

Form and Function of *Lerlote* in A Traditional Wedding Ceremony in Manuweri Village, Babar Timur Sub District, Maluku Barat Daya District

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Abstract

The purpose of this research is to describe the form and function of *lerlote* in the traditional wedding ceremony in Manuweri Village, East Babar District, Southwest Maluku Regency. The research method used is a descriptive qualitative method using oral literature review. The data in this study are the form and function of the *lerlote* in traditional wedding ceremonies. The data source in this study was obtained from informants at each stage of the traditional wedding ceremony process. The data collection techniques used in this study are: (1) observation, (2) interviews, (3) recordings, (4) field notes, and (5) documentation. Based on the results of this study, it can be concluded that the forms and functions of *lerlote* in the traditional wedding ceremony in Manuweri Village are: (1) game songs, (2) truly lyrical folk songs, (3) spiritual and religious folk songs, (4) folk songs for giving advice, and (5) regional songs and songs for people with specific occupations. Meanwhile, in terms of function, the *lotte*

Keywords: *Form and Function, Lerlote, Marriage Custom, Manuweri Village*



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INTRODUCTION

Oral literature constitutes a national cultural heritage and retains artistic values that are advantageous to society, meriting development and use for contemporary and future existence. Oral literature has historically functioned as a medium for comprehending concepts and conveying societal values, as it emerges from the intrinsic human impulse to articulate oneself, engage with human and humanitarian concerns and explore the realities that evolve over time (Semi, 1993:1). Oral literature constitutes a segment of regional literature that embodies the cultural identity of a region. Oral literature is an integral component of written literature. Prior to the advent of written literature, oral literature significantly influenced the community's literary appreciation; yet, with the presence of written literature, oral literature must persist alongside it. Consequently, the examination of oral literature is crucial for scholars seeking to comprehend the progression of literary evolution, the genesis of literary genres, and the transformations that have transpired. This stems from the connection between oral literature studies and written literature, as there exists an uninterrupted continuity between the two forms (Wellek & Warren, 1990:47).

Folk songs are a genre of oral writing. Jan Harold Brunvand (in Danandjaja, 2002:141) asserts that folk songs are a category of folklore comprising lyrics and melodies that are transmitted orally within a particular community in traditional formats, exhibiting several variations. Singing originates from several roots and manifests across numerous media. Frequently, these folk songs are appropriated by professional composers for further development into popular or academic compositions. Nonetheless, we may still identify their folklorist identity due to the continued circulation of folklore variants through oral transmission. Each folk song comprises an inherent duality of lyrics and melody. Folk song lyrics are predominantly sung by informants and seldom only recited. Nevertheless, the identical phrase is not consistently performed to the same melody. Conversely, the identical melody is frequently employed to perform several folk song lyrics. Sedyawati (1996:4) asserts that folk songs, as a traditional art pertaining to individuals with particular professions.

Folk songs serve to distract us from the monotony of daily existence or to provide consolation during life's challenges, thereby acting as a source of solace that alleviates emotional tension and ultimately fosters tranquility. b) as a source of motivation, including work songs, marching songs, and songs of resistance, among others. c) to save local history, clan history, and similar narratives. d) as a societal protest against injustice within society, the state, or globally (Danandjaja 2002:152). Folk songs have an informational, educational, authoritative, and entertaining purpose. This folk song functions as a medium of expression or sublimation for the community that articulates it. Socially, songs fulfill specific interests, encompassing beliefs, religion, politics, education, and economics. The song lyrics convey several messages that hold particular significance for the speakers. An instance of oral literature exists in Central Sulawesi, where it continues to receive community support. This oral tradition is the Kaili folk song. The Kaili tribe is among the indigenous peoples who continue to utilize this oral literature. They are united by a tribal sentiment that includes relatives, community, beliefs, language, and ethnicity. As a social entity, they possess shared norms, values, symbols, beliefs, and cultural traditions. The roles of Kaili people's songs encompass: a) ritual, b) social, c) educational, d) communicative and informational, and e) entertaining.

