

The role of oral traditions in internalizing smong wisdom: Perspectives from the Simeulue community

Ramli^{1*}, Ahmad Nubli Gadeng², Daska Azis², Yunisrina Qismullah Yusuf³, and Razali¹

¹Department of Indonesian Education, Faculty of Teacher Training and Education, Universitas Syiah Kuala, Banda Aceh 23111, Indonesia

²Department of Geography Education, Faculty of Teacher Training and Education, Universitas Syiah Kuala, Banda Aceh 23111, Indonesia

³Department of English Education, Faculty of Teacher Training and Education, Universitas Syiah Kuala, Indonesia

ABSTRACT

This research aims to identify the oral tradition of internalizing *smong* wisdom, recognized as successful in saving the people of Simeulue, Aceh, Indonesia, during the 2004 tsunami disaster. It employs a qualitative approach with descriptive methods. Data collection techniques include in-depth interviews with 30 informants comprising traditional leaders and community members knowledgeable about *smong* local wisdom, field observations, and literature studies. Data analysis utilizes thematic analysis. The research findings reveal that the ancestors of the Simeulue people internalized *smong* local wisdom through oral culture, which held significant literary value since 1907. The internalization of *smong* wisdom is evident through its transmission across generations, reflected in the community's *smong* narrative during disasters and using *mananga-nanga*, *manafi-nafi*, and *nandong* as educational tools. Based on insights from the informants, including traditional leaders and community members, they affirmed the widespread practice and knowledge of *smong* wisdom across all age groups in Simeulue. This tradition continues to be upheld by the entire Simeulue community. They utilize *mananga-nanga* (lullabies) for infants under five years old, *manafi-nafi* (folktales) for the general public, and *nandong* (songs) at specific events of special conditions. The Simeulue people believe that instilling the values of local wisdom from an early age fosters collective memory, which can be easily recalled and applied by future generations. This facilitates the efficient transfer of local wisdom values in line with the ancestors' expectations. Internally, within local communities, internalization occurs traditionally through oral culture.

Keywords: Internalization; local wisdom; media; *smong*

Received:

16 March 2024

Accepted:

6 September 2024

Revised:

12 August 2024

Published:

30 September 2024

How to cite (in APA style):

Ramli, R., Gadeng, A. N., Azis, D., Yusuf, Y. Q., & Razali, R. (2024). The role of oral traditions in internalizing *smong* wisdom: Perspectives from the Simeulue community. *Indonesian Journal of Applied Linguistics*, 14(2), 229-239. <https://doi.org/10.17509/ijal.v14i2.74903>

INTRODUCTION

Each region in Indonesia possesses unique local wisdom, varying according to geographical and community conditions. Local wisdom is the collective beliefs, practices, and policies upheld by a community and implemented, protected, and respected by its members (Gadeng, 2017). *Smong* local wisdom, prevalent in the Simeulue community, is one such example found in Indonesia. *Smong*, in their language (i.e., Devayan), means

tsunami and is known based on their elders' stories which have been passed on from generation to generation (Fatanti et al., 2019). In the research by Gani et al. (2023), it was reported that in Sinabang, the capital city of Simeulue Island, Aceh, which lies off the western coast of Sumatra in Indonesia, the 2004 earthquake and tsunami did not result in significant fatalities. The low number of victims on this island was attributed to the community's awareness of tsunami disasters, referred to as *smong*

*Corresponding author
Email: ramligadeng@usk.ac.id

(Fatanti et al., 2019; Wikantiyoso, 2010). Elders recounted stories of a massive tsunami that had struck the island about a century ago, providing valuable knowledge on risk mitigation strategies for future tsunamis.

Internalization becomes one of the important steps to preserve local wisdom values in society. Internalization, known as the process of value inculcation, is a long process occurring in society life since humans are born until they die to learn the culture in society, such as inculcating every kind of feeling, desire, passion, and emotion needed in a long life aiming to create the individual personality as expected from a culture in the society (Koentjaraningrat, 2009; Poerwanto, 2000). Without the process of good local wisdom internalization, local wisdom in society will certainly become extinct and disappear by itself Lubis, 2019; Takari, 2020). Therefore, internalization has an important role in maintaining the existence of local wisdom in society's life environment in certain indigenous regions.

Values are internalized in local wisdom. Value is something abstract and cannot be seen by humans, but it can be reflected and contained in each action of people who live in certain indigenous regions. Those values are both positive (good, laudable, or beneficial) and negative (not good or bad) (Budiyono, 2007; Zakiyah & Rusdiana, 2014). The value acts as a part of the cultural element and becomes the main foundation (driving force) for humans to do an action following the goal achieved. Ideal values that humans believe in are then understood and practiced in the daily lives of people in the area (Quyén & Zaharim, 2012; Sanusi, 2015).

Values were always contained in local wisdom. Local wisdom is a collection of local ideas that become knowledge, capable of producing behavior as a result of society's adaptation to the environment where they live. Local wisdom becomes the main guide for people in performing actions and attitudes when solving and facing problems that occur in society. For the sustainable preservation of cultural heritage, local wisdom—also referred to as traditional or indigenous knowledge—is essential (Lusianawati et al., 2023). Meanwhile, local knowledge is known as indigenous knowledge (Wikantiyoso & Tutuko, 2009), local and indigenous knowledge (LINK) (Baumwoll, 2008; Husin, 2016; Ismail, 2008; Muryungi & Tillya, 2003; Shaw et al., 2009), local genius (Ayatrohaedi, 1986), or invented tradition (Hobsbawm & Ranger, 1983). All of these terms have the same definition and intention.

Smong local wisdom in the Simeulue community has existed since 1907. This local wisdom comes from the experience of the disaster that devastated and resulted in many deaths on Simeulue Island at that time. Gadeng (2017) stated that the word *smong* is a very sacred term and is

greatly feared by people in Simeulue Regency, from children to adults and the elderly. This word should not be haphazardly spoken and should not be used as a joke in the lives of the Simeulue people. This is because the word *smong* is a code word understood jointly by all residents of Simeulue Island to describe the occurrence of giant waves after a large earthquake. The Simeulue people understand not only the word but also the actions that should be taken if a disaster occurs (Armidin, 2010). According to Ali et al. (2019), the word *smong* (which means tsunami in the Simeulue language) is a code word understood collectively by all the people on the island to describe the occurrence of an enormous wave after a large earthquake.

