

# Marginalization of the Susuano I Baru Folk Song in Morosi District, Konawe Regency, Southeast Sulawesi

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## Abstract

This study is aimed at analyzing (1) the factors caused of the folk song of Susuano I Baru in Morosi District, Konawe Regency, Southeast Sulawesi experiencing marginalization; (2) Developing the implications of marginalization of the folk song of Susuano I Baru in Morosi District, Konawe Regency, Southeast Sulawesi. This research employed a descriptive qualitative method. In analyzing the data, the theory of hegemony and clause relation theory were utilized. The data were gained by the use of participative observation, in-depth interview, and documentation. The result displayed that the marginalization of the folk song of Susuano I Baru ensues because of the impartiality of the local government in issuing policies regarding the existence of traditions and culture in Konawe Regency, especially the songs of the Susuano I Baru folk and local people who unconsciously normalize modern living style and ignore local culture. Additionally, the development of globalization and modernization is a supportive factor that drives the locals obsessed with a more practical and trendier lifestyle.

**Keywords:** Folk Song, Marginalization, Susano I Baru

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## 1. Introduction

According to Alan Dundes, a Folk is a group of people with physical, social, and cultural identification distinguished from other groups. These identifying characteristics can be skin color, hair shape, and religion. But what's more is that they already have one inherited tradition, at least two generations, which they can claim as their own. In addition, they are cognizant of their own group identity (Pudentia, 2015: 63). Folklore is divided into oral folklore, partly oral, and non-oral. Oral folklore is part of the oral tradition. Oral tradition has the same prominent characteristics as oral folklore, which is hereditary orally among the oral community.

Oral tradition is the material produced by traditional society in the form of speech, customs, or practices. These include folk tales, folk songs, dances, games, equipment and objects such as buildings, walls, etc. (Pudentia 2015: 302). Oral tradition lives and grows in every collective community, including one of the tribes in Southeast Sulawesi that inhabits the Southeast Sulawesi mainland, such as Kendari, Konawe, Konawe Selatan, Konawe Utara, and Kolaka, which is the Tolaki tribe. The Tolaki tribe has many variations of oral tradition among its collective communities. One of the oral traditions held by the Tolaki tribe, specifically in the Morosi District of Konawe Regency in Southeast Sulawesi, is the Susuano I Baru folk song. Susuano I Baru is a folk song that exposes the story of a man named Baru who wants to vacate land for

farming. Initially, the land was a dense forest loaded with mystical creatures, which made people in the surrounding areas afraid to enter the forest. However, Baru continued his plan to vacate the land and use it for farming. Unfortunately, Baru perished while cutting down a banyan tree without delivering an offering.

The folk song "Susmano I Baru" is a traditional song of the Tolaki tribe in the Morosi District of Konawe Regency, Southeast Sulawesi. "Susmano I Baru" is an oral tradition that exposes the story of a person named Baru, accompanied by a traditional musical instrument called Gambusu (Gambus). Oral traditions have values, ideas, norms, beliefs, and convictions that can be implemented in the daily lives of local communities. However, Oral tradition is often looked down upon by many because it is assumed to be rigid and primitive. The perspective continues to be produced and grown within the community and slowly becomes established and believed by the community, driving the Susmano I Baru folk song to become marginalized within its collective community today.

The existence of the Susmano I Baru folk song in the local community is currently experiencing significant degradation to the point of being categorized as endangered. The recent globalization era is one of the factors of degradation. Technological advances, foreign cultural exchange, and new habits that alter the collective community's customs also affect the existence of the Susmano I Baru folk song driving it to become marginalized within the community today. The gap in the folk song is increasingly apparent, and the marginalization of its presence cannot be avoided. The the Susmano I Baru folk song has only one elderly speaker and has not found any potential successors up to this day. Consequently, this will lead to the disappearance of future speakers, and the Susmano I Baru folk song will face extinction altogether along with its speakers. It will then cause the loss of one of the cultural objects of Morosi District, Konawe Regency. So, the issue of why the marginalization occurred and the implications of the marginalization of the Susmano I Baru folk song in Morosi District, Konawe Regency, Southeast Sulawesi, is crucial to be studied.

