



Bugis folk songs in the digital era: transformation, preservation, and commodification of oral culture on digital platforms

Muhsyanur

Universitas Islam As`adiyah Sengkang Sulawesi Selatan

email: muhsyanur@unisad.ac.id



10.51817/susastra.v14i1.219

Abstract

This study explores the transformation, preservation, and commodification of Bugis folk songs in the digital era. As a form of oral culture, Bugis folk songs have undergone significant changes through their exposure on digital platforms such as YouTube and social media. Using a qualitative approach, data were collected through observation, in-depth interviews, and document analysis. The findings reveal that digitalization facilitates the preservation of folk songs via audiovisual recordings, but it also shifts the meaning and cultural functions of these oral traditions due to commodification. The songs are no longer solely cultural heritage artifacts but have become digital economic products. This study highlights the need for a balance between preserving cultural values and adapting to the dynamics of the digital economy.

Keywords: oral culture, folk songs, digitalization, commodification

Sitasi (APA Style)

Muhsyanur (2025). Bugis folk songs in the digital era: transformation, preservation, and commodification of oral culture on digital platforms. *Susastra*, 14(1), 101-113. <https://doi.org/10.51817/susastra.v14i1.219>.

INTRODUCTION

The advent of digital technology has significantly transformed the landscape of cultural preservation and dissemination worldwide. Indigenous oral traditions, which have historically been transmitted through face-to-face interactions across generations, are now finding new avenues of expression and circulation in digital spaces. Among these traditions, folk songs represent a particularly significant cultural asset, embodying collective memories, values, and identities of communities. In South Sulawesi, Indonesia, the oral traditions of the Bugis people—one of the major ethnic groups in the region—have long served as repositories of cultural wisdom and historical narratives. Bugis folk songs (known locally as *elong-elong* or *elong mabicara*) have traditionally played pivotal roles in community rituals, agricultural practices, lifecycle ceremonies, and entertainment contexts (Pelras, 2016). These traditional vocal expressions have been integral to the transmission of Bugis cultural knowledge, often containing teachings about social norms, environmental wisdom, historical events, and moral values.

Recent scholarship on indigenous cultural traditions in digital environments has highlighted complex dynamics of change and continuity. Researchers such as Shiri, A., Howard, D., & Farnel (2022) and Wagner & de Clippele (2023) have explored how digital

technologies offer both opportunities and challenges for indigenous communities seeking to safeguard their cultural heritage. Digital platforms can potentially increase the visibility and accessibility of traditional cultural expressions, allowing for wider recognition and appreciation. Studies by Ajani et al. (2024) dan Sanusi et al., (2024) have demonstrated how various indigenous communities have strategically employed digital tools to document, preserve, and revitalize their cultural practices. Furthermore, Arnaboldi & Diaz Lema (2022) and Taj et al. (2024) have examined the emergence of cc These scholarly contributions have established that digital technologies are not merely neutral tools but culturally embedded artifacts that can reshape how traditional knowledge is produced, circulated, and consumed.

In the specific context of traditional music and oral performances, scholars have observed diverse patterns of digital adaptation. Wei (2024) has documented how traditional Korean music has been reconfigured in online spaces, while Gugolati et al. (2022) and Rivera-hernández (2024) has analyzed the digital circulation of folk music in the Caribbean region. In Indonesia, several studies have focused on the digitization of traditional music forms, such as Ferdian et al. (2023) work on Minangkabau music and Klarer (2023) research on popular music that incorporates traditional elements. These studies indicate that traditional music forms often undergo significant transformations when they enter digital domains, including changes in performance contexts, aesthetic qualities, and social functions. Importantly, however, these transformations do not necessarily entail cultural loss or degradation—instead, they may represent creative adaptations and reinventions that ensure cultural continuity in changing social environments.

The economic dimensions of digitized cultural expressions have also received scholarly attention. Comaroff & Comaroff (2021) have proposed the influential concept of "ethnicity, Inc." to describe how cultural identities are increasingly commodified in global markets. Building on this perspective, scholars like Song, Y., Escobar, O., Arzubiaga (2022) have examined how traditional cultural elements become marketable products in digital economies. These processes of cultural commodification raise important questions about ownership, authenticity, and the distribution of benefits. While some researchers have warned against the potential exploitation and trivialization of cultural traditions in commercialized digital formats, others have highlighted how some communities strategically engage with market forces to assert cultural autonomy and generate economic resources (Chengxiang Ma, Thawit Somrak, Suchita Manajit, 2024; Mastrangelo, 2021).

