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Promoting the Principles of Ecological Ethics, Ecosociology, and Ecomusicology through the Practice of Planting Songs in the Rote Society

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Abstract : This study seeks to analyze the planting songs of the Rote society through the lenses of ecological ethics, ecosociology, and ecomusicology. The research method is qualitative ethnography, utilizing semiotic and thematic data analysis tools. From an ecological ethics perspective, the planting song is viewed as a profound expression of reverence for nature as the source of life. Maintaining ecological balance through sustainable agricultural practices reflects reverence and serves as a medium for the spiritual connection among humans, nature, and the divine. From an ecosociological standpoint, planting songs function as a medium for social communication, encapsulating values of empathy, responsibility, and the ethos of collectivism and solidarity among farmers, widows, and orphans – social groups lacking a stable income and facing economic vulnerability. Planting songs exemplify a significant aspect of ecomusicology, functioning as a means of communication between humans and nature that encapsulates life experiences, collective cultural memory, and impressions of the natural world. A comprehensive grasp of the interplay between culture, environment, and ethical conduct underpins the sustainability of communal existence in the Rote society.

Keywords: Planting songs, Ecological ethics, Ecosociology, Ecomusicology



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1. Introduction

The transformation in the modern human mindset and climate change represents significant global challenges that necessitate attention. Shifts in mentality facilitate the exploitation of natural resources, resulting in an environmental disaster. The change in attitude that impacts behavior and exacerbates an environmental crisis, alongside the natural occurrence of climate change, profoundly affects the decline of traditional agricultural and cultural practices closely linked to nature (Fenetiruma and Kamakaula, 2023). Hrynkow (2017) contended that the ecological crisis arises from the inherent lack of sustainability resulting from the cumulative effects of human activity on the planet, emphasizing the fundamental shortage of sustainability that causes ecosystem imbalances and the depletion of essential natural resources.

Hrynkow (2017) asserts that ecological crisis refers to the lack of sustainability resulting from the cumulative effects of human activity on the planet. The ecological crisis denotes the intrinsic lack of sustainability, resulting in ecosystem imbalances and the exhaustion of vital natural resources. The Rote society, distinguished by its rich agricultural and cultural traditions, presents valuable insights into the interdependent relationship between humans and nature. It possesses diverse and complex agricultural and cultural traditions, providing fundamental insights into the symbiotic relationship between humans and nature. Nature provides vital sustenance required for human existence (Brown, 2020). The dangers posed by climate change and environmental degradation endanger the persistence of this culture, exemplifying cultural extinction and continuous environmental decline (Pradana et al., 2024).

The examination of the interplay between humans and nature has emerged as a compelling subject across multiple fields, including ecological ethics, ecosociology, and ecomusicology. Numerous prior studies have examined this subject, including DesJardins (2021), thoroughly exploring environmental ethics. Kisner (2014) examines ecological ethics from a philosophical lens. Stevens (2012) emphasizes the significance of examining the connection between humans and the natural environment. Fenetiruma and Kamakaula (2023), as well as Susilo (2017), have elucidated traditional agricultural practices and the symbiotic relationship between humans and nature. Conversely, Brown (2020) asserts that music and the environment are intricately connected with nature serving as a source of sustenance. Allen and Dawe (2023) similarly examine the connection between music and the environment. Nonetheless, no research has specifically synthesized the viewpoints of ecological ethics, ecosociology, and ecomusicology regarding planting songs within the Rote society.

This research underscores the significance of safeguarding local cultures as an essential component of cultural identity that must be preserved and protected. The escalating influence of globalization poses a significant threat to the survival of numerous local cultures. Integrating ecological ethics, ecosociology, and ecomusicology is essential for a comprehensive understanding of the interplay between culture, environment, and ethical conduct. This writing offers insights into how planting songs can enhance ecological awareness and support nature conservation, thereby providing relevant and practical solutions to the ongoing environmental crisis. The examination of planting songs within the Rote society offers significant insights into the ways local culture can enhance sustainable agricultural practices and environmental conservation. This writing is significant as it addresses a research gap that has not been thoroughly investigated. This research presents a novel perspective by integrating three distinct disciplines in the analysis of planting songs, thereby making a substantial contribution to the fields of ecological ethics, ecosociology, and ecomusicology by addressing the following inquiry: How are the principles of ecological ethics reflected in the planting songs of the Rote society, and how can these songs promote ecological awareness and ethical behavior towards the environment among the Rote society? What is the understanding and expression of the relationship between humans and nature in the planting songs of the Rote society, and how can these musical practices promote agricultural sustainability and environmental conservation amid social and ecological transformations?