## 2. Theoretical Framework

### 2.1 Marginalization

Marginalization comes from the word "margin" which lexically means edge, border, or limit. "Marginal" is an adjective that means related to the edge or limit. As a noun, "marginal" signifies a marginalized community. Marginalization is a shift, marginalization, and isolation of culture due to the pressure of subversive cultural regeneration. This process occurs gradually, slowly eroding, and sometimes quickly and radically happens. It happens because of the interpretation of an enigma, which is a tradition that contains puzzles and varied question marks when confronted with global situations and conditions.

Marginalization or marginality is an adjective that refers to the comparison between positions. It cannot stand alone. Its existence and understanding depend heavily on its antithesis, namely the position that is not the boundary (which can be called the center or the middle). The contrast between the center and edge in the insight of marginality is usually associated with the distribution of power or more precisely empowerment, which gradually decreases from the center to the edge. The center is the most empowered position. Those who occupy that position are considered important as the core or reference source, while those at the edge are considered less crucial. Marginalization can also be defined as a position on the border that is not owned or does not have what those in the center have due to an unclear identity (Wahyudi, 2004:87-88).

### 2.2 Theory of Power Relation

Foucault described power as an elemental dimension of social life that is unavoidable. Power has received various conditions of transformation over the past centuries. Throughout the 19th century, power was more apparent in the interests of an absolute monarchy, known as a sovereign power. Foucault

portrays power as a fundamental dimension of social life that is unavoidable. Power has received various transformations over the past centuries. Foucault always associates power with knowledge and is actualized through knowledge since knowledge has a powerful effect. Power is not something possessed by the state but something that can be measured. Power is everywhere because power is one dimension of the relationship. Where there is a relationship, there is also power. For Foucault, power is not a possession but a strategy. Power is a practice that ensues in particular spaces with numerous positions that are strategically related to each other so that these positions can experience shifts.

Knowledge desires power because it does not come from outside, but rather determines the arrangements, rules, and relationships from within and makes all possible. Power is always related to knowledge. Power produces knowledge, and it provides power. Power is two interrelated sides of the same process. Power does not always work only through oppression and repression but also through normalization and regulation. Foucault declared that power has many forms and applications, and these forms of power are based on different settings: the constructive nature of power, which exists in every institution and discursive context; the concept of governmentality, which is administrative organizations formed to control and regulate the population by paying attention to the authority of discourse, technology, and surveillance of power devices in the context of the modern bureaucracy (Ramin, 2022: 221-229).

The role of power relations theory in this research is to view the government's power relations in issuing policies for its people so that the Susuano I Baru folk song can persist in modern society. As Foucault displayed, power is employed to organize and regulate by following concrete rules to produce effectiveness and productivity. If the government applies Foucault's theory of power, it will be easier for the Susuano I Baru folk song to revive amid its collective society, which should be preserved for the sustainability of local traditions and cultures.

### 2.3 Theory of Hegemony

The theory of hegemony is built on the premise of the importance of ideas and the insufficiency of their physical force in socio-political control. According to Gramsci, for those who are dominated to obey the rulers, they must not only feel that they possess and internalize the values and norms of the rulers, but they must also conform to their subordination. It is what Gramsci means by "hegemony" or ruling through "moral and intellectual leadership" in a consensual manner. In this context, Gramsci contrasts hegemony, as a form of one group or several groups' superimposition over others, with another form of superimposition that he calls "dominance," which is power supported by physical force (Sugiono, 1999:31).