Every community possesses distinct terminology for folk tunes. For instance, the inhabitants of Selaru Island refer to it as *inaora*, the residents of Seira designate it as *foruk*, and in the village of Manuweri, located in the East Babar District of West Southeast Maluku Regency, it is termed *lerlote*. In the Manuweri village community, one cultural manifestation of literary works is the folk songs known as *lerlote*. *Lerlote* is typically utilized in many traditional events, including (1) wedding ceremonies, (2) guest receptions, and (3) New Year's Eve celebrations. Each of these three categories employs distinct *lerlote*, necessitating adjustments to the contents of the *lerlote* in accordance with the specific traditional ceremony occurring. The *lerlote* utilized in traditional wedding ceremonies in Manuweri Village is occasionally accompanied by the *tifa* drum, and at other times, it is not. The prevalence of *lerlote* in the life of the inhabitants of Manuweri Village indicates that only traditional seniors aged over 60 possess mastery of it. Conversely, the bulk of the youth of Manuweri Village lack proficiency in the *lerlote*. This occurred due to their failure to master the Babar Southeast language as a medium for oral literature in Manuweri Village. Furthermore, Technological improvements

have inclined young individuals to favor contemporary pursuits over the study of oral literature, which is perceived as antiquated and obsolete. If this persists unabated, the *lerlote* is destined for extinction.

METHODS

This study employs a qualitative descriptive methodology. This is derived from the descriptive research articulated by Moleong (2000:6), who asserted that descriptive research is expressed in words rather than numbers. Qualitative approaches emphasize natural data and its contextual relevance, and, as indicated by the term, they maintain the integrity of values. The aforementioned remark indicates that the research on the form and function of the *lerlote* in the traditional wedding ritual produces descriptive data comprising detailed words and sentences. From that data, insights will be derived that offer a more comprehensive understanding of the research.

The data source for this study is the form and function of the *lerlote* utilized in traditional ceremonies by the designated informants. To enhance the credibility of the data validity testing procedure, it is necessary to conduct interviews or conversations once again. This was conducted for data sources in Manuweri Village, East Babar District, the site of this research. This was executed to reduce the invalidity of the acquired data and to analyze the significance from various perspectives of each informant. The research focused on traditional and community leaders due to their expertise in *lerlote*, which they exclusively employed in traditional wedding ceremonies in Manuweri Village. The methodologies employed for data collection in this study include: a) observation, b) interviews, c) recordings, d) field notes, and e) documentation. Data analysis methodologies post-data collection encompass four stages: data gathering, reduction, presentation, and conclusion (verification) (Miles and Huberman, 1992:16).

RESULTS AND DISCUSSION

The discussion in this study concerns the form and function of *lerlote* in the traditional wedding ceremony in Manuweri Village, East Babar District, Southwest Maluku Regency. The following are the forms and functions of *lerlote* in the traditional wedding ceremony.

1. *Lerlote* Form

The forms of lullabies found are a) play songs, b) true lyrical songs, c) folk songs with spiritual and religious themes, d) folk songs for giving advice, and e) other songs regions and people have specific livelihoods (Danandjaja 2002:145-152).

a. Game Song

Game songs are songs with a happy rhythm and funny lyrics, and are always associated with playing games or competitive games.

Ooo olora liwyo uirana tulyo leirana palyo palyo oryor (2x)

Ooo palyo oryor

O keiro wlyeka reryo keiro wlyeka uirana lim keiro wlyeka reryo

The girl was like a flying fish playing in the ocean. A man is like someone who hunts fish with a net and catches them.

The aforementioned lyrics belong to a game song characterized by an upbeat tempo and humorous lyrics, consistently linked to play or competition. Sentence (1) *Ooo olora liwyo uirana tulyo leirana palyo palyo oryor* "the girl resembles a flying fish frolicking in the ocean". A girl is portraying a flying fish and is thrilled as she anticipates being chosen by her future spouse for marriage. Sentence (2) *O keiro wlyeka reryo keiro wlyeka uirana lim keiro wlyeka reryo* "Men resemble those who fish with a net to capture their prey." A man assumes the character of a sailor who eagerly seeks and captures fish. The groom is compared to a sailor, whilst the bride is compared to a flying fish. The local community regards flying fish as beautiful and intriguing, hence deserving of protection. The groom, portraying a sailor, conveyed his earnestness and fervor for seeking and sustaining the love that awaited him. The bride embodies a jubilant fish anticipating the arrival of her

beau. This lullaby is performed by the traditional elder during the greeting phase, to accompany the groom as he retrieves the bride from her residence. This Lerlote is performed with much fervor, accompanied by the tifa, and reiterated until they arrive at the bride's residence. This Lerlote will also serve to transport the bride and groom to the venue of the traditional wedding ceremony. This charm encourages a man to pursue and protect the love that is immediately present, while it brings joy to a lady anticipating being courted by her future husband.

