

NARRATIVE CONSTRUCTION OF FOOD SOVEREIGNTY IN INSTAGRAM CAPTIONS BY @lakoat.kujawas

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Abstract: The global food crisis has become a significant issue worldwide. As a multicultural country, Indonesia faces this challenge by increasing rice production as the ultimate way to achieve food security. However, many food activists and communities argue that food sovereignty offers a more appropriate solution. This research examines how Lakoat Kujawas, a food community from Mollo, East Nusa Tenggara, promotes food sovereignty through messages on their Instagram account, @lakoat.kujawas. This study adopts an interpretive paradigm and employs a narrative analysis approach. Preliminary findings reveal that Lakoat Kujawas actively introduces local food to raise public awareness about food sovereignty. They use Bahasa Indonesia combined with local languages to enhance their message and redefine local food as an ongoing effort to respond to environmental challenges. To gain broader visibility, they utilize hashtags such as #SehariTanpaNasi (#ADayWithoutRice) in some of their Instagram posts, collaborate with communities from different fields such as Kata Kerja and inform their participation in international events such as Makassar International Writers Festival (MIWF). This demonstrates their potential as a valuable contributor to addressing global food issues.

Keywords: food sovereignty, Lakoat Kujawas, narrative analysis, local food

Introduction

Lakoat Kujawas is a community in Mollo, Timor, East Nusa Tenggara that focuses on education, arts and culture, as well as food. The community movement has produced a number of programs, including cultural schools, gastronomic tours, village archive festivals and exhibitions, art residencies, et cetera. The initial community's motivation was to revitalize the village. With that spirit, Lakoat Kujawas currently involves approximately 100 young people spread across four villages at the up high Mollo every year (Kujawas, 2024). However, it does not stop there, the founders of the community are still trying to find a collective identity and spread it through the Lakoat Kujawas digital platform.

Dicky Senda, a food activist from Mollo, Timor and founder of the Lakoat Kujawas community, has experience in writing. This experience has enabled him to design educational programs and expand the community network with collaborative actions. Dicky Senda's published books include the short story

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collection *Kanuku Leon* (2013), *Hau Kamelin and Tuan Kamlasi* (2015) and *Sai Rai* (2017). Dicky Senda has also been invited to several writing award events, such as the Makassar International Writers Festival (2013), Salihara Literary Biennale (2015), ASEAN Literary Festival (2016), Ubud Writers and Readers Festival (2017) and Melbourne Writers Festival (2018). After working in various cities, Dicky Senda decided to return to his hometown and build a community called Lakoat Kujawas. of the many programs organized by the Lakoat Kujawas community, researchers are interested in programs that are engaged in the realm of food, namely Mnahat Fe'u and Tiba-Tiba Fatumfaun. Mnahat Fe'u, which means new food, is a lunch program that serves a variety of local foods while telling about the food customs and culture of the Mollo community. Meanwhile, Tiba-Tiba Fatumfaun is Lakoat Kujawas' way of responding to the harvest season. The activity is held in *uem bubu*-a round house with a conical roof made of reeds which is the traditional house of the Timorese. Uem bubu is usually used to store food. The two programs were organized by the community with the intention of preserving culture, rediscovering the identity of the Mollo people, as well as reviving the community's economy.

Everything the Lakoat Kujawas community do is related to food sovereignty. Dicky once stated on his social media that to avoid a food crisis, people should be aware of their local food potential. This is in line with the following expert opinions. Nelson and Stroink (2012) define a local food system as an integrated system of food production, distribution and consumption operating within a specific geographical area with the aim of achieving sustainable development. Local food systems seek to provide economic, environmental, health and social benefits, in addition to reducing food miles. Meanwhile, food sovereignty relates to democratic control over national food policies and the rights of people and communities over who and how food is produced (Lawrence and McMichael, 2012). While food security may involve food sovereignty, it does not directly address the issue of people's legal rights in the context of international politics. Food sovereignty implies food security, but having food security does not necessarily mean having food sovereignty. It can be concluded that local food will lead to food sovereignty, food sovereignty creates food security, and ultimately can prevent humanity from a food crisis. The struggle of the international coalition of farmers, La Vía Campesina, at the Rome Food Summit in 1996 stated that food sovereignty is a necessary prerequisite for true food security (Lawrence and McMichael, 2012).

Lakoat Kujawas movement is not only in the offline realm, but also has spread to the online realm by creating a website and social media. Some of their digital platforms are blogs, X, Facebook and Instagram. The content uploaded on their community media is visually and narratively interesting, especially on Instagram @lakoat.kujawas. Their photos contain a variety of local foods and represent the community's programs. In addition, the caption on each content also contains storytelling elements. Thus, the content can introduce food issues in a simpler and closer way, in line with the opinion from Eiseman and Hoffmann (2024) that food storytelling is an effective method for communicating the impacts of climate change, making the issue more relatable and actionable for the public.