Regarding the concept of hegemony, Gramsci asserts that for power to be permanent and lasting, it requires at least two mechanisms. First, there is a mechanism that is capable of using violent force, or in other words, power requires a mechanism that has a Law Enforcement nuance. This first mechanism is usually carried out by the state apparatus through institutions such as the legal system, military, police, and even prisons. Second, there is a mechanism that is capable of persuading society and its institutions to obey those in power through religious life, education, the arts, and even family. This mechanism is called the civil society apparatus (Civil Society) (Heryanto, 1997).

Furthermore, Gramsci argues that if power is achieved solely by relying on coercive force, the consequence is called 'domination'. Stability and security have indeed been achieved, while the turmoil of resistance is not visible because the people are powerless. However, this cannot continuously take place, so the rulers who want to preserve their power by realizing this situation will complete domination (even slowly, if necessary, replace it) with a second set of work, the result of which is well known as the term "hegemony ". Thus, the supremacy of groups (rulers) or social class appears in two ways, namely domination or oppression and intellectual and moral leadership. This last type of leadership is hegemony

(Hendarto, 1993:74). In brief, the hegemony of one group over another in Gramscian understanding is not something imposed by force. Hegemony must be achieved through political, cultural, and intellectual efforts to construct a shared worldview for society. Gramsci's political theory clarifies how ideas or ideologies become instruments of domination that provide the ruling group legitimacy to rule (Sugiono, 1999).

### 3. Research Method

The research design was descriptive qualitative research proposed to understand phenomenon regarding the research subject holistically (Moleong, 2007). The focused of this research was on finding and describing the consequences and implications of the marginalization of the Susuano I Baru folk song in Morosi District, Konawe Regency, Southeast Sulawesi. The data collection employed in conducting this research were interviews, direct observation, and documentation. These usage techniques are aimed at gaining the data to answer the research problems. Analysis of the research data employed inductive analysis for its easier to describe. What is meant by inductive data analysis according to the qualitative paradigm is the analysis of specific data from the field into units followed by categorization. This method is carried out by concluding that it starts from a specific understanding of cases in the form of a general conclusion.

### 4. Result and Discussion

#### A. Factors Causing Marginalization of the Susuano I Baru Folk Song Experienced in Morosi Sub-District

Based on the outcomes of interviews with several informants regarding the marginalization of the Susuano I Baru folk song, several factors provoked the marginalization and the difficulty in finding heirs who can sing the Susuano I Baru folk song, among them are as follows:

##### 1) The Impartially of Government Against the Existence of Susuano I Baru Folk Song

The Department of Education and Culture of Konawe Regency has not made any specific efforts to educate its people about the existence of the traditions and culture of the Tolaki tribe and does not have any discourse or actions regarding the management of culture in Konawe Regency. However, the role of the Department of Education and Culture of Konawe Regency is crucial for the existence and sustainability of every tradition and culture that the Tolaki tribe has in the Konawe Regency. The majority of the population in Konawe Regency is the Tolaki tribe. The Tolaki tribe has many forms of traditions and cultures, one of which is folk songs. Tolaki folk songs have many types, and one of them is a folk song that conveys the legend of the formation of an area called Lahimbua, which is now in the jurisdiction of the North Konawe Regency. Susuano I Baru is a folk song that originates from the Tolaki tribe. The existence of the Susuano I Baru folk song has now experienced extinction and is no longer known by the local community.

The government, the Department of Education and Culture of Konawe Regency, has no presence in maintaining and preserving the Susuano I Baru folk song tradition. Consequently, the Susuano I Baru folk song disappeared amidst the bustle of modern society. The existence of the Susuano I Baru folk song has become marginalized among its people today because of Power Relations by the Konawe Regency government, which in this case is the Department of Education and Culture of Konawe Regency, as revealed in the following interview results with the head of the Morosi sub-district.