This research posits that the planting songs of the Rote society exemplify ecological ethics and ecosociology that warrant preservation, as they reflect the harmony between humans and nature through ecomusicology in traditional agricultural practices. This conceptualization positions humans within a vital and sustainable relationship with nature, fostering the Rote society's ecological awareness to nurture and respect the environment, despite the exploitative tendencies of contemporary human perspectives and the effects of climate change and global warming on human existence (Yuono, 2019). Through a multidisciplinary analysis, this research seeks to uncover how work songs in the Rote society reflect the principles of ecological ethics, ecosociology, and ecomusicology, as well as how these practices can contribute to nature conservation efforts, optimize ecological awareness, and preserve local culture.

2. Literature Review

2.1 Planting Songs

Planting songs are an essential element of agricultural customs in Indonesia,

particularly within the Rote society. Farmers generally perform these songs during the cultivation of rice or other crops, functioning as a medium of cultural and spiritual expression. Art, in its various manifestations, including music, serves as a medium for individuals to express their cultural experiences (Santoso, 2022). Through these artistic forms, communities can communicate their narratives and histories while articulating ideals and opinions that surpass cultural barriers. In addition to offering pleasure, planting songs aid in sustaining work rhythm and promoting camaraderie among the agricultural society.

From an ecocritical standpoint, planting songs exemplify the symbiotic interaction between humans and nature. The lyrics and melodies, influenced by the surroundings, convey veneration for nature and the cycles of life. Challe (2015) asserts that these songs enhance ecological consciousness and advocate for sustainable agricultural methods, highlighting music's function as a profound medium for ecological communication. Moreover, planting songs can serve as a medium for transmitting local knowledge and cultural values through generations, facilitating the oral conveyance of vital information.

2.2 Rote Society

The Rote society, inhabiting Rote Island in East Nusa Tenggara, Indonesia, is characterized by its distinctive and adaptive socio-cultural traits. The *sasando*, a musical instrument, is a vital component of diverse cultural traditions, particularly in dances and songs. The phrase "*sasando*" originates from the Rote language word "*sasandu*", which translates to "to vibrate" or "to sound" (Government of Rote Ndao Regency, 2019), and it is performed by plucking its strings. This instrument illustrates the society's ingenuity and constitutes a vital component of their cultural acts.

In addition to music, the Rote society is distinguished for its woven textiles and pandanus crafts, which possess considerable symbolic significance and serve as vital markers of Rote culture (Yusifa, 2024). Their language and literature, abundant in idioms and folklore, are essential components of their cultural identity. Oral literature, including planting songs and traditional narratives, reinforces values and social standards. The prominent social framework of Rote civilization is founded on robust familial connections and conventional leadership, which dictate their interactions and impact their environmental involvement.

The indigenous knowledge of the Rote society is also apparent in their agricultural methods. They hold ancestral agricultural knowledge and abilities tailored to their natural habitat, demonstrating profound regard for their surroundings. Diverse rituals and traditional rites, such as *madene* (communal planting), harvest festivities, and

weddings, illustrate the society's persistent beliefs and customs. The Rote society exhibits a dedication to safeguarding their cultural heritage and nurturing a peaceful connection with their land through these traditions.

2.3 Local Wisdom

Local wisdom is a concept that emerges within communities, encapsulating the wisdom, positive values, and norms that are upheld and practiced by its members (Sartini, 2004). This wisdom may be expressed through knowledge, skills, resources, and social processes, including customs passed down through generations (Niman, 2019). Local wisdom encompasses the practices, beliefs, and knowledge that develop within communities resulting from their interactions with both natural and social environments. This includes multiple dimensions of life, including agriculture and natural resource management, influencing society's interactions with its environment.

Local wisdom is intricately linked to agricultural practices and environmental ethics within the Rote society. Traditional farming techniques are tailored to local environmental conditions, enhancing sustainability and conserving natural resources. Aldo Leopold (Ohoiwutun, 2020), a philosopher and conservationist, identified two significant misconceptions in earth ethics: the perception of nature solely as a resource for domination and exploitation, and the treatment of nature as an inanimate object lacking intrinsic value. Leopold posited that nature constitutes a complex society of life that warrants respect as a moral entity. He underscored the necessity for human consciousness to recognize other beings as coexisting biotic and moral communities with intrinsic value.

In addition, local wisdom is essential for cultural preservation and the enhancement of society's identity. Orally transmitted practices and traditions enable communities to preserve their heritage and convey cultural values to subsequent generations. This oral tradition facilitates the preservation of norms and knowledge, thereby promoting a sense of identity and continuity within the society. The application of local wisdom enables communities to maintain their environmental connection while preserving their cultural heritage for future generations.

