



# DISASTER MITIGATION DAKWAH IN THE KAILI TRIBE TRADITIONS

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## ABSTRACT

Disaster mitigation patterns in the Kaili Tribe have long been practiced through their local knowledge. This knowledge has developed through oral traditions, *notutura* passed down from generation to generation. One such local knowledge is *kayori*, a form of oral literature among the Kaili people in Central Sulawesi that contains ancient poetry about past events. This article explores the function of *kayori* as a medium for mitigation-oriented dakwah, which not only preserves cultural values but also spreads messages of disaster preparedness that resonate with the religious context of the Kaili community. The study uses a qualitative method with an ethnographic approach, gathering data through in-depth interviews and participant observation in the Kaili community. Findings indicate that *kayori* holds strong religious values, delivering moral and ethical messages about maintaining harmonious relationships between humans and nature as worship. Through *kayori*, mitigation messages embedded with religious and cultural values are effectively transmitted, shaping community resilience against disaster threats. This article contributes to the literature on disaster mitigation based on local wisdom and underscores the importance of integrating the *kayori* tradition into holistic and sustainable mitigation strategies.

**Keywords:** Kayori; mitigation dakwah; Kaili tribe

## 1. INTRODUCTION

Earthquakes and tsunamis are two highly threatening natural disasters in Indonesia. These disasters are cyclical, meaning they have occurred hundreds of years ago, have recurred in recent years, and will undoubtedly happen again. Documentation of disasters in the Palu Valley began with a geologist named Eduard Cornelis Abendanon, whom the Dutch commissioned to document various natural phenomena in the colony. In his book, published in 1915 in Leiden, Netherlands, titled *Midden-Celebes-Expeditie; Geologische En Geographische Doorkruisingen van*

*Midden-Celebes* (1909-1910) (Abendanon & Lefèvre, 1916), Abendanon noted that the 1907 earthquake repeated and intensified in 1909. According to geologist and Palu Koro Fault researcher Mudrik Rahmawan Daryono, the earthquake on September 28, 2018, was part of a cycle stemming from two earthquakes and tsunamis that struck Tambu, Balaesang, West Coast, Donggala 52 years prior on August 14, 1968, with a magnitude of 7.4 and a tsunami reaching Palu Bay. Earthquakes and tsunamis also struck the west coast of Donggala on January 1, 1996, in Simuntu-Pangalaseang, with a tsunami reaching four meters in height and land subsidence in Siboang Village, Sojol District (Daryono, 2016).

The Kaili tribe in Central Sulawesi has long practiced disaster mitigation patterns through orally transmitted local knowledge known as *kayori*. The ancient verses within *kayori* capture historical natural events, including disasters, as markers and guidance for the community in facing similar threats. The significance of *kayori* is evident in the context of the earthquake, tsunami, and liquefaction on September 28, 2018, which claimed nearly 2,000 lives and caused widespread infrastructure damage (Sabah & Sil, 2023). Data indicate that several areas were spared due to the community's collective memory of this oral tradition (Rivai, 2019). Given the limitations of technology in effectively and comprehensively detecting all types of disasters, mitigation efforts based on local wisdom are increasingly vital. Local wisdom provides practical knowledge about natural signs and instills spiritual and social values that strengthen community resilience.

More than just poetry or stories, this tradition also has a strong religious dimension, as *kayori* often incorporates Islamic teachings that emphasize the importance of maintaining harmony between humans and nature as an act of worship. Therefore, *kayori* can be regarded as a form of "mitigation dakwah," where religious messages and local wisdom combine to raise disaster awareness and preparedness within the community.

This paper seeks to uncover the potential of *kayori*, the oral literary heritage of the Kaili Tribe, as a disaster mitigation system rooted in local wisdom. This paper delves into the connection between local wisdom and modern disaster mitigation practices. This study holds significant importance in several aspects. First, amidst the increasingly complex challenges of disaster mitigation, local wisdom practices such as *kayori* provide an alternative approach more rooted in local culture and values. This tradition is not only relevant in the context of disaster preparedness but also strengthens the cultural identity of the Kaili community and fosters inter-community relations through collective teachings. Second, as a form of dakwah, *kayori* demonstrates that the spread of Islamic teachings extends beyond worship and moral codes, encompassing efforts to protect the community from environmental threats. This tradition highlights that Islam teaches its followers to care for communal welfare, exemplified here through disaster mitigation education. Thus, *kayori* can serve as an example of how religious dakwah can function holistically, integrating religious values with daily practices relevant to the local context.