b. True lyrical folk songs

True lyrical folk songs, meaning songs whose lyrics express feelings without telling a continuous story. Here is the data that is included in true lyrical folk songs.

Yo o Ilikyo roma lulyo, o reryo wura o wura o
Otyo poinairo o kla iryo metano metano

I've arrived home, I want to propose to the girl.
 I took him away and we became one.

The aforementioned words are characteristic of authentic lyrical folk tunes, which convey emotions without narrating a cohesive storyline. Sentence (1) "*Yo o Ilikyo roma lulyo, o reryo wura o wura o*" translates to "I have arrived home; I wish to propose to this girl." The groom is conveying his emotions to the bride, indicating his arrival at her residence to propose and take her as his wife. Sentence (2) *Otyo poinairo o kla iryo metano metano* "I remove her from her surroundings, and we unite as one." This signifies the groom's intention to take the bride away to unite as one in their new life as spouses. The letter clearly articulates the groom's earnest desire to marry the bride. This is exemplified by the groom and his family proceeding to propose to the woman who has ensnared his affections. The groom articulated his plan to propose to the bride and take her as his wife. The aforementioned lerlote is performed by the groom's traditional elders at the engagement ceremony. The objective of this letter is to propose marriage to the woman and to anticipate that her family will accept the proposal from the groom's family, facilitating their union as husband and wife.

o o yoyo riwa o, o lira kaliwye to kaliwye to
O yano wuti peryayo o minyaira moililyo moililyo

With a sincere heart, we welcome you. But if you bring him, treat him well.

The lyrics are part of a genuine lyrical folk song, characterized by their expression of emotions without narrating a continuous story. Sentence (1) *I, Yoyo Riwa*, express my sincere acceptance of you using the phrase "with sincerity we accept you." The bride is conveying her heartfelt acceptance of the groom's proposal. Sentence (2) *O yano wuti peryayo o minyaira moililyo moililyo* "but if she is below, serve her well". This indicates the bride anticipates the husband will assume responsibility for her future well-being. Every woman undoubtedly seeks a man capable of assuming responsibility for her life once marriage. The bride articulated this in the previously described video. Spouse and spouse the woman conveyed her wish to genuinely accept the groom's proposal, provided he can assume responsibility for her future. The aforementioned lerlote is performed by the bride's elders (*adat* elders) upon accepting the proposal from the groom's family. This Lerlote seeks to empower the husband to safeguard and nurture the bride with complete devotion.

Yo o Imo opa riryo, o rekano wilyayo wilyayo
O reryo myaryane pinikyo o ilyo wukye metano metano

I am now standing in front of the door.
 Please open the door for me so we can be united.

This lyric is found in authentic lyrical folk tunes, characterized by words that convey emotions without narrating a continuous tale. Sentence (1) I am currently positioned at the door. The groom informs the bride

that he is at her doorstep to escort her to the wedding ceremony. Sentence (2) *O reryo myaryane pinikyo o ilyo wukye metano metano* "Kindly open the door for me so that we may be united." The groom is conveying his emotions to the bride, requesting her to open the door for their passage to the wedding ceremony, facilitating their union. Following the engagement phase, the couple will conduct the customary wedding ceremony to be formally acknowledged as husband and wife. During the ceremony, the groom fervently expressed his decision to marry the bride, so formalizing their union and enabling them to cohabit as husband and wife. The aforementioned Lerlote is performed by the groom's elders (traditional elders) upon their arrival at the bride's residence (in front of the bride's house entrance). This Lerlote is utilized with the purpose of prompting the bride to open the house door, welcome the groom, unveil her heart, and embrace the groom for their union.

c. folk songs that are spiritual and religious in nature

Spiritual and religious folk songs are folk songs whose lyrics are about stories from the holy scriptures, religious legends, or religious teachings. Here is the data that is included in spiritual and religious folk songs.