Research Objective

This research was conducted to see how the community constructs a narrative of food sovereignty through its Instagram platform, @lakoat.kujawas. The researcher assumes that the narrative built through captions

is an important part of shaping new and ideal social constructions related to food sovereignty. Dicky Senda through his collaborative content with Lakoat Kujawas also states the power of narration to rediscover Mollo's cultural identity (Senda, 2024). By narrating their values, they can be accepted and appreciated for their values. Therefore, this research focuses on answering how the construction of food sovereignty narratives in 10 captions uploaded by @lakoat.kujawas from May to September 2024.

The reason why the author chose this platform is because Instagram became the most frequently used social media in Indonesia after WhatsApp as of early 2024 (We Are Social, 2024).

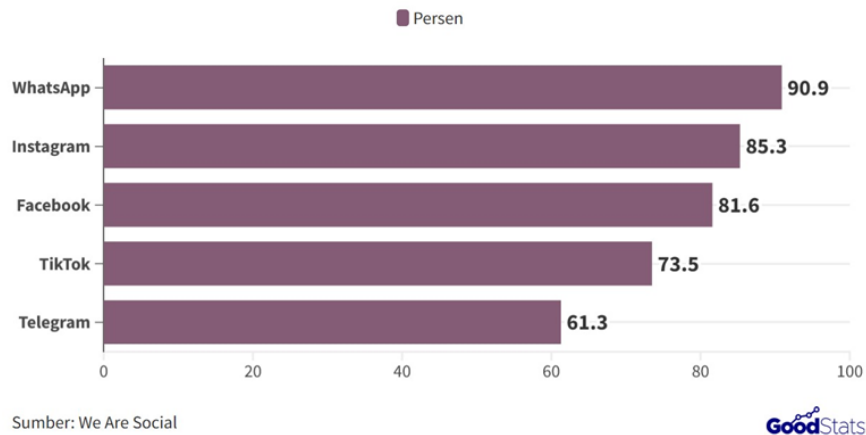


Figure 1: Chart of the most frequently used social media in Indonesia (We Are Social, 2024).

This research also focused on captions only because from these sources researchers could identify how Lakoat Kujawas constructs food sovereignty narratives in its community media. The selection of the 10 captions is also limited to food contents, either representing two community programs (Mnahat Fe'u and Tiba-Tiba Fatumfaun) or having educational and persuasive messages to the community. Thus, the purpose of this research, which is to find out how the narrative of food sovereignty is constructed in the Instagram captions of Lakoat Kujawas, can be answered. That way, researchers or prospective food activists who read this research can understand how to raise awareness about food sovereignty through communities and captions presented in community media. If what Dicky Senda did with the Lakoat Kujawas community is carried out by every community in various regions of Indonesia, the unique value of food in each region will continue to be preserved. In the end, the ideal concept of food security can be achieved.

Framework of Thought

Based on the background, the researcher will use several theories relevant to this topic as a basis for thinking. The main theory is structuration theory which is also supported by representation theory, community media theory and food sovereignty theory.

The structuration theory used by the author comes from Anthony Giddens. He explains the duality of structure, which is how the social structure that is formed today is influenced by human actions (agents). However, at the same time, these actions can also reproduce or formulate new social structures.

Representation theory is defined by Stuart Hall as a process in which meaning is produced through language and exchanged by members of a group within a culture (Hall, 1997). The researcher considers that this theory is important to understand how the Lakoat Kujawas community produces the meaning of food sovereignty as a condition when they are able to realize the potential of local food, process it and meet their needs from there. Community media theory is a set of internet-based tools that can be used by communities to disseminate information, educate, and invite the public. Community media was originally locally driven to improve communities and enrich lives (Jankowski, 2003). The food sovereignty theory explains that food sovereignty is a precondition of food security (Patel, 2009). The reason is, to achieve food sovereignty, many preparations are needed, such as adequate wages for workers in this field, security of land and land ownership, fulfilled cultural rights, agrarian reform, et cetera.

The social structure around the researcher still talks about how the community and the state can survive the food crisis by providing as much rice stock as possible. This kind of structure is formed by agents (humans), which in this context can be interpreted as the government. However, social structures can also be overhauled by agents (people or communities). Structuration theory tries to capture how social structures exist, are embedded and can be changed in and by the Lakoat Kujawas community in Mollo. On the other hand, representation theory can embody how the Lakoat Kujawas community tries to display the values they carry. These efforts are made by Lakoat Kujawas offline and online. Therefore, community media theory is needed to explain how Lakoat Kujawas uses their Instagram to disseminate information, educate, and invite people to be more aware of the food crisis. So, in the end, the community can help achieve food sovereignty as stated by Raj Patel.

Research Method

The method used in this research is narrative analysis. Narrative analysis is generally used to answer “why” and “how” questions (Gilstein, 2024). This analysis can also use narratives as a source of data or creating narratives based on data. In this study, Lakoat Kujawas was selected as the research subject due to its active role as a community based in Eastern Indonesia, a region frequently marginalized in national narratives. The community reflects the realities of areas impacted by food security policies that remain centered on rice as the primary staple. Through its Instagram account, particularly in the narrative-rich captions, @lakoat.kujawas actively reintroduces local food diversity as viable staple alternatives, thereby contributing to a more inclusive vision of food sovereignty. The ability to tell stories on digital platforms has also encouraged development of the narrative theory concept, including what makes up a narrative itself. Initially, narratives in digital spaces originated from video games or role-playing situations, but as technology advanced, the 21st century gave rise to stories of personal experiences shared through blogs, discussion forums and social networks (Stanway, 2023).