*"kami tidak memiliki Power untuk bergerak sendiri tanpa arahan dari Kabupaten terkait edukasi tradisi dan budaya Suku Tolaki secara menyeluruh, apabila ada arahan maka saya pikir Kecamatan Morosi akan melakukan edukasi budaya sesuai dengan tradisi dan budaya yang"*

dimiliki Kecamatan Morosi yang memerlukan perhatian khusus apabila sebuah tradisi itu sudah pada tahap akan *punah*”. (R1. PH, No. 1)

The interview results prove that there is a Power Relations between the Konawe Regency government and the Morosi District, which have relations and interconnections in the distribution of power in the Konawe Regency. It is in line with Foucault's view that power is everywhere because it is one dimension of relations. Power is not possessed but a strategy. Power is a practice that ensues in a particular space with many positions that are strategically related to each other (Ramin, 2022). The power relations mentioned above became one of the causes of the marginalization of the folk song because of the lack of preservation and development orders from the district authorities. Without such directives, the government officials under them will not act as the central government does in the Konawe Regency, which drives no effort in developing and managing the culture of the Konawe Regency, particularly the existence of the Susuano I Baru folk song.

The government's impartial attitude towards the existence of the Susuano I Baru folk song has led to the community being increasingly ignorant of the various traditions and cultures that the Tolaki tribe in Konawe Regency, especially in Morosi District, possesses. Consequently, the community becomes a party to marginalize the Susuano I Baru folk song, where the local community's sensitivity to the tradition of the Susuano I Baru folk song disappears, supported by the absence of government efforts other than just promoting traditional dances. The policy and efforts taken by the government to preserve the tradition of dance continuously point out that the government discriminates against and sidelines the existence of the Susuano I Baru folk song. It is in line with the results of an interview with the head of Paku village in the Morosi sub-district as follows;

“pemerintah memang tidak pernah mengeluarkan perintah untuk melakukan pelestarian nyanyian rakyat, Jadi, sangat wajar kenapa generasi sekarang hanya bangga akan satu tradisi seperti Tari Mondotambe, Tari Lulo, dan Kalosara karena hanya tradisi ini yang selalu diperkenalkan kepada masyarakat. Sedangkan untuk nyanyian rakyat tidak pernah diperkenalkan. Saya mengetahui keberadaan nyanyian Susuano I Baru tapi anak saya tidak akan tau tentang nyanyian rakyat apalagi nyanyian rakyat Susuano I Baru.” (R2. BAB, No.1)

The above interview results highlight the community's ignorance of the existence of Susuano I Baru folk song, which also confirms that the policies and attitudes taken by the Konawe Regency government are movements that drive the marginalization of the existence of Susuano I Baru folk songs in its community. It is in line with the concept conveyed by Wahyudi (2004) that marginalization is a shift and exclusion of culture due to the pressure of subversive cultural renewal.

The Susuano I Baru folk song disappeared gradually, no one questioned it, and the government did not focus on discovering the missing traditions and cultures in Konawe Regency, especially in Morosi District. The government and society worked together to forget and not explore the existence of the folk song that is no longer alive in the midst of today's community. The most influential involvement in marginalizing the Susuano I Baru folk song in Konawe Regency is the district government, which then influences its people through the normalization of new conventions in the current globalization era, as declared in the outcomes of interviews with the speaker of the Susuano I Baru folk song as follows;

“saya menampilkan nyanyain rakyat Susuano I Baru ini dari semua kalangan sampai kepada pihak pemerintahan dan masih banyak lagi bukan hanya dari kalangan bawah di kalangan atas juga saya dipanggil untuk menyanyikan nyanyian rakyat Susuano I Baru ini, saya diundang secara khusus ditelpon tidak ada acara apapun hanya beliau-beliau ini mau dengar gambus. Karena memang mereka tau juga cerita Susuano I Baru.” (R3. BT, No.1)

The above interview results show that the Konawe government is cognizant of the existence of the Susuano I Baru folk song and is even one of its listeners up to this day. However, as a fanatic of Susuano I Baru who is not in line with what they are doing, the government awareness and sensitivity are not being put into action. Despite realizing the disappearance of the Susuano I Baru folk song in its society, the government is promoting the existence of the dance tradition to the community. This factor then becomes clear when an influential figure in the Konawe Regency who can administer policies, even personally and as the head of the Konawe Regency government, is marginalizing the Susuano I Baru folk song.