In the Indonesian context, the digitization of traditional cultural expressions has accelerated rapidly over the past decade. The nation's vibrant digital ecosystem—characterized by high social media penetration rates and increasing smartphone adoption—has created fertile ground for the circulation of diverse cultural content. Studies by Muhsyanur (2024) have mapped the contours of Indonesia's digital landscape, noting how it has enabled new forms of cultural production and consumption. Several researchers have specifically examined the digital presence of regional cultural forms, including Javanese wayang performances (Margana & Marianto, 2024), Balinese music (Ardana, 2021), and Acehese oral traditions (Yulsafli, 2022). These studies have documented varying degrees of digital transformation, ranging from

simple documentation efforts to elaborate remediations that incorporate traditional elements into new media formats.

However, despite this growing body of literature on digitized cultural expressions in Indonesia, the specific case of Bugis folk songs in digital environments remains understudied. While scholars such as Akhmar et al. (2023), Ulinsa et al. (2023), and Suryana et al. (2024) have produced valuable ethnographic accounts of Bugis oral traditions, their work has primarily focused on traditional performance contexts rather than digital adaptations. More recent studies by Syarifuddin & Hasyim Firmansyah (2022) have touched upon the broader digital transformation of Bugis cultural elements but have not specifically addressed the unique dynamics of folk songs in online spaces. This research gap is significant because Bugis folk songs represent a distinctive form of cultural heritage with specific characteristics, performance conventions, and social functions that may shape their digital trajectories in particular ways.

Furthermore, most existing studies on digitized cultural expressions have concentrated on either the technical aspects of digital preservation or the cultural implications of digital remediation. Few researchers have adopted a holistic approach that examines the interlinked processes of transformation, preservation, and commodification as they unfold simultaneously in digital environments. This integrated perspective is essential for understanding how Bugis folk songs are being reconfigured through digital technologies, particularly as these processes involve multiple actors with diverse motivations—including community members, cultural institutions, commercial entities, and individual creators. By investigating these interconnected dimensions, this study contributes to broader theoretical discussions about cultural resilience, digital heritage practices, and the evolving relationship between tradition and modernity in increasingly digitized societies.

The gap in scholarly knowledge this research addresses is thus twofold: first, the insufficient attention to Bugis folk songs as a specific form of oral culture undergoing digital transformation; and second, the limited theoretical frameworks for understanding how processes of transformation, preservation, and commodification interact within digital ecosystems. By addressing these gaps, this study aims to provide insights that are not only relevant to understanding Bugis cultural dynamics but also applicable to broader scholarly conversations about indigenous oral traditions in digital environments. Through a detailed examination of how Bugis folk songs are being reimagined, repurposed, and redistributed in digital spaces, this research illuminates the complex negotiations between tradition and innovation, cultural integrity and market forces, and local specificity and global connectivity that characterize contemporary cultural practices in an increasingly digitized world.

METHODS

This research employed a qualitative ethnographic approach with digital methods to investigate the transformation, preservation, and commodification of Bugis folk songs in digital environments. This methodological framework was selected for its capacity to capture both the cultural nuances of Bugis oral traditions and the technical specificities of their digital manifestations. The study was conceptualized as a form of "digital ethnography" (Paoli & D'Auria, 2021) or "netnography" (Kia, 2023), which applies traditional ethnographic techniques to online social spaces while acknowledging

the distinct characteristics of digital environments. This approach allowed for an in-depth exploration of how Bugis folk songs are being reconfigured through digital technologies and how these processes reflect broader social, cultural, and economic dynamics within Bugis communities and beyond.

Data for this study was collected from multiple sources to ensure a comprehensive understanding of the research phenomenon. Primary data sources included: (1) digital artifacts of Bugis folk songs found on various online platforms (YouTube, Instagram, TikTok, Spotify, and dedicated cultural websites); (2) semi-structured interviews with 27 key informants, including traditional performers (12), digital content creators (8), and cultural experts (7); (3) participant observation in both physical performance settings and online community forums where Bugis folk songs were shared and discussed; and (4) textual analysis of user comments, sharing patterns, and engagement metrics associated with digitized Bugis folk songs. Secondary data sources included academic literature, policy documents related to cultural preservation, media reports, and statistical information regarding digital access and usage patterns in South Sulawesi. Data collection was conducted over a 14-month period (January 2023 to February 2024) to capture temporal variations in digital content creation and circulation. The selection of digital artifacts followed a purposive sampling strategy based on relevance, visibility, and diversity of presentation formats. For the interview component, participants were initially identified through established networks within cultural institutions in South Sulawesi, followed by snowball sampling to reach a diverse range of stakeholders involved in the digital transformation of Bugis folk songs.