O Wulyo yetwuki rey molyepir o Kwawe naneti leli lonara o

God unites us, let us rejoice. We will be family.

The lyrics above include spiritual and religious folk songs, which are folk songs whose lyrics are about stories found in the holy scriptures, religious legends, or religious teachings. Sentence (1) *O Wulyo yetwuki rey molyepir o* "God unites us, let's rejoice." This means that God will unite the couple in marriage, so they rejoice/give thanks for this event. Sentence (2) The words *Kwawe naneti leli lonara o* mean that when they are united, they will become a complete family, and they hope God will bless them in their married life, as well as all the families of the bride and groom. The local community believes that the God they trust will make the families of the bride and groom happy and will bless their families, especially the household of the bride and groom. The above lerlote is sung by the elders of the bride's side (*adat* elders) during the payment of dowry by the groom's side. Lerlote is used while the family is present. The female party accepts the dowry. The purpose of this agreement is that they happily accept the dowry, and they hope happiness will accompany their soon-to-be- married family.

O Kmekeilyo wukye metano o kulyo wukya morikyo morikyo

O Wulyo molye ulilyo o palyo lin wawano wawano

The presence of our brothers and sisters who have united our two children.
God steered their boat into a calm harbor.

The lyrics include spiritual and religious folk songs, which are folk songs whose lyrics are about stories found in the holy scriptures, religious legends, or religious teachings. Sentence (1) *O Kmekeilyo wukye metano o kulyo wukya morikyo morikyo* "the presence of relatives who have united our two children". Its meaning is that the presence of all the family at the traditional wedding ceremony has united the two newlyweds. Sentence (2) *O Wulyo molye ulilyo o palyo lin wawano wawano* "God steers their boat in a calm harbor". Its meaning is that all the family members present at the traditional wedding ceremony, together, pray to God, so that God will protect and safeguard the household of the newlyweds who have just been married, so that their household will always be happy. Belief in God as the sole source of happiness is the local community's way of asking and praying to Him to grant happiness and blessings to the newly united couple as they embark on their marital journey. The above Lerlote is chanted by the traditional elder who has been entrusted or prepared, at the wedding ceremony site to confirm the couple. This Lerlote is used as a sign that the couple has been united as a legally married couple under the customary law of the local community. This Lerlote aims to confirm the couple in a legitimate marital bond, and as a prayer to the couple, hoping that God will guide their household.

d. Folk songs that give advice to do good

This folk song is a form of advice song for doing good. The following is data included in

folk songs that give advice for doing good.

O ramun peso wamun peso o ikru tel Lekwary o Kla wor ikru keylot kiliwit o liro pesamolan

Good heart, good face, lives in Lekwary.

Going to the garden together and guiding each other

The aforementioned lyrics are excerpts from folk songs that provide counsel on virtuous conduct (homiletic song). Sentence (1) *O ramun peso wamun peso o ikru tel ekwary o* "benevolent spirit, pleasant visage, residing in Lekwary". This signifies a complement to the bride and subtly conveys counsel to coexist in mutual affection and inhabit Lekwary. Sentence (2) *Kla wr ikru keylot kiliwit o liro pesamolan* "proceed to the garden collectively and assist one another". This signifies counsel for the groom to engage in agricultural labor in the garden and to provide mutual guidance during the process. Lekwary is the traditional designation of Manuweri village, which will serve as the abode for the bride and groom. They will remain there and engage in agriculture to fulfill their economic requirements. This indicates that gender issues are no longer prevalent in the community of Manuweri, signifying that earning a livelihood is not entirely a male responsibility, nor is domestic labor solely a female obligation. All tasks shall be performed equally by both male and female employees. The collaborative effort renders the task less burdensome. The current situation in the village of Manuweri is as stated. The aforementioned lerlote is performed by the *adat* elders of the groom's family at their residence during the preparatory phase prior to retrieving the bride. This letter intends to counsel the groom to remain in Lekwary (custom village) and to mutually safeguard and support one another during their endeavors.

