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The Meaning and Value of *Kia Lahi* Traditional Rituals in the Tidore Community

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ABSTRACT

The *Kia Lahi* ritual tradition is not merely a union of two individuals; it embodies the cultural, spiritual, and social values passed down from ancestors. This study describes the process of the *Kia Lahi* ritual and analyzes the meanings and values inherent within it. A phenomenological approach is employed, utilizing interviews as a data collection technique, supplemented by a review of relevant literature. Data analysis involves classifying information according to established formulas. The data is processed by referencing various sources, interpreting findings, and drawing conclusions to comprehend the meanings and values within the *Kia Lahi* ritual. The Kia Lahi ritual of the Tidore people consists of 17 stages. This ritual signifies kinship, respect, purity, reverence, and devotion to one's faith. Additionally, it conveys the concept of *"borero gosimo"* (ancestral messages), emphasizing the enforcement of *"adat se-atorang"* (customs and regulations) that adhere to the principle of *"adat bersendi pada syariat Islam,* and *syariat Islam bersendi Al-Qur'an"* (customs grounded in Islamic law, and Islamic law grounded in the Qur'an). The *Kia Lahi* ritual is not merely a ceremonial practice repeated since ancient times; it plays a significant role in shaping social values and serves as a medium for religious outreach.

ARTICLE INFORMATION

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INTRODUCTION

The Sultanate of Tidore had a strategic geographical location on the world spice trade route, which was a significant factor in its glory as it controlled the trade in cloves, nutmeg, mace, and cinnamon. These high-value commodities were in demand by traders worldwide, including in Europe, Asia, and the Middle East. Tidore's natural resources attracted the attention of foreign traders who established trade partnerships, bringing wealth and influence to the Sultanate. Despite being a small island, Tidore played a significant role in the eyes of the world thanks to its superior resources, which made the Europeans send their war fleets to try to control the island. The 16th century was the height of the Sultanate's glory in North Maluku (Marasabessy et al., 2023). Tidore is politically recognized as an Archipelago City by Law Number 11 Year 2003 by the Government of the Republic of Indonesia. Historically, Tidore had a famous name comparable to cloves, nutmeg, and cinnamon in the 15th century. Although Tidore's customary system of government and customary laws are not visible, the cultural heritage left by their ancestors continues to influence the lives of their people to this day. Today, the *Kolano* (Sultan) of *Kie Raha* (North Maluku) acts as a symbolic leader and guardian of local culture and a respected community figure in the region. Over time, Tidore's culture has evolved tremendously, with many unique and fascinating traditions, customs, and arts still well preserved.

In the religious context, Islam is the most widely practiced in Tidore. According to historical records, Rahmatullah (2016) explains that Islam arrived in Tidore in 643 AH or June 5, 1245 (Ginoni et al., 2021; Marasabessy et al., 2023). Some literature also notes that Islam has been an integral part of the Tidore community and is estimated to have entered Maluku in the 9th century (Rusdiyanto,

2018). Islamic system of government in the Sultanate of Tidore began to be implemented during the reign of Sultan Jamaluddin (Kolano Ciliati), who ruled between 1495 and 1512, which was marked by the replacement of the title *"Kolano"* with *"Sultan,"* as well as the application of Islamic law as the applicable law (Amal, 2016; Ginoni et al., 2021; Marasabessy et al., 2023).

The Islamic heritage of the sultanates in Maluku is obvious, primarily through the Sultan Mosque of Tidore, which still functions well as a place of worship, religious education, and a center for social activities. Islamic culture is also evident in the traditional ceremonies and traditions of the Tidore community. The relationship between culture and religion is a real social fact and is a source of value in cultural and social actions. The approach to religion is not only limited to doctrines and institutions but can also be seen as a component of a social system, which is one social reality among many others (Mirawati et al., 2022). Both have something in common and function as a system of values and symbols. Religion is a value system that includes different understandings of how reality is formed. On the other hand, tradition is human expression, work, and creativity in a particular community with religious values, philosophical views, and local wisdom (Mirawati et al., 2022).

