



Beyond Preservation: A Negotiated Model of Oral Tradition Revitalization against Cultural Hegemony in Muna, Southeast Sulawesi

Darwan Sari¹, Patta Hindi Asis², Ustianti³

^{1,2} FISIP, Universitas Muhammadiyah Kendari, Indonesia.

³ FIB, Universitas Halu Oleo Kendari, Indonesia

ARTICLE INFORMATION

Submitted: 4th November 2025

Review: 6th March 2026

Accepted: 25st May 2026

Published: 26st June 2026

KEYWORDS

Kantola; Cultural revitalization; Cultural resistance; Digital preservation; Cultural hegemony.

CORRESPONDENCE

Darwan Sari

E-mail: darwan.sari@umkendari.ac.id

A B S T R A C T

Globalization has significantly threatened the sustainability of local oral traditions, including *kantola*, a traditional oral literature of the Muna people in Southeast Sulawesi, Indonesia. This cultural phenomenon reflects the broader pattern of cultural marginalization experienced by Indigenous communities worldwide. The purpose of this study is to examine the revitalization of the *Kantola* oral tradition as a form of cultural resistance against global hegemonic forces, analyzing its forms, functions, and cultural significance within contemporary Muna society. This qualitative research employs a hermeneutic analytical approach through participant observation, in-depth interviews, and document analysis. Data were collected from two subdistricts in Muna Regency using purposive sampling, involving cultural practitioners, traditional leaders, and community members. The analysis draws upon Gramsci's theory of hegemony. Three principal findings emerged: (1) The forms of revitalization include regular cultural performances, youth training programs, and digital documentation initiatives; (2) *Kantola* functions as a medium for social communication, moral education, and cultural identity preservation; and (3) The revitalization process represents symbolic resistance to cultural homogenization and serves as a strategic mechanism for sustaining cultural resilience.

A. INTRODUCTION

Globalization has accelerated cultural homogenization, threatening the continuity of local oral traditions worldwide. In this context, indigenous communities play a crucial role not only as custodians of cultural heritage but also as guardians of unique identities that affirm their collective existence in everyday life (Good et al., 2020; Heldt Cassel & Miranda Maureira, 2015; Isa et al., 2018). Nevertheless, globalization often has negative impacts, posing serious challenges to the persistence of cultural practices and indigenous knowledge systems (Levent, 2016; Merung et al., 2024; Urbaite, 2024), ultimately leading to the marginalization of local traditions.

This phenomenon of marginalization is particularly evident in oral literature, which serves as a repository of wisdom, moral values, and communal cultural identity (Asamoah-Poku, 2024; Dwipayana et al., 2024). Amid rapid digitalization, indigenous communities face an urgent need to safeguard their narratives,

traditions, and knowledge from being eroded by modernization (Ajani et al., 2024; Figueiredo et al., 2024; Siliutina et al., 2024). This situation is reflected in the Muna community in Southeast Sulawesi, where the oral tradition known as *kantola* is currently threatened with extinction due to modernization pressures and global cultural dominance.

Kantola is not merely an artistic expression; it embodies the Muna community's worldview, ethical framework, and cultural memory (Aderlaepe, 2006; Siliutina et al., 2024). The loss of *kantola* would therefore imply the erasure of local knowledge intimately connected with ritual practice, language, and spiritual belief systems. This phenomenon mirrors a broader pattern of cultural loss, in which local traditions are gradually supplanted by dominant cultures through entrenched hegemonic mechanisms.

Recent studies underscore the importance of cultural revitalization as a strategy to preserve diversity and strengthen community resilience. Revitalization is

1. Three *Maestro* Practitioners (Aged 65–80): Selected for their rare mastery of archaic Muna metaphors and historical knowledge of *kantola* structures.
2. Two Traditional Leaders (*Toke*): Selected for their authority in governing customary laws (*adat*) that protect local oral performances.
3. Three Youth Community Organizers: Selected for their leadership in modernizing *kantola* through digital documentation and youth-led festivals. This small, specialized sample was chosen to facilitate "thick description," focusing on the depth of ideological meaning rather than statistical breadth.