Therefore, the Konawe District Government's development of infrastructure and promotion of traditional dance in the Konawe District has evolved the central approach to eradicating the existence of the Susuano I Baru folk song in the community simultaneously, particularly in the Morosi sub-district. Power relations involving the district government are indicated to apply power in carrying out a powerful strategy in leadership based on a position that also marginalizes the Susuano I Baru folk song. Additionally, the government's attitude of only promoting and introducing the traditional dance is continuously a direct action that deactivated the existence of the Susuano I Baru folk song, which is already starting to be forgotten.

## 2) The Influence of Globalization and Modernization

The rapid expansion of globalization in various elements of human life is commonly referred to as the modern period. This evolution is limited to art, architecture, literature, and so on, but has also been considered by experts as a post-modern phenomenon. The implications are not only that the phenomenon emerged after the modern period but also that it represents a flow of global currents and decisions among these currents (Appadurai, 1996). The changes in society today have significantly affected the choice of music and songs people listen to. Nowadays, people can access music and songs without obtaining physical albums from their favorite singers or artists. With only a good internet connection, their smartphones can play songs from all over the world without interruption. It has become a factor in the marginalization of the Susuano I Baru folk song because these changes have driven people to no longer listen to folk songs.

The changes in society in listening to music and songs are now ideologically inseparable from people's lives. Nowadays, people have become accustomed to using modernization support tools that have developed due to globalization. Society has become consumptive of modern products, which eventually leads them to become obsessed with things that develop quickly and are practical for daily use. The changes in society in listening to music and songs are then reinforced by one of the local people's statements in an interview, as follows:

“nyanyian rakyat adalah musik yang sudah tidak layak untuk didengarkan di zaman yang serba modern saat ini, banyak jenis musik yang lebih menarik dan mewakili masa remaja sekarang ini, nyanyian rakyat membuat saya menjadi merasa ketinggalan zaman, jenis music sekarang lebih banyak dan lebih keren” (R4. IA, No.1)

The above interview is further reinforced by Waters' argument in his perspective that globalization is a social process that results in the diminishing essence of geographical boundaries in socio-cultural conditions manifested in people's awareness (Waters, 1995). It drives people no longer limited by geographical factors, as evidenced by the freedom of people nowadays to listen to music and songs from other countries freely, which then drives socio-cultural conditions to shift and become less significant. Because of the phenomenon of change in listening to music and songs by society, which is consciously done by the contemporary community, this becomes a factor that drives the people of Kecamatan Morosi to marginalize the existence of the Susuano I Baru folk song today.



Globalization and modernization affect the development of the music industry in Indonesia. Currently, the music industry in Indonesia has expanded significantly from only holding concerts in Jakarta, but with the globalization expansion, concerts can now be held in myriad cities and even throughout the capital cities in Indonesia. The influence of globalization and modernization has also aligned in changing the entire conventions of the community, particularly the youth, in listening to music in Morosi District. In understanding the impact of globalization and modernization in Morosi District, an interview was conducted with a member of the community in Morosi District, as follows:

“saya tidak mendengarkan nyanyian rakyat karena tidak modern dan tidak cocok untuk saya dengarkan di zaman sekarang, terlalu tradisional sekali pasti membosankan dan itu terlalu berbeda dengan jenis musik yang saya dengarkan akan percuma juga saya dengarkan karena saya tidak akan mengerti” (R5. P, No.1)

The interview above confirms that the ideology of being modern has been well-established in the life of the Morosi Sub-district community. Modernization is present because of globalization and ascertains that Morosi sub-district youth have changed their mindset and daily lifestyle. The Morosi Sub-district youth were obsessed with being modern and then consciously left the Susuano I Baru folk song. It is a factor that drives the marginalization of the Susuano I Baru folk song, which is reinforced by Barker's statement that modernization is a promising image of preoccupation because of globalization demands (Barker, 2005).

