

Type and Function of Diarki in Traditional Wedding Ceremonies in Rumahlewang Besar Village

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Abstract

This research study analyzes the varieties and roles of *diarki* in traditional wedding ceremonies in the hamlet of Rumahlewang Besar, Pulau Wetang District, West Southwest Maluku Regency. This research employs a qualitative descriptive method, focusing on the words and sentences present in the *diarki* during traditional wedding ceremonies. This study employs five data gathering techniques: observation, interviews, recording, field notes, and documentation. The employed data analysis procedures include data reduction, data presentation, and conclusion formulation. This study's findings reveal the existence of five *diarki* employed in the traditional wedding ritual of Rumahlewang Besar hamlet, located in the Pulau Wetang District of West Southwest Maluku Regency. Among the five diarchies present in the traditional wedding ceremony, one category of folk song, specifically the lyrical folk song, does not constitute a true *diarki*: folk songs pertaining to courtship and matrimony. Singing at traditional wedding ceremonies has two functions: it validates cultural norms and institutions, and it acts as a projective system that reflects communal desires. Among these two purposes, the predominant one is the validation of cultural norms and institutions.

Keywords: *Diarki; Function; Traditional Wedding; Type*



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INTRODUCTION

Language is the principal medium through which humans communicate and express ideas, emotions, and cultural values. Through language, a society's traditions and identity are transmitted throughout generations, ensuring its persistence in the face of evolving circumstances (Nababan in Salmanu, 2018). Language functions not only as a means of communication but also as a vehicle for cultural preservation, including folklore. Danandjaja (2007) asserts that folklore constitutes a segment of collective culture transmitted across generations via oral tradition, exemplars, and various rituals. Oral folklore encompasses folktales, proverbs, and folk music (Anggraini, 2022). Folk songs, a category of oral folklore, fulfill significant roles such as educating, affirming traditions, fostering togetherness, and offering amusement to the community that sustains them.

One of the folk songs that endures in the tradition of the Babar Islands community, West Southwest Maluku Regency, is *diarki* or *tyarka*. This song occupies the pinnacle of traditional customs as it is sacrosanct and can only be performed by individuals who comprehend the rituals and the Tana language (Lewier, 2016; Tiwery & Tiwery, 2018). The *diarki* originality is attributed to its amalgamation of many indigenous languages and its particular structure, wherein the "tree and end" pattern functions as a mnemonic technique for recalling the poem arrangement. In practice, *diarki* is upheld by the community of Rumahlewang Besar Village, Wetang District Island, especially during traditional wedding rites. This song functions as both entertainment and a vehicle for prayer, blessing, and social affirmation of the marriage. Through *diarki*, the principles of unity, reverence for ancestors, and the connections among families and communities can be reinforced.

Mr. Karel Orno, interviewed on Saturday, September 22, 2023, stated that the *diarki* in the village of Rumahlewang Besar is typically performed during traditional marriages, the inauguration of the village head, the reception of guests, and other customary festivities. Customary marriage comprises a sequence of matrimonial rituals conducted in conformity with the prevalent traditions, norms, and cultural practices of a society. Researchers choose to perform the study at traditional wedding ceremonies, as these events are the most prevalent among traditional rituals. The application of *diarki* in traditional wedding ceremonies is more common than in other traditional rites.

The vernacular employed in the village of Rumahlewang Besar is Wetang; nevertheless, the hierarchy utilizes additional languages for communication. The language employed in the *diarki* is a blend of the indigenous languages of the Babar Islands and adjacent regions, as identified by Lewier (2017). The linguistic diversity in the *tyarka* or *diarki* comprises a blend of two or more languages, along with terms utilized across all native languages of the Babar Islands. This signifies a tie of unity and harmony characterized by mutual respect. Consequently, when the *diarki* singers from Wetang Island perform, individuals from Masela, Dai, or the neighboring islands of the Babar archipelago can comprehend their songs, as *diarki* comprises a blend of multiple Tana languages prevalent in the Babar archipelago and its vicinity. *Tyarka* or *diarki* singers must possess proficiency in the Tana language to effectively articulate diction from diverse Tana dialects on the Babar Islands.

