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Preserving Nature through Melody: Traditional Songs and Landscape Conservation for Kabaena Island, Indonesia

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Abstract. This study aims to explore landscape variables on Kabaena Island that have cultural value. Two traditional songs were used in this study. The Kampo Tangkeno song represents a song originating from the local ethnic group on Kabaena Island, namely Moronene, and the O Ulate song represents a song originating from an ethnic group outside, namely Maluku. Although in different languages, both songs tell about the landscape of Kabaena Island. Traditional songs were analyzed using the cultural value model approach. The results show that both songs represent the positive feelings of people in ancient times regarding the beauty of the landscape on Kabaena Island. Activities that are not environmentally aware and that threaten the sustainability of the landscape are often feared by the local island community for a reason. This is because landscape variables are an inseparable part of the culture of the community from generation to generation. The sustainability of the landscape, both from the direction inside and outside the island, is a necessity that needs to be maintained because it not only has ecological value but also socio-cultural, and also the dimensions of resources and environmental economics.

1. Introduction

1.1. Research Background and Purpose

Kabaena Island is an island located in Southeast Sulawesi Province, Indonesia. The name Kabaena itself comes from the Buton Wolio language, which means a place for people who have rice. This is because the majority of ethnic groups inhabiting this island are the Moronene ethnic group, who have an agrarian culture, especially in rice cultivation. Furthermore, structurally, Kabaena is closer to the Buton Sultanate, although culturally, they are closer to the Moronene Kingdom. This is because, in the past, these two kingdoms integrated to strengthen defense and security from threats from surrounding countries that were ambitious to control trade on the spice route.

After Indonesia's independence in 1945 and the Buton Sultanate officially handed over sovereignty to the republic in 1960, the Kabaena Island Region experienced several developments in its administrative status. It started from being part of Southeast Sulawesi Regency, then part of Buton Regency, and currently, most of it is part of Bombana Regency and a small part of Central Buton Regency. As a result of political and economic dynamics, regions continue to explore resources and develop their potential [1]. Kabaena, which used to be a place synonymous with rice, is now being targeted by many mining investors, especially nickel mines.

Nickel exploitation continues to grow in this area and raises concerns among the community, especially the local indigenous community. This is because nickel mining activities have the potential to damage the environment of Kabaena Island, which also has a brand as a land above the clouds, which geographically has distinctive mountainous features. The community often expresses their concerns about this but tends not to get attention because, based on the past research results of the analysis of contamination by mining activities, it is still in a normal condition [2], [3]. However, what about visual pollution and its relationship to cultural values related to visuals? This is an interesting topic to study because environmental damage is not only seen from the levels of pollutants, waste, or other things

quantitatively but also as visual damage to the cultural landscape. This article aims to find landscape variables that influence the visual quality of Kabaena Island based on prevailing cultural values.

1.2. Literature Review

Community traditions have functioned as a means of communicating their cultural values, meanings, and relationship to the natural world through traditional songs. The songs emphasize the emotional, spiritual and aesthetic relationships between people and their surroundings, reflecting and celebrating landscapes. Cultural significance is incorporated in the landscapes of its physical surroundings, beyond just their physical boundaries. In Cosgrove's work, it is suggested that landscapes are a representation of how humans interact with nature, depending on historical and social events [4]. These interactions are reflected in traditional songs, which tell stories about nature, such as rivers and mountains. These songs maintain the community's respect for their surroundings.

Traditional music is a representation of societal norms and values. Emotional and spiritual associations are linked to music in Feld's perspective [5]. Often used as part of rituals, festivals and other events, these songs serve to strengthen community relationships. Oral traditions, such as traditional songs, are instrumental in transmitting knowledge and values about landscapes to future generations. As Vansina points out, these customs are adaptable and can be modified by communities to maintain a more consistent relationship with the environment over time [6]. They express gratitude and care for their surroundings through songs. Landscapes can be appreciated through the aesthetic and emotional expression of traditional songs. According to Ingold, landscape perception is associated with sound and other sensory input [7].

Traditional songs are not just artistic works; they reflect the close connection between people and their surroundings. By looking at these songs through cultural expression, oral tradition, and sensory perception, we see their importance in appreciating landscapes. This framework will help analyze specific traditional songs and their role in preserving cultural landscapes.