In this vein, the influence of globalization and modernization has become an aspect of life that complements people's enjoyment of listening to music which is trendy according to them. Therefore, marginalization and hegemony are unavoidable in the Susuano I Baru folk song in the Morosi District under the influence of globalization and modernization. This generation unknowingly exploits itself and then becomes dependent on modernization hegemony, which drives them to be reluctant to leave or change their new habits to return without marginalizing traditions and inherited culture.

### 3) Lack of Aesthetics in the Performance of the Susuano I Baru Folk Song

The aesthetics in the performance are very influential in attracting the audience's interest and not boring the audience. Uniting every aesthetic segment into a single unit wrapped in tradition and enjoyed by the five human senses is something that every artist must accomplish. Aesthetics is relished by the human sense of hearing, and it involves the human sense of sight to scan things that spoil the human eye in enjoying the art objects seen. The Susuano I Baru folk song is stunning to the ear but less enjoyable to the sense of sight.



Figure 1. The Performance of the Susuano I Baru folk song

The picture above is a performance performed by the folk song singer Susuano I Baru in Morosi District, Konawe Regency. One of the residents invited him because he wanted to listen to Gambus after a long time. Concerning the worn clothes, the folk song singer of Susuano I Baru explained in the following interview results;

“untuk pakaian kita tidak ada pakaian khusus dalam melakukan pertunjukan nyanyian rakyat Susuano I Baru, saya biasanya memakai pakaian yang sopan saja dan menyesuaikan acara namun biasanya saya memakai pakaian yang nyaman saja karena tidak ada aturan khusus dalam menggunakan pakaian tertentu dalam menampilkan nyanyian rakyat Susuano I Baru” (R3. BT, No.2)

The lack of aesthetics in the performance of the Susuano I Baru folk songs is a factor causing the marginalization of the Susuano I Baru folk songs compared to dance performances which are always promoted as preserved traditions and culture. Dance has its enjoyable charm apart from the accompaniment of music, which is more interesting. The dance also attracts the audience's attention with special clothing, which is always being developed and modified to make it more attractive and unique. In addition, the Susuano I Baru folk song is only accompanied by one musical instrument, which is the Gambus. The performers wear the most comfortable clothing to allow them to concentrate intensely on delivering the folk song of Susuano I Baru to their audience for approximately 2 hours. It drives the performance of the Susuano I Baru folk song and does not require any particular performance attributes, as stated by the performer in the following interview.

“jadi pa gambus itu tidak gampang, kita sendiri yang memetik gambus kita juga yang nyanyikan. Kalau kamu pelupa kamu tidak bisa jadi pa gambusu, karena pa gambusu harus ingat melodi dan lirik apa lagi nyanyian rakyat Susuano I Baru ini ceritanya Panjang. Kalau saya tidak konsentrasi atau dalam penampilan saya terganggu karena suasana atau baju saya sendiri saya bisa salah dalam menyampaikan liriknya kepada pendengar saya dan itu bahaya” (R3. BT, No.3)

The interview results illustrate why the performance of the folk song from Susuano I Baru does not require numerous attributes that can obstruct the performers from remembering every lyric of the folk song. In the tradition of the Susuano I Baru folk song, full concentration and convenience of the performers are prioritized to ensure that they are comfortable and not mistaken for singing the Susuano I Baru folk song. Regarding the raw performance of the folk song, the performers unsuccessfully produced joy for the audience and were boring. Nowadays, people tend to judge based on what is presented rather than the implied meaning. It is in line with the statements of local people in the following interview.

“kalau nyanyian rakyat Susuano I Baru dari segi penampilan menurutku memang kurang dari penampilan Tari, apa lagi sekarang ini kan kita semua nilai dari penampilan. Pokoknya siapa penampilannya paling heboh enak juga dilihat dan kita juga yang lihat jadi senang” (R6. IR, No.1)

The interview results emphasize that people nowadays tend to judge everything based on appearance, whether attractive or not. Consequently, this marginalizes the existence of the Susuano I Baru folk song because it is incompetent to attract the audience's interest, even though the meaning contained in every lyric of Susuano I Baru must be understood by the listeners and applied in the daily lives of the community in the Morosi District of Konawe Regency.