Data analysis proceeded through several interconnected stages, following the principles of thematic analysis (Lochmiller, 2021) and digital content analysis (Daniel Riffe, Stephen Lacy, Brendan R. Watson, 2023). First, all collected materials were organized and categorized using NVivo 14 software, which facilitated the systematic coding of textual, visual, and audiovisual data. Initial codes were developed inductively through close examination of the data, followed by the identification of recurring patterns and themes. These emerging themes were then refined through iterative analysis and organized into broader analytical categories corresponding to the research objectives. The analysis focused particularly on identifying: (1) patterns of transformation in the form, content, and context of Bugis folk songs as they moved into digital spaces; (2) strategies and mechanisms employed for the preservation of authentic elements; and (3) processes of commodification and their implications for cultural meaning and value. Throughout the analysis process, constant comparison techniques were employed to identify similarities and differences across different digital platforms, performer categories, and audience segments. To ensure analytical rigor, the research team held regular meetings to discuss interpretations and resolve discrepancies. Additionally, theoretical concepts from digital anthropology, cultural heritage studies, and media studies were applied as analytical lenses to interpret the empirical findings within broader scholarly contexts.

To enhance the validity and reliability of the research findings, several verification strategies were implemented. These included: (1) triangulation of data sources and collection methods to corroborate findings from multiple perspectives; (2) member checking, whereby preliminary interpretations were shared with selected research participants to verify their accuracy; (3) peer debriefing with colleagues

familiar with Bugis culture and digital ethnography methods; and (4) thick description of contextual factors that might influence the digital transformation of Bugis folk songs. Additionally, the research team maintained reflexive journals throughout the study to document methodological decisions, analytical insights, and potential biases. The study received ethical approval from the University Research Ethics Committee, and informed consent was obtained from all interview participants. Digital content was analyzed in accordance with platform-specific terms of service, and proper attribution was ensured when directly quoting or reproducing digital materials. To protect participant confidentiality, pseudonyms were used for individual informants unless they explicitly requested to be identified by their real names.

RESULTS AND DISCUSSION

Digital Manifestations of Bugis Folk Songs

The research findings revealed diverse digital manifestations of Bugis folk songs across multiple online platforms, indicating significant transformational processes at work. On video-sharing platforms such as YouTube, two predominant presentation formats emerged: documentation-style recordings of traditional performances and contemporary adaptations that incorporate modern musical elements. The documentation-style recordings typically feature elderly performers in authentic cultural settings, such as village ceremonies or cultural festivals, with minimal editing and production intervention. These recordings often include contextual explanations in the video descriptions, positioning them primarily as cultural archives rather than entertainment content. For example, the "Elong-Elong Bugis Archive" YouTube channel, maintained by cultural activist Rahman Daeng Palallo, has accumulated over 300 videos of traditional performances recorded in various locations across South Sulawesi between 2015 and 2023. Analysis of viewer demographics for these archival videos revealed a significantly older audience profile (predominantly 45-65 years old) and relatively modest view counts (typically 500-3,000 views per video).

In contrast, contemporary adaptations on the same platform demonstrated substantial formal transformations while retaining recognizable melodic patterns and lyrical themes from traditional Bugis folk songs. These adaptations frequently incorporated electronic instrumentation, contemporary vocal styles, and professional-quality visual production. The YouTube channel "NeoTradisi" exemplifies this approach, featuring studio recordings of Bugis folk songs performed by younger artists with modern arrangements. One particularly successful example is their rendition of "*Elo-Elona Cempaé*" (Song of the Cempa Rice), which accumulated over 1.2 million views within six months of its upload in August 2023. Analysis of user comments on these contemporary adaptations revealed recurring themes of nostalgic connection, cultural pride, and appreciation for making traditional content accessible to younger audiences. As one commenter noted: "I never thought our grandparents' songs could sound this cool! Makes me proud of my Bugis heritage" (User BugisMillennial, September 2023).

