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**Ambon-Maluku Indigenous Knowledge About Tsunami  
in the Songs *Air Turun Naik Di Hutumuri* and *Banjir  
Galala***

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**ABSTRACT**

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**Purpose:** Tsunami often occurs in Ambon–Maluku so that people know its characteristics. Ambonese share knowledge about it with their social environment through songs. The songs that tell the story are *Air Turun Naik di Hutumuri* (Water Recedes and Gushes into the Air in Hutumuri) and *Banjir Galala* (Flood in Galala). This study aimed to explore the Ambonese indigenous knowledge about the tsunami implied in the songs. **Method:** This research is qualitative with a Content-Driven Document Analysis approach. **Result and Discussion:** The results showed that the themes of indigenous knowledge about the tsunami in Ambon were signs of nature, the way to self-rescue, and post-disaster situations. The sub-themes of natural signs were bamboo floating in the sea, low tide, and flocks of Talang birds flying around the village. The sub-theme of self-rescue was running to the mountains. The sub-themes of the post-disaster situation described washed away houses, flooding, and disappearing villages. **Implication:** The findings showed that people also knew other tsunami characteristics: earthquakes, rumbling sounds on the hills, giant black and white waves, loose beach sand, thousands of fish and rocks stranded in the village. Another finding was that the Maluku people's culture carried out activities to manage indigenous knowledge through songs and singing. In conclusion, the songs contain local wisdom about

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tsunami characteristics (before, during, and after the disaster) and self-rescue.

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## INTRODUCTION

Maluku is a beach paradise due to its geographical location bordering the Pacific and Indian oceans. Its position at the confluence of the Pacific, Indo-Australian, and Eurasian plates further emphasizes that oceans surround this region. However, behind the beauty of its beaches, Maluku has excellent potential for disasters from the sea. A study by Latief et al. (2016) proves that from 1600 to 2015, more than 85 tsunamis have occurred in Ambon. The most recent tsunami was on October 8, 1950. Hutumuri, Hative Kecil, and Galala were the worst affected areas. From this disaster, the community then realized the signs of tsunamis. In the past, the Ambonese people called the earthquake that initiated the tsunami disaster *tanah goyang* (swaying land). The ebb and flow of seawater during a tsunami is called *air turun naik* (seawater that recedes and gushes into the air). *Tanah goyang* is a powerful earthquake that shakes the village, not just a light earthquake, which only causes the ground to shake. *Air turun naik* describes the seawater condition that suddenly recedes and then bursts into the air up to many meters high.

Based on the naming of *Tanah goyang* and *Air turun naik*, it can be assumed that the Ambonese have indigenous knowledge of the tsunami characteristics. This knowledge was obtained from people experiences who witnessed the tsunami in 1950. They have been telling it to their children and grandchildren for many years. Sharing knowledge about the tsunami is a process of preserving indigenous knowledge, which is carried out naturally through oral tradition. *Tanah goyang* alerted them to the characteristics of an earthquake before a tsunami, and *air turun naik* reminded them of a tsunami. These two phrases become knowledge for the people in Ambon about the characteristics of disasters.

Kaksim et al. (2023) describes the preservation of indigenous knowledge, which explores local knowledge about the tsunami of residents of Simeulue island, Aceh province. The local community packages it in the form of stories, poems, rhymes, poems, and hums. This oral literature is *Smong*. On traditional occasions, the stories are transferred from generation to generation through lullabies and poetry.

Preservation of knowledge in oral form has been carried out for hundreds of years since the 1907 tsunami has hit the area. The 1907 tsunami, which became part of the folklore, is remembered by the public to this day. Preserving this knowledge in oral form was one of the factors that saved them from Aceh tsunami in 2004. As soon as they learned about the tsunami characteristics as they remembered them from the folklores, they immediately ran to the mountains. How to save oneself is also taught in Smong. This fact proves that indigenous knowledge stored in folklore is still relevant as a medium for conveying knowledge for disaster mitigation.

The people of Ambon - Maluku also know about tsunamis. Communities on this spice-producing island also preserve indigenous knowledge about disasters in an oral tradition, including songs. According to Alwi et al. (2017), Ambonese gains indigenous knowledge about natural disasters from years of experience. People live in an area that is often hit by natural disasters so know and remember the characteristics of disasters, then transfer the knowledge of disasters into song lyrics. This activity became a natural way of sharing indigenous knowledge. The knowledge sung repeatedly will sharpen the memory of the natural disaster characteristics. The knowledge stored in their memories will be helpful as a provision to save themselves if there are signs of disaster around them.