The primary question addressed in this research is how *kayori* functions as a medium for mitigating dakwah in the Kaili community and how this tradition effectively raises awareness and preparedness against disasters. This study aims to explore and document *kayori* as a form of mitigation dakwah within the Kaili community, combining local wisdom and Islamic values to

create a more resilient community against disaster threats. The research is expected to contribute to developing adaptive, local wisdom-based disaster mitigation strategies. Through this approach, *kayori* can serve as a model for other communities with similar local traditions and offer insights for government and related institutions to integrate local wisdom into disaster mitigation policies.

This research is relevant for cultural and religious studies and in a broader practical context as part of efforts to build community resilience against disasters. The findings of this research will encourage the preservation of *kayori* as part of a valuable cultural heritage that simultaneously plays a practical role in protecting communities from increasingly frequent disaster risks.

## 2. METHODS

This research employs a qualitative approach using a case study method, aiming to understand the role of *kayori* as a medium for disaster mitigation dakwah within the Kaili Tribe community. The case study method was chosen for this study because it allows for an in-depth exploration of the *Kayori* art in the Kaili community. The case study approach is especially appropriate when the research aims to understand how social and cultural practices function within a unique environment (Creswell & Poth, 2016). In this case, the case study method enables the researcher to explore the role of *kayori* as a medium for both dakwah and disaster mitigation within a specific community environment, encompassing historical aspects, religious values, and the community's perception of disasters. Through this method, the researcher can obtain rich and in-depth data, which reveals the meaning of *kayori* and illustrates how local values and practices can contribute to community resilience against environmental risks.

This paper aims to enhance the understanding and practical application of this knowledge in disaster mitigation by collecting and documenting *kayori* verses that have yet to be archived. This study proposes the integration of *kayori* into national disaster mitigation policies, including developing community training programs and awareness about the importance of local knowledge in disaster preparedness. By achieving these goals, this paper hopes to increase appreciation for the oral tradition of the Kaili Tribe and demonstrate how local knowledge can play a significant role in more holistic and effective disaster mitigation strategies.

The research location is in Taripa Village, approximately 40 kilometres from Palu, Central Sulawesi. The location was selected based on the traditional art forms such as *notutura* like *dadendate* and *kayori*. In-depth interviews were conducted with traditional leaders, religious figures, and members of the Kaili community who understand and practice *kayori*. These interviews were semi-structured, allowing the researcher to gain in-depth insights into the meaning of *kayori*, both as a form of preaching and disaster mitigation. Through the interviews, the researcher obtained information on the symbolic and religious meaning of *kayori*, including how this tradition influences the community's perception of disasters.

Non-participatory observation was conducted by attending *kayori* art performances organized by the Kaili community. This technique allowed the researcher to observe the practice of *kayori* tradition firsthand in certain events, recording the community's reactions and noting

non-verbal elements such as facial expressions and the intonation of the verse recitation. This observation helped the researcher see how *kayori* is received and functions within the community and how religious elements are conveyed in the cultural context.

The researcher also collected data from various relevant documents, such as historical disaster records in Palu Valley, previous studies on Kaili's culture, and literature regarding *kayori* as an oral tradition. These documents provide important background information on the history and development of *kayori* and offer written evidence of its relevance as a form of disaster mitigation. Document analysis complemented and supported the data obtained from interviews and observations.

The collected data was analyzed using a thematic approach. In the first stage, data from interviews, observations, and documents were divided into smaller topic units and then coded based on themes. Themes such as "disaster awareness," "religious values," and "local wisdom" helped the researcher identify key elements of *kayori* in the context of preaching and mitigation. The data analysis was then followed by a more profound interpretation to understand the relationship between *kayori* and the community's attitudes towards disasters and how religious values conveyed through this tradition can strengthen community resilience against disaster threats.

This research considers important ethical considerations, especially in interactions with informants and the local community. Before conducting interviews or observations, the researcher obtained consent from the informants by explaining the research objectives and ensuring they felt comfortable participating. Not including real names maintained informant privacy, and all information was securely stored. Additionally, the researcher respected local values and norms by avoiding questions or behaviours that could offend the community.