Data Collection and Field Challenges Data were gathered through participant observation during three *kantola* performances and semi-structured interviews. A primary challenge in the field was the linguistic barrier involving the archaic Muna language (*Wamba Muna*) used in the lyrics. Many verses contain esoteric metaphors that are no longer common in daily speech. To ensure hermeneutic accuracy, the researchers conducted "collaborative interpretation" sessions with the elders to decode these latent meanings before analysis.

Bibliometric Mapping To situate this case within the global scholarly landscape, a preliminary bibliometric analysis was conducted using Publish or Perish and VOSviewer. We curated 61 peer-reviewed articles (2021–2025) focusing on *cultural resistance* and *revitalization*. This mapping confirmed a research gap: while indigenous survival is widely studied globally, the specific role of oral tradition as a counter-hegemonic tool in Southeast Sulawesi remains under-explored.

Data Analysis The analysis followed the "hermeneutic circle," moving iteratively between individual *kantola* verses and the broader socio-political context of the Muna people. Rather than merely reporting performances, the analysis focused on deconstructing specific metaphors, such as references to "ancestral soil" and "local wisdom", that serve as symbolic counter-narratives to global cultural hegemony. This process allowed the researchers to interpret how *kantola* functions not just as art, but as a strategic tool for indigenous survival.

In addition to descriptive thematic interpretation, the analysis was guided by a critical cultural reading focused on identifying symbolic domination, processes of marginalization, and community strategies of counter-hegemonic response. This analytical orientation enabled the study to move beyond merely documenting the strengthening of tradition, toward explaining how revitalization practices function within a broader field of cultural power relations shaped by globalization and digital modernity.

C. RESULTS AND DISCUSSION

This study identifies three principal dimensions in the revitalization of *kantola* within the Muna community: forms of revitalization, cultural functions, and symbolic meanings. These dimensions illustrate how local actors endeavor to maintain traditional *kantola* practices while adapting them to remain relevant to contemporary conditions. The findings indicate that revitalization operates not merely as cultural preservation, but also as a community strategy to respond to the challenges of globalization without relinquishing the authenticity of local identity.

1. Forms of *Kantola* Revitalization

a. Digital Documentation as "Digital Resistance"

The Muna community doesn't simply store *Kantola's* recordings on digital platforms; they negotiate technology. Muna youth's use of social media represents an attempt to reclaim the digital space, which has long been dominated by global popular culture. By uploading *Kantola's* performances, they transform global tools (smartphones and social media) into local tools to strengthen their identity. This digital documentation serves as a 'living archive' that challenges the hegemony of Western content.

Moreover, communities build 'cultural fortresses' through regular practice to ensure Muna's communal values are not fragmented by the individualistic lifestyle brought by modernity.

b. Youth Participation: Seeking "Cultural Anchor"

The younger generation's involvement in *Kantola* is not merely passive participation but rather a search for a cultural anchor amidst identity disruption. Interviews indicate that Muna youth feel alienated by a uniform popular culture. *Kantola* provides them with social status and a unique identity that global culture cannot. Their participation is a form of agency in redefining what it means to be both modern and Muna.

c. Documentation and Digital Archiving

The revitalized *Kantola* performance serves as a space for negotiation. There, the rigid structure of traditional lyrics begins to adapt to contemporary issues without losing its sacred essence. This performance is not simply routine entertainment, but rather a collective ritual to reaffirm the social solidarity of the Muna people against external economic and cultural pressures

Recent revitalization efforts include digital preservation initiatives in which community members record *kantola* performances using audiovisual technologies. Local cultural institutions collaborate with community elders to create digital archives accessible to broader audiences. This adaptation to contemporary technologies aims to maintain cultural integrity while leveraging digital platforms for preservation.

The primary objective of such documentation projects is to ensure the survival and accessibility of cultural heritage for future generations. Digital archives enable the conservation of songs and performances even as older practitioners pass away, thereby safeguarding the continuity of cultural knowledge over time.

Evidence suggests that using technology in cultural preservation can increase public awareness and appreciation of heritage. By utilizing digital platforms, communities reach wider audiences, particularly younger people who are more technologically literate. Digital documentation can also serve as an effective promotional tool to attract tourists and researchers interested in Muna culture. In the context of global cultural threats, digital archiving has become a key strategy to ensure that traditions remain vital and relevant in the modern era.