A study conducted by Rizal et al. (2020) shows the activities of the Ambonese sharing indigenous knowledge through songs, which explains that informants claim to have received local knowledge about the tsunami from oral stories that have developed in their environment over the years. They often retell the story to their children, grandchildren, neighbors, and friends naturally in daily conversations. One of the informants in this study, a local musician from Hutumuri Village, Ais Manipa, admitted that he experienced the tsunami in Hutumuri in 1950. The incident then inspired him to compose *Air Turun Naik di Hutumuri* (Water Recedes and Gushes into the Air in Hutumuri). This song is still often sung when there are local Hutumuri events. Another song about the tsunami in Ambon was composed by local musicians from Galala Village. People in the village know the song *Banjir Galala* (Flood in Galala) as a song that describes the inundation of seawater in the area due to the tsunami on October 8, 1950. This song is still often sung by Galala residents, including the youth. Thus, people still remembered the Ambon tsunami in 1950. People in Hative Kecil also know this song because the village's location is next to Galala.

Songs are familiar to the Moluccans because they have a strong singing culture, from children to parents like to sing. The people are also accustomed to using songs as a medium to share knowledge. The story that occurred on this spice-producing island is often a source of inspiration for song creation. Latief et al. (2016) explained that the Ambon tsunami in 1950 is also immortalized in two songs still known to the public. The song *Air Turun Naik di Hutumuri* was composed by one of the witnesses who experienced the tsunami, Ais Manipa (Johannes Lilipory). Hellas Group (a music group from Galala) created the song *Banjir Galala* based on the 1950 tsunami that developed in the community. The song created by Hellas Grup (a music group from the village of Galala) is often sung at certain events such as a church. This song is also still taught to school children. Both songs are documented in the book *Air Turun Naik di Tiga Negeri: Mengingat Tsunami Ambon 1950* by Latief et al. (2016).

The Smong song from Aceh proves that ethnic songs are more than just songs, but also possess life meaning derived from the community's experiences facing disasters (Kaksim et al., 2023). Mashuri (2021) also acknowledges that ethnic songs hold local meanings created from the community's life experiences. For example, the Javanese song "Tembang Sandur Bojonegoro" (Song Sandur Bojonegoro) is deeply rooted in traditional wisdom and contains moral teachings for living life. These two studies inspired me to conduct similar research because both researchers taught that regional songs are not just entertainment but also provide other benefits for society. The benefits of ethnic songs are demonstrated in the research of Yoseptry et al. (2025), which found that regional songs function as educational tools to improve cognitive and affective functions and train the community's emotional intelligence.

The similarity between this study and the aforementioned study is the analysis of local wisdom in ethnic songs. Similarities with Kaksim et al. (2023) study regarding local knowledge of coastal disasters as reflected in the song while with Mashuri's (2021) study include the analysis of life lessons based on community experiences as expressed in songs. The difference is the type of life lessons. Kaksim et al. (2023) study taught how to survive disasters, Mashuri's (2021) taught local wisdom, while this study focused on the characteristics of disasters. Another difference is ethnic origin. Kaksim et al. (2023) studied songs from Aceh, Mashuri (2021) reviewed Javanese songs, while this study analyzed songs from Ambon. Researchers argue that the Ambonese preserve their knowledge of the tsunami in the form of songs so intend to

explore the types of knowledge in the songs with content analysis. Thus, the formulation of this research problem is "What are the types of Indigenous Knowledge about the Tsunami Implicit in the Songs *Air Turun Naik di Hutumuri* and *Banjir Galala*?".

## **RESEARCH METHOD**

Research on ethnic songs is crucial. Firmansyah (2020) cites the indication of the extinction of Betawi folk songs; *dalem* gambang kromong. This classical repertoire is rarely heard because it is considered unappealing to modern society. Therefore, innovation is needed in re-treating ethnic music to ensure its sustainability. Winangsit et al. (2021) explain that musical art, including songs, fosters knowledge, maintains values, safeguards beliefs, and preserves local wisdom. Salafiyah (2020) said that ethnic songs hold deep meaning for the community, as they contain prayers for safety from danger and disaster. For example, in the *Kidung Rawapening*, this song serves as a means of communication between humans and God. Based on these explanations, it can be understood that ethnic songs contain indigenous knowledge that can be used as life lessons. Therefore, this study aims to identify themes of indigenous knowledge implied in the songs.