The influence of Islamic teachings can be felt in many aspects of Tidorean cultural life, including the marriage process *(Kia Lahi)*. For Tidoreans, marriage is not just a union between two individuals but also a manifestation of cultural, spiritual, and social values from their ancestors to their generation. In this way, Hamka argues, Al-Shafi'i's understanding of marriage spread from the Pasai kingdom to the Islamic sultanates of the archipelago. The influence of Islamic law, which is shown through trade and marriage activities, is very significant, so Islamic law is accepted in the archipelago (Wafa, 2019). In the Tidore language, marriage is called *'kia,' while 'lahi'* means to propose. In the ancient Tidore community, there were various forms of marriage, including *Kia Lahi* (marriage by proposal), *kia sejoho* (marriage because they were caught violating ethics or norms), *kia-sobiri* (runaway marriage because they did not get their parents' blessing), and *kia-sodobe* (marriage arranged at a young age). However, the Tidore community considers kia sejoho, kia sobiri, and kia-sodobe to be incompatible with Islamic teachings and are no longer practiced in the traditional community. So, *Kia Lahi* has become a traditional tradition in Tidore society.

Marriage is derived from the Arabic term *"Zawaj,"* which includes crossing, traversing, treading, entering, ascending, and intercourse. Linguistically, marriage means the act of embracing and uniting. The term itself has a more profound connotation, referring to a relationship between two individuals of different sexes to live together (Nurhasnah, 2024). In Arabic, the word marriage has literal and figurative meanings. Marriage means *"dam,"* which refers to pressing or gathering. In the figurative sense, it is defined as *"wata,"* which refers to sexual intercourse (Saputra, 2023). Islam views marriage as a sacred bond between a man and a woman based on deep religious values and traditions. However, with time and social changes, the modern era poses significant challenges to understanding and implementing Islamic marriage (Beddu, 2023). Culture and customs passed down from generation to generation in the local community play an important role in marriage (Kusumastuti & Qomaruddin, 2023).

Therefore, through marriage, people can be saved from moral and ethical decay and protected from unhealthy relationships' bad influence (Saputra, 2023). Marriage is a fundamental element of human life throughout the world. As such, its importance explains why various religions around the world regulate aspects of marriage, as do community traditions and the policies of state institutions (Irade et al., 2024). The orderly conduct of marriage has existed since the days of simple societies and continues to be maintained by community members and traditional and religious leaders. In order to protect and preserve the family and promote its welfare and happiness, laws have been enacted to regulate marriage. Law No. 1 of 1974 on marriage, later amended by Law No. 16 of 2019, is a special policy and regulates all adult individuals who enter into marriage (Santoso, 2016).

In the Tidore community, marriage is conducted according to their customs. The traditional Tidore wedding ritual of Kia Lahi is rich in meaning and symbolism. The event is seen not only as the union of two individuals but also as the merging of two families, two communities, and two histories. The ritual includes various activities such as exchanging gifts, processions, and celebrations that reflect the cultural and social values of the Tidore community. Thus, in the context of Tidore culture, symbolism refers to using symbols or signs with deep and specific meanings. This symbolism is often linked to beliefs, traditions, and values, where specific colors often have special meanings in various traditional events, including weddings, the inauguration of the Sultan, and other traditional ceremonies. The statement aligns with the previous study, which explained that the creation of tradition is a process involving symbolization, formalization, or ritualization, which aims to inculcate specific values or norms of behavior through repetition and automatically refers to the past (Hendro, 2020). A similar study stated that tradition must be understood as a process of symbolisation that refers to past symbolism and interprets or integrates with relevant symbols (Hendro, 2020).

In Tidore, weddings are held according to local traditions, which are rich in meaning but still carry Islamic values. To date, this tradition has been maintained and preserved. Ginoni et al. (2021) explained that the Tidore community has accepted Islam well and combined it with local wisdom while still adhering to Islamic law and prevailing customs (Marasabessy et al., 2023). For example, *"hogojako"* is necessary for a marriage that has been practiced for a long time without any conflict with Islamic law, which is, from the perspective of *"ushul fiqih"*, it is referred to as *(urf-fi'li)* or a custom of action because the intention is to seek salvation only from Allah SWT (Ramadhani et al., 2020). Non-verbal meanings in the context of the *Hogojako* ceremony can be observed through the tools, movements, and readings used; these elements play an important role in self-purification and as an effort and prayer to Allah SWT for a safe and happy life according to Islamic principles (Wahid et al., 2021).