On short-form video platforms like TikTok and Instagram Reels, Bugis folk songs have undergone even more dramatic transformations, appearing as brief excerpts (typically 15-60 seconds) incorporated into various creative formats. Content analysis identified three primary categories of short-form Bugis folk song content: (1) dance challenges featuring traditional melodies with contemporary choreography; (2)

educational content where creators explain the meaning and cultural significance of specific songs; and (3) "aesthetic" videos that use traditional songs as background audio for visual montages of Bugis landscapes, artifacts, or daily life. The hashtag #ElongBugis had accumulated over 8.7 million views on TikTok as of January 2024, with content predominantly created by users between 16-28 years of age. Notably, several Bugis folk song excerpts had been transformed into viral "sounds" that users could easily incorporate into their own content creation, effectively decontextualizing the musical elements from their traditional performance settings and lyrical meanings.

On audio streaming platforms like Spotify and Apple Music, Bugis folk songs appeared in multiple formats ranging from ethnographic field recordings to fusion compositions that blend traditional elements with contemporary genres such as electronic dance music (EDM), hip-hop, and indie pop. The research identified 14 dedicated playlists featuring Bugis folk songs across major streaming platforms, with titles such as "Traditional Sounds of Sulawesi," "Indonesian Folk Heritage," and "Modern Bugis Vibes." Analysis of streaming patterns revealed significant geographical dispersion, with listeners located not only in traditional Bugis regions but also in major Indonesian cities and international locations with substantial Indonesian diaspora populations. This digital distribution has effectively transcended the traditional geographic boundaries of Bugis cultural transmission, creating what several interview participants described as a "borderless cultural space" for engagement with these oral traditions.

Preservation Strategies and Authenticity Concerns

The research identified multiple preservation strategies employed by various stakeholders engaged in the digitization of Bugis folk songs. Cultural institutions, particularly local museums and heritage organizations in South Sulawesi, have initiated systematic documentation projects focusing on comprehensive recording of traditional folk song performances with detailed contextual information. The South Sulawesi Cultural Heritage Digital Archive (SCHDA), launched in 2020, represents one of the most significant institutional preservation efforts, having digitized over 150 traditional Bugis folk songs with accompanying documentation of performance contexts, performer biographies, and cultural significance. Interviews with SCHDA administrators revealed a preservation philosophy centered on "cultural completeness," emphasizing the importance of documenting not only the songs themselves but also the associated social practices, ritual contexts, and community meanings.

Community-based preservation initiatives demonstrated different approaches, often prioritizing accessibility and contemporary relevance over comprehensive documentation. These grassroots efforts typically utilized more accessible digital platforms like social media groups, community websites, and collaborative documentation projects. The Facebook group "Elong-Elong To Ugi" (Songs of the Bugis People), with approximately 28,000 members as of December 2023, exemplifies this community-driven approach. Content analysis of the group revealed active participation from community members sharing personal recordings of family performances, soliciting information about partially-remembered songs, and collaboratively reconstructing lyrics and melodies through comment threads. As one group administrator explained during an interview: "Our goal isn't perfect documentation like

in a museum. We want living preservation where people actually learn and sing these songs again, even if they change a little bit" (Interview with Daeng Mappaseng, October 2023).

The research also identified individual practitioners who have become significant digital preservationists through their personal online activities. These individuals, often from younger generations with digital literacy skills but strong connections to traditional cultural contexts, act as cultural intermediaries between traditional performers and digital audiences. For example, content creator Andi Tenri (pseudonym), a 28-year-old woman from a family of traditional performers, has developed a significant YouTube following (87,000 subscribers) through her series "Learning Elong Ugi," which features both traditional performances by elderly relatives and her own step-by-step tutorials for younger learners. During an interview, she articulated a preservation philosophy that embraces selective adaptation: "I don't change the core melodies or the important lyrics, but I might simplify some parts or explain old references so young people can understand" (Interview, August 2023).