3. Methods

This study used a qualitative ethnography approach. Ethnographic research design serves as a qualitative method aimed at describing, analyzing, and interpreting the patterns of group behaviors, beliefs, and languages across diverse cultures that evolve over time (Creswell, 2008). This research utilized ethnographic methods to discern

consistent patterns in the life experiences of the Rote society concerning planting songs.

3.1 Data Collection

The data were gathered through meticulous observation and engagement in the activities of the Rote Thie society. The researchers received assistance from a local society guide during implementation. The examination of a genuine or naturalistic environment, when society behaves authentically, was meticulously scrutinized, emphasizing both verbal and nonverbal conduct. This participatory observation was carried out over three months, concentrating on an in-depth examination of culture and language as expressed in the planting song "lakamola anansio" within the Rote Thie society.

The words of the planting songs constituted verbal behavior data obtained through recordings. The credibility of the observational data was enhanced through comprehensive interviews with a range of society members, including farmers, traditional leaders, and practitioners of planting songs, to get multiple viewpoints. Open-ended questions facilitated personal narratives and comprehensive explanations concerning planting songs in the context of ecological ethics, ecosociology, and ecomusicology. Each interview lasted for 1-2 hours and was documented for a subsequent analysis. Interviews occurred concurrently with observations at distinct intervals.

3.2 Data Analysis

The lyrics of the planting songs underwent a qualitative analysis employing semiotic methodologies. Initially, songs in the indigenous language were recorded, enumerated, and completely transliterated with the assistance of a guide who also acted as a translator. The precision of these translations was subsequently validated by engaging local society leaders, thereby ensuring the reliability of the translation results. Subsequently, thematic analysis approaches were employed to examine the data points and identify patterns, adhering to the protocols (Fereday & Muir-Cochrane, 2006). The denotative and connotative meanings were examined, resulting in the discovery of fundamental concepts and themes within the song structures.

Furthermore, the results derived from observations and interviews underwent a thorough assessment through thematic analysis. The procedure commenced with data reduction through coding techniques (Miles & Huberman, 1994), aligning the data with the research objectives and the semiotic analysis of the planting music. The researchers employed "initial" and "pattern" coding techniques (Saldaña, 2013). In

the preliminary coding phase, the emphasis was on discerning informants' discourses that encapsulated aspects of ecological ethics, ecosociology, and ecomusicology. During the pattern coding step, the initially coded data were methodically classified into pertinent themes, sub-themes, and components, following the study questions.

The manual analysis was performed with printed transcript copies. During the interview procedure, the researchers corroborated the data by providing early analytical findings to the informants for validation and feedback, assuring consistency with the viewpoints of the Rote society. This methodology recognized the possibility of human bias in data analysis, highlighting the significance of societal perspectives in informing the study's conclusions.

4. Results

4.1 The Ecological Ethics of the Planting Songs

The interview results indicate that the perspective of ecological ethics in "*Nyanyian Tanam* (Planting Songs)" within the Rote society is encapsulated in the concept of *Lakamola Anansio* (Nine staple foods), which pertains to the nine plant seeds vital for the sustenance of the Rote society. First, the nine seeds identified – "*hade*" (rice), "*mbelak*" (corn), "*betek*" (botok), "*mbelahiek*" (sorghum), "*fufuengga*" (rice beans), "*fufuelutu*" (green beans), "*fufuedae*" (peanuts), "*turis*" (turis beans), and "*ufiai ufisina*" (sweet potatoes) – serve as essential food sources that underpin the sustenance of the Thie society. Second, the informant highlighted that these nine plant seeds are of considerable significance to the Rote society, as historically, during times of resource scarcity, these plants represented a potential solution for meeting food requirements. The harvest is often accompanied by the traditional drink *tuak*, illustrating the intricate connection between the natural environment and the cultural practices of Rote society. Third, as indicated by the informant, the planting season for these nine staple foods takes place during the rainy season, specifically from December to March. There are notable differences in the lengths of planting and harvesting cycles, particularly with leguminous plants, which can produce fruit again following harvest. Fourth, the interview results indicated that the concept of *Ti'i Langga Rote*, emblematic of the Rote society's culture, also embodies a representation of ecological ethics. *Ti'i Langga Rote* serves as a delineating barrier for the earth, encompassing nine circles that represent *Lakamola Anansio*, or the nine fundamental necessities.