Using a descriptive qualitative approach, the previous two studies focused primarily on the hogojako ritual and its meaning. Consequently, this research aims to fill the gaps left by these previous studies. The traditional Tidore marriage ritual, known as Kia Lahi, has seventeen distinct stages, with the *hogojako* ritual occurring at the seventh stage. This aspect distinguishes the present study from its predecessors. In this context, the author attempts to delve deeper into all stages of the *Kia Lahi* ritual process, beginning with the initial stage *(segosa suba se-salam)* and ending with the final stage *(tagi suba)* while also examining the associated meals and values inherent in each stage of the *Kia Lahi* ritual. This study adopts a phenomenological approach, allowing participants to freely express their experiences, which contributes to a deeper understanding of how the stages of the *Kia Lahi* ritual are performed and facilitates an analysis of the meanings and values embedded within the seventeen stages of the marriage ritual. This research aims to fill the existing gaps in previous studies by considering these factors. This study aims to describe the stages of the *Kia Lahi* ritual of the Tidore people and to analyze the meanings and values embedded within them. This study contributes to establishing social values, serves as a mechanism for social control, and acts as a value education tool and a medium for religious outreach through local wisdom. Given the existing challenges, there is a risk to the sustainability of local culture.

METHOD

This study focuses on qualitative research using a phenomenological design. Phenomenology is an approach that emphasizes a clear awareness of reality or objects and an understanding of the meaning of events and their connections to individuals in specific situations. This process of understanding begins with a calm and reflective attitude (Tumangkeng & Maramis, 2022). The phenomenological approach aims to explore the meanings of human life events in the context of social

thoughts and behaviors as experienced by the individuals involved (Nasir et al., 2023). The researchers believe this approach allows the subjects to express their experiences freely and contributes to a deeper understanding of the traditional marriage ritual process and the meanings and values associated with the seventeen stages of the Kia Lahi ritual among the Tidore people.

Data was collected through interviews with traditional leaders from Tidore and local community members to gain insight into the stages of the *Kia Lahi* ritual process and the significance of each component of this marriage custom. Supporting data was obtained from literature reviews. Qualitative research is typically conducted through bibliographic studies (Darmalaksana, 2020). Literature reviews are considered an appropriate method for analyzing and documenting the issues raised, which are then filtered and organized within a theoretical framework (Arcanita et al., 2023). In data analysis, integrating findings and formulating conclusions are essential to derive knowledge from this study (Azwar et al., 2024). This is in line with the guidance provided by Miles and Huberman, who emphasizes that the process of analysis is a critical stage involving the collection, reduction, presentation, and verification of data, ultimately leading to conclusions (Farodisa et al., 2024).

RESULTS AND DISCUSSION

In Indigenous communities, the society continues to adhere to customary law, with traditional marriages based on certain principles that serve as guidelines. Consequently, every element within the ritual process of Tidore's marriage is imbued with meaning and philosophy. Therefore, customary marriage rituals (Kia Lahi) are performed in a series of stages established according to local customs. The first stage begins with the *Sogosa suba se-salam.* During this process, the prospective groom sends representatives (messengers) who are considered to have a deep understanding of marriage. This proposal meeting is different from other meetings. The representatives from the groom's side, known in Tidore as *"Papa se-yuma,"* are received by the prospective bride's family, known as *"Yaya se-goa."* In this tradition, the delegation representing the groom's side is usually led by a highly respected person or elder as a sign of respect for the bride's family. Ethics and tradition are crucial in the *"Sogosa suba se-salam"* ceremony because the ceremony significantly impacts the future of the couple's household. In addition, the presence of the groom's family is necessary to observe customs passed down through the generations that relate to the messages the groom's family wishes to convey to the bride's family.