### **3. RESULTS AND DISCUSSION**

#### ***Notutura*: The Oral Tradition of the Kaili Tribe**

Oral tradition is a form of culture passed down from generation to generation through spoken words. This tradition includes folklore, legends, myths, poetry, songs, proverbs, and various other forms of verbal expression (Pudentia, 2015). Oral tradition is an educational tool through which knowledge of history, customs, laws, and morality is conveyed. Children learn about their world through stories told by their parents and elders (Hasanah & Andari, 2021). Through oral tradition, cultural values and norms are preserved and transmitted. This helps communities maintain their identities and preserve their cultural heritage.

Additionally, oral tradition is a collective identity builder (Supriatin, 2012). Through oral tradition, stories and legends told within the community build a sense of togetherness and collective identity, connecting members with their history and giving meaning to shared experiences. Beyond educational and cultural functions, oral tradition also serves as entertainment. Folktales, songs, and poems are often presented during celebrations, ceremonies, and social gatherings (Rifqi, 2018).

The Kaili tribe is known for its strong oral traditions, which play a crucial role in preserving knowledge and cultural values without a well-established written tradition. In the Kaili community, knowledge, ancestral stories, as well as religious and social values are passed down orally from generation to generation. Oral tradition serves as a medium for conveying various important aspects of community life, ranging from history and myths to messages containing religious values and practical guidance for dealing with natural threats.

In the oral culture of the Kaili people, there is a concept known as *notutura*. *Notutura* means conveying important matters to others verbally. Unlike ordinary storytelling, *notutura* requires careful listening as it contains many moral messages that can impart wisdom and benefits (Timbang et al., 2024). Several types of *notutura* are known among the Kaili, including *Vaino*, *Dadendate*, and *Kayori*.

*Vaino* is a form of performance that has existed since the mid-17th century after the arrival of Islam. *Vaino* is a traditional art of exchanging pantun (a Malay verse) sung in groups by men and women. The word *Vaino* comes from two words: *eva*, meaning "like," and *ino*, meaning "melodious" or "sweet-sounding." These sung verses were initially influenced by Malay pantun and were used as a medium for Islamic proselytizing. *Vaino* serves as a form of grief relief and communication medium, containing advice, reprimands, love stories or divorces, and humour. Furthermore, *Vaino* allows the community to express various heartfelt emotions (Asri et al., 2016)

*Dadendate* is a traditional art form in Taripa Village, practiced by the Kaili ethnic group with the Rai dialect, combining Kaili oral techniques with the accompaniment of traditional instruments like the kecap and *mbasi-mbasi*. It originated from ritual prayers known as *Kimbaa*, which developed into the song *Dulua*. Also known as *Nopalongga*, this song contains prayers and safety messages intended for children, typically sung by mothers as lullabies. Eventually, it evolved into the *Dadendate* art form around 1952-1953. Spontaneous verses characterize this art form, which can last for days and serve as entertainment in various traditional ceremonies. However, despite its widespread recognition, this art form is endangered due to a lack of interest from younger generations and insufficient attention from the local government, putting its future at risk (Naufal et al., 2023).

*Kayori* is a form of local wisdom from the Kaili tribe, consisting of ancient verses that record past natural events, including disasters, and serve as markers and guides for the community in facing similar threats in the future (Yunidar & Tamrin, 2022). As an integral part of the oral tradition, *Kayori* contains valuable information about natural history and disaster events experienced by the community, enabling them to develop adaptive strategies toward their environment. The knowledge contained in *Kayori* covers various aspects, from early warning systems to guidance on constructing more disaster-resistant infrastructure, making it a vital asset in disaster mitigation efforts based on local wisdom.

### ***Kaili* People and Their Land: Living on a Fault Line**

The term *To Kaili*, meaning "the Kaili people," is used as an explicit ethnic identifier for the Kaili community, reflecting the socio-cultural background of the Kaili tribe. *To Kaili*\* refers to an ethnic group with distinctive characteristics, including (1) a homogeneous socio-cultural pattern

that encompasses ideology, values, and customs; (2) a strong sense of solidarity among its members; (3) a tendency to maintain exclusivity within the group; and (4) kinship and territorial awareness (Mattulada, 2014a).