2. Cultural Functions of *Kantola* in Contemporary Muna Society

a. Medium of Social Communication

Kantola functions as a sophisticated communicative system that conveys complex social messages through metaphoric language and symbolic imagery. In the Muna context, *kantola* lyrics often contain layered meanings that require cultural knowledge for appropriate interpretation, rendering *kantola* a vehicle for addressing social issues and expressing collective concerns.

Through metaphorical lyrics, *kantola* can articulate social critique without direct confrontation. In some performances, lyrics address issues such as social injustice or interpersonal conflicts within the community. This demonstrates that *kantola* operates beyond entertainment to serve as an instrument for social reflection and conflict resolution.

Scholarly works indicate that performing arts, including music and poetry, are often used as media for social messaging and awareness-raising. Within this framework, *kantola* is an important means of fostering dialogue and mutual understanding among community members. The metaphorical language of *kantola* also allows for multiple interpretations, giving listeners access to varied depths of meaning and strengthening social bonds. Accordingly, *kantola* functions effectively as a social communication medium that enables the Muna

community to communicate salient messages while maintaining social harmony.

b. Moral and Ethical Education

The *kantola* tradition also operates as a conduit for transmitting moral values, ethical principles, and behavioral norms. *Kantola* texts inculcate teachings about courtesy, humility, respect for elders, and harmonious social relations. These values remain relevant and guide social behavior within contemporary Muna society.

By conveying such moral instruction through lyrics, *kantola* teaches younger generations the importance of respecting others and maintaining social cohesion. Many lyrics emphasize mutual assistance and respect, fostering positive social character among youth.

Empirical data indicates that culturally based education—such as that delivered through *kantola*—can reinforce moral and ethical values within communities. Therefore, *kantola* serves as an effective educational tool, shaping individuals' integrity and social responsibility. In a rapidly modernizing and globalizing world, these transmitted values become increasingly important for sustaining communal identity; thus *kantola's* role in moral and ethical education is critical for social harmony and wellbeing.

c. Preservation of Cultural Identity

Kantola serves as a marker of Muna cultural identity, distinguishing the community from neighboring ethnic groups while reinforcing internal solidarity. Performances affirm cultural belonging and provide continuity between past and present generations. In the context of globalization, where many traditions face extinction, *kantola* functions as a salient symbol for preserving local identity.

Through performances and lyrics, *kantola* communicates narratives and values inherited across generations, helping community members to understand and appreciate their heritage and to cultivate cultural pride. Evidence suggests that reinforcing cultural identity can strengthen social cohesion and solidarity.

Additionally, *kantola* performances introduce Muna culture to broader audiences, including tourists and researchers. In this way, *kantola* not only preserves identity but also promotes it as part of Indonesia's cultural diversity.

Kantola can also raise awareness among youth about the importance of cultural preservation. By engaging in performances and training, young people experience the tradition's values and meanings firsthand, which in turn fosters a commitment to its continuity. Thus, the role of *kantola* in preserving cultural identity is vital for the sustainability of Muna culture amid globalizing influences.

d. Social Control and Moral Critique

The *kantola* tradition functions additionally as a mechanism for social commentary and gentle correction of inappropriate behavior. Through indirect expression and metaphorical language, *kantola* enables community members to address social problems without direct confrontation, which is important for maintaining social harmony while promoting necessary behavioral changes.

Kantola lyrics often reflect socially relevant issues such as injustice, conflict, and deviance. In doing so, *kantola* becomes a medium for constructive criticism, encouraging individuals to reflect on their actions and reform. Research on the arts indicates that creative expression can convey critical messages effectively without provoking overt conflict.

The metaphorical dimension of *kantola*'s language creates space for deeper interpretation, prompting listeners to contemplate underlying meanings. This reflective experience can stimulate positive changes in social behavior. Consequently, the function of *kantola* as an instrument of social control and critique plays a significant role in preserving balance and harmony in Muna society.