Data collection was done by means of digital documentation. Digital documentation is a data collection method that focuses on searching and collecting data from digital sources, such as social media, websites, email, or other online platforms (Fielding et al., 2017). The urgency of using this data collection method is triggered by the opinion of Boellstorff (2012) who asserts that in the digital era, digital documentation is not just a methodological choice, but a necessity for understanding contemporary social phenomena. Digital

data can provide deep insights into behavior, interaction, and the construction of meaning in modern society. In agreement with that, by observing the @lakoat.kujawas community media on Instagram, the author can also understand how they construct meaning about food sovereignty.

Narrative analysis can be conducted in several ways, the most common being thematic, structural and performative narrative analysis (Eriksson and Kovalainen, 2011; Frost, 2011). Thematic narrative analysis focuses on identifying themes that emerge from the data and organizing them to develop a meaningful story. Structural narrative analysis examines how the story (narrative) is told, for example by identifying the words used. Performative narrative analysis concentrates on the contextual aspects that influence the construction of the narrative.

The researcher chose to analyze the data by means of performative narrative analysis in order to examine how social, cultural and situational contexts influence the formation and delivery of narratives. This approach considers the position of the speaker and listener, the power dynamics that exist, also the purpose and motivation behind the way the narrative is told. When analyzing the content of the Lakoat Kujawas community, the researcher not only examined the content, but also considered the background of the community founders, which influenced the way they constructed their narratives. Factors such as cultural background, setting, and the situation in which the narrative is delivered are also important considerations because all of these elements contribute to how meaning is shaped and interpreted within the broader social context.

All these methods and approaches enable the researcher to describe how the Lakoat Kujawas community constructs the food sovereignty narrative through its Instagram platform, @lakoat.kujawas and how the narrative is influenced by the socio-cultural context behind it. That way, the purpose of this research can be answered and if there are other communities who want to follow in the footsteps of the community, they can imitate the steps that have been taken by Lakoat Kujawas.

Findings And Discussion

In accordance with some of the explanations mentioned above, researchers conducted this research with an interpretive paradigm, assisted by theories of structuration, representation, community media, and food sovereignty. In addition, the researcher also limited to 10 uploads from Instagram @lakoat.kujawas which were limited in time and several conditions as explained in the previous section. As additional information at the beginning, some of their captions often contain local languages, such as *sonde* (we), *katong* (us), and *deng* (with).

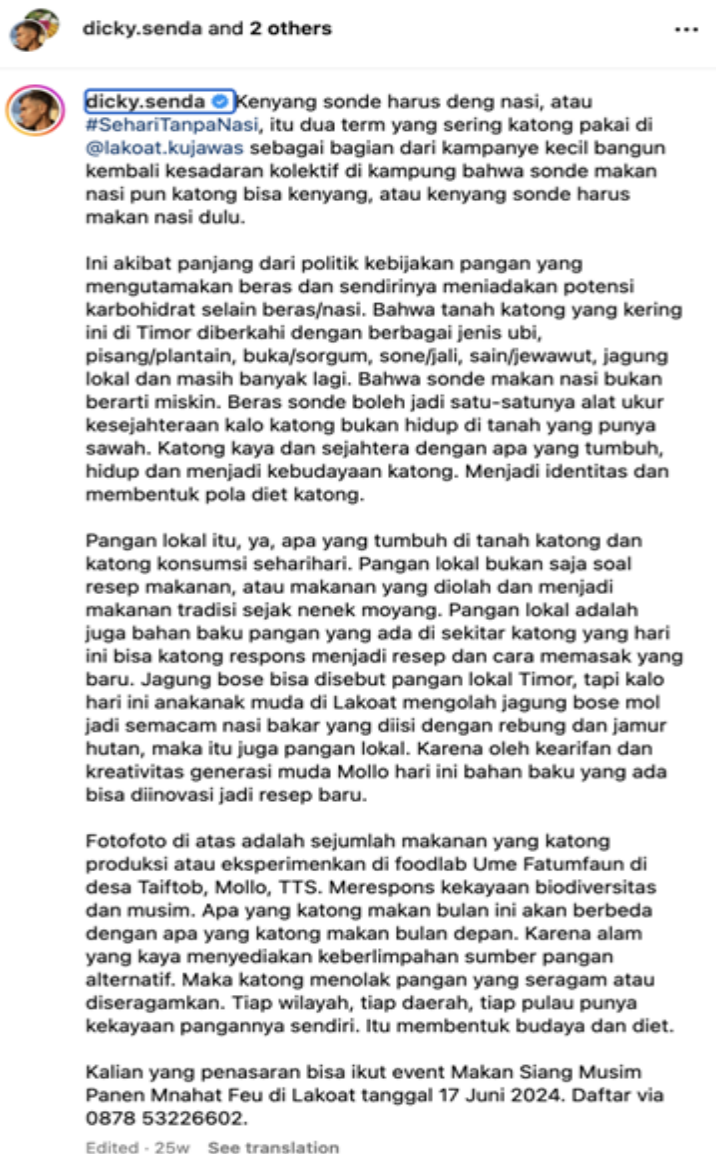


Figure 2: One of the pinned posts on the @lakoat.kujawas instagram account (Dicky Senda's Instagram account, @dicky.senda, 2024)