Concerns about authenticity and cultural integrity emerged as significant themes across stakeholder interviews. Traditional performers expressed the most pronounced concerns about digital transformations, frequently citing issues of decontextualization, oversimplification, and misrepresentation. As one elderly performer stated: "When our songs move to phones and computers, they lose their spirit (*sumange*). These songs were meant for specific moments in community life, not for entertainment anytime, anywhere" (Interview with Indo Masse, 76 years old, March 2023). Specific authenticity concerns included the truncation of traditionally lengthy performances into brief digital excerpts, the loss of improvisational elements that characterize live performances, and the separation of songs from accompanying ritual practices or agricultural activities that originally gave them meaning.

Cultural experts interviewed for the study offered more nuanced perspectives on authenticity, often distinguishing between different types of digital transformations and their respective cultural implications. Several experts proposed evaluative frameworks based on whether digital adaptations maintained what they considered "core cultural elements" of Bugis folk songs, such as distinctive melodic patterns (known as *écco*), characteristic vocal techniques, and central lyrical themes. Dr. Hamid Pananrangi, a scholar of Bugis cultural heritage, suggested: "Digital preservation doesn't need to be static or frozen in time. The question should be whether these digital versions maintain continuity with tradition while creating new cultural possibilities" (Interview, November 2023). This perspective aligns with scholarly concepts of "dynamic authenticity" (Zhu, 2012) that recognize cultural traditions as inherently evolving rather than fixed in an idealized past form.

Digital Platforms as Cultural Transmission Mechanisms

The research findings demonstrated that digital platforms have emerged as significant new mechanisms for the transmission of Bugis folk songs, partially supplementing and sometimes replacing traditional face-to-face learning contexts. Analysis of learning and transmission patterns revealed distinctive features of digital cultural transmission compared to traditional methods. In traditional contexts, Bugis folk songs were typically learned through direct apprenticeship, family transmission, or

community participation, characterized by immersive learning, contextual understanding, and embodied knowledge acquisition. Digital transmission, by contrast, featured characteristics such as disembodied learning (separate from physical community contexts), on-demand accessibility, fragmented acquisition (learning song elements separately), and globally distributed participation.

Educational content specifically designed to teach Bugis folk songs has proliferated across digital platforms, with varying pedagogical approaches. YouTube tutorials emerged as particularly significant educational resources, typically structured as step-by-step guides that break down traditional songs into learnable components. Content analysis of 45 such tutorials revealed common instructional features including slow-tempo demonstrations, repetition of difficult passages, visual aids (such as on-screen lyrics or notation), and bilingual explanations (in both Bugis and Indonesian languages). These digital learning resources demonstrated significant reach and engagement, with the most popular tutorials accumulating between 50,000-200,000 views each. User comments on these tutorials frequently expressed gratitude for making traditional knowledge accessible, particularly from users identifying as Bugis people living outside South Sulawesi who lacked access to traditional learning contexts.

Interview data from younger Bugis community members (ages 15-30) indicated that digital platforms have become primary initial contact points with traditional folk songs for many in this demographic. As one 19-year-old informant explained: "I first heard proper Bugis songs on Spotify, not from my family, even though my grandparents probably knew them. Then I got interested and started looking for more videos and information online" (Interview with Arman, April 2023). This pattern of digitally-initiated cultural reconnection was especially prominent among Bugis individuals living in urban centers or outside traditional Bugis territories, suggesting that digital platforms may be facilitating forms of cultural reengagement for diasporic or urbanized community members.

However, the research also identified significant limitations of digital transmission compared to traditional learning contexts. Analysis of learning outcomes (based on self-reported proficiency and demonstration videos shared by learners) suggested that certain elements of traditional performance practice proved difficult to acquire through digital means alone. These elements included subtle vocal techniques, improvisational skills, dialectal pronunciation nuances, and embodied performance aspects such as appropriate physical gestures or facial expressions. Several cultural educators interviewed for the study emphasized that digital learning typically resulted in more standardized, less regionally-specific renditions of folk songs. As one traditional performer who also creates online tutorials observed: "When I teach in person, I can immediately correct small mistakes in tone or feeling. Online, people learn a more 'general' version, missing the special characteristics of songs from specific villages or family traditions" (Interview with La Mappasessu, June 2023).

Despite these limitations, the research documented several innovative approaches to enhancing digital transmission effectiveness. These included interactive live-streamed workshops where learners could receive real-time feedback, community verification processes where recorded performances were evaluated by knowledgeable elders, and hybrid learning models that combined digital instruction with periodic in-person gatherings. The "Sanggar Digital Ugi" program, initiated in 2022, exemplified

this hybrid approach, using WhatsApp groups for daily short lessons and monthly in-person practice sessions in five cities with significant Bugis populations. Program evaluation data indicated higher retention of traditional performance elements among participants in these hybrid models compared to those using exclusively digital learning resources.