Diarki is a traditional song that is profoundly embedded in the cultural life of the Wetang Island community; yet, the author is apprehensive about its potential survival or gradual decline. The obscurity of *diarki* is attributed to its knowledge being confined to a diminishing number of elders, while the new generation remains oblivious to it due to its religious significance and their inclination towards contemporary pop music (Lewier, 2017). *Diarki* constitutes an integral aspect of the community's culture that requires preservation. Consequently, the author deemed it essential to undertake this research and compile a local inventory to enhance public knowledge, ensuring that those of sufficient age to comprehend the hierarchy will perpetuate traditional wedding practices in the future.

Nonetheless, the concept of *diarki* encounters significant obstacles. This traditional song is currently mastered by only a few traditional characters, predominantly elderly, while the younger generation is generally less acquainted with and does not learn it. This disorder is anticipated to lead to the disappearance of *diarki* from the oral cultural history of the Babar people. This research examines the types and roles of *diarki* in traditional wedding ceremonies in Rumahlewang Besar Village, Pulau Wetang District, Southwest Maluku Regency. This research aims to enhance the documentation, comprehension, and preservation of the *diarki* oral tradition within the cultural legacy of the Babar people.

METHODS

This study employs a descriptive qualitative methodology to elucidate the types and roles of *diarki* in traditional wedding ceremonies in Rumahlewang Besar Village. This methodology was selected to ensure that the acquired data may be comprehended comprehensively within the socio-cultural framework of the community. Moleong (2017) asserts that qualitative research seeks to comprehend the phenomena encountered by research subjects, but Bogdan and Biklen (in Moleong, 2017) highlight that qualitative research is descriptive, emphasizes process, and positions the researcher as the primary instrument.

The research material include words and sentences from *diarki* songs performed during traditional wedding ceremonies. The data sources consist of traditional figures involved in the wedding ritual, namely Karel Orno (81 years), Neheson Koupun (70 years), and Yan Watrimny (77 years). All three individuals fulfilled the criterion for becoming a resource person as outlined by Moleong (in Fakoubun, 2021), including being over 60 years of age, proficient in both the local language and Indonesian, and actively participating in traditional rites. The research site is situated in the village of Rumahlewang Besar, within the Pulau Wetang sub-district of West Southwest Maluku Regency, delineated by the following boundaries: to the east, Herley Village; to the northwest, Sermata Island; to the north, Rumahlewang Kecil Village; and to the south, Wasarili Village (BPS West Southwest Maluku, 2023). Data collecting methods included observation, unstructured interviews, recording of *diarki* songs, field notes, and documentation via photographs and videos. The researcher serves as the primary research instrument, supplemented by equipment including observation sheets, interview questionnaires, recording devices, field notes, and documentation. The data analysis adhered to the interactive model proposed by Miles and Huberman (in Sugiyono, 2018), encompassing data reduction, data display, and conclusion formulation/verification. The *diarki* songs acquired subsequently were classified (D01–D05) based on their contextual presentation during the bridal procession. The data's validity was assessed by the triangulation method. Method triangulation was performed by contrasting the findings from interviews, observations, recordings, and field notes. Theoretical triangulation was conducted by validating field data through folklore theory, the role of folk songs, and pertinent customary law theories (Denzin in Djabumona, 2020).

RESULTS AND DISCUSSION

The research findings indicate that in the hamlet of Rumahlewang Besar, five (5) *diarki* songs are performed during the third phase of the traditional wedding ceremony, specifically at the wedding itself. According to Brunvand's notion of folk song classification (Danandjaja, 2007), the five diarchies are categorized as non-authentic lyrical folk songs, particularly pertaining to romance and marriage themes.