The first post that researchers analyzed came from one of the pinned posts on the @lakoat.kujawas social media account. The post is a collaborative post between Dicky Senda, Lakoat Kujawas and Marlinda Na'u. The narrative in the caption is quite long and strongly suggests that there has been food homogenization in this country. The hashtag #SehariTanpaNasi is one of the ways Dicky Senda and the Lakoat Kujawas community create digital activism. "Digital activism, also known as cyberactivism, utilizes online platforms to orchestrate campaigns, disseminate information, and rally support for a multitude of causes, from human rights to environmental protection," (Philips, 2024). Digital activism has become a new way for people to express solidarity, criticize power, and build social movements across geographical boundaries.

Dicky Senda himself admitted in his caption that #SehariTanpaNasi is a small campaign created to raise collective awareness that eating well does not have to be with rice. This awareness needs to be raised again after years of Indonesian society being exposed to the Orba rice doctrine. This is evidenced by the emergence of several articles in the mass media stating that the politics of rice-ization occurred since the Soeharto era or in the early days of the New Order (Orde Baru, Orba) which eventually made the rice consumption rate the highest among other staples based on data (Badan Pusat Statistik, 2024).

Afterwards, Dicky Senda described several examples of staple foods typical of Timor, such as yam, banana/plantain, buka/sorghum, sone/jali, sain/jewawut, local corn, and many more. He then emphasized that people who do not eat rice are not poor. This implies that there is a social construction in Mollo that considers that the measure of a person's welfare is in eating or not eating rice. In fact, according to him, we ourselves are already rich and prosperous with whatever grows and lives as culture. In another sense, Dicky Senda's caption in his content more or less wants to reconstruct the narrative that has been formed and inherent in society.

The next explanation is also an important part of the series of education and reconstruction carried out by the Lakoat Kujawas community media in the realm of food sovereignty.

“Local food is, yes, what grows in *katong* land and *katong* consume daily. Local food is not just about food recipes, or food that has been processed and become a traditional food since the ancestors. Local food is also the food raw materials around us that we can respond to today as new recipes and cooking methods (Senda, 2024).”

The explanation contains a message that the description of local food should be ingredients that grow around and become ingredients for daily consumption. The paragraph also represents how the community has so far still interpreted local food as limited to hereditary food preparations. Meanwhile, Lakoat Kujawas in their content reconstructed the notion of local food as anything that grows around and can be responded to to become new preparations. Thus, what is processed this month may be different from the food available on the dining table in the following two months (Senda, 2024). Dicky emphasizes an adaptive attitude when talking about local food, because it is humans who are responsible for processing all that is provided by the surrounding nature. He also introduced another movement that he initiated with Lakoat Kujawas, a food lab called Ume Fatumfaun. However, the movement will be explained further in other posts.

Dicky Senda and Lakoat Kujawas ended their caption with an invitation to join Mnahat Fe'u on June 17, 2024. Mnahat Fe'u is a lunch program that aims to introduce local food from Mollo, Timor, East Nusa Tenggara. The program is open to the public, but still requires reservations as the quota is limited. The researcher assumes that the program is paid, despite its noble purpose of introducing local food. This is understandable, as Lakoat Kujawas is a community that involves local people, including to run the Mnahat Fe'u lunch program.



Figure 3: One of the posts on @lakoat.kujawas describing Tiba-Tiba Fatumfaun program (Lakoat Kujawas' Instagram account, @lakoat.kujawas, 2024)

In the next post, @lakoat.kujawas introduced their program called Tiba-Tiba Fatumfaun. Not much different from Mnahat Fe'u, Tiba-Tiba Fatumfaun is still in the realm of local food, but the focus is on cooking existing food ingredients. The spirit of the program is still the same, which is responding to the surrounding conditions, in this case responding to the harvest season. The implementation of this program is in uem bubu, which is commonly used by the Mollo community for food storage.

In the second paragraph of their caption, Lakoat Kujawas explained that the Tiba-Tiba Fatumfaun program was limited to five people only. Later, participants who register for the program will get knowledge about fermentation and food preservation techniques and cook lunch together. The sentence represents how the food preservation techniques commonly practiced by the Mollo community may be different and need to be taught to others. Another possibility is that food preservation techniques are not yet known and practiced by many people in Indonesia so this knowledge needs to be shared.