If the prospective bride is from Tidore, the language of communication is usually Tidore. However, this does not apply to brides from other ethnic groups. During the *"Sogosa suba se-salam"* ceremony, Tidore is used to convey greetings. After the greetings, the groom's family articulates in Tidore: *"Ngom lahi maaf,* (we apologize) *Jo ngom mo yado ena re* (we have come here) *sema maksud mohoda jo ngon na ngofa,* (to meet your child), *ma ngam uge yuka* (already skilled in cooking vegetables), *Jo ngom molahi se jo ngon na ridha ge jo ngom na ngofa mau nafkahi mina* (if you are willing, we ask your permission to marry your daughter to our son)." This expression in Tidore has a profound meaning as it reflects the politeness of the groom's family and their deep respect for the bride's family. According to informants, the phrase *"mangam uge-yuka"* signifies a positive assessment by the groom's family of the prospective bride, indicating that she possesses commendable qualities and is capable of being an ideal wife. The meaning of *"mangam uge-yuka"* (already skilled in cooking vegetables) suggests an objective assessment that the bride-to-be has reached a maturity suitable for marriage to their son. Finally, the ceremony concludes with a response from the bride's family, indicating their approval or disapproval. If the groom's family responds favorably and the proposal is accepted, the process moves to the next stage, *masusu lahi*.

The process referred to in Tidore as *"masusu lahi"* or *"maso-minta"* means the courtship stage. During this stage, the groom's family or guardian formally proposes to the bride's parents or guardian.

A representative, usually a close relative or guardian of the groom, articulates his intention to seek the hand of a young woman as a future daughter-in-law. *Masusu lahi* is thus considered the primary gateway to marriage. In Tidore's custom, a close family member of the groom visits the bride's family to propose. This visit is not spontaneous but is planned several days before the *masusu lahi.* Before this, the bride and groom communicated and informed their respective families. Furthermore, in the Tidore tradition, the groom's parents are not allowed to approach the bride's parents directly, which is considered too forward in the early stages of the marriage process.



Figure 1. *Masusu lahi*

After accepting the *"masusu lahi" (*proposal), the next step is the *kota balanja* (delivery of wedding expenses). This is done after both parties have agreed on the total amount required for the wedding. Typically, this money is given to the bride's parents before the wedding ceremony, signifying the groom's commitment to marry the woman he loves. The fourth stage, *Sariwange Malaha,* aims to select an auspicious date. This process is crucial because the Tidore community follows the Islamic calendar, a tradition handed down by their ancestors, the *Gosimo.* During this phase, both parties agree on a date that is considered most auspicious according to Islamic teachings for the wedding, including the specific day, date, and month. Determining this date usually involves discussions between both families to find the most appropriate time for the marriage. The *sariwange malaha* ceremony takes place after the bride's family has received the *kota-balanja* (wedding fee), which is delivered directly by the groom's guardian or close relatives.



Figure 2. *Kota-Balanja*

The ritual *dide guba* refers to a ceremonial practice involving the preparation of the bridal chamber, commonly known as the hanging of the canopy. This tradition is carried out by both the

bride and groom's families to prepare the bridal bed, usually before the *'paka-den'* ceremony. During the *paka-den*, the bride and groom put on the traditional tidore powder made from local plants and spices. This is followed by the *'paka-den'* and *'wadaka'* ceremonies, which involve the couple ascending to the wedding bed, a tradition observed three days before the marriage contract (D-3). In Indonesian, this period is often called *'pingitan'.* During this time, the bride and groom wear traditional attire, and their bodies are covered with *"pupu-lade,"* a ceremonial powder blessed with prayers before being applied. This tradition symbolizes a process of purification before entering married life. For women, this practice is known as *'wadaka,'* where they apply a powder made from various plants and spices until the third day before the wedding ceremony. The informant indicated that the practice of *paka-den* (the bride and groom's ceremonial bed) is performed for both the bride and groom after the *'dide guba'* ceremony. This practice is a precautionary measure to protect the couple from potential dangers in the three days before the wedding. During this time, the couple is forbidden to leave their room and may only be accompanied by close relatives and *"Yaya se-goa"* (elderly women) from their immediate family. All their food and drink needs are catered for within the room by their closest family members as an expression of affection.

According to cultural leaders, the term *hogojako* in the Tidore language is derived from two words: *"hogo,"* which means to bathe, and *"jako,"* which means protection from misfortune. This ritual is an integral part of the traditions of the Tidore Sultanate and is performed during circumcision and wedding ceremonies. The ritual is performed either after the dawn prayer *(sholat subuh)* or the afternoon prayer *(sholat ashar)* or after the bride and groom have fulfilled their respective prayer obligations. The ceremony of *Hogojako* begins with the bride, dressed in traditional attire, going to meet the groom. She then sits on the lap of a young woman, while the groom sits on a young man's lap. The bride wears a white sarong and traditional dress *(baju-kurung)*, while the groom wears a white traditional outfit *(baju-koko* or *takoa)*. Both are tied together with a white cloth and their heads are covered with white cloth (Wahid et al., 2021).