O renyap jama rewa yawa leti muk yekek Melima rery moiul

The child will marry their own sibling. Use it until you're old.

This lyric is a type of folk song that offers advice to do good (a homiletic song). Sentence (1) *Reyap jama rewa yawa leti muk yekek* "the child will marry his own sibling." Its meaning is that the bride is advised that she will marry her own sibling. Sentence (2) *Melima rery moiul* "use her until old age." Its meaning is that the bride is advised to love her future husband until death. The sentence "children will marry their own siblings" indicates that in Manuweri village, family ties are the most important aspect of life for siblings. Especially if they have been united as husband and wife. The sentence describes the life of the local community, which is bound by a very strong sense of kinship (*leleri*), so this sense of kinship is always upheld and has become a culture in their way of life. This lerlote is chanted by the bride's parents (*adat* elders) during the preparation stage before the groom arrives. The purpose of this lerlote is to advise the bride to love her future husband sincerely until death.

O miliryano loiwera lelia minyair o lirkan peryai liro nepalo nepalo

Lonmen o Wulyo nyekun o melima reri mernyai o mernyai o

You have a choice, use it wisely, don't be rude to each other.

All gods have arranged for the two of you to be a match.

The lyrics are included in folk songs that give advice to do good (homiletic song). Sentence (1) *O miliryano loiwera lelia minyair o lirkan peryai liro nepalo nepalo* "You have a choice, use it well, don't be rude." This means that the bride and groom are advised not to be harsh toward each other (husband and wife). Sentence (2) *Lonmen o Wulyo nyekun o melima reri mernyai o mernyai o* "All of you have been arranged by God to be a match." This means the couple is reminded that they have become husband and wife. Implicitly, the lyrics depict that the two newlyweds can unite not by chance or forced by any party, but by their own desire, allowing them to be together. Their marriage was based on their love, which is why they were destined to build their new home together. The above Lerlote was recited by representatives of the parents

(traditional elders) from both sides, at the traditional wedding ceremony during the advice stage. This advice aims to counsel the bride and groom so they can live and build their home well, now that they are united.

e. Regional songs and people with specific occupations

This folk song circulated among fishermen, cattle herders, farmers, carpenters, and so on. Here is data including regional songs and people with specific occupations.

O wetyo loyana melima wayo, parle klero melima wayo Wulyo yekera melima wayo, torle wekuki reryo

The newlyweds rowed the boat, carrying their belongings.

May God protect the newlyweds and bind them together. The aforementioned lyrics are part of the region's folk songs and pertain to individuals with particular professions. Sentence (1) *O wetyo loyana melima wayo, parle klero melima wayo* "the newlyweds are navigating the boat, transporting their riches". The groom is transferring his wealth to the bride's household as a form of payment, accompanied by gold jewelry and a piece of fabric. Sentence (2) *Wulyo yekera melima wayo, torle wekuki reryo* "May God safeguard the newlyweds and unite them". This signifies that God will shield and preserve the couple within their residence. The phrase "the newlyweds row the boat, carrying their wealth" indicates that in Manuweri village, one of the responsibilities assigned to a guy is to serve as a fisherman. Fishing is a profession that a man or head of household must do to fulfill his family's need. In addition to farming to sustain the family, fishermen must also labor to provide for their households. The aforementioned *lerlote* is performed by the groom's traditional elders at the dowry payment ceremony. This letter is utilized during the transfer of the dowry presented to the bride's family. The objective of this *lerlote* is to guarantee the acceptance of the dowry presented by the groom's family by the bride's family, irrespective of the dowry's quality.