Meanwhile, in the third paragraph, Lakoat Kujawas mentioned that the Tiba-Tiba Fatumfaun program is still correlated to #SehariTanpaNasi digital activism series. This is because all food ingredients used come from fermented and non-rice products, as mentioned in the next sentence. However, there is no further explanation of what food ingredients will be used, because the caption here only serves to complement the photo. However, from the hashtag and the sentence, researchers can understand that Lakoat Kujawas represents the values carried by its community.

What is slightly different in the caption of this content is that they use several hashtags, namely #tibatibafatumfaun, #foodlab, #localfood, #lakoatkujawas, #mollo, #corn and #culture. Researchers saw

that the use of the hashtag #foodlab was done to represent the location of the Tiba-Tiba Fatumfaun program, namely uem bubu, while #localfood was chosen to represent what they were fighting for. Meanwhile, the hashtag #corn was used as a reference to one type of staple food that they might explore during the Fatumfaun program. Then, there is #culture as a representation of the Lakoat Kujawas community's view, which always considers that food is part of culture. Some hashtags that we did not mention, such as #tibatibafatumfaun, #lakoatkujawas, and #mollo, have meanings that are clear enough without further dissection.



Figure 4: One of the posts on @lakoat.kujawas describing Mnahat Fe'u (Lakoat Kujawas' Instagram account, @lakoat.kujawas, 2024)

The top three posts on Instagram @lakoat.kujawas explained about the Mnahat Fe'u program which means new food. In the next sentence, they state that there will be several types of food served at the long table in response to the hot and windy September. This sentence represents how the community interprets local food as an effort to adaptively respond to the ecosystem, regardless of the type of food offered. In fact, not only does Mnahat Fe'u eat new food, it also comes with stories about food customs and culture. This is narrated in the second paragraph, "Of course, this is not just about food. It is a long story - from the mountain to the dinner table. An effort to nurture through taste and togetherness," (Kujawas, 2024). Lakoat Kujawas tries to construct that custom and culture are inseparable when talking about food. On the other hand, they are also trying to represent the value of Mnahat Fe'u that they initiated as a way of caring for customs and culture in terms of food.

Just like the previous contents, the caption in this one aims to advertise their program. The diction they use to offer their program is quite direct, such as "please reserve" and "hurry up and register". Even so, what they wrote in the final paragraph fulfills the community media theory. The aspect that is fulfilled is the use of internet-based tools and platforms to invite people to join their program. Some hashtags were also included to facilitate the Instagram algorithm when there are users outside Mollo who want to join the program.



Figure 5: One of the Posts on @lakoat.kujawas describing their cooking competition for Mollo's children (Lakoat Kujawas' Instagram account, @lakoat.kujawas, 2024)

The caption of the next @lakoat.kujawas content does not talk about their two routine programs, namely Mnahat Fe'u and Tiba-Tiba Fatumfaun. However, in this post they informed the audience about a small competition they held for Lakoat Kujawas members who were in 5th grade elementary to junior high school. The type of competition still supports their food program and is assisted by facilitator @marlindanau or known familiarly as Mama Fun, one of the Lakoat Kujawas community activists.

The caption explains, "Children learn to read recipes, choose available raw materials, organize processing management in groups, share roles independently and the results are extraordinary," (Kujawas, 2024). This sentence is proof that the Lakoat Kujawas community is constantly trying to spread information and educate the public in various ways about local food, even for its own community members. When this activity is uploaded to Instagram @lakoat.kujawas, the spread of information, education, and invitation to recognize local food becomes wider in scope.

Lakoat Kujawas also mentioned that the recipe chosen by Mama Fun consisted of banana rice, taro cake and sweet potato soup. In other words, even though they did not include the hashtag #SehariTanpaNasi in the caption this time, they still represented the richness of their local food besides rice. In addition, the representation of the culture created by the community is also seen in the next sentence which states, "At Ume Fatumfaun food lab we have a local food processing workshop program twice a month and the results are distributed to children who borrow books. Everyone is involved in cooking and getting to know the raw materials as well as the original taste of local food," (Kujawas, 2024). The sentence fragment also contains educational value for people outside the community because it has been published on Instagram. The next sentence which mentions the onslaught of ultra-processed foods is also an important part of a series of

education, information dissemination, as well as an invitation to the public to start avoiding foods high in sugar and salt.

The final part of this caption is used by the Lakoat Kujawas community to promote their next agenda entitled “Pameran Arsip Kampung Tapun Ma Tatef: Kapan Tempo Dulu”. It is an archives exhibition about the Kapan area in the past. They also invite community members, the public and social media followers to attend the exhibition at the Lakoat Kujawas community venue, Taiftob Village, Kapan, North Mollo at 15.00 to 17.00 WITA, because there will be a closing ceremony enlivened by an art performance. The use of hashtags appeared in the caption, including #lakoatkujawas and #kapankepapan.

The hashtag #KapanKeKapan is a digital promotion strategy implemented by Lakoat Kujawas through social media platforms to initiate a revitalization program for traditional residential areas and Napjam historical sites, which is integrated in the development of the Mnahat Fe'u Heritage Trail (Kujawas, 2020). Efforts to revitalize traditional residential areas and their inherent art-cultural manifestations represent a process of reactualizing the community's collective memory, while strengthening the construction of the identity and existence of the Mollo people as an integral part of the Timorese ethnicity.