Gadeng (2017) explained that *smong* local wisdom is typically conveyed through *mananga-nanga* (lullabies), *manafi-nafi* (folklore), and *nandong* (humming or song). Armidin (2010) further stated that the Simeulue people convey traditional tsunami warnings through 'spoken' language from generation to generation through stories, such as *nanga-nanga*, *sikambang* (traditional dance), and *nandong*. Ali et al. (2019) elaborated that a *smong*, in its concrete form, is a story or a traditional art in the form of singing. There are also poems created from *smong* local wisdom, which are poetry told as bedtime stories by the Simeulue people (fairy tales before sleep).

Consequently, this research aims to investigate the process of internalizing *smong* local wisdom within Simeulue society through *mananga-nanga* (lullabies), *manafi-nafi* (folklore), and *nandong* (humming or song). These cultural practices have been successful in instilling local values in the Simeulue community, particularly those related to earthquake and tsunami disaster mitigation. This is evidenced by the high survival rate of Simeulue residents during the earthquake and tsunami of December 26, 2004, where only seven Simeulue people lost their lives (Gadeng, 2017; Gadeng et al., 2018). Therefore, this research aims to explore the internalization of *smong* local wisdom in the Simeulue community in Aceh, Indonesia, through various media.

Accordingly, this research aims to answer the following research questions:

1. How do the cultural practices of *mananga-nanga*, *manafi-nafi*, and *nandong* contribute to the internalization and preservation of *smong* local wisdom in the Simeulue community, Aceh, Indonesia?
2. How have these practices influenced disaster preparedness and resilience among community members?

Previous research has explored related topics, such as the simulation of *smong* in geography learning to enhance disaster understanding (Gadeng et al., 2019), the adaptation of settlement patterns to

disasters in Simeulue regency, Aceh Province (Gadeng et al., 2019), and the value of *smong* local wisdom in tsunami disaster mitigation in Simeulue regency, Aceh Province (Gadeng et al., 2018). However, these studies did not deeply examine the forms of *smong* local wisdom internalization from the ancestors of the Simeulue people from 1907 to the present. They primarily focused on discussing the values inherent in *smong* local wisdom without probing into its various forms of internalization. In contrast, this research aims to thoroughly investigate the oral forms of internalization and instillation of *smong* local wisdom values within the Simeulue community in Aceh Province. This aspect distinguishes this study from previous research on this topic.

METHOD

This study employed an ethnographic approach that focused on examining social interactions, behaviors, and perceptions within specific groups or communities (Reeves et al., 2008). Its goal is to offer a comprehensive, in-depth understanding of people's perspectives and actions through thorough observations and interviews (Reeves et al., 2008). The research was conducted in Simeulue Regency, off the western coast of Aceh, Indonesia, which is an island known for its rich cultural heritage and diverse and vibrant linguistic environment (Aziz et al., 2019). The region is primarily rural, with a population of about 97.118 (Kementrian Dalam Negeri, 2023), and relies on agriculture, fishing, and small-scale industries. It is geographically prone to earthquakes and tsunamis (Syafwina, 2014). These cultural and geographical characteristics make it an ideal setting for studying the internalization of local wisdom, as the community's survival is deeply tied to its knowledge of natural disaster preparedness. The data sources in this research included information from traditional leaders and communities who understood the local wisdom of *smong*.

Respondents

A total of 30 informants, consisting of 26 men and 4 women across 5 sub-districts throughout Simeulue Regency, consented to be interviewed. The age of the oldest informant was 70 years, and the youngest was 14 years old at the time of data collection. The informants were purposively selected based on their knowledge of *smong* wisdom, their role as traditional leaders or community elders, and their involvement in the transmission of oral traditions within the Simeulue community.

Instruments

The instruments used in this research were interview guides. The researchers conducted in-depth interviews were conducted with 30 informants. The

interviews focused on the practice of oral traditions, including the singing of lullabies (*mananga-nanga*) to 20% of informants, folktales (*manafi-nafi*) to 20% of informants, and songs (*nandong*) to 20% of informants within the community.

Using a semi-structured format, the interviews explored the various aspects of the cultural practices of *mananga-nanga*, *manafi-nafi*, and *nandong* and how they contribute to the internalization and preservation of *smong* local wisdom in the Simeulue community. This approach allowed the researchers to capture rich, firsthand accounts and perspectives from community members, providing a deeper understanding of the role and significance of *mananga-nanga*, *manafi-nafi*, and *nandong* within Simeulue culture. Each interview lasted about 30 minutes and was recorded. The recordings were later transcribed.

Data Analysis

This research employs both textual and interpretive analysis of the cultural practices. The textual analysis involves examining the verses in the songs to identify and describe the cultural wisdom embedded within them, while the interpretive analysis focuses on understanding how these verses and the folklore function as a practical guide for recognizing and responding to tsunami threats. This approach allows for a comprehensive exploration of the song and folklore's role in conveying historical narratives and survival instructions.

Finally, the data analysis technique used was thematic analysis. It is a method for identifying, analyzing, and reporting patterns (themes) within qualitative data (Braun & Clarke, 2006). It involves systematically coding and categorizing data to identify recurring themes or patterns of meaning. In the context of the research on *smong* local wisdom in the Simeulue community, the thematic analysis allowed researchers to identify common patterns or themes across the data gathered from the observations and interviews to reveal the various ways in which *smong* local wisdom is internalized and expressed within the community.

FINDINGS AND DISCUSSION

Internalization and Preservation of *Smong* Local Wisdom through *Mananga-nanga* (Lullabies)

The study found that *Mananga-nanga* are songs sung by Simeulue people when they put babies to sleep in cradles, as mentioned in the interview excerpt below.

- (1) “Well, *mananga-nanga* typically targeted infants in their cradles, from birth until around five years old, which is just before they start elementary school. This tradition has been handed down through generations, beginning as early as age three. What’s interesting is that it wasn’t just the younger

women who sang these lullabies; older women also contributed to passing on this cultural practice.”