As noted by the informant, the traditional *hogojako* ritual involves the participation of the *Yaya se-goa* (wives of the customary leaders) and the imams. The ceremonial equipment for the" *hogojako"* ritual includes bamboo (called *"dibu"* in Tidore) filled with water and wrapped in white cloth, along with various other items such as free-range chicken eggs, unripe bananas, areca nuts, *pinang* flowers with an odd number of wicks, betel leaves, lime, oil lamps, coins, white banyan leaves, Javanese tree leaves and *"goliho"* leaves. Before the bathing ceremony, the two prospective brides and grooms are prepared with clean water placed in a white bowl or plate blessed with a prayer *(Salawat Nabi)*, which is then used to purify them. The significance of the" *hogojako"* ritual is that it is a bath to purify oneself and ward off any negative influences before and after the wedding. The attire worn, which consists of a white *kurung* shirt and a white *koko/takoa* shirt, symbolizes purity, modesty, and unceasing devotion to Allah SWT.



Figure 3. *Hogojako*

In the Tidore language, *"uni tua"* refers to a ceremonial event where the groom's family visits the bride's home to view the bridal bed at night, commonly known as *"rorio."* This event is a joint effort between the two families involved in the wedding celebrations. Usually held on the eve of the wedding, this visit symbolizes strengthening family ties between the groom's extended family and the bride's family. The *"rorio"* ceremony occurs the day before the exchange of vows. During this tradition, the groom's family brings traditional food from their region to present to the bride's family. The bride's family reciprocates on the same evening by visiting the groom's home and offering their local delicacies. In this way, the *rorio* ceremony strengthens relationships, fosters mutual support, and promotes familiarity between the two families involved in the wedding. According to informants, *rorio* also allows the bride to cherish her last night with her family, allowing her to experience the comfort of her own room, surrounded by loved ones, before embarking on a new life with her husband.

Koro Kai-Nonau ceremony involves the tradition of welcoming the groom in preparation for the wedding ceremony *(akad nikah)* at the bride's home. The significance of this ritual lies in honoring the groom's family, indicating that the bride's family is ready to receive the groom in anticipation of the *akad nikah.* During this tradition, the groom is accompanied by the sounds of the *Rabana,* a musical instrument made of wood and goat or buffalo hide, along with lyrics sung in an Islamic context to accompany the groom's procession. In the Tidore tradition, the *"sokai"* process resembles the wedding ceremony outlined in Islamic teachings. The event begins with reciting verses from the Qur'an, followed by a wedding sermon, the *ijab kabul,* the utterance of *"sighat taklik,"* and concludes with a prayer. However, an additional custom occurs after the *akad nikah* has begun. The bride, prepared in her chamber, is fetched by the groom after the marriage has been declared valid by the *penghulu* and witnesses. The fetching of the bride also begins with a prayer recited in both Tidore and Arabic, along with several requests for permission in the Tidore language.

The *Golu* tradition marks an important stage in the wedding ceremony. This practice involves entering the bride's chamber, symbolizing that anyone else has not traveled the path, indicating that the woman has not been married. After the *"ijab qabul,"* the groom enters the bride's room to perform the ritual of breaking his ablution. Typically, her relatives securely lock the bride's room from the inside. The door to the bride's room is only opened after the groom's family or companions have repeatedly thrown *"golu"* (a collection of coins) into the room, with no specific amount required. In Tidore tradition, *"golu"* means "spider's web," which is easily torn, symbolizing that the path remains unexplored by others (the girl is still pure and has not yet been married). Furthermore, the *"golu"* ritual expresses the joy of the bride's parents and family through the jingling of coins (golu coins) in a container. This sound accompanies the bride's chamber door opening, signifying their daughter is a pure and honorable girl deserving of love and respect.