2. Function *Lerlote*

Based on function, there are three functions of the *lerlote* in the traditional wedding ceremony in Manuweri Village, East Babar District, Southwest Maluku Regency, namely: a) entertainment function, b) information function, and c) educational function.

a. Entertainment Function

Folk songs (*lerlote*) serve to entertain. This means that every song is expected to entertain those who hear it. This *lerlote* is intended to entertain both sides of the family, from both the male and female sides. Lyrics *Ooo olora liwyo uirana tulyo leirana palyo palyo oryor (2x); Ooo palyo oryor; O keiro wlyeka reryo keiro wlyeka uirana lim keiro wlyeka reryo* "That girl is like a flying fish playing in the ocean, and the man is like someone hunting fish with a net and catching it." This song serves to entertain the bride and groom, as they will be united in a legal marriage bond. This lullaby is sung with great enthusiasm and joy as a form of entertainment for both parties who are celebrating. This lullaby is sung with great spirit, accompanied by the tifa, and repeated over and over to escort the bride and groom to the place where the traditional wedding ceremony will take place.

b. Information Function

A role of folk songs or *lerlote* is to provide information to listeners. This letter serves to facilitate the sharing of information between the bride and husband. Lyrics: *Yo o Ilikyo roma lulyo, o reryo wura o wura o, Otyo poinairo o kla iryo metano metano* "I have returned home; I intend to propose to this woman, to take her away, and to unite as one." The lyrics indicate that the groom's family has arrived at the bride's residence to propose for her hand in marriage. The aforementioned *lerlote* is performed by the groom's traditional elders at the engagement ceremony. The objective of this *lerlote* is to present a proposal to the woman and to anticipate the acceptance of this proposal by her family, so enabling the betrothed couple to combine in matrimony.

Lyrics: *Yo o yoyo riwa o, o lira kaliwye to kaliwye to, O yano wuti peryayo o minyaira moililyo moililyo* "We accept you wholeheartedly; however, if you bring him, please ensure his proper care." These songs serve to convey acceptance of the proposal from the groom's family. The aforementioned lyrics are performed by the bride's parents (traditional elders) upon accepting the

proposal from the groom's family. This tradition seeks to ensure that the husband can protect and care for the bride with unwavering devotion. Lyrics: *Yo o Imo opa riryo, o rekano wilyayo wilyayo, O reryo myaryane pinikyo o ilyo wukye metano metano* "I am currently positioned at the door; kindly open it for us to facilitate our union." These words convey to the bride's family that the groom's family is at the entrance and urge the door be opened for the union of the two parties. The aforementioned Lerlote is performed by the groom's elders (traditional elders) upon their arrival at the bride's residence (in front of the bride's house entrance). This Lerlote is employed with the purpose that the bride will open the house door, welcome the groom inside, open her heart, and embrace the groom, facilitating their union.

Lyrics: *O ilililyo tewyo o yaryano pinikyo*

pinikyo, kwewuyo limano o rulyo wukye metano metano "My dearest, I am now unfastening the portal of my heart, embracing you as we unite, existing and perishing together." This poem aims to communicate to the groom's family that the bride's family will welcome them into their home. Receiving the groom's relatives. The lerlote is transported by the bride's parents (traditional elders) within the bride's residence. This lerlote signifies the bride's acceptance of the groom, symbolizing their union in life and death.

c. Educational Function

The folk song, referred to as "lerlote," serves an educational purpose by imparting messages of counsel, prayers, and religious and ethical lessons to the bride and groom, enabling them to adhere to the prevalent norms of the Manuweri Village community. The lines "*O Wulyo yetwuki rey molyepir o, kwawe naneti leli lonara o*" (God unite us, let us rejoice, we will become family) serve an educational purpose. The bride's family is instructed to accept the dowry provided by the groom, irrespective of its value. The lottery subtly suggests that both partners should celebrate their union into a single family. The aforementioned lerlote is performed by the bride's side elders (*adat* elders) at the dowry payment by the groom's side. The lerlote is utilized at the bride's family's acceptance of the dowry. The lerlote serves to signify their joyful acceptance of the dowry, expressing the hope that happiness would accompany the marrying family. Lyrics: *O Kmekeilyo wukye metano o kulyo wukya morikyo morikyo, O Wulyo molye ulilyo o palyo lin wawano wawano* "the presence of brothers who have united our two children, may God guide their vessel to a tranquil harbor". The aforementioned lyrics extend an invitation to all families to pray for the newlyweds, ensuring that their newly formed household receives divine blessings of profound bliss. The aforementioned lerlote is said by a designated elder, who has been appointed or prepared, at the venue of the traditional wedding ceremony to bestow blessings upon the bride and husband. This lerlote signifies that the bride and groom have been officially wedded as a legitimate married pair according to the customary law of the local community.

