwater and dried using a machine called a *dari-dari* if they are being processed. If the fish being processed is bigger, it must first be cleaned before being washed in seawater and then salted. *Balé rakko* processing often makes advantage of nature.

There are three areas of the Bugis settlement: the seashore, the lowlands, and the mountains. Traditional fish-based foods like as *cao*, *langgarokoq*, *balé rakko*, and *tunu loboq* are frequently consumed by Bugis who reside in coastal regions. Each meal makes heavy use of coconut and a few plants that are often found around the shore, such *dauppali*, which serves as the base for the *babotoq* dish.

LITERATURE REVIEW

Mankind needs food in order to maintain their quality of life. According to the Merriam-Webster Dictionary (Neufeldt, 1984), "to eat" is defined as the act of ingesting food through a mouth while avoiding the activities of preparing, consuming, and disposing of it. In contrast, food is defined as a substance that contains protein, carbohydrates, and fat that is used by a particular organ to maintain stability, carry out critical functions, and provide energy (Jespersen et al., 2019). Cooking methods, equipment, and seasoning combinations are examples of procedures used to transform food materials into finished products (Kim et al., 2022). It is now well established that culture and environment interact to produce food (Mc Elroy & Townsend, 1985).

The primary source of food availability is the natural environment (Ding et al., 2022). The material provided by nature, the extent of the work required to get it, how to handle it, when to consume it, eating manners, and food functions are all governed by culture (Derex, 2022).

Humans are organisms that swiftly adapt to their surroundings, which is necessary for the process of human interaction (Shankar, 2021). Consequently, the environment's significance as a place for humans to dwell, together with their companions. Because humans need a place to reside in order to survive if there is no environment or natural surroundings. Danish agricultural and food scientist and ethicist Christian Coff describes human eating as a sort of close interaction between people and their surroundings. Coff (2006) asserts that eating is a multi-stage process that begins with looking, moves on to smelling, and concludes with tasting. According to Coff (2006), the act of eating starts with the body absorbing physical components from outside it.

Eating is the process of fusing environmental components with the body, or, to put it another way, fusing the otherness attained from the environment external to the self with the self. To "become one as the body," what is consumed by the body is digested and assimilated. Therefore, according to Coff (2006), eating is a process of incarnation, or the conversion of the physical components of the environment into flesh, in this case, the body. Foods that have been prepared by humans live in the environment. Thus, the availability of food is significantly impacted by the environment. According to Rahayu (2016), the environment is a place for people to survive and reproduce, which is one of the five key meanings of the environment to food.

According to Grout et al., (2018), the environment is important for giving human sources of livelihood, such as rich soil that may be cultivated with a variety of plants that sustain human existence. Those who reside in particular environments are considered to have characteristics and behaviors that are influenced by those environments, with those who live in mountainous areas typically being kind and soft-spoken.

The development of human civilisation is stated to face problems as a result of another significant significance. The environment for the requirements and happiness of life is also said to be improved, altered, or even created by people. Topography, for instance, is thought to have a significant impact on community consumption in rural regions. The culinary is frequently practiced in mountainous places, where a variety of dishes are produced using common vegetables as fundamental materials. The traditional method of food coloring, which involves certain plants, is similar.

The simple account provided is sufficient to demonstrate how food functions as a background force in society. In actuality, the importance of food has been supported by a number of specialists and is tied to community customs, moral dilemmas, ethical considerations, and social status markers in the structure of society. This feature of eating habits is directly tied to culture, which is covered in the next area. A specialist in the sociology of food, Mennel (1996), contends that taste also affects eating patterns and that there is a link between the environment, culture, and food. This supports dietary practices that are connected to these aspects. Taste is

influenced by both culture and society. The link between eating preferences and environmental factors shows how much socio-cultural elements affect how individuals see food in their societies.

The list of traditional pastries enjoyed by Bugis people has been around for a very long time (Pelras, 2006). According to Pelras (2006), the Bugis have a long history of snacking on wet cakes made of sticky rice and plain rice flour, which are typically provided as snacks, between main meals, and as decorations for offerings. This demonstrates the eating practices of the Bugis people, who eat both glutinous and plain rice. This eating behavior hasn't changed, therefore there are still a ton of traditional cakes and other snacks available to Bugis today (Busrah & Pathuddin, 2021).