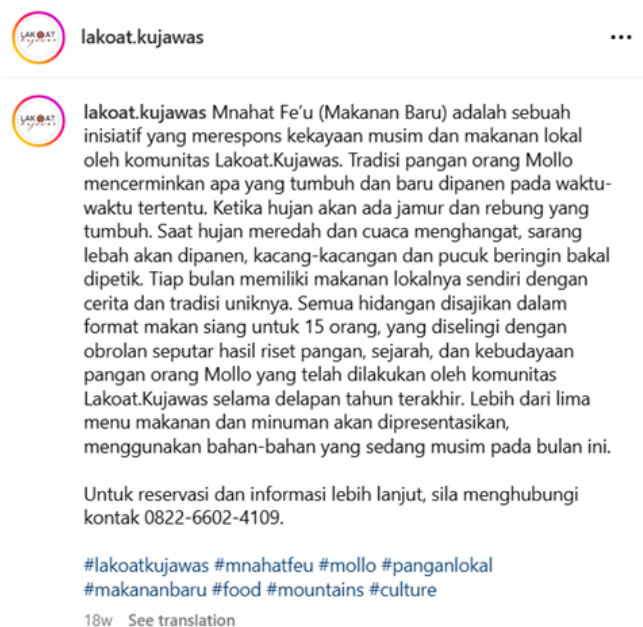


Figure 6: One of the posts on @lakoat.kujawas describing Mnahat Fe'u (Lakoat Kujawas' Instagram account, @lakoat.kujawas, 2024)

A follow up caption on Lakoat Kujawas' Instagram post explains more about Mnahat Fe'u. However, there is something different from what has been explained before. In this post they are more detailed when talking about how people in their community respond to seasonal changes. They wrote, “The food traditions of the Mollo people reflect what grows and is only harvested at certain times,” (Kujawas, 2024). This represents how people in Mollo interpret food as something that can be flexible following seasonal changes. When it rains and there are mushrooms, then that is what will be processed into food, and so on. On the other hand,

the sentence also contains an implicit message that what is done in Mollo is different from the social construction that exists in Indonesian regions. The use of the diction “orang Mollo” (Mollo people) in the caption can be translated as exclusivity or a sign that they only represent their group. The choice of vocabulary may also have other intentions, such as inviting Instagram followers @lakoat.kujawas to follow what they have done, namely being proud of the food customs and culture in their respective regions.

Another interesting sentence says, “Each month has its own local food with its own unique stories and traditions,” (Kujawas, 2024). The sentence contains the representative value of the Lakoat Kujawas community and the surrounding community who believe that every food is not just a matter of taste, but also involves all the stories and traditions stored behind it. The sentence also reconstructs the understanding of local food in this nation. Dicky Senda as the co-founder of the community always underlines the importance of understanding the whole story, starting from the food being grown until it is processed into ready-to-eat food. That is why the Lakoat Kujawas community has a Mnahat Fe'u program that presents local food as well as the story of its food journey. This opinion is in accordance with what Eiseman and Hoffmann (2024) said that food storytelling is an effective method for communicating the impacts of climate change, making the issue more relatable and actionable for the public. That is, food storytelling is an effective method for communicating the impacts of seasonal change because it makes the issue more relatable and actionable for the public.

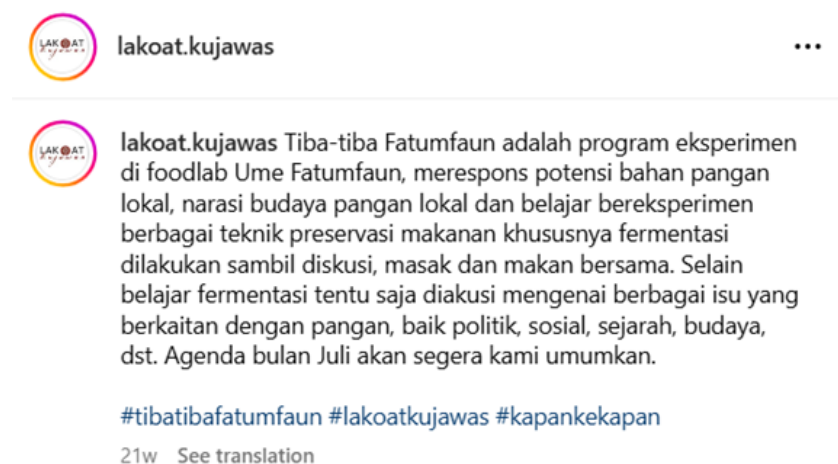


Figure 7: One of the posts on @lakoat.kujawas spreading about food fermentation and preservation (Lakoat Kujawas' Instagram account, @lakoat.kujawas, 2024)

The representation of the Mollo community is presented through the caption above. The difference in the post is that they explained about their program called Tiba-Tiba Fatumfaun as an experimental program at the Ume Fatumfaun food lab. However, one diction that is always used by Lakoat Kujawas is “response”, how their community learns to respond to seasons, local food, and everything that nature gives them. In the context of Suddenly Fatumfaun, they respond to the wealth of natural resources by learning food processing techniques, namely food preservation techniques, so that it can last longer to prevent spoilage. One of the food preservation techniques applied by the Lakoat Kujawas community is fermentation using microorganisms.