3. Meanings and Cultural Significance

a. *Kantola* as ideological counter-narrative

In *Kantola*'s lyrics, delivered to the culture, there is a metaphor for an 'Old Tree with Deep Roots' versus a 'Wind from the Other Side'. Hermeneutically, the 'Old Tree' represents the richness of Muna culture, while the 'Wind' represents global hegemony. This is not just poetry; it is an ideological statement that the Muna people refuse to 'fall' or be swept away by the currents of modernity that marginalize local values

b. Cultural Resilience and Adaptation

The *kantola* revitalization process demonstrates cultural resilience through adaptive strategies that incorporate modern elements while preserving essential traditional features. Digital documentation, youth training programs, and contemporary performance contexts exemplify how communities sustain authenticity while adjusting to changing conditions.

In this context, the use of technology to document and promote *kantola* is a significant step toward ensuring the tradition's continuity. Research shows that cultural adaptation can help communities remain relevant in dynamic social environments. The cultural resilience observed in *kantola* revitalization also fosters pride and identity among community members. By adopting modern elements, the Muna community can attract youth participation and thereby ensure the tradition's vitality.

c. Intergenerational Knowledge Transmission

Revitalization of *kantola* creates connections between older and younger community members, facilitating the transmission of knowledge across generations. This process strengthens social cohesion and guarantees cultural continuity despite modernization pressures. Elders play a pivotal role as custodians and mentors for youth.

Through training programs and performances, younger participants can learn directly from elders about values, narratives, and techniques associated with *kantola*. This process deepens their understanding and appreciation of heritage and instills a sense of responsibility for its preservation. Research suggests that intergenerational interaction enhances comprehension and appreciation of local culture.

Furthermore, intergenerational transmission generates spaces for dialogue and exchange between generations, enriching cultural understanding and creating synergies between tradition and innovation. Thus, *kantola* revitalization functions not only as cultural preservation but also as a bridge across generational divides, ensuring that knowledge and cultural values remain alive and relevant among youth while reinforcing social cohesion in the Muna community.

Table 1. Forms, Functions, and Meanings of *Kantola* Revitalization

Aspect	Key Elements	Contemporary Manifestations
Form	Regular performances; Youth training; Digital documentation	Monthly community events, Workshop programs, Audio-visual archives
Function	Social communication; Moral and ethical education; Identity preservation; Social control	Metaphorical messaging; Transmission of values; Cultural markers; Behavioral guidance
Meaning	Symbolic resistance; Cultural resilience; Intergenerational knowledge transmission	Counter-hegemonic practices; Adaptive preservation; Continuity across generations

4. Revitalization of *Kantola* as a Counter-Hegemonic Practice

The resistance identified in this study is not merely a nostalgic reenactment of the past. Rather, it is an epistemological resistance in which the Muna community asserts its local knowledge system as a superior ethical guide to the impersonal values of global capitalism. For instance, in the performance observed several years ago, the *Kantola* lyrics specifically satirized the loss of communal identity in the digital age. This demonstrates that *Kantola* is being used as a critical tool to disrupt the passive acceptance of global cultural dominance.

The revitalization of *kantola* in Muna Regency demonstrates how local cultural practices can function as forms of resistance against more dominant cultural hegemony. In this respect, Gramsci's concept of cultural struggle is highly pertinent. Gramsci underscores the importance of collaboration between traditional intellectuals and "organic" intellectuals within social movements to develop counter-hegemonic values and norms. In the Muna context, traditional practitioners collaborate with cultural activists and educated community members to sustain and revive *kantola*. This synergy between local knowledge and innovation reinforces communal cultural identity.

Through *kantola* performances, the Muna community creates alternative spaces that allow the expression of local values and worldviews distinct from dominant global cultures. These activities operate not merely as entertainment but also as educational media and knowledge dissemination mechanisms. Consequently, *kantola* revitalization contributes to cultural diversity preservation and counters homogenizing tendencies associated with globalization. Thus, revitalization is not only about conserving tradition but also about producing spaces in which local values may flourish.

While preservation indeed reflects the community's recognition of its cultural autonomy, it becomes a form of resistance when such autonomy is consciously mobilized to confront the normalization of dominant cultural standards. In the *Kantola* case, regular performances, youth training, and digitisation are the empirical forms of revitalization; however, their broader political-cultural function becomes counter-hegemonic because they seek to reclaim representational space, sustain the authority of Muna oral knowledge, and resist the symbolic standardization imposed by global popular culture.