This research is qualitative with a Content-Driven Document Analysis approach to explore the types of indigenous knowledge stored in text documents containing songs about the tsunami in Ambon-Maluku. According to Guest et al. (2013), document analysis on qualitative data helps select documents and analyze their contents. Content-Driven Document Analyses can be used in research exploring content in text documents, generating themes, and describing inductively. This approach does not have strict rules for creating codes and items when determining the theme because the researcher will get it naturally when reading the document's contents. Matthies & Coners (2017) explain that text-type documents have great potential for general and specific knowledge exploration. Researchers who study knowledge management must pay more attention to document quality and strict document selection so that it is suitable to the research objectives.

Researchers searched various sources of text information containing indigenous knowledge about disasters in the Maluku oral tradition then chose the book *Air Turun Naik di Tiga Negeri: Mengingat Tsunami Ambon 1950* by Latief et al. (2016)

because has *Air Turun Naik di Hutumuri* and *Banjir Galala* songs. This book was written by a team of lecturers at the Bandung Institute of Technology in collaboration with the Indian Ocean Tsunami Information Centre (IOTIC) - United Nations Educational, Scientific, and Cultural Organization (UNESCO) Office Jakarta. This book also includes interviews with witnesses of the Ambon tsunami of 1950.

Researchers read the book several times to identify the song's implicit and explicit ideas about the tsunami disaster then broke them into explanatory codes after finding the right words in the text as the central theme (see Table 2). The codes were broken down into sub-themes (see Table 3), and a brief explanation of the sub-themes is presented (see Table 4). Researchers also quote the results of eyewitness interviews of the 1950 Ambon tsunami written in it to strengthen the analysis results.

## RESULT AND DISCUSSION

People living around the coast carry out the mastery of knowledge to prevent and reduce the impact of disasters so that can respond to extreme climate change. Natural changes that often occur are valuable lessons in dealing with disasters, which become indigenous knowledge in the communities. The knowledge was obtained from experience, internship, and oral communication through stories. In addition, a person could master knowledge because he directly experiences an event to learn from reality. A particular community usually obtained the knowledge possessed from shared experiences. It was shared with fellow community members and orally passed down from generation to generation. One form of oral sharing knowledge was a song. The people in Ambon–Maluku also owned the heritage of knowledge so that had indigenous knowledge about tsunamis implied in the songs.

**Table 1.** Songs about the Ambon Tsunami in 1950

<b><i>Air Turun Naik di Hutumuri</i></b>	<b><i>Banjir Galala</i></b>
By Johannes Lilipory	By Hellas Group
<i>Tanggal delapan di bulan sepuluh sio pada tahun 1950 tampak di lautan satu rahang bulu eee banyak orang bilang itu kapal musuh sebentar lagi air pun turun naik eee</i>	<i>Sioooo sioooo sayang-ngee, sioo sayang-ngee pada tanggal delapan oktober, delapan oktober kena ditahun lima puluh terdengar suara susah dan sangsaraaa Banjir Galala, hati dimanise</i>

*Tiga ombak besar merusakkan negeri  
 eee banjir bawalah celana,  
 rakyat menyingkir dan lari ke gunung rumah dan barang pun hilang...  
 eee sioo negeri dan kampung binasa...  
 dan tinggalkan negeri sio siwa sama sayang susah tidak terbilang  
 suru eee  
 sebentar lagi air pun turun naik eee Siooooo.....sioooo ...sayang-ngeeee.  
 tiga ombak besar merusakkan negeri lah burung talang terbang melayang  
 eee sioooo sayangnge  
 terbang keliling, berbaris... baris  
 Sio negeri dilanda ombak sio rasa sayang. sio sayang...  
 banyak rumah hanyut eee pada sio rasa putus, sio putus tando  
 hilang harta tak mengapa asal selamat  
 sio mama eee Sioooo... siooo sayangnge.... sio  
 cuma tinggal rumah gereja ombak pukul sayange  
 tidak akan runtuh la burung talang terbang melayang  
 mari bersatu padu bangun Hutumuri eee sioooo sayangnge terbang keliling,  
 Hutumuri eee berbaris... baris  
 Sio rasa sayang...  
 sio sayang...pada sio rasa putus, sio  
 putus tando*