Traditional food is closely related to culture. Culture is the mind, mind and spirit of man, while culture is the result of work and karsa which includes the results of mind, mind or simply the work of humans. As social beings, people utilize their general knowledge of the world to comprehend and interpret their experiences and their surroundings. This information also serves as the foundation for understanding their conduct. According to this explanation, culture may be thought of as either patterns for human conduct (Keesing, 2014) or as a control mechanism for human behavior and social activity (Geertz, 1973). Through this description, it is seen that culture is a set of guidelines, instructions, recipes, plans, and tactics that are made up of a number of cognitive models held by people and are employed only when necessary to interact with their environment as shown by their behavior and activities (Spradley, 1979).

On the other side, there is culture, which is defined as all a person has to know or believe in order to act in a manner that is acceptable to the society. Culture is not a physical phenomena made up of things, people, actions, or feelings. According to Goodenough (Sudikan, 2016), culture is the representation of things that people have in mind, the framework they use to see, connect, and prepare for and interpret these things. Food is one of the components of culture that is universal. From a cultural perspective, food is a component of culture whose advancement corresponds to that of human civilization.

A good illustration of how dietary practices are connected to social structure, technology, and cultural beliefs is found in Rappaport's studies on the Tsembaga people from 1968 (Rappaport see Bryant, 1985). This handling of the acquired materials is what causes cuisine to have cultural connections. According to Hartog (1995) perspective, eating habits may be viewed as a set of culinary activities including food components, processing, and technology. Although culture dictates what may and cannot be eaten, the ecological and physiological aspects of people also have an impact on the availability of foodstuffs and meals. In light of this, Steward (1955) contends that the environment and culture are intertwined in his book *Theory of Cultural Changes: the Methodology of Multilineal Evolution*. According to some, the relationship between the two happens throughout the adaptation process, particularly technological innovation. This connection alters not just the environment but also how energy, materials, and information are consumed by the human population, which in turn alters the culture that develops into a way of life. It is because of this process of environmental change as an input that food preparations, particularly traditional cuisine, are always linked to culture.

On the other side Montanari (2006) offers 3 justifications for why food is culture for people. The first reason is that people purposefully create food because they receive it. Humans, for instance, create dietary variants, such as longer-lasting plants or animals, in response to seasonal fluctuations. The requirement for humans to prepare food for consumption is the next justification. This implies that using certain tools, people must first prepare natural components. The distinction between hawan and humans is this. Animals occasionally consume without processing the materials, but humans must do so first. According to (El Bilali et al., 2019), humans are also believed to have the freedom to decide what they consume. This indicates that people have the capacity to decide what they deem to be practical and appropriate to consume. Food is also employed as a cultural expression and identifier of a certain group, according to (Montanari, 2006)(2006), who also makes the claim that food will eventually become a product that describes and defines the community. The final justification is that food is divided into many categories that are utilized to choose food, including nutrient value, food safety, food flavor, food availability, and more.(Musmulyadi et al., 2023) The process of cultural adaptation to a product, in this case culinary, is a straightforward way that culture has an impact on food or cuisine. The degree to which a community uses its culture as an adaptation strategy to deal with a certain biogeophysical environment so that it can continue to support its life (Poerwanto, 2010). Additionally, it takes a person's perception of the environment to preserve a culture's adaptability to its surroundings, according to Spradley (1979).

METHOD

The research is descriptive qualitative, and the data descriptions include explanations of how the environment and culture have an impact on Bugis cuisine. Interviewing and documenting data collection subjects, particularly the Bugis people that reside in Barru Regency, are two data gathering procedures. The Syntagmatic Paradigmatic Signification theory of Roland Barthes was then used to evaluate the data. The study's data came via the use of interviewing and documenting methodologies. Data for this study came from people with expertise in the ecology and culture of Bugis cuisine. The sources included in this study are dispersed throughout three geographic regions with distinct topographies: Tanete Riaja, Tanete Rilau, Mallusetasi, and Pujananting. After being initially categorized based on culinary practices in Bugis culture, the data was then examined using the theories of Saussure, Levi Strauss, and Roland Barthes.