Excerpt (1) is consistent with previous research by Sanny (2007), Gadeng (2017), and Gadeng et al. (2018), who noted that mothers and older women typically performed *mananga-nanga*. The content of *mananga-nanga* consisted of spontaneously created stories that depicted both pleasant and sad experiences within society. Similarly, Gadeng (2017) highlighted that the stories within *mananga-nanga* typically reflected societal experiences, whether joyful or sorrowful. Sanny (2007, p. 140) stated that the Simeulue literature type known as *nanga-nanga* could be classified as a wailing song or known as a requiem, *nanga-nanga* tells the sadness that happened to someone due to one particular accident, for instance, a disaster that cost a beloved one live or lost of belongings that have been collected in many years.

Furthermore, the poem within *mananga-nanga* took the form of songs with specific tones and intonations desired by the singer. Gadeng (2017)

likened *mananga-nanga* to a form of storytelling or lamentation through song. Even though *mananga-nanga* does not involve traditional musical instruments, it is sung with a certain rhythm, in contrast to *nandong* (Gadeng, 2017; Gadeng et al., 2018). There were no special requirements for singing *mananga-nanga*; it could be performed anywhere and anytime, especially when putting a baby to sleep (Gadeng, 2017; Gadeng et al., 2018).

Based on the interview results, some informants, such as Informants 4 and 17, explained that *smong* was believed to always precede *linon*, meaning ‘earthquake’ in the language spoken by the Simeuleu people, i.e., Devayan. The lyrics of *smong* in the Devayan language include various phrases describing the events and actions to be taken during a tsunami disaster. The excerpts in Table 1 are the *mananga-nanga*, which includes the wisdom of *smong* and is usually sung by one of the informants (Informant 6, a grandmother) when putting her grandchildren to sleep.

Table 1
A *Mananga-Nanga* from Simeulue Island on *Smong* Local Wisdom

Verse	Translation	Meaning
<i>Enggel mon sao surita</i>	Listen to this story	This phrase serves as an invitation to pay attention to the narrative being told, emphasizing the importance of understanding the story.
<i>Inang maso semonan</i>	Once upon a time	A typical opening phrase in storytelling indicates that the events being recounted occurred in the past.
<i>Manoknop sao fano</i>	A village was drowned	Describes the devastating impact of the tsunami on a village, highlighting the destruction caused by the waves.
<i>Uwilah da sesewan</i>	That was spoken	Indicates that the events described in the story are based on spoken accounts or oral traditions passed down through generations.
<i>Unen ne alek linon</i>	It started with an earthquake	Describes how the disaster began, with the occurrence of an earthquake serving as a precursor to the tsunami.
<i>Fesang bakat ne mali</i>	Followed by a huge wave	Illustrates the immediate aftermath of the earthquake as a massive wave approaches the affected area.
<i>Manoknop sao hampong</i>	All lands are drowned	Emphasizes the widespread inundation of land by the tsunami, suggesting the scale of the disaster.
<i>Tiba-tiba maawi</i>	Suddenly	Indicates the sudden and unexpected nature of the disaster, emphasizing the urgency of the situation.
<i>Anga linon ne mali</i>	If the earthquake is strong	Suggests that the strength of the earthquake serves as an indication of the severity of the impending tsunami.
<i>Oek suruik sauli</i>	Followed by the receding water	Describes the phenomenon of the ocean water receding before the arrival of the tsunami, a warning sign of the impending disaster.
<i>Maheya mihawali</i>	Hurry to find a place	Urges immediate action to seek higher ground or a safe location to escape the oncoming tsunami.
<i>Fana me singa aktaek</i>	Go to the highland to save your life	Provides clear advice on the appropriate course of action for survival, emphasizing the importance of seeking elevated areas for safety.
<i>Ede smong kahan ne</i>	That’s what you called <i>smong</i>	Clarifies the name of the disaster, reinforcing awareness and understanding of the term <i>smong</i> .
<i>Turiang da nenek to</i>	The history of our ancestors	Indicates that the story being told is part of the ancestral history of the community, highlighting its cultural significance.
<i>Mi redeem teher ere</i>	Please remember these	Encourages listeners to remember and internalize the lessons and advice conveyed in the story for future reference.
<i>Pesan navi-navi da</i>	The message and advice	The lyrics contain both a message and practical advice for disaster preparedness and response.
<i>Smong dumek-dumek mo</i>	Tsunami is your bathwater	Uses metaphorical language to convey the power and magnitude of the tsunami, likening it to an overwhelming force.
<i>Linon uak-uwak mo</i>	Earthquake is your swing	Another metaphorical expression that vividly describes the shaking and upheaval caused by an earthquake.
<i>Kilek sulu-sulu mo</i>	Lightning is your lamps	Draws parallels between natural phenomena (lightning) and man-made sources of light (lamps), emphasizing the elemental nature of the disaster.
<i>Eklaik kedang-kedang mo</i>	Thunder is your drum	Compares the rumbling sound of thunder to the beat of a drum, evoking a sense of the power and intensity of the disaster.

Based, on the verses of *mananga-nanga* in Table 1, they encapsulate the deep wisdom and cultural knowledge that the Simeulue people have developed in response to the ever-present threat of *smong*. This traditional chant serves as both a historical narrative and a practical guide, teaching its listeners how to recognize the signs of an impending tsunami and the necessary actions to take for survival. A number of six wisdom can be grasped from the verses, they are elaborated below.

The first wisdom is on the importance of listening and learning from the past. The opening lines, "Listen to this story" and "Once upon a time," invite the listeners to pay close attention to the tale that is about to unfold. This signals the significance of oral traditions in preserving and transmitting essential knowledge. By invoking the past, these verses remind the community of the importance of learning from the experiences of their ancestors.

The second one is that understanding the sequence of natural events. The story describes how a devastating event began with an earthquake, followed by a massive wave that drowned a village ("A village was drowned... It was started with an earthquake"). This sequence of events emphasizes the natural progression from an earthquake to a tsunami, teaching the community to recognize these patterns as warnings. The phrase "If the earthquake is strong" serves as a critical indicator of the potential severity of the disaster, urging caution.