2. Research Method

We try to analyze two traditional songs related to Kabaena Island. The song titled Kampo Tangkeno is a song originating from Kabaena and uses the Moronene Kabaena language. Another song is O Ulate, which is a traditional song from Maluku that uses the Maluku Malay language. The Kampo Tangkeno song will provide a perspective on the landscape interpreted by residents, in this case, the residents of Kabaena Island. The song O Ulate provides a perspective for outsiders who interpret the landscape of Kabaena Island.

The use of traditional songs was chosen because of the approximately 800 ethnic groups in Indonesia; not all have a writing culture, and many do not even have traditional scripts [8]. This has implications for the development of oral traditions compared to writing. Likewise, in the culture of the Moronene Kabaena ethnic community [9]. The use of traditional songs is also considered an appropriate medium because it has not changed from generation to generation and describes significant conditions in the past. In particular, the two songs used in this study are also believed to be hundreds of years old. Although there are no special notes, the words and style of language in the lyrics are associated with a certain period, and the creator is anonymous. So, this approach is believed that the use of traditional songs is equivalent to poetry and paintings that are often used in analyzing landscapes in the past [10]–[12].

The two song lyrics were then translated into English, which was then coded using the cultural value model (CVM) approach. The CVM components consist of form, process, and relationship as a deductive approach. Elements, objects that refer to the three components of all respondent statements, are an inductive approach. The frequency of each code is then calculated and interpreted descriptively [13]–[15]. Data coding and visualization using NVivo software. The results will provide an overview of important landscape visual variables, activities related to visuals, and feelings evoked.

3. Result and Discussion

3.1. Kampo Tangkeno

This song tells about the landscape on Kabaena Island (Table 1). Through the lyrics, it is seen that the songwriter's point of view is from the mainland of Kabaena Island, which is believed to be at a high position. It can be seen that some of the objects seen are lower objects, including the weather background, which is described as a colder air temperature. Through the lyrics of the song, it can also be understood that the landscape of Kabaena Island has its significance because it is believed that it has been guarded by the ancestors since ancient times.

The meaning of Kabaena is not geographically limited as an island but is an archipelago because, in the song, Sagori Island, which is on the west side of the island, is also mentioned. In the concept of cultural landscape, this relationship is equally important; if one of them is damaged, then the other components will also be damaged, and vice versa. This means that maintaining the sustainability of the landscape of Kabaena Island also requires maintaining the sustainability of the surrounding islands.

The Lakambula River, which flows in the middle of Kabaena Island, is mentioned twice. Even its description represents 37.5% of the song's content. This is not surprising because water is the main source of life. All civilizations in the world always start near water flows [16]. This implies that culture and water are always inseparable [12].

Table 1. Kampo Tangkeno song lyrics and translation

Song lyrics	Translation
Kabaena kampo tangkeno	Kabaena mountainous village
Kampo daa moico hawano	A village with good weather
Kampo nti nonto mokondoi ira	A village that is maintained
Mbue mbue ntoda meriowu	Previous ancestors
Kampo daa moico hawano	A village with good weather
Da moico istrahati'a	Which is a stopover
Polihee pokia aruane i tahi	Look for a moment at the sea there
I nonto ea Pulau Sagori	Sagori Island is very visible
Moico ea ontowahano	The view is very beautiful
Sababuna mo uso asapampa	Because it is half green
Aruane mo kiya	That's where finally.
Tarono yo e'e ea Lakambula	The Lakambula River flows
Aruane mo kiya	That's where finally
Tarono yo e'e ea Lakambula	The Lakambula River flows
E'e da bonsao Tokotu'a	The water that divides Tokotu'a
Da wowa teyaloi Teomokole	Which overflows through Teomokole