*Kaili* people have passed down place names through generations, with names that often signify natural disasters as an initial form of mitigation for the community. This can be seen as an effort by their ancestors to preserve knowledge as a collective memory for the present generation. The Kaili ancestors developed survival strategies along fault lines by naming areas according to past disaster histories. For instance, in Marawola District, Sigi Regency, there is an area called Beka, meaning "split land," or in Talise District, an area named Kaombona, meaning "once collapsed." These terms reflect two types of natural events frequently occurring in the area. The story of Tagari Lonjo resurfaced after the liquefaction event in Balaroa Housing Estate, an area once known as a swamp. In the Kaili language, *Nalodo* or *Nalonjo* means "buried," referring to the history of this region. According to the elders' *tutura* (oral accounts), people were strictly forbidden from crossing Lonjo for fear of getting buried in the mud. Merchants traveling from Marawola to the Old Market in Bambaru would take a detour through Duyu, even though Lonjo was the quickest route. However, as Palu City grew, the prohibition was ignored. In the 1980s, the government and investors transformed the Lonjo area into a housing complex by filling in the land and creating the Balaroa Housing Estate. The earthquake on September 28, 2018, destabilized the Lonjo soil through liquefaction, reminding people of the area's natural history and inherent risks.

Dutch ethnographer A.C. Kruyt created a map from his travels to the Palu Valley in 1897, including an area known as Petobo, previously called Jajaki (Abendanon & Lefèvre, 1916). Jajaki was not originally a settlement but served as a meeting place for discussions or a battleground. Jajaki was once the capital of Sigi before it was relocated to Djandja (Biomaru). Jajaki was divided into several parts: Kinta, Varo, Nambo, Ranjabori, Pantaledoke, Popempenono, and Kaluku Lei. The name Petobo is derived from an event where a young Kaili Tara man died during a wedding ceremony, leading to the name Petobo, meaning "fell face down." The *notutura* of Petobo states that the population of this area should not exceed 60 people. If it does, a disaster or epidemic would occur to reduce the population back to 60. To address this, a ritual was once conducted involving a staff and *Guma* (a traditional machete) to form Kinta, allowing the population to grow in Kinta. This phenomenon reoccurred during the 2018 liquefaction, where Petobo was hit, but people who escaped to Kinta survived.

Talise was once known as Kaombona, from the word *Naombo*, meaning "depressed" or "collapsed." In the collective memory of Palu's coastal community, the name Kaombona emerged from land subsidence around Palu Bay's coast due to a 6.5 magnitude earthquake and tsunami on December 1, 1927. The tsunami reached a height of 15 meters, with a 12-meter drop in the seabed also observed, giving rise to the name Kaombona. In the 1970s, the name Kaombona fell out of use, and the area became a motocross circuit known as *Sirkuit Tanah Runtuh* (Landslide Circuit).

Kumbili is the ancient name of Kayumalue, derived from a tree that only grows in this area. This Kumbili tree has a unique life cycle, growing for several years, dying, and re-growing after several decades. The name Kumbili was later changed to Kayumalue. This area holds historical

significance as the site of a war between the Palu Kingdom and the Dutch East Indies in 1888, known as the *Kagegere Kapapu Nu Kayumalue* incident. When an earthquake accompanied by a tsunami struck on May 20, 1938, Kayumalue was one of the areas that remained unscathed. Following the 2018 earthquake, many people fled to Kayumalue to escape the tsunami, believing it to be safe from such threats.

There is also *notutura* from Lere Village that states that Datokarama witnessed three large waves, as tall as coconut trees, from the north toward Palu Bay. He then prayed and threw his white turban towards the waves, which miraculously split in two, sparing the area now known as his tomb. Locals believe that the Dato Karama Cemetery complex is safe from tsunamis. When a tsunami struck Palu Bay in 1938, the entire royal family was evacuated to a residence in Lere (near the current Nur Mosque), and the seawater only reached the steps of the royal house without touching the Dato Karama Cemetery. A similar event occurred during the 2018 tsunami, where the waves reached only the cemetery's gates without entering the grounds. Sheikh Abdullah Raqie, known as Datokarama, was a preacher from Minangkabau who spread Islam in the Palu Valley in the 17th century. At that time, the Palu Kingdom was led by Pue Nggari, whose encounter with Datokarama is recorded in A.C. Kruyt and N. Adriani's *De Bare'e Sprekende Toradja's van Midden Celebes* (Churchill, 1915).

Moreover, *Kaili* people prefer to live in highlands, around valleys, or at the foot of mountains, areas considered safer from natural disasters like earthquakes and tsunamis. As a result, immigrants often refer to native Kaili people as *To Lare* or "Mountain People" due to their highland settlements. *To Lare* generally refers to mountain dwellers who occasionally descend into the valley to sell garden produce and honey and buy essential supplies. They are often seen walking in single file, possibly due to the narrow paths common in their villages.