For example, regularly scheduled *kantola* performances at community events have attracted youth participation, indicating that revitalization can both preserve tradition and stimulate new generational interest despite greater exposure to global cultural forms. By

engaging younger cohorts, the community ensures intergenerational continuity of knowledge and practice.

More broadly, *kantola* revitalization fosters dialogic exchange between local and global cultural registers. Despite pressures from dominant cultures, the Muna community demonstrates adaptive negotiation without forfeiting core cultural meanings. This aligns with scholarship that emphasizes creating conditions in which alternatives to hegemonic culture can emerge. Revitalization thus not only preserves local values but also pluralizes global cultural narratives, demonstrating that counter-hegemonic efforts can have resonant effects beyond the local scale.

Thus, in the *Kantola* case, revitalization should be analytically understood as the empirical form through which resistance is enacted. The cultural activities themselves remain revitalization practices, yet their strategic purpose within a hegemonic field transforms them into counter-hegemonic action.

5. Digital Preservation and Cultural Authenticity

The revitalization of *kantola* through digital platforms creates cultural ambivalence. On the one hand, the use of YouTube and TikTok can be seen as a form of subordination to Western technological hegemony; Muna people are forced to adhere to the platforms' algorithms, short video lengths, and aesthetic standards to ensure their content is "presentable." In this context, *kantola* risks commodification, where its sacred value is reduced to mere "content" for the sake of likes and engagement. However, through the lens of Michel de Certeau's "The Practice of Everyday Life," the use of these platforms can be seen as a "tactic" (tactic) of marginalized groups. Muna people lack the power to create their own technological infrastructure, so they use the "powerful space" (social media) for their own ends.

The integration of digital technologies into *kantola* preservation raises critical questions regarding authenticity and cultural transformation. In an era when younger generations are socialized in digitally mediated environments, the Muna community's calibrated adoption of technology reflects an effort to balance innovation with cultural integrity. On the one hand, digital documentation is an indispensable tool for ensuring *kantola*'s accessibility to future generations; on the other hand, there is concern that technological mediation may alter how community members relate to their own cultural practices.

Community-led digital documentation projects illustrate the adaptation necessary for cultural continuity amid modernization. By recording performances, communities generate archives that broaden access to *kantola*, making knowledge previously confined to local contexts available to wider publics. This contributes to broader awareness and understanding of Muna culture.

Nevertheless, digitalization entails challenges, notably the potential loss of deep contextual cues. When traditions are digitized, subtle performative elements and situated meanings may be attenuated. Accordingly, participatory approaches that involve community members in documentation processes are crucial to safeguard accurate interpretation and representation.

Furthermore, digital platforms can enable novel intercultural interactions and collaborative exchange. Online dissemination of *kantola* creates opportunities for dialogue with other cultural communities, fostering mutual learning while allowing Muna actors to maintain cultural distinctiveness. This perspective supports arguments that globalization is not solely homogenizing but can also open pathways for richer cultural plurality.

Digital preservation should therefore be regarded as complementary rather than a substitute for traditional practice. By integrating traditional and contemporary approaches, the Muna community demonstrates that technologies can reinforce cultural authenticity rather than compromise it.

6. Semiotic Dimensions of Cultural Meaning

A semiotic analysis of *kantola* reveals that the practice functions as a complex meaning-making system rather than mere entertainment. The metaphorical and symbolic language deployed in performances requires cultural competence for adequate interpretation, thereby constituting an insider/outsider boundary: full appreciation of the repertoire depends upon informed, situated knowledge. Specific symbols embedded in *kantola* may encode historical narratives, communal values, and markers of identity. See for an example:

"*Pogauno kabhanti, fumaa ne dharani, ambe dotamo ghonu ne wite*" (Chanting kabhanti, rooted in the earth, do not let the seeds die in the ground).

In contrast to administrative reports, a hermeneutic analysis of the lyrics of '*O ganda-ganda ne wite*' reveals epistemological resistance. Through the use of the metaphors of 'seeds' and 'roots', the Muna people deconstruct the narrative of modernity that often marginalizes local values. This revitalization is not simply a re-enactment, but rather a political act to reclaim digital and social space as a field of resistance against global cultural hegemony. Here, *Kantola* functions as a 'symbolic weapon' that asserts that local identities have the agency to determine their own future without being dissolved by global homogeneity.