The third is the urgency of action and the importance of preparedness. The verses emphasize the urgency of responding to natural signs, such as the receding water before the tsunami ("Followed by the receding water"). The instructions to "Hurry to find a place" and "Go to the highland to save your life" are clear and direct, emphasizing that immediate action is crucial for survival. The advice to seek higher ground is a practical and life-saving directive embedded within the cultural wisdom.

The fourth one is the cultural significance and transmission of knowledge. The chant identifies *smong* as not just a natural phenomenon but as part of the ancestral history and cultural identity of the Simeulue people ("That's what you called *smong*... The history of our ancestor"). By framing this knowledge as a legacy from their forebears, the verses stress the importance of passing down these teachings to future generations, ensuring the continuity of this life-saving wisdom.

The fifth one is the metaphorical language and the power of nature. The verses use vivid metaphors to describe the overwhelming force of natural disasters, such as "Tsunami is your bathwater" and "Earthquake is your swing." These comparisons convey the immense power of these events, making the dangers they pose more relatable and easier to grasp. The metaphors of lightning as lamps and thunder as drums further illustrate the elemental

power of these forces, reinforcing the need for respect and caution in the face of nature's might.

Finally, the last wisdom from the *mananga-nanga* related to *smong* is the emphasis on memory and awareness. The closing lines, "Please remember these... The message and advice," serve as a call to action for the community to internalize the lessons of the *mananga-nanga*. By urging listeners to remember the wisdom and advice embedded in the verses, the chant not only preserves cultural knowledge but also enhances community resilience in the face of future disasters.

Overall, these lyrics serve not only as a historical account of past events but also as a practical guide for disaster preparedness and response, deeply rooted in the cultural and linguistic heritage of the Simeulue people. The *mananga-nanga* stories serve not only as cultural artifacts but also as educational tools for disaster mitigation efforts. The effectiveness of local wisdom in mitigating disasters, as evidenced by the 2004 tsunami, highlights the importance of preserving and passing down such stories (Ali et al., 2019; Armidin, 2010; Gadeng et al., 2018; Sanny, 2007).

Internalization and Preservation of *Smong* Local Wisdom through *Manafi-nafi* (Folk Tales)

Besides *mananga-nanga*, another method for internalizing and socializing local wisdom values in the Simeulue community is *manafi-nafi* (folklore). *Manafi-nafi* constitutes a form of folk art within the community, encompassing stories derived from both pleasant and sorrowful experiences that have occurred in real life and have become legends within the Simeulue community. In essence, *manafi-nafi* resembles folklore, serving as a repository of community knowledge transmitted orally from one generation to the next. Ali et al. (2019) note that folklore reflects community life at a specific time, integrating mindset and imaginative elements to engage people and provide role models. Sukriyadi and Setiartin (2022) presented various functions of folklore, including a tool of education, solace, social protest, and projection of pent-up desires. Sulistyorini (2003) emphasizes the noble values inherent in folklore that warrant preservation. Therefore, folklore, rooted in real-life experiences, holds significant benefits for the future.

The harrowing tale of the *smong*, along with preceding natural phenomena, has been transmitted from generation to generation in the form of *nafi-nafi* (oral literature) during leisure moments, before bedtime, or in the form of rhythmic recitations through poems and traditional songs known as *nandong*. These narratives are often performed during communal events in Simeulue (Syafwina, 2014). The contents of *manafi-nafi* or folk tales typically revolve around *smong* stories passed down by the ancestors of the Simeulue people to their descendants. There are no special prerequisites for

sharing *manafi-nafi* (folklore) with Simeulue children and grandchildren; it can be done freely at any time and place, as it is not bound by specific conditions. *Manafi-nafi* is conveyed naturally, devoid of musical accompaniment, as part of ordinary conversations or storytelling within the community and family, as explained by the informants in the following excerpts.

(1) “It’s amazing how *manafi-nafi*, our cherished folklore, finds its way into our everyday lives here in Simeulue! You see, whether it’s winding down for bedtime, taking a breather on the terrace, whipping up something in the kitchen, tending to the cloves, or just kicking back with an evening cup of coffee, there’s always a moment for sharing these tales with our children and grandchildren.”

(2) “The story of the *smong*? It’s not just any story; it’s woven into the very soul of Simeulue’s oral tradition. It’s like a treasure we pass down, generation after generation, safeguarding our heritage and keeping our ancestors’ wisdom alive. It’s a legacy we hold dear, and it deserves every bit of effort to keep it thriving!”

In Simeulue, the dissemination of *manafi-nafi*, a revered form of folklore, occurs within the fabric of daily life, spanning activities such as bedtime storytelling, terrace dialogues, communal kitchen gatherings, and agricultural pursuits like clove farming and betel nut drying. Embedded within the oral tradition of the community, the narrative of the *smong* disaster occupies a central position, perpetuated through successive generations. This cultural practice is regarded with profound significance and underlines a commitment to its preservation, given its profound integration into the collective consciousness of Simeulue’s people, exceeding generational boundaries and highlighting the pivotal role of each era in upholding their ancestral wisdom. Cultural inheritance extends not only vertically, from parents to children, but also horizontally, as individuals learn from one another (Poerwanto, 2000).

Excerpts (4) and (5) are two folklore that was retrieved from the respondents about *smong*. These folklores have been passed down through generations and play a critical role in educating the Simeulue community about the dangers of tsunamis and the importance of preparedness. Each story represents both the historical experiences of past disasters and the collective wisdom of the community. They emphasize specific actions to take when the signs of a tsunami appear. Through these narratives, *smong* local wisdom continues to be preserved and internalized by younger generations, ensuring that they remain vigilant in the face of natural threats.