In the past, the land of Palu was a sea. Over time, the land was believed to have formed from an earthquake that lasted three months and tectonic shifts that uplifted the seabed, turning it into the valley terrain. Hence, Palu is called *Topalu'e*, meaning "uplifted land."

Another theory posits that the name Palu comes from *Volo*, meaning "bamboo," referring to the bamboo that grew from Tawaeli to Sigi. Matulada refers to *Buluwatumpalu* or "small bamboo." The Kaili people have a close relationship with bamboo, using it in daily life for food (young shoots), making walls or mats, toys (*tilako*), and musical instruments like *Lalove* (Mattulada, 2014b).

Some suggest that the Legend of Sawerigading originated from South Sulawesi and is known throughout Celebes, including Central Sulawesi. Sawerigading, often associated with the Kingdom of Luwu, travelled to various places, including Sigi, where he fell in love with Queen Ngilinayo. Upon his return from China, Sawerigading stopped in Sigi to propose to the queen (Mattulada, 2014a). After lengthy discussions, the Sigi side challenged Sawerigading to a cockfight as a condition for accepting the proposal (Yetti, 2018). However, before the match could occur, a powerful earthquake struck the palace, destroying the structure and canceling the marriage plans. Sawerigading and Queen Ngilinayo eventually decided to form a fraternal relationship (Abubakar, 2011).

Geologically, Eduard Cornelis Abendanon noted that this region lies along a tectonic path, long before Indonesian geologists named it the Palu-Koro Fault (Abendanon & Lefèvre, 1916). The Palu-Koro Fault divides Sulawesi Island in two, stretching from the boundary between the Sulawesi Sea and the Makassar Strait to the Gulf of Bone.

A fault is a geological condition characterized by a fracture in rock accompanied by relative shifts between rock blocks. With a movement rate reaching 35 to 44 millimetres per year, this fault is the second most active in Indonesia, following the Yapen fault in West Papua. Palu, the capital of Central Sulawesi Province, has grown and developed directly above this fault, making it an area highly vulnerable to seismic activity. The Palu-Koro Fault has experienced several significant jolts up to 2018. This fault was formed by the collision of the Banggai-Sula microcontinent with the island of Sulawesi, estimated to have occurred 50 million years ago (Supartoyo et al., 2014). This fault is active due to the convergence of three tectonic plates in Indonesia. The Palu-Koro Fault stretches 500 kilometres, cutting through Palu and ending in the Gulf of Bone, and is divided into five segments. In addition to Palu-Koro, there are various other faults in Central Sulawesi. The name of Palu-Koro is associated with the Koro River in the Sigi area (Abdullah, 2020).

The presence of an active fault beneath Palu places it in the same category as two other cities worldwide that also sit above active faults: Wellington in New Zealand and San Francisco in California, United States. This condition makes Palu one of the cities at high risk of experiencing a major earthquake. If a high-magnitude earthquake occurs, its impact would devastate physical infrastructure and disrupt social, political, cultural, and economic life in the region. Beyond material losses, the potential for casualties and psychological trauma among residents is considerable, given the relatively dense population in this area.

### ***Kayori*: Disaster Mitigation Dakwah in the Kaili Tribe Tradition**

This study finds that *kayori*, an oral tradition of the Kaili tribe, effectively functions as a medium of dakwah that raises awareness and preparedness for disasters. This conclusion is based on in-depth interviews, participant observation, and document analysis that show *kayori* contains verses about natural disasters and conveys religious values that strengthen the community's mental and social resilience against natural threats.

The opening lines of a *kayori* recital typically begin with an introduction of respect, apology, and prayer:

*Sumila memberasela mesuju ridada mpaa*

*Tamabuta aku makuraya mantabe ine-mpapa*

The recitation begins with the phrase *bismillah*, bowing to the parents' feet as a symbol of obedience and respect, reflecting the sacred nature of parent-child relationships in Kaili culture, founded on strong religious values.

In the following verses, the expression of apology signifies the importance of maintaining harmonious family relationships, avoiding transgressions, and recognizing moral responsibilities. This enhances the values of kindness and piety, which are central to family life within the Kaili community, fostering a sense of togetherness among those present. The verses also carry a



spiritual element by inviting prayer for safety and blessings from Allah, reinforcing the belief that blessings and protection can be achieved through prayers, including for parents and ancestors.