Hermeneutic and semiotic inquiry further suggests that traditional texts reflect intimate relations between communities and their cultural and natural environments. Prior to certain agricultural introductions, Muna communities developed extensive ecological and social knowledge systems that supported subsistence and social organization. Thus, *kantola* texts do more than recount stories; they transmit ecological knowledge, social

wisdom, and spiritual insights that guide communal life. Consequently, the meanings embedded in *kantola* extend beyond entertainment and mirror ways of life and value systems.

Kantola performances also operate to consolidate communal identity. Through distinctive symbolic repertoires and vernacular idioms, the Muna assert presence and difference within an increasingly globalized milieu. Therefore, *kantola* becomes both preservation and celebration of a unique cultural identity, functioning as a localized form of resistance to cultural homogenization.

Moreover, semiotic analysis highlights that meanings are dynamic: as social contexts evolve, interpretive frames surrounding *kantola* symbols may transform. This underscores culture's fluidity and the necessity for communities to continually negotiate and reinterpret symbolic repertoires to maintain relevance.

Semiotic findings also point to the centrality of cultural education: transmitting interpretive competence to younger generations is essential for sustaining practice. By educating youth about symbolic meanings and contextual grounding, communities not only preserve forms but also ensure continuity of the underlying knowledge systems.

7. Policy Implications for Cultural Development

The community-driven success of *kantola* revitalization offers important implications for cultural policy. The findings indicate that effective cultural preservation requires community agency and ownership throughout the revitalization process. Thus, policy interventions should incorporate participatory mechanisms at every stage, from planning to implementation, to increase local legitimacy and effectiveness.

Additionally, policies should accommodate integrative approaches that combine traditional modalities with contemporary tools. Sole reliance on either traditionalist or technocratic strategies risks inadequate responses to multifaceted preservation challenges. A holistic policy framework that allows tradition and innovation to coexist will better support the adaptability and resilience of cultural practices.

Intergenerational knowledge transmission mechanisms merit particular policy attention. Because many traditions are endangered by weak transmission channels, policies that support education and apprenticeship programs are essential. Facilitating structured opportunities for youth to learn from elder practitioners will help ensure continuity of requisite skills and knowledge.

Policymakers should also recognize cultural practices as living, adaptive systems rather than static artifacts. Policies that reflect this dynamic view are more likely to promote sustainable cultural vitality. Finally, top-

down approaches that marginalize local voices are unlikely to be effective; instead, policies should be co-designed with Indigenous communities to align with local needs and aspirations.

Thus, the use of social media for *kantola* is not a contradiction that undermines claims of "resistance," but rather a pragmatic form of resistance. The Muna community recognizes that to survive in the contemporary era, they must be present in the digital space, but this presence is achieved while maintaining the essence of the lyrics, which critique modernity itself.

8. Theoretical Contributions

This study contributes to theoretical understandings of cultural revitalization:

a. *Kantola* Revitalization as Counter-Hegemony and the Role of Organic Intellectuals

The revitalization of *kantola* in Muna is not merely a nostalgic effort to preserve past art, but rather a form of resistance against global cultural hegemony that threatens local identity. Within a Gramscian framework, this process is driven by Muna maestros and youth who act as organic intellectuals. They not only re-perform *kantola* but also actively reclaim public discourse space that has been dominated by the homogenizing values of modernity. By integrating oral traditions into contemporary life, the Muna people are waging a war of position—a cultural strategy to build an ideological defense that ensures traditional values remain the primary moral reference amid the tide of globalization.

b. The Digital Paradox and Identity Negotiation in Indigenous Survival

The use of digital platforms (YouTube, TikTok, Instagram) in the revitalization of *kantola* creates a technological paradox: the use of Western hegemonic tools to rescue a marginalized tradition. However, this phenomenon should not be viewed as submission to technology, but rather as a form of strategic hybridity and subversive appropriation. The Muna people use global infrastructure to distribute local narratives that criticize the negative impacts of modernity. A hermeneutic analysis of *Kantola* lyrics—such as the metaphor of "roots that penetrate the earth"—proves that through digital media, they are not commodifying culture for popularity but rather positioning the sovereignty of local knowledge as a counterpoint to the hegemony of external knowledge. This offers a new model for global discourse on indigenous survival, arguing that the sustainability of indigenous communities depends on their ability to negotiate modern technologies without losing the essence of their traditional values.