**Translation**

<b>Seawater Was Receding and Gushing into the Air in Hutumuri</b>	<b>Flood in Galala</b>
October 8, 1950	Really sad
There was a bamboo grove in the sea	On October 8, 1950
People thought it was an enemy ship	There were sad, moaning, and miserable
Soon the seawater would recede and gush into the air	voices Flood hit Galala
Three big waves destroyed the villages	The flood washed away clothes, houses,
The people avoided them and ran away to the mountains leaving their villages	and belongings Villages perished

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The people from nine villages lived together in one place	Sadness could not be described in words
Soon the seawater would recede and gush into the air	Really sad <i>Talang</i> birds flew
Three big waves destroyed the villages	Really sad <i>Talang</i> birds flew around, in rows
Unfortunately, the villages were hit by the waves	Really sad
Many houses were washed away	Live like a lost spirit.
Lost property was not a problem	
The most important thing was a safe life	
All that's left was the church	
The church was not destroyed even though the waves hit it	
Let us rebuild Hutumuri together	

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The song lyrics in Table 1 indicate that the Ambonese have indigenous knowledge about tsunamis, namely environmental (sea and on land), plant's, and animal's changes.

**Table 2.** Codebook

Quotes	Themes	Codes	Explanation
<b>Song Title: <i>Air Turun Naik di Hutumuri</i></b> (Seawater Was Receding and Gushing into the Air in Hutumuri)			
There was a bamboo grove in the sea	Natural signs	The changes at the sea	A bamboo grove as big as a warship floating in the sea
People thought it was an enemy ship			
Soon the seawater would recede and gush into the air			The seawater would recede and gush into the air

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Three big waves destroyed the village			Three big waves
The people avoided it and ran away to the mountains leaving their villages	The way to do self-rescue	Action	Run fast to a higher place to avoid the waves
Houses were washed away	Post-disaster situation	The condition of the location affected by the tsunami	Houses were washed away
<b>Song Title: <i>Banjir Galala</i></b> (Flood in Galala)			
<i>Talang</i> birds flew around, in rows	Natural signs	The changes in the air	<i>Talang</i> birds flew in a row around the village
The flood washed away clothes, houses, and belongings	Post-disaster situation	The condition of the location affected by the tsunami	The village perished without a trace because it was submerged in water
Village perished			

Table 2 shows the codebook describing the Ambonese indigenous knowledge about the tsunami implied in the songs. Lyrics in the song *Air Turun Naik di Hutumuri* show that the community can recognize the signs of a tsunami before, during, and after the disaster. The verse *tampak di lautan satu rahang bulu...sebentar lagi air pun turun naik* (there was a bamboo grove in the sea...soon the seawater would recede and gush into the air). It hinted that if land plants (such as bamboo) were drifting in huge chunks (as big as warships), soon the seawater would recede and then burst into the air. *Rakyat menyingkir lari ke gunung dan tinggalkan negeri* (the people avoided it and ran to the mountains leaving their villages). This proved they had strong reasoning when big waves came; they had to save themselves running to higher places (e.g., mountains). They also recognized the tsunami's post-disaster signs by looking at the condition of the village, which the waves severely damaged. It could be

seen from the verse *Negeri dilanda ombak...banyak rumah hanyut* (the waves hit the village; many houses were washed away).

The song *Banjir Galala* (Flood in Galala) tells the village situation before and after the tsunami. *Lah burung talang terbang melayang sioooo sayangnge terbang keliling, berbaris...baris* (*Talang* birds flew in a row around the village) depicting a flock of *Talang* birds flying around Galala. It is a rare animal that became one of the motifs on the symbol of the Moluccan provincial government. Its name comes from the word *talane*, which means to be ready or alert. If they are flying across the village, something will happen, for example, a big event, luck, disaster, or calamity. *Banjir bawalah celana, rumah dan barang pun hilang...Negeri dan kampung binasa* (the flood washed away clothes, houses, and belongings...village perished) is a stanza that describes the village's post-tsunami conditions. The village was lost without a trace because the waves washed away the houses and all objects.