Overall, *kayori* serves as a medium of dakwah, teaching respect, obedience, and sincerity in relationships with parents, society, and God. It is a vehicle for embedding religious and moral values in daily life, strengthening social bonds, and enriching the spiritual life of the Kaili community.

Following the introduction, the *kayori* artist chants verses that typically recount history, provide wisdom, or convey important messages about life, spirituality, and awareness of the natural world. Traditional rhythms or musical instruments often accompany these chants to enhance the sacred atmosphere and deepen the delivery of the message.

The Kaili people believe that religious teachings and customs should go hand-in-hand and not contradict each other. According to the Kaili elders, earthquakes occur when people violate customary and religious teachings, a belief passed down to children and grandchildren through *kayori*.

*Manggita adana ri tana Kaili*  
*Ade domo ranga rapeilira*  
*Radeikimo pangajari,*  
*Ane Mamala tana Kaili ragoya vai,*  
*Rapaka tala, vehia adata niuli totua*

This passage reveals the Kaili belief in the connection between adhering to customs and maintaining balance in nature as decreed by Allah. Through *kayori*, the Kaili people are reminded that natural disasters could serve as warnings for those who neglect or violate these principles.

Additionally, *kayori* serves as a form of spiritual communication with the Creator, as it includes prayers to Allah to deliver a reminder when the community begins to forget their customs. This exemplifies how *kayori* integrates religious values into ecological awareness, portraying disaster mitigation as a spiritual responsibility.

A specific verse reveals a deep religious and spiritual message:

*Ri alindontaae... ntana du uniia Raepeka om malaekae...*  
*ena Rialindo ontae Anadua oe dunia lyo ra*  
*aba aca aka Oe Fateha ri Fateha*

This verse emphasizes the power of reciting Surat Al-Fatihah to achieve peace in this life and the next. The verse underscores a close connection between the physical and spiritual realms in Kaili's belief, showing respect for ancestors and acknowledging that their well-being in the afterlife affects harmony in the present world.

The *kayori* verses about the destructive potential of earthquakes reflect the collective memory of the Kayumalue community:

*Goya-goya Gantiro*

*To Kabonga Lolio*

*Palu, Tondo, Mamboro, notayomo*

*Kayumalue melantomo*

This chant, which recounts the impact of earthquakes on Palu, Tondo, and Mamboro, is part of the community's collective memory, serving as a reminder of past disasters and a communal narrative that keeps the experience alive for future generations.

During the September 28, 2018 earthquake, many people fled to Kayumalue, believing it was a safe evacuation site, similar to its role during the 1938 tsunami. However, only a few Kayumalue residents could still recite this *kayori*, highlighting the importance of preserving such oral traditions.

In Kaili society, the *kayori* verses serve as profound warnings related to signs that precede disasters, often linked to changes in environmental conditions. This study shows that *kayori* preserves cultural heritage and is vital in promoting disaster awareness, teaching the community to respect nature as part of their spiritual and religious obligations.

Moreover, this research suggests that *kayori* strengthens community solidarity and resilience. Through community gatherings involving all members, young and old, *kayori* enhances social bonds and raises awareness of disaster risks.

Regarding dakwah, this research reveals that *kayori* integrates Islamic teachings with local wisdom in a culturally adaptive manner. Using the local language and Kaili cultural elements, *kayori* ensures the message is readily understood and accepted. Thus, *kayori* improves disaster preparedness and deepens religious understanding within daily life.

This research reveals *kayori* as a significant oral tradition of the Kaili community, functioning as a disaster mitigation dakwah tool that integrates Islamic values with local wisdom. Cultural and religious values can synergize to strengthen community resilience against disasters. Further research could explore other oral traditions with similar potential in different communities and examine how local wisdom like *kayori* can be systematically documented and incorporated into disaster mitigation policies, enabling cultural and religious values to contribute to disaster preparedness strategies.

The implications of this research are crucial for developing a more holistic disaster mitigation strategy based on strong local values. *Kayori* demonstrates that religious and cultural values can strengthen community resilience to disasters. This study opens opportunities for further exploration of other oral traditions with similar disaster mitigation potential in various communities. In the future, in-depth studies are needed to integrate local wisdom, such as *kayori*, with modern technology in disaster preparedness efforts, both at the national and international levels.

As a suggestion, future research should systematically document *kayori* and other oral traditions. Additionally, further exploration of how this knowledge can be implemented in disaster mitigation policies is essential so that *kayori* and other local dakwah media can contribute to building disaster preparedness based on culture and religion.

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