The results of the CVM analysis for the Kampo Tangkeno song show that the form component is the most expressed in the song. There are 11 variables in this component, with the variables with the highest frequency in order, namely place name, village, and weather and river, which are the same number. Furthermore, the process component is the second most expressed component, and the flows variable is the dominant one. Finally, the relationship component and the most prominent variable is feeling good (Fig. 1).
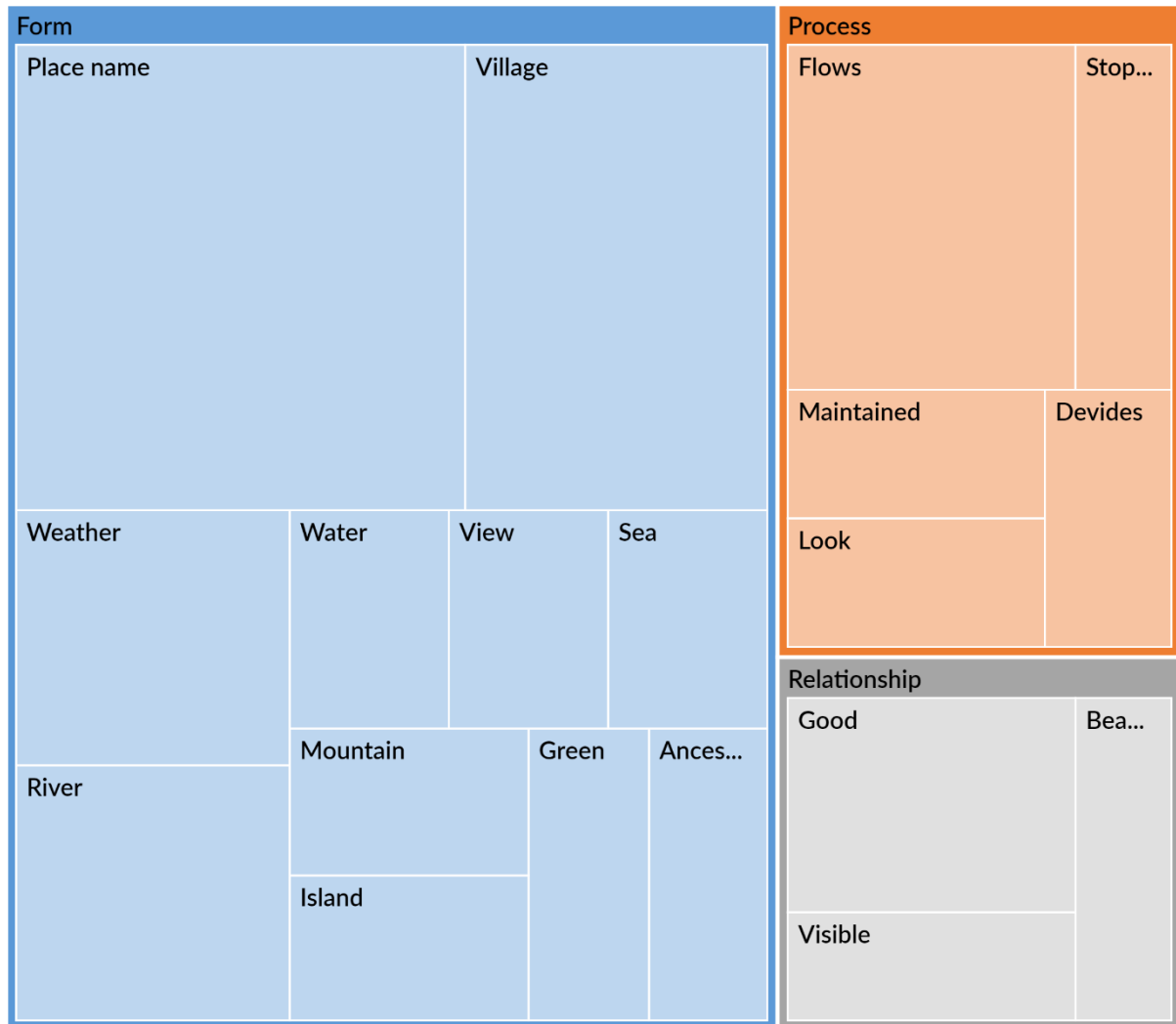
Figure 1 CVM Hierarchy of Kampo Tangkeno Song

This analysis shows that there are important places that have important values for the Kabaena culture. These places are not only Kabaena Island in general but also specifically Tangkeno, Tokotu'a, Teomokole, Lakambula River, and Sagori Island. The places mentioned have been the places where the Moronene Kabaena civilization began since ancient times. What is interesting is that the weather and river variables are quite often expressed. In line with the process component with the highest frequency, namely flows. This is certainly a warning against all forms of development that are not environmentally friendly, for example, land conversion from green areas to non-green areas. It is feared that the land conversion will increase the temperature which will later affect thermal comfort, reduce the quality and quantity of river water [17]–[19]. Changes in the forms component will certainly disrupt other components, especially the relationship that is considered by the local community in the past Kabaena was a good place.