Context: *Ti'i Langga Rote* functions as a protective barrier for the earth, encompassing nine circles that represent *Lakamola Anansio*, or the nine staple foods. Further findings indicate that the Thie society holds a belief in a spiritual connection among humans, nature, and God as the Creator and Sustainer of the universe. This is

illustrated through the references to God in their planting songs, including terms such as “Amak” (Father), “Took” (uncle), “Papa” (Father), “Teluk Aman” (Holy Trinity), “Bae Makasufuk” (for coolness), “Bati Makarona” (for fertility), “Daetian Papa” (father's land), “Huanggen” (place of seeds), and “Haradoin” (asking in prayer).

The subsequent finding indicates that the *Thie* society perceives a spiritual connection among humans, nature, and God, who is viewed as the Creator and Sustainer of the universe. This belief is illustrated through the references to God in their planting songs, including terms such as “Amak” (Father), “Took” (uncle), “Papa” (Father), “Teluk Aman” (Holy Trinity), “Bae Makasufuk” (for coolness), “Bati Makarona” (for fertility), “Daetian Papa” (father's land), “Huanggen” (seed place), and “Haradoin” (asking in prayer). The *Thie* society engages in agricultural cultural practices that reflect a consistent connection with God, serving as an expression of appreciation and gratitude for the life-sustaining resources provided by nature.