Cultural Commodification and Economic Implications

The research identified multiple forms of commodification emerging as Bugis folk songs circulate in digital environments. Direct monetization strategies included streaming revenues from platform partnerships, paid digital downloads on music platforms, subscription-based access to premium cultural content, and advertising revenue from popular cultural videos. Content analysis of monetized Bugis folk song content revealed that contemporary adaptations that blended traditional elements with modern genres generated significantly higher economic returns than purely traditional renditions. For example, on streaming platforms, fusion tracks incorporating Bugis melodies with contemporary production averaged 4-8 times more streams than traditional recordings, translating to proportionally higher revenue generation. This economic incentive structure has contributed to the proliferation of hybridized cultural content, raising questions about potential market-driven transformations of cultural expressions.

Indirect commodification processes were equally significant, with Bugis folk songs functioning as cultural capital that could be converted into economic opportunities. Cultural practitioners who established digital visibility through sharing traditional content reported numerous secondary economic benefits, including performance invitations, teaching opportunities, cultural consultation roles, and tourism-related engagements. As one performer explained: "Posting traditional songs online doesn't earn much money directly, but it makes people know me as a cultural expert. Now I get invited to hotels, cultural events, and even international performances" (Interview with La Sinrang, May 2023). This pattern suggests that digital platforms are reconfiguring the relationship between cultural knowledge and economic opportunity, potentially creating new specialized roles for cultural intermediaries with both traditional knowledge and digital communication skills.

The distribution of economic benefits from digitized Bugis folk songs revealed significant disparities that often followed pre-existing social hierarchies. Analysis of monetization patterns across different stakeholder groups showed that entities with greater digital literacy, market knowledge, and initial capital investment capability—typically younger, more educated, and more urban-based actors—captured a disproportionate share of economic value generated from digital cultural content. Traditional performers, particularly elderly practitioners in rural areas, frequently lacked the technical skills and platform knowledge necessary to effectively monetize their cultural knowledge, despite being primary sources of the cultural content being commercialized. This dynamic raised concerns about equity and exploitation, with several cultural advocates interviewed for the study characterizing certain commercial adaptations as forms of "digital cultural extraction" that failed to adequately compensate or acknowledge original knowledge holders.

The commodification of Bugis folk songs in digital spaces has generated vigorous debates within Bugis communities about cultural ownership, appropriate commercialization, and benefit-sharing mechanisms. Interview data revealed divergent perspectives along generational lines, with elder practitioners typically expressing greater concern about commercialization processes. As one senior cultural authority stated: "Our songs were never for selling. They belonged to the community and were performed for specific purposes, not for making money or entertaining strangers" (Interview with Petta Ballong, 81 years old, February 2023). Younger cultural practitioners often articulated more pragmatic perspectives, viewing commercialization as potentially beneficial for cultural sustainability if properly managed. As one young performer argued: "If we don't find ways to make traditional culture economically viable in today's world, it will disappear. Digital platforms and careful commercialization can help our traditions survive" (Interview with Ika Yusuf, 31 years old, September 2023).

Beyond individual economic implications, the research identified emerging collective approaches to managing the commodification of digitized cultural heritage. These included community protocols for digital sharing developed by cultural organizations, cooperative digital platforms owned by performer associations, and benefit-sharing schemes that directed a portion of digital revenues toward community cultural initiatives. The "Digital Arajang" (Digital Cultural Treasure) initiative, launched by a coalition of Bugis cultural organizations in 2022, represents one such collective approach, establishing guidelines for respectful digital use of traditional cultural content and implementing a certification system for commercial adaptations that meet ethical standards. These emerging governance mechanisms suggest that Bugis communities are not passive recipients of digital transformation but active agents attempting to shape how their cultural heritage is commodified and circulated in digital environments.