#### B. Implications of the Marginalization of the Susuano I Baru Folk Song in the Morosi District of Konawe Regency

The marginalization of the Susuano I Baru folk song in the Morosi District of Konawe Regency negatively impacts the community's lives and the environment in the district. The negative impact on the environment has eroded the long-standing beliefs of the local community in the existence of objects considered sacred by the Tolaki tribe. The Susuano I Baru folk song prohibits the indiscriminate logging of trees in the forest, based on the belief that the forest is a mystical and sacred area that cannot be entered or disturbed by humans without performing a particular ritual as permission to the owners of the forest. Based on local belief, a



powerful and special person in the past called Baru died after violating all the prohibitions and limits that had been made by the ancestors of the Tolaki tribe.

Concerning the mentioned phenomenon, there emerges an implication of the marginalization of the Susuano I Baru folk song that can harm many parties in the future if this marginalization is not immediately addressed by the relevant government agency that oversees the development, utilization, preservation, and advancement of culture, namely the Department of Education and Culture of Konawe Regency. Hence, it is inevitable that negative implications will be directly felt by the community and the environment where the Susuano I Baru folk song is located, especially in the Morosi District of Konawe Regency. The implications deriving from the marginalization of the Susuano I Baru folk song in the Morosi District of Konawe Regency are as follows:

#### 1) The Implication towards the Environment

The marginalization of the Susuano I Baru folk song in the Morosi District of Konawe Regency impacts the lives and environment in the district. The negative impact on the environment arose from the marginalization of the Susuano I Baru folk song and the erosion of the long-standing belief of the Morosi community in the existence of objects revered by the Tolaki tribe. The Susuano I Baru folk song contains a prohibition against indiscriminate logging in the forest in the Morosi District because it is a sacred place inhabited by mystical beings and a restricted area for humans without performing a special ritual. However, these beliefs and restrictions were violated by a powerful man named Baru, who ultimately died for breaking the rules of the Tolaki people.

The consequence of marginalizing the Susuano I Baru folk song and the erosion of the old beliefs of the community are gradually degrading because the community no longer has boundaries to access the forest. The forest is no longer seen as a place of mystery and mysticism, as believed by the Tolaki people. Now, development is being done without following any rituals, unavoidable illegal logging, and land clearance without following any rules. At this point, some forests have become barren due to illegal logging and land clearance. Every rainy season, the Morosi district is prone to flooding with the water volume increasing yearly. Therefore, the negative impact of the marginalization of the Susuano I Baru folk song in Morosi District is detrimental to the community due to the negligence of the people themselves in preserving their traditions and culture passed down by their ancestors. In a deeper investigation, the boundaries formed by our ancestors from the past imply ways to maintain human civilization so as not to suffer losses at any time.

#### 2) The Implications of Identity Loss

According to Santrock (2003), ethnicity is the culture, the nationality characteristic, based on race, language, and religion. In this argument, ethnicity is everything, and the unique characteristics of a group are inherent in humans and serve as an identification to discern themselves from other ethnic groups. In other words, ethnicity is an identity title for one ethnic group with other ethnic groups. In Indonesia, every community has a tribal identity which serves as their identity. This identity is unique to each individual and distinguishes them from others. Each individual is identified based on certain characteristics that are specific to their tribe, which serves as a determinant of their origin. The loss of the characteristics of a tribe is the same as the loss of one's identity and inherent characteristics.