**Table 3.** Themes and Subthemes

Themes	Subthemes	Explanation
<b>Song Title: <i>Air Turun Naik di Hutumuri</i></b> (Seawater Was Receding and Gushing into the Air in Hutumuri)		
Natural signs	Bamboo floated in the sea	A bamboo grove (still standing on the ground) floated in the sea
	Low tide	The seawater suddenly dried up
	Big waves	Seawater suddenly burst into the air
The way to do self-rescue	Running to the mountains	Looking for a higher place to avoid the waves
Post-disaster situation	Houses were washed away	The houses were lost, washed away by the waves that ravaged the village

**Song Title: *Banjir Galala***

(Flood in Galala)

Natural sign	<i>Talang</i> birds flew in a row around the village	The sacred bird that brought news
Post-disaster situation	Flood Village perished Houses were washed away.	The village was lost without a trace because houses were washed away by the flood

Table 3 shows that people can recognize tsunami signs from natural changes occurring in the sea and air. They also remember what happened during and after the disaster. Researchers provide a complete explanation of this knowledge with excerpts from interviews with Latief et al. (2016) with witnesses of the Ambon tsunami 1950.

The song *Banjir Galala* illustrates that the people know the signs of a tsunami. People associate it with the spiritual belief in the *Talang* bird because believe in the magical power of this bird for hundreds of years. If this sacred bird flies across the village, certain unusual things will happen, such as death, calamity, or a significant event. Hutumuri residents also felt the natural signs that started the disaster. If there was a clump of land plants still embedded in the ground floating in the sea, this was a sign of an earthquake that would cause the land to split near the sea. This incident led them to assume if a powerful earthquake might also occur on the seabed. It was a sign that a tsunami would occur. When the seabed split, it would suck the water. If the ocean suddenly dried up, soon the water would appear again but by spitting water into the air, not like ordinary tides. Thus, if someone sees the sea suddenly become dry, this is a sign that a burst will appear in the form of giant waves.

Welminci Matuahitimahu witnessed the existence of a bamboo grove floating in the sea before the tsunami occurred. Welminci Matuahitimahu thought that if the residents did not see a collection of bamboo trees floating in the sea, they might not have run to the mountains. If the people still stayed in the village at that time, there would probably be many casualties (Latief et al., 2016). Based on this narrative, it could be understood that shortly before the tsunami occurred, the Hutumuri people saw a clump of bamboo still standing on the ground but floating in the sea. Bamboo was a land plant. Thus, people realized something had happened on the mainland opposite the Hutumuri sea. It indicated that there had been an earthquake that split

the land on the mainland. The seawater washed away pieces of bamboo clumps due to this earthquake.

Elizabeth Karoly Yosep said that there was an earthquake that started the tsunami. The earthquake occurred three times. The strength of the first and second earthquake were still reasonable. The third earthquake was powerful caused big waves came rolling from the direction of the Galala sea. Markus J. Souhuwat from Hutumuri had a similar experience that big waves came rolling after the third earthquake stopped. Before feeling the earthquake, Markus heard a deafening rustling sound from the trees on the hill behind his village. Another Hutumuri resident, Daniel Pesurnay, also felt a strong wind coming from the sea. The residents of Hative Kecil also felt a similar voice. Enos Noya told the illustration of the roaring sound of the wind from the sea at that time was "similar to the sound of 2000 airplanes at one time". He likened the roar to the sound of 2000 planes flying through the air. Shortly after the tsunami occurred, the sound was the sound of waves rolling in the wind. Based on the explanations of these witnesses, it can be seen that the natural signs which started the tsunami in Ambon are an earthquake and the roar of the wind, followed by bursts of seawater in the form of giant waves (Latief et al., 2016).

The Ambonese recognized the event of seawater suddenly receding and then soaring into the sky as *air turun naik*. Johannes Lilipory narrated this incident that after the earthquake, the seawater suddenly receded. The coast dried up first and then reappeared in the form of three big waves. Markus Kailuhu also saw the three big waves at Hutumuri. The height of the third wave was as high as the cape, about three meters. The same thing occurred to Hative Kecil and Galala. Nico Muriany (from Hative Kecil) first witnessed that the sea looked dry because the water was shrinking, then suddenly burst from the ground in the form of three big waves. Another Hative Kecil resident, Enos Noya, said that the waves rolled in from the west (from Galala into Hative Kecil). One of the witnesses from Galala, Elizabeth Kaloly Yosep, explained that the size of the waves in these villages was getting more prominent from the first to the third. The third wave was the biggest. It was as tall as a coconut tree (Latief et al., 2016).