3.2. O Ulate

The song O Ulate is a traditional song from Maluku (Table 2). In ancient times, Maluku was the center of world spices. Various events changed the world, including the exploration of western nations to the east because they were looking for sources of spices, which at that time were important commodities in the world. Like other songs from Maluku in general, it has the same bridge and is repeated. The title of

the song is usually taken from the beginning of the word in this bridge section. Typical Maluku songs generally have pantun in the chorus section. Pantun is a form of oral tradition typical of Malay [20]. Its structure consists of four lines; the first two lines are sampiran (foreshadowing), and the last two lines are the contents that have a message. Pantun also has rhyme, namely an ending that ends with the same letter with an a-b-a-b pattern. Therefore, Maluku songs with this pattern have no limits because their length depends on how many pantuns are sung in it.

The pantun about Kabaena in the song O Ulate does not always appear in this song because of the typical Maluku song mentioned above. However, this pantun is very common for the community, especially for the people in Kabaena and also the Buton Islands. When sung, the tune refers to the song O Ulate. Although there is no history that this pantun was created by a non-Kabaena person, it is believed so because the language used is Malay, which was used as a trade language. Furthermore, the word pigi is also identical to the Maluku language group. The essence of this section is that the lyrics of this song are indeed assumed to be an outsider's expression of Kabaena Island.

The description of Kabaena in the chorus is certainly a little because the form is a pantun. However, several values can be highlighted. Unlike the Kampo Tangkeno song, which is viewed from land, in the O Ulate song, Kabaena is described from the sea. Words such as admiration for the mountains, wave and the desire to visit or live there are the core of the lyrics. The type of pantun used is also different from the usual provisions in pantun because the four lines are all about Kabaena. It does not consist of sampiran and content. The first two lines describe the landscape, and the last two lines express feelings.

Table 2. O Ulate song lyrics and translation

Song lyrics	Translation
O ulate	Oh butterfly
Tanjung o ulate	Cape oh butterfly
Tanjung Sibarani	Cape of Sibarani
Tanjung o ulate	Cape oh butterfly
Kabaena gunungnya tinggi	Kabaena, the mountain, is high.
Ombak di laut sama ratanya	The waves in the sea are evenly distributed
Sungguh enak orang yang pigi	It's nice for people who visit
Orang yang tinggal apa rasanya	What does it feel like for people who live there

In the song O Ulate, the results of the CVM analysis show that the form component is also the most expressed in the song. The difference with the song Kampo Tangkeno is that the next most components are relationship and process (Fig. 2). The most expressed form of the component variable is the bridge section, which has a general meaning that does not directly refer to Kabaena Island. If seen from its distribution, the most could refer to the people variable and other variables are its explanations.