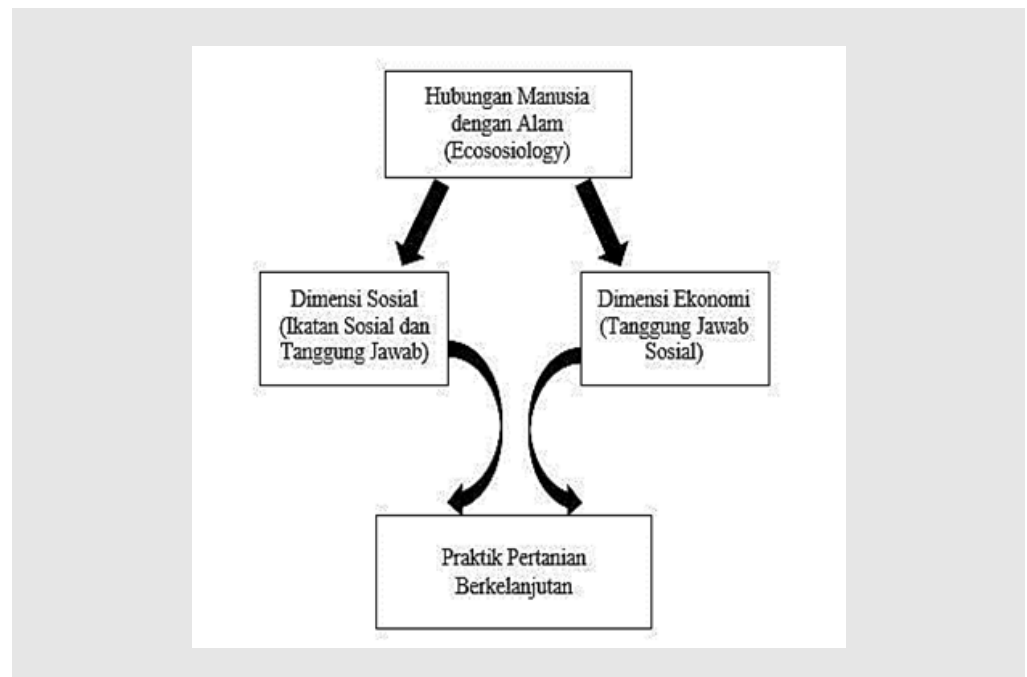
Table 1. Findings on Ecological Ethics

| Aspects | Findings | Explanation | Principles of Ecological Ethics | Ecological awareness |
|------------------------------|---|--|--|--|
| Concepts of Lakamola Anansio | The nine staple foods include "hade" (rice), "mbelak" (corn), "betek" (sorghum), "fufuengga" (rice beans), "fufuedae" (green beans), "turis" (turis beans), and "ufiai ufisina" (sweet potatoes). | These seeds are regarded as a staple food supply that guarantees the existence of the Rote society. In times of resource scarcity, this plant emerges as a potential solution for addressing food necessities. | Principles of ecological ethics emphasize the importance of respecting biodiversity and recognizing society's reliance on nature for survival. | Ecological awareness recognizes the significance of conserving plants that serve as essential food sources. |
| Planting Season | The planting season occurs during the rainy season (December-March). | The differences in planting and harvesting durations, exemplified by legumes that can produce additional yields post-harvest, demonstrate a significant correlation between agricultural practices and natural cycles. | Modifying agricultural practices to align with natural cycles aims to preserve ecosystem balance. | Recognizing the significance of aligning with natural rhythms is essential for agricultural success and environmental balance. |
| Ti'i Langga | Ti'i Langga Rote contains a representation of ecological ethics. | Ti'i Langga Rote is represented as a protective barrier of the earth, featuring nine circles that symbolize Lakamola Anansio, or the nine fundamental elements, reflecting reverence for nature as the source of life. | A visual representation illustrates the concepts of protection and respect for the Earth and its natural resources. | Emphasizing the significance of recognizing the preservation and appreciation of nature as integral to societal culture and existence. |
| Spiritual relationship | The planting song designates God as the creator and sustainer of nature. | The references to God in the planting songs – "Amak" (Father), "Took" (uncle), "Papa" (Father), "Teluk Aman" (Holy Trinity), "Bae Makasufuk" (for coolness), "Bati Makarona" (for fertility), "Daetian Papa" (father's land), "Huanggen" (seed place), and "Haradoin" (asking in prayer) – forge a connection between the Rote society and God, serving as an expression of appreciation and gratitude for the life-giving provisions of nature. | It is essential to recognize God's pivotal role in the creation and maintenance of the universe. | Fostering gratitude and moral responsibility for environmental conservation reflects an appreciation for God's creation. |

4.2 The Ecosociology of the Planting Songs

Within ecosociology, the planting songs of the Rote society exemplify the interdependent interaction between humans and the natural environment, while illuminating the social connections and communal responsibilities associated with agricultural practices.

Figure 1. A Finding Diagram of Ecosociology



The study presents several significant findings regarding the role of planting songs within Rote culture, with a primary focus on the interplay between humans and the natural environment. The songs reflect the Rote society's perspective on nature, illustrating it as an integral component of life, emphasizing its role not merely as a resource but as an element of the environment that requires protection and respect. The lyrics articulate the society's viewpoint on nature, highlighting a mutual relationship in which nature plays a crucial role in their survival. The respect and protection of nature play a vital role in developing a balanced relationship between humans and their environment.

The social aspect of planting songs holds considerable importance, as it reflects the society's social connections and responsibilities. The songs articulate the farmers' sense of empathy, responsibility, and solidarity, highlighting the critical role of social connections. The song lyrics illustrate the intricate social connections, demonstrating that agricultural activities extend beyond simple economic endeavors to include social responsibilities. The Rote society illustrates that engaging with economically

disadvantaged groups reveals the broader social implications of agriculture, promoting social cohesion and mutual support through shared experiences and communal goals.

Moreover, the economic aspect of planting songs underscores the principle of ecosocial responsibility. The lyrics articulate the farmers' dedication to aiding individuals and groups encountering economic difficulties, highlighting the necessity for balance among ecological, economic, and social sustainability. The balance is essential for attaining comprehensive sustainability, highlighting the significant role of agriculture in maintaining the economic vitality of society and environmental health. As a result, planting songs act as a conduit for conveying economic values and responsibilities, highlighting the intricate relationship between ecological sustainability and economic practices.

The planting songs illustrate sustainable agricultural practices, highlighting the mutual relationship between humans and nature in farming activities. *Lakamola Anansio*, which denotes the nine essential foods crucial for the Rote society, exemplifies the close relationship that exists between the people and their natural resources. The interdependent nature of this relationship is clearly illustrated in the traditional agricultural system, where these nine seeds represent the essential components necessary for survival. The planting songs illustrate the connection between agriculture and social life, emphasizing the significance of maintaining a harmonious relationship with nature. By emphasizing food production in conjunction with social responsibilities, they enhance agricultural sustainability and foster environmental conservation. The research highlights the importance of preserving planting songs as a crucial aspect of cultural heritage that contributes to environmental sustainability and the welfare of the Rote society.

4.3 The Ecomusicology of the Planting Songs

This article delineates fieldwork experiences and artistic insights derived from the planting songs of the Rote society, namely about sound, perception, and cultural and ecological notions. The practice of *lakamola anansio* planting songs in the Rote society exemplifies the communicative relationship between humans and nature, as reflected in the lyrics that evolve from life experiences, collective cultural memory, and societal perceptions of nature, which is viewed as the source of human existence, with God as the creator, sustainer, and focal point of worship, alongside the representation of social bonds and responsibilities.