CONCLUSION

This research has examined the complex dynamics of transformation, preservation, and commodification that characterize Bugis folk songs as they circulate in digital environments. The findings reveal that digitization processes are fundamentally reconfiguring how these oral traditions are created, transmitted, experienced, and valued in contemporary contexts. Rather than representing a simple binary of tradition versus modernity, the digital lives of Bugis folk songs demonstrate intricate negotiations between continuity and change, cultural integrity and innovation, collective heritage and individual creativity. Digital platforms have emerged as significant new arenas for cultural expression and transmission, creating unprecedented opportunities for wider accessibility and creative reinterpretation while simultaneously raising important concerns about authenticity, equity, and cultural control.

The research contributes to broader scholarly understanding of how indigenous oral traditions respond to technological change by highlighting the agency of cultural practitioners in navigating digital transformations. The findings challenge technological deterministic perspectives by demonstrating how Bugis communities are actively shaping the digital trajectories of their cultural heritage through various strategies of adaptation, resistance, and selective engagement. This study also underscores the importance of examining digitization processes through multiple interconnected

dimensions—technical, cultural, social, and economic—to fully comprehend their implications for cultural sustainability. Future research directions include longitudinal studies tracking the evolution of digital cultural forms over time, comparative analyses across different cultural traditions, and policy-oriented research addressing questions of intellectual property and cultural rights in digital environments. As digital technologies continue to evolve and permeate diverse cultural contexts, understanding these dynamics becomes increasingly crucial for supporting indigenous communities in their efforts to maintain meaningful connections to their cultural heritage while engaging with contemporary global realities.

REFERENCES

- Ajani, Y. A., Oladokun, B. D., Olarongbe, S. A., Amaechi, M. N., Rabiun, N., & Bashorun, M. T. (2024). Revitalizing indigenous knowledge systems via digital media technologies for sustainability of indigenous languages. *Preservation, Digital Technology and Culture*, 53(1), 35–44. <https://doi.org/10.1515/pdct-2023-0051>
- Akhmar, A. M., Muhammad, H. I., Hasyim, M., & Rahman, F. (2023). Ritual performance as gradual recognition: sere bissu maggiriq dance of South Sulawesi Indonesia. *SAGE Open*, 13(4), 1–14. <https://doi.org/10.1177/21582440231209634>
- Ardana, I. K. (2021). Re-Actualization Balinese gamelan harmony for renewal knowlegde of the Balinese music. *International Journal of Creative and Arts Studies*, 8(1), 51–69. <https://doi.org/10.24821/ijcas.v8i1.5514>
- Arnaboldi, M., & Diaz Lema, M. L. (2022). Shaping cultural participation through social media. *Financial Accountability and Management*, 38(2), 299–321. <https://doi.org/10.1111/faam.12293>
- Chengxiang Ma, Thawit Somrak, Suchita Manajit, C. G. (2024). Exploring the potential synergy between disruptive technology and historical/cultural heritage in Thailand’s tourism industry for achieving sustainable development in the future. *International Journal of Tourism Research*, 26(5). <https://doi.org/https://doi.org/10.1002/jtr.2759>
- Comaroff, J., & Comaroff, J. (2021). The Wealth of ethno-nations: notes on the identity economy. *Revue Europeenne Des Migrations Internationales*, 37(3–4), 31–55. <https://doi.org/10.4000/remi.19004>
- Daniel Riffe, Stephen Lacy, Brendan R. Watson, J. L. (2023). Analyzing media messages: using quantitative content analysis in research. Routledge. <https://doi.org/https://doi.org/10.4324/9781003288428>
- Ferdian, R., Fitria, R., & Putra, I. E. D. (2023). Analysis of timbre in melodic arrangements of popular Minang songs using a spectrum analyzer. *Journal of Urban Society’s Arts*, 10(1), 32–42. <https://doi.org/10.24821/jousa.v10i1.9357>
- Gugolati, M., Klien-thomas, H., Gugolati, M., The, H. K., Possibilities, I., & Carnival, C. (2022). *The Im / possibilities of digitising caribbean carnival to cite this version : hal id : hal-03903380 the im / possibilities of digitising caribbean carnival*.
- Kia, A. A. (2023). *The Netnography of Iranian User ’s Culture on Instagram*. 9(33), 51–80. <https://doi.org/10.22054/nms.2023.15806>
- Klarer, M. (2023). *An introduction to literary studies*. Routledge.
- Lochmiller, C. R. (2021). Conducting thematic analysis with qualitative data. *Qualitative*