The loss of local traditions and cultural heritage that has been passed down from ancestors can lead to the disappearance of the indigenous identity, or what is known as "pribumi" in Indonesia. It drives difficult for ethnic groups to survive amidst the domination of other ethnic groups, as they are unable to show their unique identity and characteristics in all aspects of their lives. The disappearance of these traditions and cultural heritage directly impacts the Tolaki ethnic group, which will lose its distinctive characteristics as a marker of Tolaki identity. Based on this, the crisis of ethnic identity will be experienced by future generations, and the existence of the Tolaki ethnic group will slowly disappear as a majority group and as

the owner of the land in Southeast Sulawesi, with the potential of losing their claim to certain territories without proof of the traditional and cultural heritage of the Tolaki ethnic group.

### 3) The Implication for Social Life in Society

Macionis declares that social interaction is a process in which individuals behave and react in relationships with others (Macionis, 2008:144). Macionis' view on social interaction is that a relationship between one individual and another in creating relationships with one another building interactions involving two individuals in interactions that require reciprocity from both to build social relationships related to one another. Social interaction can occur when the relationship receives a response from other people as a reciprocal interaction to build a social life in a community that promotes caring for one another, creating a sense of togetherness and full of joy. However, this afterward becomes taboo to discuss because social life has been dominated by modernization that shapes humans to live independently and individually.

Modernization becomes one of the consequences of people changing their way of life and thinking in society. Modernization also gradually causes people to forget their traditions after prioritizing rational thinking for modern ideologies for human beings today. A tradition that lives in a community group is always filled with high care, cooperation, and taking care of each other. However, it changed when modernization replaced traditional values. It drives modernization to marginalize the traditional values in the form of inherited cultural heritage to maintain relationships in society, interactive relationships, and social relationships between groups that can mutually relate to a high sense of care and cooperation. In this regard, our ancestors taught us how to cultivate a sense of togetherness that connects one individual to another. However, this is not in line with the modernization perspective that shapes individuals to focus on themselves so as not to become a burden to others. It changes people's perspective on modernization as a rational and correct ideology.

The marginalization of the Susuano I Baru folk song will harm the social life of the community in Morosi District, Konawe Regency. The development of globalization and modernization changes the way people view social relationships between communities. The modernized society feels comfortable with its own practical lifestyle without any disturbance from other individuals who are considered troublesome. An individualistic lifestyle is a form of practical living that does not bother others or be bothered by others, and this is favored by modern society. In this vein, the loss of emotional connections among people due to the shifting of traditional cultural values will further make modern society feel entitled to do anything concerning their comfort and what they believe to be right without considering their environment or the surrounding community. The behavior of these people is based on an individualistic mindset that only prioritizes themselves without thinking about the impact on the environment and the surrounding community.

## 5. Conclusion

Based on the research results on the marginalization of the Susuano Baru folk singing in Morosi District, Konawe Regency, Southeast Sulawesi, the marginalization of the Susuano Baru folk songs has been carried out by several parties. The most influential party is the Konawe Regency government, with its impartiality in issuing policies concerning the existence of the Susuano I Baru folk song tradition. However, the local community also contributed to marginalizing the folk songs of Susuano I Baru. The society that normalizes the habits of modern life also unconsciously normalizes the loss of the Susuano I Baru folk song tradition.

This marginalization factor is not only done by the two parties mentioned, but the development of globalization and modernization has also become a supporting factor that makes society obsessed with a more practical and modern lifestyle. It has made the government obsessed with building modern

infrastructure to support a more modern and sophisticated way of life to maintain their power and create the generalization of the initiator behind globalization and modernization in influencing all aspects of human life, including culture.

Based on the factors driving the marginalization of the Susuano I Baru folk song and the act of marginalizing it, this has negative implications for the lives of the Morosi District community. The marginalization of the Susuano I Baru folk song has implications for the environment, ethnic identity, and social life among its people. These three implications are the consequence of the marginalization of the Susuano I Baru folk song because the tradition created by the ancestors is a form of life manifestation of the ethnic group itself. Thus, if a group's culture disappears, negative impacts will occur in the life of that ethnic group.

## 6. References

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