The crashing waves flooded the villages. Katerina Tenuta described the flood heights in Hative Kecil reached the roofs of the houses. Another witness from Hative Kecil, Hanipa Tawakal, saw that the flood was as black as mud (black tsunami). A

resident of Galala, Zakarias Joris, also witnessed the black tsunami. On the other hand, Batseba Kappuw conveyed that the color of the water that drowned Hutumur was white. It came from the Banda Sea (Latief et al., 2016). Based on these stories, Ambonese recognized the characteristics of a tsunami from seawater that suddenly dried up and then shot high waves many times and rolled around. The height of the wave was about 3 meters, even as high as a coconut tree. The waves in Hative Kecil and Galala were black, while in Hutumuri were white. These waves caused floods that drowned the villages.

The song *Air Turun Naik di Hutumuri* explains how residents saved when big waves hit by running to higher areas such as mountains. Johannes Lilipory also did this method. It became the inspiration for one of the stanzas in his song, *rakyat menyingkir dan lari ke gunung dan tinggalkan negeri* (people run to the mountains and leave the village). The residents in the villages of Hative Kecil and Galala did the same way. William Joseph (from Hative Kecil) explained that now residents have taken lessons from the characteristics of a tsunami obtained from the stories of the people around them. If there is an incident similar to the tsunami characteristics, where the seawater rolls up with the black color of yellow water, residents will evacuate to a higher place.

Other indigenous knowledge implied in the songs *Air Turun Naik di Hutumuri* and *Banjir Galala* is post-tsunami characteristics seen from the very severe damage to villages. It described the strength of the waves. After the tsunami, flooded houses would be destroyed, and even the foundation of houses would be uprooted from the ground. The houses were swept away by the flood so that villages were lost; all left was the expanse of the former village land where they used to live. Latief et al. (2016) explained another phenomenon after the tsunami; chunks of coral and thousands of fish washed up on land (including large fish such as sharks). The sand on the coast that was once solid when stepped on becomes very loose.

**Table 4.** Brief Explanation of Sub-themes

Subthemes	Brief Explanation
<b>Theme 1: Natural Signs</b>	
Bamboo floats on the sea	The bamboo clumps split off and drifted into the middle of the sea.

<i>Talang</i> birds flew in a row around the village.	<i>Talang</i> bird is an animal sacred to the people of Maluku because it is considered the incarnation of their ancestors. When this bird crosses a residential area, they believe it is a warning that something will happen, such as a disaster or death.
Low tide	The sea suddenly dried up as if the earth sucked the seawater.
Big waves	After the sea suddenly dried up, the seawater shot into the air and turned into giant waves that hit the village three times.
<b>Theme 2: The Way to Do Self-rescue</b>	
Running to the mountains	People looked for high places to avoid the brunt of the waves.
<b>Theme 3: Post-disaster Situation</b>	
Flood	The big waves that hit the villages caused flooding so that the villages were submerged in it.
Houses were washed away	The flood washed away the houses.
Villages perished	Villages were lost because the residents' houses were washed away. The location that was once a settlement submerged and turned into a beach.

Table 4 contains the theme of indigenous knowledge in the songs *Air Turun Naik di Hutumuri* and *Banjir Galala* with a more detailed explanation of the sub-themes. These themes and sub-themes are clarified with quotations from several kinds of literature. Thus, a complete explanation of tsunami characteristics will be obtained before, during, and after the disaster.

Theme 1: Natural Signs. The natural sign before the tsunami felt by the residents of Hutumuri was the presence of a clump of bamboo floating in the sea. It was a bamboo garden that was split and then was carried away by the ocean currents. The splitting of this land was due to a massive earthquake that occurred on land across the Hutumuri sea. This big earthquake then caused the land on the seabed to split so that the sea suddenly dried up because the water entered the split ground. After the ground absorbed it, the earth would release seawater. The majority of respondents in the Hall et al. (2017) study admit that earthquakes on the seabed are the leading cause of tsunamis. It causes the seawater to recede. This sudden dry sea is a natural warning

sign to evacuate immediately. People will immediately save themselves when feel a massive earthquake and see the seawater suddenly receding.

The natural sign before the tsunami that Galala residents felt was the unnatural behavior of the animal (*Talang* bird). It usually lives quietly in the forest. When these bird flocks fly in rows and around the residential area, the community believes that the birds convey sad news to humans. As Lam et al. (2019) said, indigenous peoples living in coastal areas consider anything in the sea and its surroundings (including forests) have cultural and religious values. Everything in the sea has spiritual value for them because God created it. Beautiful seascapes have instrumental value. They treat the forest around the sea as a sacred place that only certain people can visit. Everything in the forest, including animals and plants, has supernatural powers that they believe to positively and negatively impact people's lives. If something unusual happens from the direction of the forest (such as unusual animal behavior), this is a bad sign.