(4) *Tureang Anak Singa Laher Inang Maso Smong*
Ebak sarafalal dok ulau Simolol babarapo taun teise uri, mali linon sebel malafen alek smong. Isin hampung mulai sira gunda humudung sira mek bano singa atai malafen singa raahan ata semonan singa dacuritoken ebahak nafi-nafi smong. Ebak sebuk sebak iya, mesa silafai singa feteng afeselan meidang iya malelai kahanne Siti maraso aeng dai nitahan, akoik teher. Ebak lahanne maidang iya malelai. Alek laene Siti maesira mahawali talon singa tanang alek atae saratoya Manahan sekkoineya. Dapek sira mendetak delok sitok ek eteng hampung, ngang maru afel ata do tak delok iya singa maleku. Berkat pertolongan dukun hampung Siti melelai iya mesa anak sillae singa bako. Enggek anak sillae nan snuk iya manandoken besang singa mareen. Masarek isin hampung singa mengenak anak ansinuk iya maraso sira alek singa mareen meise amon. Anak-anak nansinuk iya raba kahanne “Tsunami” manjadi areddeman bakat singa alefo besangne anak- anak iya, hera-hera da daiya manjadi anak singa malli, wi maru herahareda isin hampung iya maso smong.

[The Story of a Child Born During the Smong.

Once upon a time in Simeulue, several years ago, a great earthquake struck, followed by a *smong* (tsunami). The villagers, in a state of panic, began running towards higher ground, following the guidance passed down from their ancestors through the *Hikayat Smong* (Smong legend). Amidst the chaos, a heavily pregnant woman named Siti began to feel strong contractions. She knew her baby would be born soon. Together with her husband, Siti struggled to find a safe, elevated place while enduring the pain. They eventually reached a small hill on the outskirts of the village, where several other families had also gathered. There, with the help of a village midwife, Siti gave birth to a healthy baby boy. The baby’s cries became a symbol of hope amidst the disaster. The villagers saw the birth of the child as a sign of new life and strength. They named the baby “Tsunami” to commemorate the significant event that occurred at the time of his birth, with the hope that he would grow up to be strong and resilient, like the spirit of the Simeulue people who had faced the *smong* time and again.]

(5) *Silae Smong*

Ek bak sao hampung sitok dok ulao Simolol, urep mesa silafai kahanne Laila singa feteng afeselan anakne pertamo. Hampung soede mareen bangonne, namontangiye isin hampungiya jago-jago sira tando-tando smong singa danafi-nafiken da munyangda ebak curito smong. Ebak sarafalal, linon sebel mengiyok ulau simolol. Isin hampung daila lanjar mangidang besang smong. Isin hampung saa danau lanjar humudung mek delok singa atai wis inga da nafi-nafiken enang ere da simatua singa raenggel tek sira ngahi itok-itok.

Laila, singa meidang malelai, waktu linon ia maraso akoi aleng-alengne. Berkat pertolongan laene, Amir, danau berusaho mahawali delok singa aken. Lentuk sira dok tak delok ia, Laila baeng dai nitahan akoi nea, saa malelai ia, samantaro smong ia mangidang besang. Anakdaya laher aya sehat alek malli ya. Mangenak keajaeban ere, picayo sira anakdaya sinuk manjadi untung mek hampungda. Anakdaya nansinuk iya daba kahanne "Silae Smong" manandoken alek bala singa dafuha, tapi dai sira betahan.

Silae Smong iya saek sakba alefoya. Silae smong ia Salalu aya maenggelan surito singa danafi-nafiken mek ise maso Smong enang ere tek ata- ata singa matua singa ebahak hampung daya.

[The Son of the Smong in a small village on the island of Simeulue, there lived a woman named Laila who was expecting her first child. The village was known for its natural beauty, but its residents were always watchful for signs of the *smong* (tsunami), a knowledge passed down from their ancestors through the *Hikayat Smong* (Smong legend). One day, a powerful earthquake shook the island. The villagers immediately recognized the signs as a warning of the approaching *smong*. They began running to higher ground, following the teachings of the *Hikayat Smong* that they had heard since childhood. Laila, who was nearing her due date, felt intense contractions just as the earthquake struck. With the help of her husband, Amir, they struggled to reach the nearest hill. When they finally reached the hilltop, Laila could no longer hold on, and her baby was born there amid the fear and chaos caused by the approaching *smong*. The baby was born healthy and strong, and his cries seemed to bring new hope to the frightened villagers. Witnessing this miracle, they believed that the child brought hope and good fortune to their village. They named him "Putra Smong" (Son of the Smong) as a reminder of the power of nature and the bravery they showed in the face of disaster. Putra Smong grew up to be an intelligent and courageous child. He always listened to the stories about the *smong* from the elders in his village and learned how to keep the village safe. As he grew older, Putra Smong became a wise leader, continuing to teach the younger generation about the importance of understanding the signs of nature and how to survive when disaster strikes.

The stories in (4) and (5) are part of the folklore of Simeulue. Informant 17 said the story of Putra Smong in (5) became a legend in Simeulue, specifically reminding each generation of the importance of traditional knowledge, resilience, and hope. Through this story, the values of unity and courage are passed down, keeping the spirit of the Simeulue people alive in facing any challenges.

Accordingly, *manafi-nafi*, or folklore, passed down by the Simeulue people, is not confined to familial circles but is also shared with immigrant populations residing on Simeulue Island. This accentuates the unconscious and indirect nature of the socialization process, particularly concerning the dissemination of *smog-related* narratives. Digdoyo (2015) elucidates that socialization can occur inadvertently through daily behaviors and attitudes, leading to the natural transmission of cultural heritage within the community.

Internalization and Preservation of Smong Local Wisdom through Nandong (Songs)

Finally, the last form of smong local wisdom internalization in Simeulue society occurs through *nandong* (humming or singing). In the Simeulue regional language, *nandong* translates to humming and covers hundreds of lyrics narrating life stories from the past, including joyful, sorrowful, or remarkable experiences still vivid in people's memories. Through *nandong*, the Simeulue community becomes cognizant of their *smong* local wisdom, preserved across generations. *Nandong* serves as a medium for conveying messages about the signs of impending high waves and appropriate actions to take during a *smong* occurrence (Takari, 2020). Interviews and observations confirm *nandong* as one of the cultural legacies inherited by successive generations and commonly performed at various events like weddings, religious ceremonies, festivals, and gatherings of visitors from outside the Simeulue Islands, tailored to the community's needs and preferences. The following informants responded:

(6) "In *nandong*, there were rhymes offering wisdom drawn from past experiences, guiding people on how to navigate life in the present and future. What's fascinating is that within these verses, narratives of the 1907 *smong* disaster were intricately woven. So, whenever *nandong* was recited or performed, it served as a poignant reminder of that tragic event."