RESULTS

The Indonesian province of South Sulawesi contains the Barru Regency. This region's terrain may be classified as having three main topographical types: mountains, plains, and coastal regions. Communities that inhabit these three topographies have various perspectives on their surroundings.

Bugis villages along the coast

One of the regencies on the west coast of South Sulawesi Province is Barru. It has a total area of 1,174.72 km², is located between the latitudes of 40o5'49" and 40o47'35" south and the

longitudes of 119°35'00" and 119°49'16" east, and has 78 km of coastline (Barru Regency). According to numerous preparations with these livelihoods, the Bugis people who inhabit this area live mostly as farmers and fisherman. A two-word culinary creation is called *balé rakko*. Fish and dry are the signifiers for *balé* and *rakko*, respectively. When the two words are combined, the term *balé rakko*, which meaning dried fish, results. Drying is one of the methods used by the Bugis people to preserve food. Particularly fish dishes, there are several preparations that occasionally increasingly demonstrate the community's technological advancement. For instance, *balé rakko* cuisine, also called dried fish.

Language I is a meal that can be kept for a long period in *balé rakko* cuisine. The signs of cleaned and dried fish are used to determine the outcome of this analysis. The labeling procedure conveys the idea that *balé rakko* food demonstrates the capacity to endure by relying on nature to slow the decay process. The marks demonstrate the findings of the investigation that the Bugis community's long-standing use of nature may be seen in *balé rakko* cuisine. The Bugis people has been able to prepare *balé rakko* cuisine since they realized that heat can stop decomposition. *Balé rakko* must also be cooked with *pejé*, or salt as it is known in Indonesian, in order to prevent spoiling in addition to the heat provided by sunshine. In *balé rakko*, salt inhibits microbial growth and binds moisture. Fish may swiftly dry out because to salt's ability to draw out excess moisture, which also inhibits the growth of dangerous germs. One of the culinary benefits of *balé rakko*, aside from the peculiar flavor of the dried fish flesh, is that it is inexpensive due to its lengthy shelf life. Some see this as a benefit, but many see *balé rakko* meals as being only for those with poor socioeconomic standing. As a result, the Bugis people developed distinctive foods that are a modified version of *balé rakko* as a method of protection. *Kareppé balé* and *balé rakko tapa* are two of them.



Figure 1: The Process of Drying Balé Rakko

Even now, *balé rakko* remains a delectable dish that is exceedingly well-liked. *Langgarokoq*, a Bugis culinary delicacy prepared from processed stingray, coconut, and other spices, wrapped in banana leaves, and grilled, is a completely distinct idea. The word "*langgarokoq*" refers to

the processed fish known as balé lambaru, also known as stingray. The word "*langga*" functions by cutting the stingray since *langga* may be used to mean "base." As a result, when the two definitions are merged, *langgarokoq* means a dish that is sliced into pieces because it has to be processed with a thick mat. While "*rokoq*" can be translated as "*burning smoke*".

In accordance with their proximity to the water, maritime commerce, and coastal life, Bugis groups in coastal locations have developed unique cultural traits. According to the study, the coastal Bugis people of Barru practice two traditions: *maqbarazanji lopi* and *maqbarazanji bagang*. Malloro kappala, also known as the custom of ship salvation, employs *sokkoq*, *ondé-ondé*, bananas, a pair of hens, a cauldron, and a shroud as ceremonial items (Alkautsar, 2019). The Bugis, in contrast, like to structure this practice as *maqbarazanji lopi*. Bananas, *ondé-ondé*, and *sanggaraq* are the three artifacts that need to be prepared from the Bugis Barru perspective. Other gastronomic treats are optional if they exist. *Maqbarazanji bagang* is another custom that is only practiced by those who share the same means of subsistence, specifically fisherman. A *bagang* is a type of fishing net used to catch fish in or close to shallow water. The *bagang* will be placed on the bottom, close to coral reefs or rocks where fish like to hide. The net would catch fish as they swam or moved through it. According to the interviews, there are two ways to practice the *barazanji* custom, depending on the owner's skill. The first method of *barazanji* is performed in the home of the *bagang* owner, after which the owner will come down to *mabbagang*. The second method of *barazanji* is performed at the *bagang*. The *bagang* owner and *pabbarazanji* (the one who performs *barazanji*) would descend to the location where the *bagang* is located and execute *barazanji* there. Everything, including culinary ritual items, will be provided. The meal brought is the same as the food offered in the *mabbarazanji lopi* tradition, consisting of *ondé-ondé* and three combs (*tellu sambiq*) worth of bananas.