9. Limitations and Directions for Future Research

While this study yields valuable insights into *kantola*'s revitalization in Muna Regency, several limitations warrant acknowledgment. First, the research is geographically and culturally bounded to two subdistricts and focuses specifically on *kantola*; therefore, findings should not be generalized uncritically to other regions or oral traditions. Future research might examine revitalization efforts across diverse oral genres and locales to develop a broader comparative understanding.

Second, this study does not empirically assess the long-term effects of digitalization on knowledge transmission patterns. Although digital technologies present significant preservation opportunities, it remains important to investigate how such media reshape learning practices and intergenerational engagement. Longitudinal studies would be valuable to track the sustainability and social impacts of different revitalization strategies over time.

Future research could adopt longitudinal designs to monitor how revitalization initiatives influence community cohesion, cultural identity, and intergenerational relations. Such approaches would yield deeper evidence regarding the trajectories and outcomes of preservation efforts.

Interdisciplinary studies that integrate perspectives from sociology, anthropology, and media studies could also enrich understanding of complex revitalization dynamics. A broader methodological and theoretical palette will strengthen both academic discourse and practical policy guidance for cultural preservation at local and global scales.

D. CONCLUSIONS

This study extends Gramsci's theory by demonstrating that in indigenous communities, hegemony is resisted not only through material power or formal politics, but also through linguistic resistance. The revitalization of *Kantola* demonstrates that language and oral traditions function as highly effective "trench systems." Its theoretical contribution is to demonstrate that organic intellectuals in marginalized regions use aesthetics and metaphor as weapons to deconstruct claims of global cultural superiority. This answers the question "So what?" by asserting that revitalization is not merely the preservation of art but an active effort by communities to maintain their epistemological sovereignty amid the pressures of industrialization.

In addition, this study offers a new model of revitalization, called the "Adaptive Survival Model." Unlike traditional revitalization models that tend to reject modernity completely, the Muna case demonstrates how indigenous communities engage in strategic

<https://doi.org/10.25077/jantro.v28.n1.p119-128.2026>

hybridization. They use hegemonic infrastructure (digital media) not to become immersed in it, but rather to inject local narratives into the mainstream. The implication for global anthropology is that it offers a perspective on indigenous survival in the contemporary era: not on cultural isolation, but on a community's ability to navigate hegemonic spaces intelligently without losing the essence of its identity.

E. ACKNOWLEDGMENT

The author would like to express his gratitude to all parties who have assisted in the publication of the research "Muna Community Resistance to Cultural Hegemony Through the Revitalization of the *Kantola* Oral Tradition." He also thanks the Editorial Team and Review Team of the Anthropology Journal: Sociocultural Issues for their assistance in the publication of this article.