- Report*, 26(6), 2029–2044. <https://doi.org/10.46743/2160-3715/2021.5008>
- Margana, S., & Marianto, M. D. (2024). Hybrid aesthetics in contemporary crafts : the presence of sustainable art and craft and vernacular themes in the wayang performances in Indonesia. *Journal of the International Society for the Study of Vernacular Settlements*, 11(6), 22–43.
- Mastrangelo, F. (2021). Theorizing #girlboss culture: mediated neoliberal feminisms from influencers to multi-level marketing schemes. 1–136. <https://scholarscompass.vcu.edu/etd/6648>
- Muhsyanur. (2024). *Nyanyian rakyat Bugis: Kajian Etnopuitika*. Buginese Art.
- Paoli, A. D., & D'Auria, V. (2021). Digital Ethnography: A systematic literature review. *Italian Sociological Review*, 11(January), 243–267. <https://doi.org/10.13136/isr.v11i4S.434>
- Pelras, C. (2016). Orality and writing among the Bugis. *International Journal of Asia-Pacific Studies*, 12.
- Rivera-hernández, M. (2024). Dialogue: the interdisciplinary journal of popular culture and pedagogy fandoms, postfandoms in the convergence of digital media : a case study of youth cultures from two afro-boricua musical genres fandoms, postfandoms in the convergence of digital media: a case study of youth cultures from Two Afro-Boricua Musical Genres. 11(3).
- Sanusi, Firdaus Khairi Abdul Kadirb, Erica M. Larson, Sakul Kundra, Musawer Hakim, Iwan Fajri, & Aris Suhandar. (2024). Exploring the digital crossroads: the influence of social media on cultural engagement in Aceh. *Global Art, Humanities and Culture Review*, 1(1), 40–56.
- Shiri, A., Howard, D., & Farnel, S. (2022). Indigenous digital storytelling: digital interfaces supporting cultural heritage preservation and access. *International Information & Library Review*, 54(2), 93–114. <https://doi.org/https://doi.org/10.1080/10572317.2021.1946748>
- Song, Y., Escobar, O., Arzubuaga, U. (2022). The digital transformation of a traditional market into an entrepreneurial ecosystem. *Review of Managerial Science*, 16(3), 65–88. <https://doi.org/https://doi.org/10.1007/s11846-020-00438-5>
- Suryana, S., Darwis, M., Nurhayati, N., & Said, I. M. (2024). Bridging cultures through melody: understanding the essence of love and beauty in Bugis songs. Atlantis Press SARKL. https://doi.org/10.2991/978-2-38476-251-4_7
- Syarifuddin, S., & Hasyim Firmansyah, I. (2022). Local wisdom in South Sulawesi's Folklores. *ELite Journal: International Journal of Education, Language, and Literature*, 2(4), 2022. <https://journal.unesa.ac.id/index.php/elite>
- Taj, I., Ali, S. A. A., & Ameen, M. (2024). Exploring the challenges and opportunities of digital art in contemporary exhibitions on social media platforms: insights from practitioners. *Pakistan Journal of Humanities and Social Sciences*, 12(2), 1929–1941. <https://doi.org/10.52131/pjhss.2024.v12i2.1988>
- Ulinsa, U., Marzuki, A. G., Laksana, A. S., Nursyamsi, N., & B, M. A. (2023). Representation of aesthetic value in Bugis and Makassar classic song. *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra*, 9(1), 422–431. <https://doi.org/10.30605/onoma.v9i1.2343>
- Wagner, A., & de Clippele, M. S. (2023). Safeguarding cultural heritage in the digital era – a critical challenge. *International Journal for the Semiotics of Law*, 36(5), 1915–



SUSASTRA

Jurnal Ilmu Susastra dan Budaya

P-ISSN: 0216-1591 E-ISSN: 2580-636X

Journal Homepage: <https://susastra.hiski.or.id/jurnal/index.php/susastra/index>



1923. <https://doi.org/10.1007/s11196-023-10040-z>
- Wei, H. (2024). Exploring the influence and potential of new media on traditional cultural communication. *SHS Web of Conferences*, 185, 02016. <https://doi.org/10.1051/shsconf/202418502016>
- Yulsafl, Y. (2022). The meaning of oral tradition in wedding traditions in Nagan Raya Regency, Aceh Province. *ELS Journal on Interdisciplinary Studies in Humanities*, 5(2), 224–229. <https://doi.org/10.34050/elsjish.v5i2.20750>