Theme 2: How to do self-rescue. Residents of Hutumuri and Galala knew to save themselves from the brunt of the waves by running to higher ground. They fled to the mountains because their homes were close to the mountains. The majority of respondents in the study of Hall et al. (2017) said they would evacuate to a higher place in the event of a tsunami, such as mountains, hills, and climbing stairs of tall buildings trees.

Theme 3: Post-Disaster Situation. Hutumuri and Galala villages had the same conditions after the tsunami. The huge waves hit the two villages severely. This flood destroyed and even washed away many houses so that the village was submerged in seawater. Thus, the village automatically disappears, becoming the coast. Kaksim et al. (2023) explained that a traditional song entitled *Smong* also describes the condition of villages on the island of Simeuleu, which were flooded, and many houses were destroyed and even washed away into the sea after the Aceh tsunami 1907. Aminah et al. (2025) *smong* can be integrated into learning, cultural traditions, media for conveying disaster mitigation knowledge, and information media for communities both inside and outside Simeulue Island.

Based on the explanations of the sub-themes, it could be inferred that the songs *Air Turun Naik di Hutumuri* and *Banjir Galala* were proof that the people in Ambon-Maluku had indigenous knowledge about the disaster from natural signs they felt. Also, how to save themselves from the tsunami by running to nature (mountains). People

considered nature part of their lives, so it must be respected as they respect themselves. They believe it is a disaster prevention measure. The people on the coast of Maluku also own customary law regarding the sea. Nanlohy et al. (2019) recognized that they have local wisdom, which they inherited from their ancestors and passed down from generation to generation. An example is the management of natural resources (marine, coastal, and land) called *Sasi*. They have regulations on the use of forest (*Sasi Darat*) and marine resource law (*Sasi Laut*). *Sasi* is natural resource management based on local knowledge and has been practiced for hundreds of years in Maluku. The customary leader carries out this task.

All the rules in *Sasi* are useful for preserving marine life, coral reefs, and forests around the coast of Maluku. Conservation of coral reefs is useful for maintaining the life of marine animals and plants. Preservation of the forest around the coast is useful for preserving plants that help dispel (as a shield) the blows of sea waves not to hit settlements. All of this is useful for preventing disasters caused by seawater. Panglima Laot (a person with maritime policy) from Aceh played a similar role to the *Sasi* leader.

## **CONCLUSION**

The song *Air Turun Naik di Hutumuri* and *Banjir Galala* store indigenous knowledge about the characteristics of a tsunami before, during, and after a disaster, including how to do self-rescue. The songs teach that seeing strange things around the sea or nature expects the community to be wary of disasters. The natural signs are bamboo groves floating in the sea, strange behavior of animals, seawater suddenly drying up, and big waves of seawater suddenly gushing from the bottom of the earth. Ambonese also know how to save themselves from the waves by running to higher places. Another knowledge about the tsunami is flooding so that the village disappeared. The clumps of bamboo floating in the sea were proof that a bamboo grove was split apart by the earthquake before the tsunami. This earthquake caused a rumbling sound from the trees on the hill. Another natural sign is the shape of rolling waves with the color of the seawater being black or white, the coast that feels loose when stepped on, thousands of fish and corals are washed up in the village. The study found that the tsunami started with an earthquake, although this was not written in the song's lyrics.

This study indicated a culture of the Maluku people who carried out activities to manage indigenous knowledge through song and singing. They gained knowledge through experience, documented it in songs, and shared it through the oral tradition of singing. This finding can be a reference source for further study in case studies on community activities that manage indigenous knowledge through songs and why it is done this way. This research result is also useful as a reference for further research on indigenous knowledge by oral traditions about disasters originating from the sea, including the role of local law enforcement (such as Sasi and Panglima Laot).

As the Aceh provincial government has shown, we suggest to the Moluccan provincial government to build tsunami monuments and museums. Monuments are helpful as reminders of the tsunami. The museum is helpful as a place to learn about tsunamis. Another suggestion we can give is support from the provincial government for sharing knowledge activities about tsunamis through songs. People should sing songs about disasters in public places. Thus, monuments, museums, and songs can be a source of knowledge for the Ambonese about the tsunami characteristics and how to save themselves.

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