F. REFERENCES

- Aderlaepe. (2006). *Analisis semiotik atas lirik Kantola: sastra lisan daerah Muna*. Kantor Bahasa Provinsi Sulawesi Tenggara.
- Ajani, Y. A., Oladokun, B. D., Olarongbe, S. A., Amaechi, M. N., Rabiu, N., & Bashorun, M. T. (2024). Revitalizing indigenous knowledge systems via digital media technologies for sustainability of indigenous languages. *Preservation, digital technology & culture*, 53(1), 35-44. <https://doi.org/https://doi.org/10.1515/pdtc-2023-0051>
- Asamoah-Poku, F. (2024). Preserving traditional Ghanaian folklore through storytelling. *European Modern Studies Journal*, 8(2), 308-318. [https://doi.org/https://doi.org/10.59573/emsj.8\(2\).2024.26](https://doi.org/https://doi.org/10.59573/emsj.8(2).2024.26)
- Billore, S. (2021). Cultural consumption and citizen engagement – strategies for built heritage conservation and sustainable development. a case study of Indore City, India. *Sustainability*, 13(5), 2878.
- Dwipayana, I. K. A., Suastra, I. W., & Arnyana, I. B. P. (2024). Paradoks Penokohan Dalam Sastra Lisan Indigenous Bali Sebagai Media Keterampilan Bernalar Kritis: Kajian Etnopedagogis: The Paradox Of Characteristics In Indigenous Balinese Oral Literature As A Media For Critical Reasoning Skills: An Ethnopedagogical Stu. *Jurnal Pendidikan Bahasa dan Sastra Indonesia Undiksha*, 14(4), 571-583.
- Figueiredo, A. S. de, Thomé, A., Bubolz, F., Santos, H. M. dos, Menin, J. D., Cardoso, L. M. A., Santos, M. M. dos, Costa, M. M. M., Luzardo, M. D., & Natividade, P. R. O. da. (2024). A Construção da Identidade Cultural na Era Digital. *Revista ft*, 45-46. <https://doi.org/DOI:10.69849/revistaft/ni10202410222045>
- Gai, A. M., Yunada Arpan, S. E., Sutaguna, I. N. T., Par, S. S. T., Par, M., Taihuttu, G. C., & Pi, S. (2024). *Buku referensi revitalisasi wisata budaya merayakan warisan dengan sentuhan modern*. PT. Media Penerbit Indonesia.
- Good, A., Sims, L., Clarke, K., & Russo, F. A. (2020). Indigenous youth reconnect with cultural identity: The evaluation of a community-and school-based traditional music program. *Journal of community psychology*, 49(2), 588-604. https://www.researchgate.net/profile/Arla-Good/publication/347388217_Indigenous_youth_reconnect_with_cultural_identity_The_evaluation_of_a_community-_and_school-based_traditional_music_program/links/5fda68e2299bf1408816dfc9/Indigenous-youth-reconnect-with
- Gramsci, A. (1971). *Selections from the prison notebooks (Q. Hoare & GN Smith, Trans.)*. new york: international Publishers.
- Heldt Cassel, S., & Miranda Maureira, T. (2015). Performing identity and culture in Indigenous tourism—a study of Indigenous communities in Québec, Canada. *Journal of Tourism and Cultural Change*, 15(1), 1-14. <https://doi.org/http://dx.doi.org/10.1080/14766825.2015.1125910>
- Hermayani, A., Apriliyani, R., Yandasari, P., Nurdhatilah, A., & Purwanto, E. (2025). Komodifikasi Budaya dalam Media dan Tantangannya bagi Keberlanjutan Sosial. *Indonesian Culture and Religion Issues*, 2(3), 16.
- Isa, W. M. W., Zin, N. A. M., Rosdi, F., & Sarim, H. M. (2018). Digital preservation of intangible cultural heritage. *Indonesian Journal of Electrical Engineering and Computer Science*, 12(3), 1373-1379. <https://ijeecs.iaescore.com/index.php/IJEPCS/article/view/16003/10132>
- Krisdiyanto, A. (2025). Strategi Penguatan Budaya Nusantara Dalam Mendukung Sistem Pertahanan Semesta. *Centurion MSPD Journal*, 1(1), 284-292.
- Levent, F. (2016). The economic impacts of international student mobility in the globalization process. *Journal of Human Sciences*, 13(3), 3853-3870.
- Merung, A. Y., Larisu, Z., Bahriyah, E. N., & Ulhaq, M. Z. (2024). *Transformation Cultural Identity In The Global Era: A Study Of Globalization And Locality*. *Socius Journal*, 1 (5), 1-8. <https://doi.org/https://doi.org/10.62872/sbe22z03>
- Siliutina, I., Tytar, O., Barbash, M., Petrenko, N., & Yepyk, L. (2024). Cultural preservation and digital heritage: challenges and opportunities. *Amazonia Investiga*, 13(75), 262-273. <https://doi.org/https://doi.org/10.34069/AI/2024.75.03.22>
- Urbaite, G. (2024). The Impact of Globalization on Cultural Identity: Preservation or Erosion? *Global Spectrum of Research and Humanities*, 1(2), 3-13. <https://doi.org/https://doi.org/10.69760/f9g3vn77>
- Xie, K., Zhang, Y., & Han, W. (2024). Architectural Heritage Preservation for Rural Revitalization:

Typical Case of Traditional Village Retrofitting in
China. *Sustainability (Switzerland)*, 16(2).
<https://doi.org/10.3390/su16020681>