Table 1. Diarki in Traditional Wedding Ceremonies, Diarki D01

Tana Language of the Babar Islands	Free Translation in Indonesian
<i>Inapo ilililio ora loi</i>	Thank you, ruler of a woman
<i>Yapwa ililili aro o pe loi o</i>	Thank you, ruler of a woman
<i>Inapo imya maiyo ora dario e</i>	Salute and appreciation from the ruler to the women
<i>Imya maiyo e ora dario e ino</i>	Salute and appreciation from the ruler to the women
<i>Inapo ilililio ora loi</i>	Thank you, ruler of a woman
<i>Yapwa mtulya pintio pe ai lyolo</i>	Please open the door, I want to come in
<i>Inapo imya maiyo e ora dario e</i>	Salute and appreciation from the ruler to the women
<i>O misyari awane ai</i>	Open the way, I want to come in
<i>lyae inoInapo mtulya pintio o pe ai lyae</i>	Please open the door, I want to come in
<i>I kru tulio pe kote ido</i>	We both carry a name
<i>Inapo pe misyari awane pe i lyae</i>	Open the way, I want to come in
<i>I kru kwawe nane ida ino</i>	We both carry a name
<i>Inapo ilililio ora loi o e</i>	Thank you, ruler of a woman
<i>Imya maiyo ora dario e</i>	Salute and appreciation from the ruler to the women

The lyrics of this D01 *diarki* encompass a plea for consent and a manifestation of the groom's emotions, aspiring for acceptance by the bride's family. Statements such as " Please open the door, I want to come in; We both carry a name" underscore the objective of marriage as the amalgamation of two families.

Table 2. Diarki in Traditional Wedding Ceremonies, Diarki D02

Tana Language of the Babar Islands	Free Translation in Indonesian
<i>Inapo ai di po ora loi yapwa</i>	I am the bride's master
<i>Inapo ai di po ora loi oo</i>	I am the bride's master
<i>O inapo ai di lede ora dario e</i>	I am already a female ruler
<i>Ai di lede ora dario e ino</i>	I am already a female ruler
<i>Inapo ai di po ora loi yapwa</i>	I am the bride's master
<i>Pena itulya pintio pe omi liola o</i>	I'll open the door for you to enter
<i>Inapo ai di lede ora dario e</i>	I am already a female ruler
<i>Pena isyari awane omi liae ino</i>	I'll open the way for you to enter
<i>Inapo pena itulya pintio omi liale pe</i>	I'll open the door for you to enter
<i>Inapo ikru tulio kote ido</i>	We both carry a name
<i>Inapo pena isyari awane po omi liae</i>	I'll open the way for you to enter
<i>Ikeru kwawe nane ida ino</i>	We both carry a name
<i>Inapo ai di po ora loi o e</i>	I am already a female ruler
<i>E ai di lede ora dario</i>	I am the bride's master

The lyrics of *diarki* D02 belong to the genre of lyrical folk song, which is not genuinely a folk song about courting and marriage. This is because the *diarki* is sung as a sign that the woman's side accepts the groom and his family, and is willing to open the door for the traditional wedding to take place.

Table 3. Diarki in Traditional Wedding Ceremonies, Diarki D03

Tana Language of the Babar Islands	Free Translation in Indonesian
<i>Inapo wulio rioranipo</i>	It's God's will
<i>Inapo wulio rioranipo</i>	It's God's will
<i>Inapo lero leaini</i>	Allah has already arranged it
<i>Inapo lere leainipo</i>	Allah has already arranged it
<i>Inapo wulio rioranipo</i>	It's God's will
<i>Inapo ngoro ho pe nare lilio</i>	I have to marry a woman.
<i>Inapo lero leaini</i>	Allah has already arranged it
<i>Inapo ngoro nare liline nare kuilena ine</i>	I have to marry a woman
<i>Inapo wulio rioranipo</i>	It's God's will
<i>Lero lai leaini.</i>	Allah has already arranged it

The lyrics of *diarki* D03 belong to the type of lyrical folk song, which is not truly a folk song about dating and marriage because these lyrics express personal feelings focused on the singer's thoughts and feelings about God's destiny regarding the ongoing marriage and convey a desire to marry the woman in the room.