Figure 2: Process of Mutual Cooperation in Processing Ritual Dishes

The numerous culinary scenes that use small fish as basic ingredients, such as *langgarokoq* (cuisine delights wrapped in banana leaves using stingrays or anchovies), and *kambéng luré* (a type of cake that uses anchovies as basic ingredients), demonstrate how significantly these two traditions have influenced the traditional Bugis culinary scene. There is also *rontoq balaceng*, which is a dish made of little shrimp that have been cleaned and allowed to decay. Sommeng

bété-bété (fish *bété-bété* until the bones are broken and the water is absorbed into the fish), *nasu pejjé* (fish cooked without using acid, but using lots of salt), *nasu parédé* (fish cooked using lots of water and using *canénéng* as pakkecci) are dishes that use raw ingredients. *Jambu-jampu* and *omberé* fish are cleaned and mixed with mango, *utti batu*, or gal. *Nasu pakkecci* (fish cooked with tamarind or *kaloko*), *balé tapa* (smoked fish), *tunu parapeq* (grilled fish with a sauce made from shallots, pepper, brown sugar or soy sauce and oil), *tunu boncéng* (grilled fish placed in a container that has contained a little salt water and oranges in the heat of the Bugis people call it *ipasereq*), *tapa ombang* (grilled fish that is split and smeared with spices made from candlenuts, large chili peppers, shallots and other flavorings). Because of the specified livelihoods, particularly fishermen with fishing activities utilizing boats, or *mabbagang*, language I, or the Bugis community, has more culinary series that employ tiny fish as fundamental materials.

Community Lowlands

The diverse traditional foods of the Bugis lowlands are a reflection of their contact with nature and distinctive cultural ideals. The foods most typical of lowland Bugis eating are listed below. A Bugis dish known as *séroq-séroq* is categorized as a pastry. Typically, *souq-souq* is offered at weddings. The signifier for *Séroq* is *timba* (Matthews, 1874). Another meaning of the term *timba* is to take, get, or get something. Additionally, the phrase *séroq*, which is repeated, might mean that the dish being discussed is less than a bucket in size. The *séroq-séroq* cuisine has a hollow core and a boat-like design. It is comparable to the classic bucket in that it may hold objects as a container. *Séroq-séroq* is a sweet dish that has a thin layer of granulated sugar on the exterior. Its tint is pristine white, matching the shade of sugar flour used to cover the *séroq-séroq*. The fact that *séroq-séroq* has a rather firm texture causes this dish to be categorized as a pastry. This food's ability to be kept for a long time serves as a metaphor for pursuits of goals and is a signal of long-term storage.

Language I in *séroq-séroq* cooking is a long-lasting cooking style with a pastry-focused emphasis. When considered from the syntagmatic perspective, a dipper refers to a utensil used to take water or hold anything, as was previously stated. To learn the meaning of *séroq-séroq* cookies in language II and be able to adapt in order to get the desired results. The myth of effort and hard labor is derived from this idea. Along with *séroq-séroq*, there is also *baruasaq* (KKB.5), a traditional Bugis pastry made with rice flour, eggs, white or brown sugar, and toasted coconut as fundamental components. *Baruasaq* will taste delicious, authentic, and sweet when the proper amount of sugar is used. If properly maintained in a closed container, it has a lengthy shelf life of one month. Typically, *baruasaq* is provided during wedding rituals.