(7) "This ensured that the memory of the *smong* disaster remained vivid in the minds of all who heard it, becoming deeply ingrained in the collective memory of our community in Simeulue regency. It's truly remarkable how this tradition has become an integral part of our culture, preserving our history for generations to come."

Nandong carries rhymes imparting advice drawn from past experiences to guide present and future living. The narrative of the 1907 *smong* tragedy finds a place within *nandong* verses, ensuring its perpetual remembrance and integration into the collective memory of Simeulue residents. This echoes Poerwanto's (2000) assertion that

culture is a dynamic learning process rather than a biologically inherited trait. The respondents explained that:

(8) “*Nandong* is a communal performance involving a variety of local musical instruments like tambours and violins, played by multiple individuals. These performances often take place on stages or platforms, attracting large crowds eager to experience the tradition.”

(9) “It’s customary to seek permission from community leaders, including the village head and custom leader, given the extended duration of *nandong* sessions, which can last from 9:00 p.m. or after evening prayers until 4:00 a.m. The combination of vocals and instrumental melodies creates a lively atmosphere, further enriched by participants adorned in the traditional attire of Simeulue Regency.”

Nandong, performed by multiple individuals with local musical instruments like tambours and violins, attracts crowds on stages or platforms. Permission from community leaders, including the village head, is customary due to its long duration, often lasting from 9:00 p.m. until 4:00 a.m. The blend of vocals and instruments creates a lively ambiance, complemented by participants wearing traditional attire from Simeulue Regency. A video of a *nandong* performance is available on YouTube through the provided link: <https://www.youtube.com/watch?v=SRf-P97xQDU&t=528s>

In the interview, one of the respondents told a story about a grandmother who sang *Nandong Smong* to her grandchild, imparting ancestral wisdom and the importance of being vigilant against natural disasters.

(10) *Andung Singa Malaguken Smong mek Mumbune*

Dok sao hampung singa itok dok Simolol, urep iya mesa andung kahanne Mak Intan. Mak Intan ere singa hai mamaliharo curito-curito semonan alek tureang smong singa nienggel tek da munyang-munyangne. Satiok atelu falal, tumataeng ia ek amon lumane, nipadan mumbune, Amir, maenggelan curito semonan alek sira mangadok me bak asen. Si Amir geraya maenggelan curito tek andungnea. Geraya mek elek andungneya, terutamo andungneya aya malaguken Nandong Smong. Suaro Mak Intan singa maramok- ramok nienggel, si Amir ia marasoya tanang saa.

[The Grandmother Who Sang *Smong* to Her Grandchild

In a small village in Simeulue, there lived a grandmother named Mak Intan. Mak Intan was the keeper of traditional stories and the tales of *Smong* that had been passed down from her ancestors.

Every evening, she would sit in front of her house, inviting her grandson, Amir, to listen to the old stories while gazing out at the sea. Amir was a cheerful and curious child. He loved spending time with his grandmother, especially when Mak Intan began singing *Nandong Smong*. Her soft and warm voice always made Amir feel calm and protected. One day, after a minor earthquake shook their village, Amir asked his grandmother about *Smong*. Mak Intan then began to sing the *Nandong Smong*]

NYANYIAN SMONG

Smong, smong kahanne smong

Turiang da mate ieh

Anga linon ne mali

Fesang bakat ne mali

Unen ne alek linon

Uek suruik sahuli

Maheya mihawali

Linon ne mali

Sangok pulau Simeulue

Adek linon ne mali

Fesang bakat ne mali

Unen ne alek linon

Uek suruik sahuli

Maheya mihawali

Linon ne mali

Sangok pulau Simeulue

Semeina bicarane

Semong kahanne

Ede smong kahanne

Sangok pulau Simeulue

[SONG OF SMONG

Smong, smong, that’s what it’s called

They say it comes with the waves

If the earthquake is strong

The waves will come strong

First, the earth shakes

Then the water recedes

Quickly, you must seek

Higher ground immediately

If the earthquake is strong

Simeulue Island will sink

If the earthquake is strong

The waves will come strong

First, the earth shakes

Then the water recedes

Quickly, you must seek

Higher ground immediately

If the earthquake is strong

Simeulue Island will sink

Smong, that’s what it’s called

That’s what it’s called

Simeulue Island will sink]

Matuai ia belagu, Mak Intan niahan mek si Amir smong ede tsunami. Nicuritoken eben tando-tando smong dai tatandoi tek linon alek uek asen singa suruik mansanan mawi. Mak Intan maru mangatuan pentengne maheya ita humudung mek talon singa atai kalu tairam tando-tando wi ansinuk ia. Saa Mak Intan ia ninauhai becorito eben tureang smong ia ngang dapat manyalamatken afel inennawa pado saat smong inang ere. Bani tareddem singa ra ahan ere dan tatere mek anak-anakta, supayo ra ilala omae sira moroi, leng Mak Intan ia sacara bijaksano. Si Amir ia nienggelan mareendeen saa ninau bejanji ebak lahanne niaredeman curito smong ia saa sinuk nicuritoken maru mek masarek ata curito soere. Alefo lahanne alek uone wi Mak Intan ia singa bijaksano alek mallaleya. Tek balal soede, satiok nga linon alek tando-tando bukanne, si Amir alek anak-anak hampung singa sahampung ngang daila omae sira meroi. Salalu sira jago-jago berkat ajaran nandong Smong.

[After finishing her song, Mak Intan explained to Amir that *Smong* is a tsunami. She described how the signs of *Smong* could be recognized from the earthquake and the sudden receding of the sea. Mak Intan also emphasized the importance of immediately running to higher ground if those signs appeared. Mak Intan continued with stories about

how the tales of *Smong* had saved many lives when a great *Smong* struck the island in the past. “We must always remember this message and teach it to our children so they know what to do,” Mak Intan said with wisdom. Amir listened attentively and promised himself that he would always remember and share this story. He felt proud to have a grandmother like Mak Intan, who was both wise and loving. From that day on, whenever there was an earthquake or other natural signs, Amir and the children in the village knew exactly what to do. They were always prepared and vigilant, thanks to the teachings they received from their grandmother through the Nandong Smong.]