Table 4. Diarki in Traditional Wedding Ceremonies, Diarki D04

Tana Language of the Babar Islands	Free Translation in Indonesian
<i>Inapo iliwyoli ai pye iwuwi rieri pye</i>	Just wait for my love
<i>Inapo iliwyoli ai o iwuwi rieri o</i>	Just wait for my love
<i>Inapo ana ria ai pye iwyewei rieri</i>	My orphaned child is just waiting
<i>Ana ria ai ane iwyewei rieri ino</i>	My orphaned child is just waiting
<i>Inapo iliwyoli ai o iwuwi rieri pye</i>	Just wait for my love
<i>Ika rua tamarili e wukyo</i>	We both sat together
<i>Inapo ana ria ai pye iwyewei rieri</i>	My orphaned child is just waiting
<i>Omyaipie ita rua tamtatna ine</i>	Come, then we'll both sit together
<i>Inapo iliwyoli ai pye iwuwi rieri</i>	Just wait for my love
<i>Ana ria ai pie iwyewei rieri</i>	My orphaned child is just waiting

This *diarki* lyric belongs to the genre of lyrical folk song, which is not genuinely a folk song about courting and marriage because, in this song, the bride claims that she is merely waiting for the arrival of the groom. This song also denotes that the bride is ready to be fetched and sit with the groom on the dais.

Table 5. Diarki in Traditional Wedding Ceremonies, Diarki D05

Tana Language of the Babar Islands	Free Translation in Indonesian
<i>Inapo i pyoli wulio nmalili rieri pye</i>	I call upon God to protect
<i>I pyoli o wulio o pe nmalili rieri o</i>	I call upon God to protect
<i>Inapo i wyakle lere nmanaki rieri</i>	I ask Allah to be with me
<i>I wyakle lere nmanaki rieri o</i>	I ask Allah to be with me
<i>Inapo i pyoli wulio nmalili rieri pye</i>	I call upon God to protect
<i>Enma lilio ho pe yapyar larangai o</i>	May God bless this wedding event
<i>Inapo i wyakle lero nmanaki rieri</i>	I ask Allah to be with me
<i>Enma nakio nmelima nmeriai ino</i>	May God bless this marriage journey
<i>Inapo enma lilio yapyar larangai pye</i>	May God bless this wedding event
<i>Inapo re wiliario rlonar rina rello</i>	Stand firm, stay on the straight path
<i>Inapo enma nakio nmelima nmeriai</i>	May God bless this marriage journey
<i>Inapo ratuyutio rlonar lira kalwieta ino</i>	Stand firm, walk in harmony, peace, and prosperity
<i>Inapo i pyoli wulyo nmalili rieri</i>	I call upon God to protect
<i>I wyakle lere nmanaki rieri</i>	I ask Allah to be with me

This *diarki* lyric belongs to the kind of lyrical folk song, which is not exactly a folk song about courtship and marriage because this song incorporates a petition to God to accompany and safeguard the couple's marital journey so that they remain harmonious and tranquil.

CONCLUSION

Research on the varieties and roles of *diarki* in traditional wedding rituals in Rumahlewang Besar Village, Pulau Wetang District, Southwest Maluku Regency, demonstrates that *diarki* maintains a prominent position as the highest traditional song in the Babar community's heritage. The investigation revealed five (5) *diarki* sung during the third stage of the traditional wedding ritual. Based on the classification of folk songs, the five diarchies come under the category of non-true lyrical folk songs, notably those relating to the themes of courting and marriage.

Functionally, *diarki* has two main roles: (1) as a tool for legitimizing cultural institutions and organizations, and (2) as a system of projection that represents the collective ambitions of society. The purpose of legitimizing customary institutions is increasingly dominant because *diarki* acts as a sacred vehicle for validating marriages and strengthening social links between families and communities. Beside its beautiful value, the *diarki* also carries religious, social, and cultural aspects that act as a prayer, blessing, and a bond of togetherness. However, the sustainability of this tradition faces major issues because it is only mastered by a handful of senior traditional figures, while the younger generation is less interested in the transmission of information. Therefore, conserving the *diarki* through recording, cultural education, and *adat* revival is critical to ensure this oral history is not lost from the cultural wealth of the Babar people.

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