According to Matthes (1874), it bears the name of a particular biscuit prepared from rice flour with a little amount of *asé puluq* flour, toasted coconut, walnuts, and sugar or brown sugar. Language I in *baruasaq* cuisine is a rice-based pastry that represents how the lowland-dwelling Bugis utilize rice to make pastries. This cuisine shares conceptual similarities with *putu pesseq*, *putu kacang*, and *bajé bandong* when considered from a paradigmatic perspective. The sole distinction is that *putu pesseq* utilizes dried and ground up *kaddoq bari* (old glutinous rice), which is then combined with grated coconut and brown sugar.

Bajé bandong utilizes glutinous rice, coconut, and sugar whereas *putu kacang* uses mung bean flour, sugar, and coconut. Not only do Bugis people who reside in the lowlands enjoy food in the snack category, but they also partake in *telloq kannasaq*, a type of side dish. *Telloq kannasaq*, a salted egg prepared from duck eggs, is typically eaten with other Bugis dishes like *burasaq*, *gogosoq*, or *lemmang*. It has a salty flavor. Eggs are symbolized by *telloq* (Matthes, 1874), while any goods that deteriorate due to salt, oil, vinegar, or brandy are symbolized by *kannasaq* (Matthes, 1874). In the past, Bugis settlements were dominated by cattle farmers in addition to fishermen and farmers. The primary method used by the community to store food is food salting.

Language According to the culinary tradition of *Telloq Kannasaq*, only eggs with thick shells can be salted. The study was done using wet ash-wrapped duck eggs as the food sample. Crushed coarse salt provides the ash's moisture content. When regarded from a syntagmatic perspective, salt merely imparts a salty flavor to the egg, but when used in the proper ratio of 1:1, Bugis people can tolerate salted eggs with a savory flavor. The Bugis community has owned the recipe for many years. This demonstrates that the Bugis community has been dependable in digesting every element connected to the ocean from ancient times. One of them, castor, is used to salt food to ripen it.



Figure 3: Processing of Salted Eggs

Additionally, traditionally, the lowland Bugis have been skilled at making use of their surroundings as cooking tools. The preparation of *lemmang* for food serves as an illustration of this aptitude. Banana leaves are used to cover the bamboo *asé puluq* used to preserve *lemmang*. As the following syntagmatic elements are studied, the name that the Bugis people give to this cuisine is consistent with the treatment they provide. Making *lemmang*, which contains the word pattern *ma+lemmang*, is referred to as *mallemmang*. The pattern *ma+lemmang* is conceptually related to *ma+lemmaq*, which denotes creating something legitimate or soft. In *lemmang* cuisine, the signifier is also the I language. *Lemmang*, which has a straight form since it is placed into a bamboo stick, indicates that the cuisine has reached its full and even development from a syntagmatic standpoint.

This form demonstrates another aspect of lemmang cooking: standing. The lemmang will mature on both sides simultaneously (rather than from top to bottom or vice versa) as a result of the heat from the fire adjacent to it, resulting in the ideal amount of ripeness and a unique scent. The lowland Bugis population employs bamboo not just for housing but also for everyday consumption, which is one of the Language II indicators of maturity.

Because lowland communities are skilled at making use of their surroundings, they are also adept at seeing chances for a living, particularly in commerce. Due to its proximity to a transit route (see Barru transportation route), the neighborhood trades in foods that are both delicious and serve as staples. *Burasaq* and *gogosoq* are these. Rice and coconut milk are used to make *burasaq*, while sticky rice and coconut milk are used to make *gogosoq*. Putu, which is produced by wrapping cooked rice flour with shredded coconut, is another dish made by the Bugis. Typically, traditional markets and roadside vendors will sell manufactured food.



Figure 4: Lemmang

The lowland Bugis are masters in making *tapé*, a fermented meal, in addition to other staples. The indication of the cuisine as it has been described reveals the agricultural and commerce traditions of the Bugis people.