In (10), the story of Mak Intan and her grandson became a reminder to the villagers of the importance of traditional knowledge and how old stories could be lifesavers in the future. Moreover, *nandong* is created to reverberate with the diverse linguistic backgrounds of different regions, ensuring effective message delivery. The Devayan language is employed in Simeulue Timur District, Simeulue Tengah District, Teupah Selatan District, Simeulue Cut District, Teluk Dalam District, and Teupah Barat District. In contrast, the Sigulai language is utilized in the Salang District and Simeulue Barat District, while the Leukon language prevails in the Alafan District on the northern edge of the Simeulue islands.

Despite regional variations in vocal rhythm and acoustic varieties, the core content of *nandong* narratives remains consistent across districts. *Nandong* art serves as a vehicle for non-formal socialization and internalization within the Simeulue community, drawing enthusiastic crowds to witness its performances. During these events, intentional or conscious socialization takes place, involving educational, instructive, and preachy elements, as explained by Digdoyo (2015).

Audiences engaging with *nandong* performances fully immerse themselves in the lyrical content, as comprehensively understanding cultural diversities necessitates observing diverse behavioral patterns. Poerwanto (2000) stresses that while surrounding nature influences individual experiences within a community, it is ultimately culture, comprising learned behavioral patterns, that shape human beings across generations.

CONCLUSION

In conclusion, the enduring presence of *smong* local wisdom in the Simeulue community is a testament to its profound influence on two key cultural processes: non-formal socialization and internalization. These processes are pivotal for the preservation of cultural elements such as *manafi-nafi*, *mananga-nanga*, and *nandong*, which constitute the essence of *smong* local wisdom.

Within the tightly-knit community of Simeulue, non-formal socialization operates organically, resembling familial bonds, ensuring that the narrative of the *smong* disaster becomes deeply deep-rooted in the collective consciousness of its residents without the need for formal schooling or structured socialization. Starting as early as the age of four, individuals begin to learn about *smong*, its characteristics, and the necessary actions to take during such disasters, laying a strong foundation for the internalization of *smong* local wisdom throughout their lives.

Moreover, the successful transmission of *smong* local wisdom within the Simeulue community emphasizes the significance of socialization and internalization processes for cultural continuity. These processes should ideally occur harmoniously within the community, with successful internalization demonstrated when the entire community understands and applies knowledge in daily life. The transformative impact of real-life events, such as the 2004 *smong* disaster, on shaping cultural narratives and beliefs is evident in the community’s perception shift towards the authenticity of the *smong* story. This validation of ancestral narratives through lived experiences strengthens the community’s belief in its cultural heritage and underscores the resilience of cultural traditions in the face of adversity. Overall, the preservation and transmission of *smong* local wisdom serve as a testament to the enduring resilience and adaptability of the Simeulue community amidst the geographical challenges of Simeulue Island.

One limitation of this study is its reliance on qualitative data gathered through interviews, potentially introducing biases. Future research should consider incorporating observations and quantitative methods to complement qualitative insights, ensuring a more comprehensive understanding of *smong* local wisdom in the Simeulue community. Additionally, this study focused solely on cultural practices like *mananga-nanga*, *manafi-nafi*, and *nandong*. Future studies could explore other factors influencing disaster preparedness, such as governmental policies or technological advancements. Longitudinal research tracking changes in cultural practices over time could provide valuable insights into preserving cultural heritage amidst evolving societal and environmental challenges.

REFERENCES

- Ali, H., Ruslan, & Anggraini, I. (2019). Transformation of local wisdom value as an effort to establish national characters in Simeulue District. *Proceeding of the First International Graduate Conference (IGC) on Innovation, Creativity, Digital, &*