In addition to spreading information about the program and educating the public about the existence of food preservation techniques, Lakoat Kujawas also invites its social media users and followers to join the Tiba-Tiba Fatumfaun program. They wrote, “In addition to learning fermentation, of course, there are also discussions on various issues related to food, whether political, social, historical, cultural, etc.,” (Kujawas, 2024). In this case, Lakoat Kujawas fulfills what is listed in community media theory, they use their social media to disseminate information, educate, and invite the public.



Figure 8: One of the posts on @lakoat.kujawas explaining about their collaboration with KataKerja, literature community from Makassar, Indonesia. On that meeting, they discussed historical narrative of food culture. (Lakoat Kujawas' Instagram account, @lakoat.kujawas, 2024)

The next caption is not too long and is not talking about Lakoat Kujawas programs. Instead, it shows the collaboration between @lakoat.kujawas and @katakerja at the @makassarwriters event. Kata Kerja is a library and shared space located in Makassar. They often organize collaborative activities with other communities, one of which is Lakoat Kujawas. The presence of these two communities at the Makassar International Writers Festival was due to Kata Kerja that is focused on the field of reading. Meanwhile, Dicky Senda as a representative of Lakoat Kujawas has already been invited to the writing festival.

The post, which shows inter-community cooperation, is a way for Lakoat Kujawas to expand its reach as a community media. By collaborating, Lakoat Kujawas can get a new audience from Kata Kerja. Thus, the values they seek can reach Makassar and several other areas that are included in the scope of Kata Kerja community media. On the other hand, the caption also talks about their meeting which was done by combining lunch with conversations about historical narratives and food culture behind the plate. This represents the spirit of the community in expanding its reach as well as implying an effort of social reconstruction together with the Kata Kerja community, especially in the realm of food and climate crisis.



Figure 9: One of the posts on @lakoat.kujawas introducing Tapun Ma Tatef, one of their cultural habit (Lakoat Kujawas' Instagram account, @lakoat.kujawas, 2024)

The narrative construction displayed in their post entitled Tapun Ma Tatef is more poetic than the previous posts. Tapun Ma Tatef means the mutual cooperation of every community to realize a just and sustainable living space. Then again, Dicky Senda and Lakoat Kujawas define the activity as an effort to respond to the seasons and the richness of biodiversity. The description of the activity goes on to explain how this activity is carried out, namely by circling the garden, starting from the outside to the axis. The word “circle” is repeatedly mentioned to represent the togetherness created there. In fact, almost all the sentences contained in the caption use the word “circular” to emphasize the togetherness that is built.

Some other interesting words that shape the construction of the food sovereignty narrative include “storytelling”, “ecosystem” and “matrilineal”. Dicky Senda and Lakoat Kujawas believe in the power of storytelling as a way of sharing stories about food and all the processes it goes through. On the other hand, ecosystems provide a context of unity between nature and humans. This refers to the definition of ecosystem in the Big Indonesian Dictionary (KBBI), which is the diversity of a community and its environment that functions as an ecological unit in nature. Meanwhile, matrilinealism is present here as a way for Dicky Senda to reconstruct the existing social structure there. Mama Aleta Fund (2024) in her Instagram reels at @mamaaletafund states that women in Mollo are seen as mothers, but in other matters, such as leadership is generally held by men. Therefore, every narrative sounded by Lakoat Kujawas is a form of representation and the way they reconstruct social structures that have been perpetuated.

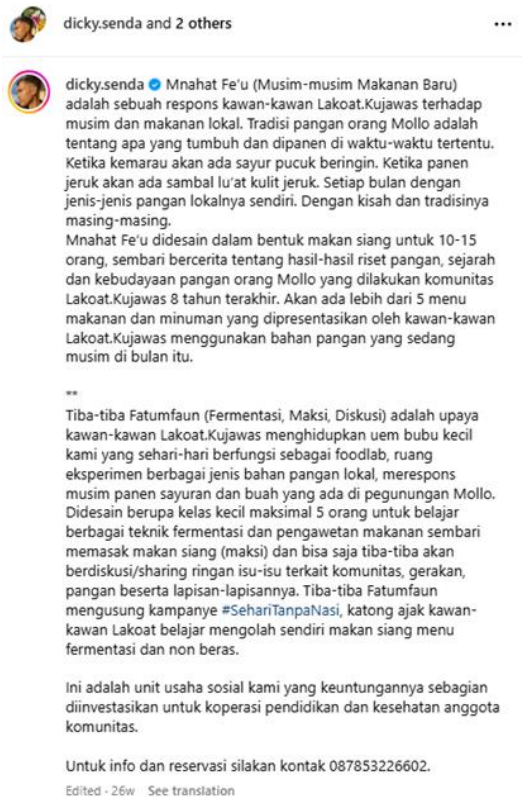


Figure 10: One of the posts on @lakoat.kujawas explaining their programmes, both Mnahat Fe'u and Tiba-tiba Fatumfaun (Lakoat Kujawas' Instagram account, @lakoat.kujawas, 2024)

Dicky Senda, through his collaboration with Lakoat Kujawas, emphasized that their program is a response to the season and local food. In fact, Dicky specifically mentioned that the food tradition that follows natural conditions is the food tradition of the Mollo community. So, you could say, traditions that honor what grows and is processed at a certain time represent the Mollo community itself.