Lyrics: *O Ramun, peso wamun, peso o ikru tel*

lekuary o, Kla wr ikru keylot kiliwit o liro pesamolan, "Good heart, good face, residing in Lekuary, proceeding to the garden collectively and directing one another." This Lerlote lyric exemplifies an instructional purpose, offering counsel to the groom on establishing a prosperous home. The lullaby additionally advises the groom to embrace his partner and strive to support their family's livelihood. The lullaby is performed by the groom's family's parents (traditional elders) at their residence during the preparatory phase prior to retrieving the bride. This Lerlote intends to counsel the groom to remain in Lekuary (Customary Village) and mutually safeguard and care for one another during their labor. The words express, "Oh, how I yearn for you, my beloved; my heart suffers for you, my dear." It is said, "The child will wed their own sibling and utilize them till old age." This lyric serves an instructive purpose, specifically advising the bride to embrace her future husband and to endure life's challenges together until death separates them. This lerlote is performed by the bride's parents (traditional elders) during the preparatory phase prior to her being taken by the groom. This lesson intends to provide guidance.

The bride, must ensure her genuine love for her future spouse endures till death separates them.

Lyrics: *O miliryano loiwera lelia minyair o lirkan peryai liro nepalo nepalo, lonmen o Wulyo nyekun o melima reri mernyai o mernyai o* "You possess a choice; utilize it wisely. Refrain from being

disrespectful to one another, as divinity has already ordained your union." The aforementioned lyrics counsel the bride and groom to love one another, as their union is not a result of coercion but rather the destiny predestined by God in their life.

The aforementioned Lerlote was read by representatives of the parents (traditional elders) from both parties during the advisory phase of the traditional wedding ritual. This guidance seeks to advise the bride and groom on how to effectively establish and nurture their household now that they are joined. Lyrics: Oh, the individual resembling a lemon, the one akin to a *kukyo mnyairo*, *Yano miro moka erimowa lyo o moti mowana kuwyo* "the ring of hand-tying, indeed adorn it, do not glance left, right, forward, or backward, wear it until senescence". The lyrics of this lullaby serve an instructive purpose, advising the bride and groom to cherish one another and refrain from infidelity, as they have been united. This lerlote is utilized by traditional elders during the advisory phase of the traditional wedding ritual. This lesson seeks to counsel the bride and groom to respect and adore one another, and to refrain from infidelity, as they have entered into a genuine marriage.

Lyrics: The new bride rows the boat, bearing her fortune; articulate, the new bride, Wulyo rows the boat. May God safeguard the new bride and unite them. This lyric has an educational purpose, instructing both parties on how to collaborate effectively to ensure the satisfaction of both the bride and groom. It is analogous to rowing a boat, signifying that both are traversing life without depending on their own strength, since divine protection will safeguard their home. The aforementioned lerlote is performed by the groom's elders (customary elders) at the dowry payment ceremony. This lerlote is utilized during the transfer of the dowry presented to the bride's family. The objective of this lerlote is to guarantee the acceptance of the dowry presented by the groom's family by the bride's family, irrespective of the dowry's quality.

CONCLUSION

In the customary wedding ceremony of Manuweri Village, East Babar District, Southwest Maluku Regency, there exist five categories and three functions of folk songs (lerlote): game songs, authentic lyrical folk songs, spiritual and religious folk songs, folk songs promoting virtuous actions, and regional songs pertaining to specific occupations. In terms of functionality, Lerlote serves three purposes: amusement, information, and education. The Lerlote in Manuweri Village retains the same form and function of the original Lerlote, predominantly consisting of authentic lyrical folk tunes. The subsequent function is the instructional function. The form and purpose of the Lerlote in this wedding tradition can be modified to align with the various stages of the ceremony, so imparting significance for both the participants and beneficiaries of the custom. The Lerlote is utilized during each phase of the wedding process, specifically during the engagement, dowry payment, and wedding ceremony stages. The lerlote is utilized or recited by the designated traditional elder, in accordance with the established steps, ensuring that it is comprehensible to both the traditional performers and recipients, relative to its contextual application.

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