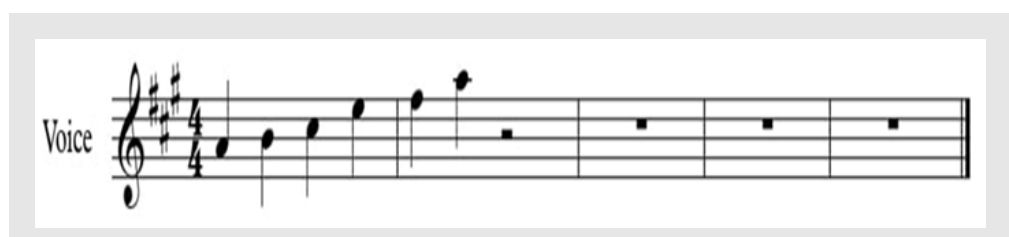
4.3.1 Nature as a Source of Human Life

SB: “The song lyrics depict the close relationship between farmers and the land, where we respect and care for it like a mother.”

ZF: “This planting song reflects our prayers and hopes to God that the land becomes fertile and the plants grow well. Through the lyrics of this planting song, we communicate with nature. This is our way of remembering that the food we plant and harvest is a blessing from nature and God. This song serves as a reminder that we must maintain the balance of nature.”

The lyrics of the planting song convey that the soil is a vital source of life that must be respected and nurtured. The land is portrayed as a nurturing mother who sustains life through her vegetation. This demonstrates ecological consciousness and the significance of conserving nature for the existence of the Rote society. The *Lakamola Anansio* song exemplifies traditional art, originating from ideas, mindsets, life experiences, philosophical perspectives, and the innate human reaction to the environment. This song, being a product of traditional art, exhibits unique musical traits of the Rote society. The distinctiveness is apparent in the pentatonic musical melody (five notes: A-B-C#-E-F#), logogenic (highlighting poetry) with syllabic and melismatic melodic developments.

Figure 2. The Pentatonic Scale of the Planting Song Lakamola Anansio



The act of planting songs serves to actualize the acoustic environment, contributing to the maintenance, preservation, and advancement of ecological consciousness within systematic traditional cultural practices. This is regarded as a manifestation of the genuine, organic, and existential traditional art of the Rote society.

Figure 3. The Lyrics of the Song "Lakamola Anansio"

4.3.2 God as the Creator, Sustainer, and Center of Worship

ZF: "This planting song reflects our prayers and hopes to God that the land becomes fertile and the plants grow well. Through the lyrics of this planting song, we communicate with nature. This is our way of remembering that the food we plant and harvest is a blessing from nature and God. This song serves as a reminder that we must maintain the balance of nature."

SB: "The lyrics of the planting song are a request to the Father to share blessings. For example, "Mai bae makasufuk, do bati makarona," meaning Let's share the dew or the morning dew; "Ai nai huanggen do ai nai haradoin," meaning We only ask and we only plead; "Teluk aman bae betes inafalur ramahoko" meaning Holy Trinity, grant us the blessing of abundance so that the widows may rejoice. This is our dependence on God."

The lyrics of the planting song embody the conviction that God is the creator and sustainer of nature, bestowing fertility upon the earth and vitality to the plants. The prayers and aspirations expressed in the lyrics of the planting song indicate that the inhabitants of Rote rely on divine providence for life and the perpetuation of nature.

4.3.3 Representation of Bonds and Social Responsibility

The interview results indicate that the planting song "*Lakamola Anansio*" embodies societal values that emphasize the significance of sharing harvests with others in need, including widows and orphans. RM asserted that "This song additionally serves as a reminder that the harvest should be distributed to those in need, including widows and orphans." SF concurs, stating, "This embodies our culture in Rote." This regularly invites widows and orphans to engage in planting and harvesting operations. The claim is that under every benefit they hold, there is a segment allocated for widows and orphans. This activity illustrates the social bonds and responsibilities of the Rote society to support each other and strengthen social cohesion.

5. Discussions

5.1 Principles of Ecological Ethics in the Implementation of the Planting Songs in the Rote Society

Data derived from interviews with sources indicates that the planting songs within the Rote society embody the concepts of ecological ethics as articulated by R. P. Borong in *Etika Bumi Baru* (Borong, 1999). The concept of *Lakamola Anansio*, which denotes the nine vital materials for the Rote society's existence, exemplifies a deep reverence for nature as a life source, aligning with the core tenets of ecological ethics that acknowledge human reliance on nature and the necessity of conserving natural resources.

The reverence for plants as vital life sources and their association with local culture embodies the tenets of ecological ethics, acknowledging the inherent worth of nature and the necessity of preserving balance between humans and the natural world (Borong, 1999). This perspective corresponds with the notion of "ecological citizen" articulated by Dobson and Bell ("Environmental Citizenship," 2021), indicating that ecological citizenship encompasses society's proactive engagement in environmental preservation and the adoption of sustainable practices, particularly within agriculture. Curry (2022) concurs, asserting that the basis of ecological ethics should be grounded on ecological principles, including interdependence, diversity, and balance.