On the other hand, the caption of the post also presents the meaning of the social construction they build about food, namely that local food is not only about production, but also about traditional knowledge passed down from generation to generation. In the end, the meaning of food sovereignty that they narrate is not merely about how to survive, but also involves harmony with the surrounding environment.

The final sentence of the caption explains the allocation of funds obtained from their two food programs, Mnahat Fe'u and Tiba-tiba Fatumfaun, will be invested in the education and health cooperatives of the Lakoat Kujawas community. In this case, they use their community media to disseminate information, educate, and invite people to participate in the two programs. Thus, the community understands more about local food and how to process it and the proceeds can be reused to develop existing community programs.



Figure 11: One of the posts on @lakoat.kujawas describing their workshop program which include lunch eating local food (Lakoat Kujawas' Instagram account, @lakoat.kujawas, 2024)

In the long caption that became a collaborative upload between Dicky Senda and Lakoat Kujawas, he wrote about the lunch and food preservation program attended by friends from various directions and circles. The construction of the food sovereignty narrative in the upload was present when Dicky mentioned that all the food used in the two Lakoat Kujawas programs was local food. These local foods include bise corn and red beans, mashed sweet potatoes, sambal lu'at mango, sambal lu'at passion fruit, corn pudding with kujawas jam, homemade beef sausage, stir-fried dried bamboo shoots with nutmeg seasoning, luan banana, and Timorese coffee. The hashtag #SehariTanpaNasi was also written as a form of social reconstruction of what has been taken for granted. With this hashtag, Dicky and Lakoat Kujawas educate people that food can come from anything that grows around them.

In every reconstruction effort made, written, and implied by Lakoat Kujawas on their social media, there is always a form of representation of their community there. In these writings, they are presenting their community identity. At the same time, they also make the best use of their community media functions to disseminate information, educate, and invite the public to have the same awareness as them in terms of food. However, despite the good intentions of their programs, their invitations in the community media still contain promotional elements so that their programs can live off the profits earned.

Conclusion

A narrative analysis of @lakoat.kujawas' Instagram captions reveals how community media can act as agents of change in reconstructing understandings of food sovereignty. Their role as agents of change, as described in Giddens' theory of structuration, can be seen in their systematic efforts to change existing social structures through programs such as Mnahat Fe'u, Tiba-Tiba Fatumfaun and the digital activism through hashtag #SehariTanpaNasi. Through the narrative built in each caption, this community represents the meaning of local food according to Stuart Hall's theory, where meaning is produced and exchanged through language in the specific cultural context of Mollo. This can be seen from how they consistently use local terms and emphasize the relationship between food and their cultural identity. In line with Jankowski's community media theory, Lakoat Kujawas not only uses digital platforms to disseminate information, but also to build a collective movement rooted in locality to reach a national audience. The narrative strategy built by this community proves the relevance of Patel's food sovereignty theory, which emphasizes that food sovereignty is a prerequisite for achieving true food security. The findings indicate that narratives built through community media, when based on a deep understanding of cultural representations and supported by concrete actions at the local level, can be an effective catalyst in achieving sustainable food sovereignty that leads to preventive measures against food crises.

This research is limited in scope, as it does not examine the entirety of captions posted by Lakoat Kujawas on Instagram. A more comprehensive analysis involving all captions could provide a broader and deeper understanding of their narrative construction. Additionally, this study does not take into account public comments on the posts, which could serve as valuable indicators of audience engagement and the community's actual impact. Future research is encouraged to explore these dimensions. Another promising direction would be to analyze the visual elements—such as photographs—shared by Lakoat Kujawas or similar community-based initiatives. These visuals related to food culture may offer further insights into how food sovereignty is represented and communicated through social media platforms.

Acknowledgments

We would like to express our deepest gratitude to the following individuals and institutions for their invaluable contributions to this research,

- Our colleagues at the Department of Communication Science, Universitas Gadjah Mada, for providing valuable feedback throughout our research journey.
- Our deepest gratitude to the Lakoat Kujawas community, especially Dicky Senda, the cofounder, for giving us inspiration to do this research.
- Our families and friends for their constant encouragement and patience.

This research did not receive any specific grant from funding agencies in the public, commercial, or not-for-profit sectors, but we received financial support from our department to join the conference.

Declaration of Interest Statement

The authors declare that they have no conflict of interest.

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