Highlanders

The culinary processing habits of Bugis people who reside in the highlands are a reflection of their physical surroundings and the accessibility of regional food sources. The following foods are unique to the highlands and are delectable. When considered from the perspective of naming, the phrase "*buah-buah*" refers to fruit (Laskowske, 2022). It is traditionally shaped like *ulu asé* and is prepared from glutinous rice flour with a filling of coconut and brown sugar. The visual language of this cuisine is represented by a rice emblem, which denotes that *buah-buah* is a traditional delicacy that is prepared according to a rice ritual. The leaves used to wrap the dough, namely *lettoq* leaves because they only grow in the major riverside area, are what restricts this *buah-buah* gastronomy to individuals who live in the highlands.

Similar components are employed in *tumpi-tumpi* culinary processing as they are in *buah-buah* processing. Both, however, have extremely distinctive tastes and forms. If *buah-buah* is shaped

like a bundle of siteppa rice, *tumpi-tumpi* is a flattened circular with a perforated surface that serves as a place for filling with previously combined coconut and brown sugar.

The dough is then cooked, and once it has finished cooking, it is cut into straight slices in accordance with the rows of filling that have been laid across the top of the empty dough. Rice is the main source of nutrition for the Bugis people, thus language I from the description of *tumpi-tumpi* is culinary, which seeks to illustrate the form of strands that have a symbol on it. From a paradigmatic perspective, it appears that the Bugis group is attempting to link itself with the second language of the *tumpi-tumpi* dish. The two facts merely demonstrate how rice and the preceding chapter's discussion of ethnic culinary practices relate to one another.

The variety of mountain cuisines is also influenced by the availability of natural resources. As *poténg* characterizes the search results in Lalabata Village, Barru Regency. This dish, also known as cassava tape, demonstrates the settlement of Lalabata's status as a *lamé aju* (cassava) grower. Because *poténg* is a speciality of the Lalabata village in the Barru district highlands, in addition to being eaten as a snack, it is also marketed there. The regional cuisine does not have a strong connection to a culture that mandates certain rituals for its preparation. The food supplied at traditional rituals is comparable to what is offered by lowland villages.

In the Pujananting sub-district's Bulo-bulo hamlet, there are two distinct tribes of Bugis people: the Balo and the Garibo. The Bugis and Makassar languages are spoken by members of the to Balo tribe in addition to Konjo. Bentong was created as a result of the three languages coming together. The majority of the Balo's body is striped, with white patches covering their hands, torso, and legs in particular. There are stripes that mimic a triangular form even in the centre of their foreheads. The to Balo community consumes the same cuisine as the to Bentong group as a whole.

The agricultural ceremonies known as *assulu ri galung*, *aqdoja biné*, *akkape*, and *aqmmua* are held in Bentong. According to one interpretation, the *assulu rigalung* ritual marks the start of rice planting, whose favorable day is chosen by the Chief Toa. Bulo-bulo locals would be busy organizing the celebration after the designated day. The men will prepare the farming equipment while the ladies bake customary pastries.

The locals congregate in the main home, or *kalampang*, during *assulu rigalung*. The prayers and mantras are recited under the direction of the Chief Toa, who asks the Almighty to provide the farmers of Bulo-Bulo village health and strength so they can work on their fields. Following that, ladies offer traditional desserts like *umba-umba*, which is composed of glutinous rice wrapped in coconut and loaded with brown sugar to symbolize advancement or improvement. Meanwhile, *baje cake*, which means goodness and truth, is created with glutinous rice, brown sugar, and coconut and then steam-cooked. Then the *appang cake*, which is comprised of rice flour, sugar, and coconut and is steamed, is meaningless. The *appang* cake serves as a symbol of optimism that there won't be a catastrophe.

The *aqdoja biné* ritual follows *assulu rigalung*. This dish is more significant as a prayer to the Almighty for the success of his labor, in addition to safeguarding the seeds. As an indication that the rice plants would produce healthy fruit, the food from the previous analysis—*bua-*

buah—is offered during this rite with a sign. The hoisting of the rice to the bara-bara in Bulo-Bulo Village signifies the completion of the farming phase. In appreciation for the success of the rice harvest, the locals dish their finest cuisine during this occasion. These meals consist of chicken and songkolo dishes. People in Bentong feel compelled to sacrifice chickens as a show of thanks to the Almighty.