The Rote society's profound comprehension of natural cycles and the adaptation of agricultural practices to environmental conditions, including planting during the rainy season and fluctuations in planting and harvesting durations, exemplifies principles of ecological ethics that underscore the significance of environmental preservation. The significance of coexisting with nature and honoring the sequence of natural cycles (Borong, 1999). Keraf (2010) asserts that environmental ethics

encompasses not only human interactions with nature but also the interrelationships among all life forms within the ecosystem. Indigenous ecological knowledge and adaptive abilities are essential for achieving sustainable agriculture methods. The depiction illustrates the intimate connection between humans and the natural world, emphasizing the necessity of preserving ecological balance for survival.

The depiction of *Ti'i Langga Rote* as a protective barrier for the earth and the nine circles of Lakamola Anansio corresponds with the tenets of ecological ethics, which underscore the necessity of honoring and conserving the environment as a vital source of life (Borong, 1999). Cultural symbols like *Ti'i Langga Rote* significantly contribute to the instillation of ecological ethical principles in society through visual representations imbued with philosophical significance. The spiritual connection among humans, nature, and God as the Creator and Sustainer of the cosmos, as held by the inhabitants of Rote, aligns with the tenets of Ecological Ethics. Borong (1999) underscores the necessity of recognizing and respecting the spiritual dimension in the human-nature relationship. The indigenous societies' traditional wisdom is frequently grounded in spiritual and theological principles that highlight reverence for the environment.

5.2 Social Values and Justice in Traditional Rote Agricultural Practices

The planting songs of the Rote society not only reflect agricultural techniques but also embody significant ecosociological principles. The study, done through interviews with informants, reveals that the lyrics of these songs examine the Rote society's perspectives on agricultural activities as a fundamental component of a wider social network. Farmers in the Rote region not only associate their identity with their labor but also link their responsibilities to social connections with other economically disadvantaged society members. Consequently, in practice, widows and orphans are actively engaged and get their rights equitably during both the planting phase and the harvest distribution.

This underscores agricultural practices extending beyond food production to include substantial social implications. Pellow and Nyseth (2023) assert that ecosociology investigates the interplay between society and the environment, focusing on their effects on social justice and ecological sustainability. The interaction between farmers and society organizations exemplifies collectivism, solidarity, and social justice within the traditional agricultural methods of the Rote society, as articulated through the planting song *lakamola anansio*. This link elucidates that ecosociology emphasizes the significance of social justice in the stewardship of natural resources and the fair allocation of their advantages.

This association indicates that ecosociology emphasizes the significance of social justice in the stewardship of natural resources and the fair allocation of their advantages. The planting songs also include ecological knowledge about the diversity of local food plants called *Lakamola Anansio*. The planting songs also include ecological knowledge about the variety of local food plants referred to as *Lakamola Anansio*. The interview data indicated the cultivation of nine plant kinds during the wet season. This information is essential to local wisdom in maintaining food security and preserving ecological sustainability. The ecosociology approach underscores the necessity of preserving balance between social and natural systems for survival. The ecosociology approach reflected in the planting songs of the Rote society offers significant insights for equitable and sustainable management of natural resources amid the ecological catastrophe of the 21st century.

The ecosociological approach reflected in the planting songs of the Rote society offers significant insights into equitable and sustainable management of natural resources during the ecological catastrophe of the 21st century. This perspective is consistent with Gould and Lewis (2021), who assert that ecosociology must consider social, political, and economic concerns. This perspective aligns with Gould and Lewis (2021), who assert that ecosociology must incorporate social, political, and economic elements. Gual and Norgaard (2008) asserted that the ecosociological approach must account for the interdependent interaction between social and ecological systems, as well as the impact of alterations in one system on the other. Ecosociology can elucidate the planting songs of the Rote society as a manifestation of their connection to the natural environment. Consequently, this indigenous knowledge requires safeguarding and adaptation to offer answers suitable for forthcoming ecological concerns.