Each variable component of relationship and process is not dominant. However, based on the number of relationship variables, more than process. Positive feelings are very dominant. This ultimately spurs process components such as visit and live. The importance of the explanation of this section is that the view of Kabaena Island and its surrounding features need to be maintained because if there is a disturbing patch in the ecological structure due to activities that are not environmentally conscious, it will cause a decrease in quality, especially aesthetics and of course will disturb the sense. Interest in visiting this place will also certainly decrease.
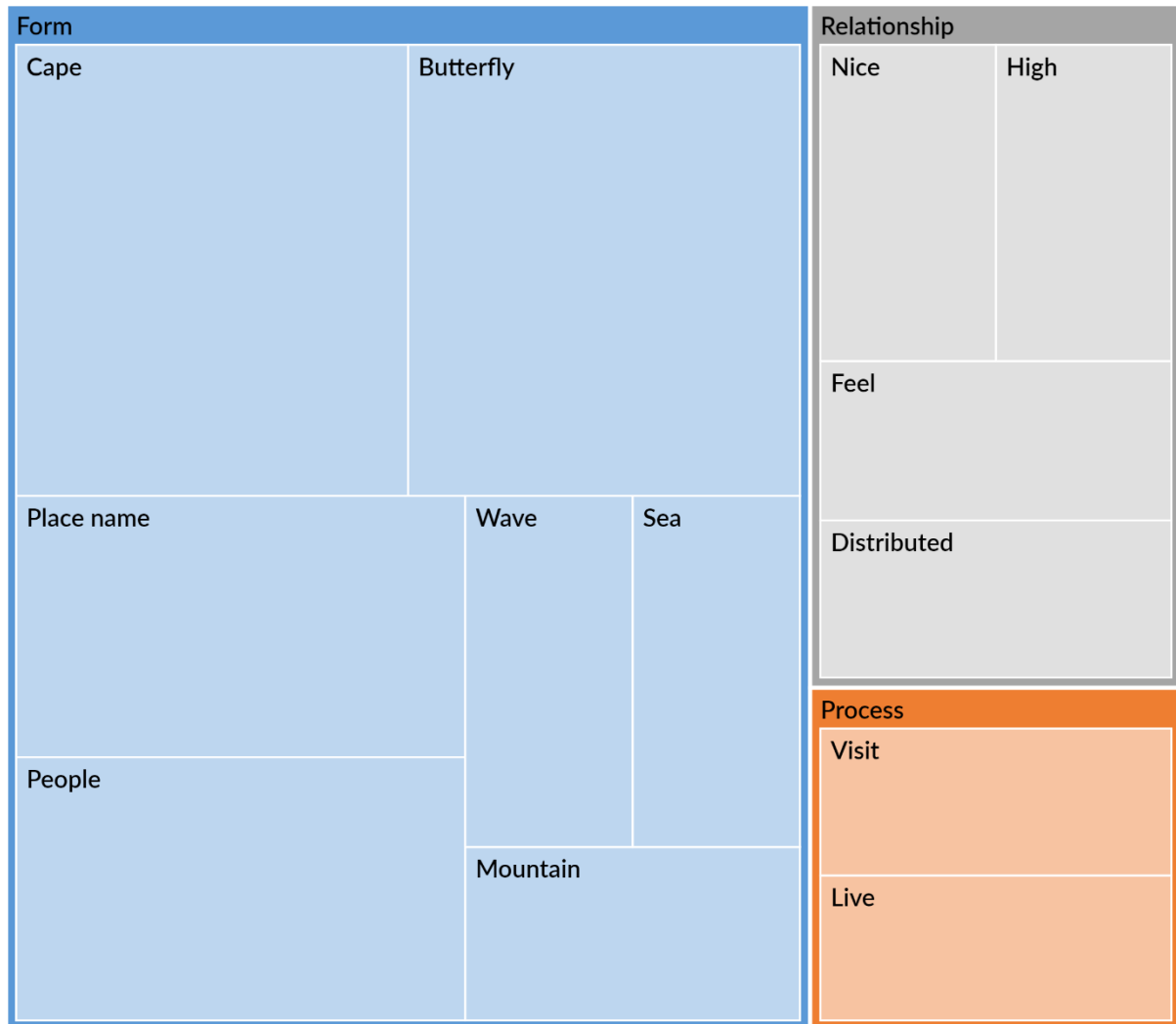
Figure 2 CVM Hierarchy of O Ulate Song

4. Conclusion and Recommendation

Kabaena Island has a beautiful panorama of both land and water. This can be seen from the two traditional songs that tell about its beauty. This also applies not only to local people but also to outsiders. The concerns of society in this modern era are related to environmental damage on Kabaena Island, although scientifically it is still normal, but not socio-culturally. Activities that trigger land conversion are very dangerous because they have implications for cultural sustainability, damage historical values, aesthetics, and also sense by the community.

The economy of the community, which is currently still dominated by agriculture and fisheries, is highly dependent on the sustainability of the land. Although tourism has not yet emerged, the results of this study found that the beauty of Kabaena Island and its surroundings has had potential for a long time. This is shown by traditional songs originating from outside Kabaena Island, which also praise the natural beauty of the island, including expressing the desire to visit and also jealousy for the local people who live there. If the environment on Kabaena Island is damaged, the potential to develop a tourism industry that has never been done will be lost. Non-financial losses from a resource and environmental economics perspective are certainly very large.

We realize that this study is far from perfect because it has many limitations. Therefore, we also recommend future research opportunities on this topic, such as exploring more oral traditions or other cultural elements, not just songs. If we are still going to use traditional songs, there may still be other

songs that focus on describing the landscape but have not been covered in this study. Involving local communities as subjects in the study will also strengthen the study. Furthermore, the calculation of the invisible economic values of visual protection efforts is still an interesting topic and will better illustrate the level of importance from other dimensions.

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