Additionally, the To Bentong conduct marriage, circumcision, birth, and death rituals. Despite the simplicity of the ceremony, there are two dishes that are always processed. *Songkolo paré pulu leqleng*, which is black glutinous rice, and *paré pulu kébo*, which is white glutinous rice and comes with chicken meals, are the two varieties of foods. In addition to the white and black sticky rice that is provided to Bentong households that can afford it, red and yellow rice is also available.

Sunnaq, also known as the parade of Islamization of youths who have reached adulthood or balléga, is another traditional rite. Songkolo, jangang, coconut, and brown sugar are advised in this custom. The wedding that serves as the finale of the Bentong rite calls for *songkolo leqleng*, black sticky rice, songkolo kébo, white sticky rice, and jangang, chicken. Numerous classic cakes made with brown sugar and coconut exist as well. In addition to rice, the Bulo-Bulo village community also eats sikapa or tawaro, which is made from the enau tree. The tree also serves as the source of raw materials for brown sugar. Before cutting down palm trees that are deemed to be ancient, Bentong nevertheless gives them particular attention by requesting the Almighty's blessing in order to ensure their safety and obtain satisfactory outcomes. Following the removal of the palm trees, the palm meat is chopped and watered into a reservoir where it may settle for as long as possible before turning into tawaro. A receptacle for collecting sap water is installed on tokka or bamboo that has been hollowed out during the process of creating brown sugar by climbing enau trees that are thought to be ancient.

DISCUSSION

Culture and the environment both have an impact on one another. Humans can get the resources they need from the natural world. Humans make use of these resources through culture. The coastal region of Barru is abundant in goods from the sea and the mountains. This is mirrored in the Bugis culinary variation, which, in line with the insights of the Bugis people, employs a lot of seafood, uncommon plants, and techniques that include nature.

The investigation demonstrates that Bugis cuisine may be grouped according to natural ingredients. The cuisine of coastal residents is characterized by strange sea products, from enormous fish feasts like *langgarokoq*, which is best when prepared with bale *lambaru*, to the practice of decomposing little fish without the use of preservatives, which is accomplished by using yeast or a xylophone. These meals have a significant impact on the unique culture of the coastal Bugis people, particularly the practice of *maqbarazanji bagang* (fishermen who install a bagang) and *maqbarazanji lopi* (fishermen who use a boat) marine ceremonies. The study also demonstrates that the foods given during rituals are entirely culinary in nature, with the exception of one ingredient that must be produced, utti tellussambiq, and do not display the environmental and cultural influences on Barru cuisine. According to Barthes' sign analysis,

the banana represents abundance and wealth since it is placed in rows. People in the lowlands like foods with a sweet and savory flavor profile, in contrast to the coastal culture. Before going into the customary preparations for this region, it's important to realize that, unlike in the past, farming is no longer the exclusive source of income for lowland people. People like trade nowadays, particularly in the Barru area, and especially when it comes to delicacies like baruasaq, kacipoq, pipang, *béppa janda*, *bannang*, *bajéq canggoreng*, and *béppa bangkéq*.

This food, which is a market snack, truly demonstrates the second language, i.e., that the lowland people continue to travel with trip goods or mementos. Additionally, the fact that rice is the main component of this dish indicates that it is more than just a staple meal. Because it is used in some dishes in place of flour, rice, whether regular or sticky, is an integral part of the Bugis community's diet. In the morning, lowland populations also eat a variety of rice-based foods such *putu*, *doko-dokoq utti*, *apang*, and *sanggaraq bandang*. *Gogosoq*, *sokkoq*, *putu cangkiriq*, *kaddoq boddong*, *putu pesseq*, *katiri sala*, and *ondé-ondé jawa* are dishes prepared from glutinous rice. *Pawa* bread, *dadaraq*, *cantik manis*, and dishes prepared from fruit or animal ingredients, such *telloq kannasaq*, are a few delectables created from wheat flour. Traditional marketplaces and roadside stalls have both sold these foods. Several culinary delicacies in the lowland communities reflect the tradition of emigration and commerce. The first dish is *séroq-séroq*, a pastry with the connotation of taking, which, according to the analysis's findings, is language II. If processed food from other countries is anticipated to follow those who migrate, perhaps his departure will achieve his migration aim. Another instance is when a meal is offered as part of a wedding custom, in which case it is anticipated that the husband and wife couple would get an abundance of food.