5.3 The Harmonious Connection Between Humans and Nature in the Planting Song *Lakamola Anansio*

The planting song *lakamola Anansio* in the Rote society exemplifies a communicative medium between humans and the environment, expressed through the song's sounds and lyrics that evolve from life experiences, shared cultural memory, and impressions of the natural world. In this sense, nature is perceived as an ecological reality that sustains life while simultaneously influencing experiences and imparting information to humans regarding an interconnected and ongoing relationship with the natural world. From an ecomusicological standpoint, these planting songs elucidate ecological knowledge on food plant diversity and articulate the harmonious link among humans, culture, and nature (Allen & Dawe, 2023). Mythical narratives regarding the origins of food plants, expressed through planting songs, illustrate the

intrinsic interconnectedness of ecological, religious, and social aspects in traditional agricultural activities. The practice of planting sambal while singing *lakamola anansio* has become a daily routine for farmers in *Thie*, illustrating both a harmonious relationship with the natural environment and the preservation of their ancestral artistic and cultural heritage, facilitating the transfer of knowledge and values across generations.

The implications of ecomusicology highlight the necessity of comprehending music within the frameworks of ecology and culture to reveal sustainable values and behaviors (Allen & Dawe, 2023). Consequently, Rote farmers consistently associate their agricultural operations, labor, and natural surroundings with God. The examination of the words of the song "*lakamola anam sio*" also uncovers a social aspect that emphasizes the notion of social justice articulated in the song's text. In this context, the planting songs function as a medium of social communication that encapsulates values of empathy, responsibility, and the essence of collectivism and solidarity among farmers, widows, and orphans, who represent social groups devoid of a stable income and are in a precarious economic situation. The planting song "*lakamola anansio*" emphasizes farmers or people as cultural organizers, while the song itself serves as a unifying element that integrates ecological, religious, and social components of human existence.

The *lakamola anansio* planting songs emphasize farmers or people as cultural organizers, while serving as a unifying element that integrates ecological, religious, and social components into a cohesive human existence. From the perspective of ecomusicology, the auditory phenomenon of the *lakamola anansio* planting songs exemplifies the attributes of traditional *Thie* society's music, including indigenous melody and rhythm, syllabic and melismatic vocal techniques, and a focus on poetic or textual elements (logogenic) that embody the ecological consciousness of the Rote society within their cultural practices. From the perspective of ecomusicology, the auditory phenomenon of the planting song *lakamola anansio* exemplifies the traits of traditional *Thie* music, including regional melodic and rhythmic structures, syllabic and melismatic vocal techniques, and a focus on poetic text (logogenic) that embodies the ecological consciousness of the Rote society, interwoven with their cultural practices.

This concept corresponds with a perspective that articulates that ecomusicology acknowledges the variety of musical aesthetics and its influence on the human-nature relationship (Allen & Dawe, 2023). Ecomusicology attributes considerable importance to work songs as a means of promoting ecological consciousness and conduct within the Rote society. In this context, the planting song *lakamola anansio* has a significant function in linking the society to the natural environment. This song possesses

ecological attributes and conveys cultural lessons that consistently instruct the inhabitants of Rote to coexist in harmony, balance, and sustainability with nature. Ecomusicology offers an analysis of musical compositions that emphasizes how composers engage with nature (Titon, 2020). Consequently, the practice, structure, and significance of the *lakamola anansio* song within the traditional agricultural culture of the Rote society must be preserved and enhanced to address forthcoming ecological concerns effectively.

6. Conclusions

This study elucidates the significance of the planting songs within the Rote society using three primary analytical frameworks: ecological ethics, ecosociology, and ecomusicology. From the standpoint of ecological ethics, planting songs are articulated as a significant expression of reverence for nature as the source of life. The Rote society upholds sustainable agricultural techniques that demonstrate their reverence for ecological balance and represent a healthy interaction among humans, nature, and God. From an ecosociological viewpoint, the planting songs serve as a medium of social communication that encapsulates principles of empathy, responsibility, and solidarity, while empowering marginalized groups within society. The ecomusicology perspective reveals that the planting songs serve not just as creative expressions but also as a means of communication between humans and nature, encapsulating personal experiences, collective cultural memory, and environmental perspectives.

This research is crucial for presenting how planting songs in the Rote society sustains ecological balance, reinforces social cohesion, and saves cultural heritage. The findings indicate that planting songs are not solely rituals or traditional customs; they also significantly contribute to sustainable living and fostering peaceful interactions between humans and the environment. This research elucidates the ecological, social, and musical aspects of planting songs, highlighting the need to safeguard indigenous knowledge within ecological and social sustainability frameworks.

This research offers numerous insights regarding the function of the planting songs within the Rote society; yet, it has certain limitations. The application of qualitative ethnographic approaches and semiotic and thematic data analysis techniques may not completely reveal all dimensions of the topic under investigation. Some significant facets of the intricate interaction among culture, environment, and ethical behavior may not have been well examined. To enhance this research, different methodological approaches or a combination with quantitative methods are used to

yield more holistic and thorough knowledge of the planting songs and their significance in the Rote society.

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