- Technopreneurship for Sustainable Development in Conjunction with the 6th Roundtable for Indonesian Entrepreneurship Educators 2018* (pp.1-10).
<http://doi.org/10.4108/eai.3-10-2018.2284274>
- Armidin, A. (2010, November 1). *Tsunami Mentawai dan kearifan smong* [Mentawai Tsunami and smong Simeulue local wisdom]. Kompasiana.
<https://www.kompasiana.com/armidin/55003d31a333117c6f510592/tsunami-mentawai-dan-kearifan-smong-simeulue>
- Ayatrohaedi, A. (1986). *Kepribadian budaya bangsa (local genius)* [National cultural identity (local genius)]. Pustaka Jaya.
- Aziz, Z. A., Daud, B., & Wiwin, M. (2019). Forming new words: Compounds in Devayan. *Studies in English Language and Education*, 6(1), 108-116.
<https://doi.org/10.24815/siele.v6i1.12990>
- Baumwoll, J. (2008). *The value of indigenous knowledge for disaster risk reduction: A unique assessment tool for reducing community vulnerability to natural disasters*. [Master's thesis, Webster University].
<https://www.proquest.com/openview/c1a39cb21db6c20f346677d134e09be4/1?pq-origsite=scholar&cbl=18750&diss=y>
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77-101.
<https://doi.org/10.1191/1478088706qp063oa>
- Budiyono. (2007). *Personality values and the struggle of the Indonesian nation*. Alphabeta.
- Digdoyo, E. (2015). *Ilmu sosial dan budaya dasar* [Basic social and cultural sciences]. Ghalia Indonesia.
- Fatanti, M. N., Rahmiati, D., & Yustisia, I. R. (2019). Merawat tradisi lokal sebagai strategi pengurangan risiko bencana di Dusun Brau, Jawa Timur [Preserving local traditions as a strategy for disaster risk reduction in Brau Village, East Java]. *Jurnal Ilmu Pengetahuan dan Teknologi Komunikasi*, 21(1), 75-91.
<https://jurnal.kominfo.go.id/index.php/iptekkom/article/view/1877>
- Gadeng, A. N. (2017). *Nilai kearifan lokal smong dalam mitigasi bencana tsunami di Kabupaten Simeulue Provinsi Aceh*. [Master's thesis, Universitas Pendidikan Indonesia].
<https://repository.upi.edu/34076/>
- Gadeng, N. A., Maryani, E., & Gadeng, R. (2019). Adaptation of the spatial pattern of a settlement to disaster in Simeulue Regency, Aceh Province. *KnE Social Sciences*, 3(21), 14-24. <https://doi.org/10.18502/kss.v3i21.4955>
- Gadeng, A. N., Maryani, E., & Rohmat, D. (2018). The value of local wisdom smong in tsunami disaster mitigation in Simeulue Regency, Aceh Province. *IOP Conference Series: Earth and Environmental Science*, 145, 012041.
<https://doi.org/10.1088/1755-1315/145/1/012041>
- Gani, S. A., Yusuf, Y. Q., & Yusuf, R. (2023). Implementing the disaster education program at an elementary school in the devastating tsunami affected area: A case study in Aceh, Indonesia. *Kasetsart Journal of Social Sciences*, 44(3), 947-958.
<https://doi.org/10.34044/j.kjss.2023.44.3.33>
- Hobsbawm, E., & Ranger, T. (1983). *The invention of tradition*. Cambridge University Press.
- Husin, T. (2016). *Kapita selekta Hukum Adat Aceh dan Qanun Lembaga Wali Nanggroe, Banda Aceh* [Selected topics on Aceh's Customary Law and Qanun of the Wali Nanggroe Institution, Banda Aceh]. Bandar Publishing.
- Ismail, B. (2008). *Pedoman peradilan adat di Aceh* [Guidelines for customary courts in Aceh]. Majelis Adat Aceh.
- Poerwanto, H. (2000). *Kebudayaan dan lingkungan: Dalam perspektif antropologi* [Culture and environment: In anthropological perspective]. Student Library.
- Kementerian Dalam Negeri. (2023). *Visualisasi data kependudukan* [Visualization of population data]. www.dukcapil.kemendagri.go.id
- Koentjaraningrat, K. (2009). *Pengantar ilmu antropologi* [Introduction to anthropology]. Rineka Cipta.
- Lubis, T. (2019). Learning Nandong in schools as a medium to inform the Simeulue local wisdom: An anthropolinguistics approach. *Studies in English Language and Education*, 6(2), 262-272.
<https://doi.org/10.24815/siele.v6i2.14066>
- Lusianawati, H., Mokodenseho, S., Saputra, D. G., & Pujowati, Y. (2023). Tracking the impact of local wisdom in sustainable cultural heritage conservation: A bibliometric approach. *West Science Social and Humanities Studies*, 1(3), 115-126.
<https://doi.org/10.58812/wsshs.v1i03.251>
- Muyungi, & Tillya, A. F. (2003). *Appropriate institutional framework for coordination of indigenous knowledge* [Report No. 9]. LinKS Project.
- Quyen, L. T. D., & Zaharim, N. M. (2012). The relationship between friendship characteristics, ethnic identity and value systems of youths from ethnic minority groups in Vietnam: A conceptual framework for research. *International Journal of Humanities and Social Science*, 2(23), 133-139.
https://www.ijhssnet.com/journals/Vol_2_No_23_December_2012/16.pdf
- Reeves, S., Kuper, A., & Hodges, B. D. (2008). *Qualitative research methodologies*:

- Ethnography. *British Medical Journal*, 337, 512-524. <https://doi.org/10.1136/bmj.a1020>
- Sanny, A. T. (2007). *The smong wave from Simeulue: A wakening and changing, post-tsunami strategic development of Regency of Simeulue*. Pemerintah Kabupaten Simeulue.
- Sanusi, A. (2015). *Value system: Alternative faces of education*. Scholar Nuances.
- Shaw, R., Sharma, A., & Takeuchi, Y. (Eds.). (2009). *Indigenous knowledge and disaster risk reduction: From practice to policy*. Nova Science Pub Inc.
- Sukriyadi, A., & Setiartin, T. (2022). Analysis of educational structure and value in Panjalu Folklore using structural approach and relevance to literary learning in junior high school. *Proceedings of the 1st Nusantara Raya International Conference* (pp. 260-265). <https://doi.org/10.24090/nuraicon.v1i1.138>
- Sulistiyorini, D. (2003). *Mitos masyarakat terhadap legenda di Kecamatan Boyolangu Kabupaten Tulungagung* [Community myth towards legends in Boyolangu district, Tulung Agung Regency] (Research Report). Lembaga Penelitian Universitas Malang.
- Syafwina. (2014). Recognizing indigenous knowledge for disaster management: Smong, early warning system from Simeulue Island, Aceh. *Procedia Environmental Sciences*, 20, 573-582. <https://doi.org/10.1016/j.proenv.2014.03.070>
- Takari, M. (2020). Nandong smong as song heritage from the tsunami disaster in the Aceh Simeulue Culture: A study of musical, textual, functional, and its local wisdom. *TALENTA Conference Series: Local Wisdom, Social, and Arts (LWSA)*, 3(4), 95-99. <https://doi.org/10.32734/lwsa.v3i4.1140>
- Wikantiyoso, R., & Tutuko, P. (2009). *Kearifan lokal dalam perencanaan dan perancangan kota untuk mewujudkan arsitektur kota yang berkelanjutan* [Local wisdom in urban planning and design to achieve sustainable urban architecture]. Group Konservasi Arsitektur & Kota.
- Wikantiyoso, R. (2010). Mitigasi bencana di perkotaan: Adaptasi atau antisipasi perencanaan dan perancangan kota? (Potensi kearifan lokal dalam perencanaan dan perancangan kota untuk upaya mitigasi bencana) [Disaster mitigation in urban areas: Adaptation or anticipation of urban planning and design? (Potential of local wisdom in urban planning and design for disaster mitigation efforts)]. *Local Wisdom*, 2(1), 18-29. <https://jurnal.unmer.ac.id/index.php/lw/article/view/1368/0>
- Zakiah, Y. Q., & Rusdiana, A. (2014). *Pendidikan nilai: Kajian teori dan praktik di sekolah* [Value education: A study of theory and practice in schools]. Pustaka Setia.