The following cuisine is *telloq kannasaq*, which demonstrates the community's tidy nature in using nature to preserve food. Given that duck eggs have thick shells and a *malunraq* (savory) flavor, it has been noted in the study that *telloq kannasaq* uses household salt and ash. Language II of *telloq kannasaq* is comparable to the analysis of *balé rakko*, which is a workaround for when it's hard to find side dishes for everyday consumption or while traveling. The signifier resulting from the processing is a representation of death. *Telloq kannasaq* takes a while to become salty, therefore patience and persistence are needed. This recipe also demonstrates that savory flavor may be created from sources other than coconut milk by processing animal items with hardwood ash in the kitchen. The Bugis community uses the savory qualities of duck eggs to preserve food, such as in the dish baruasaq. This cake, which is typically presented at weddings, demonstrates the importance of strong relationships in Bugis culture.

Pastries are required to amuse individuals who come to help with preparations or attend as guests because a typical Bugis wedding takes a long time to prepare for. *Bannang*, *bangké*, *cucuruq téqné*, *bajéq bandong*, and *putu kacang* are only a few examples of pastries, but *baruasaq* is one technique to make the food flavorful despite its bear-like appearance. *Lemmang* is the final dish, and it is cooked by standing so that, when it is encircled by fire, each side cooks at once. The Bugis group is a cohesive tribe, which is reflected via culinary presentations that include the notion of unification, and other findings from the savory culinary study illustrate the importance of civility. People provide *burasaq* cuisine to transmit calm

communication without having to engage in conflict. Because so many people have this belief about cleanliness, it is not just common in highland communities but also in lowland Bugis villages where food is prepared using the same idea. The dish is called tape and is made from sticky rice that has also undergone fermentation. Given that many Bugis people are presently offered in the form of ice poténg, poténg cuisine can be included under culinary innovations when examined in terms of cultural representation. Because it is typically consumed with lemmang, which is still seen as a lowland dish, tape continues to be a staple of Bugis cuisine. Although Bugis people may create both of these delectable dishes wherever they are, they are typically made by the community as mentioned.

The examination of mountain cuisine also reveals notable linguistic variations, which are really driven by people's perceptions of the key elements in dish presentation. This is seen in the *témpa-témpa* and *tumpi-tumpi* dance. The meal known as "*témpa-témpa*", which is included under the cultural cuisine category, is created with coconut and fish flesh and is known by this name because it is flattened with the hands. The Bugis community, however, who reside in the northern region close to Parepare, are not familiar with the name *témpa-témpa*; instead, they refer to the culinary as *tumpi-tumpi*, which in the Bugis language means "sliced," because there are two possible interpretations: either the community uses slicing techniques, or the community processes such forms with the intention of appearing to have sliced marks. Similar to *tumpi-tumpi* cuisine in upland Bugis villages, it describes a cultural meal for traditional agricultural celebrations that is flaked by hand and sliced after cooking. Based on the research of such varied name, it was discovered that culinary naming is connected to elements that the community values, even when it includes deceptive language games. It's also vital to realize that mountain-area Bugis cuisine does not feature a lot of sweet treats. They favor converting tuak into fresh beverages or processing basic components like brown sugar for shipment to coastal and lowland areas.

CONCLUSION

Barru's Bugis cuisine is significantly influenced by its natural and cultural surroundings. Natural components from marine goods that can only be obtained by fisherman using specialized fishing techniques dominate the cuisine along the shoreline. Pastries and other sweet and savory meals, influenced by the culture of commerce and travel, predominate in the lowland setting. On the other hand, the highland Bugis kitchen is more iconic and fresh. The extent of belief in legendary beings is demonstrated by how closely the culinary procedure resembles the process to which it relates.

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