Although this tradition prohibits parental involvement in the processes of *'masusulahi'* and *'hogojako',* there is a stage where parents are given priority, known as *'oro barakati se-siloloa'.* This ceremony takes place after the *sokai* (marriage contract) and *golu.* Special seating is arranged for parents in the designated area to participate in the *oro barakati se-siloloa.* At this moment, the atmosphere is often filled with emotional tears as the bride kisses the feet of her mother and the groom's mother while receiving their blessings. The essence of *"oro barakati se-siloloa"* signifies that the bride's family, especially her parents, have sincerely entrusted their responsibilities to the groom and urge him not to betray the trust placed in him by the bride's parents. Meanwhile, *"siloloa"* refers to delivering a few words from the newlyweds' families after the marriage contract has been signed. It is also an opportunity for the couple to express their gratitude to the guests. Thus, *"Oro barakati"* signifies the request for blessings from parents and close relatives. In Tidore customs, the *"Siloloa"* ceremony is also often observed during traditional events of the Tidore Sultanate or during the funeral procession when a deceased person is taken to their burial site within the Tidore community.

The ritual process known as *"munara fou-saro"* is a traditional culinary practice presented during cultural events. This distinctive Tidore cuisine is meticulously arranged on a table and enjoyed by people dressed in traditional attire. Before being eaten, the food is placed *(disarokan)* on a white cloth placed over a white tablecloth and covered with another white cloth. Within the Tidore tradition of *"munara fou saro,"* there are three levels of *ngam-saro* (traditional food): 1) *ngam-romtoha,* which consists of five types of dishes, served in a special room such as a bridal chamber or circumcision room, and tasted only by close relatives or friends, without the initiation of *dowaro; 2) ngam-capu-capu,* consisting of five to nine types of food, presented in the living room and available to guests, beginning with *dowaro;* and 3) *ngam-tarunta,* consisting of 44 types of food, served in a place that can accommodate a large number of people.

The tradition of *munara fou-saro* begins with a ceremonial *"dowaro"* and the recitation of a blessing prayer. This dining tradition is also observed on important occasions such as the inauguration of a sultan, the appointment of royal officials, the reception of distinguished guests, and customary wedding ceremonies. However, in the context of weddings, the practice of *munara fou-saro* is not compulsory for the host but depends on the financial capacity of the family organizing the event. In this way, *munara fou-saro* symbolizes love, joy, and parental pride in the children they have raised to adulthood. The family hopes that the child will uphold the family's dignity as they embark on a new phase of life - marriage - and that their household will be harmonious and peaceful. This expression of happiness and pride is manifested in a sincere gift given to the child, known as *"fou-saro."* This is a ceremonial feast for the newlyweds following the marriage contract, with traditional dishes comprising 44 different types of food, known as *ngam-saro*.



Figure 4. *Munara Fousaro*

The dowaro ceremony is a term that comes from an expert or specialist. In the Indigenous Tidore community, the term *"dowaro"* is called *"joguru",* which describes the symbolic meaning of each type of traditional food presented during the wedding ceremony. This expression also serves as a gesture of gratitude to Allah SWT and all those who have contributed to the event. *Dowaro* is also performed by the *"joguru"* during memorial services for the deceased, usually held on the seventh or ninth day after death, and can also be used at other important events such as the inauguration of traditional and governmental institutions in Tidore. After the *"dowaro"* ceremony, the *"koro dun"* ceremony is performed. In the Tidore language, *"koro dun"* refers to the tradition of inviting the daughter-in-law to the husband's family home. The husband's parents carry out this practice to welcome the bride into their household. It is usually held three days after the wedding ceremony or odd days after the marriage (when the couple is officially husband and wife). The *"koro dun"* tradition is often accompanied by the *"fou-saro"* meal (a traditional food), which is shared among the participants, followed by a prayer for blessings. The *tola-guba* ceremony is a tradition associated with

the cleaning of wedding decorations. It is usually held on the third day after the wedding ceremony, especially on odd days, to ensure the room is clean and tidy.

Next is *Tagi-suba* ceremony. It is a tradition in which newly married couples visit their extended families. During these visits, the couple is accompanied by their relatives, who act as guides to the homes of the family members they are visiting. The purpose of this practice is not only to strengthen family ties but also to familiarise both sides with each other's relatives. Typically, these visits include the offering of traditional food *(tamo)*. Finally, the traditional dress of the *Kia Lahi:* In Tidore's cultural events, traditional dress plays an important role in various ceremonies such as weddings, the coronation of sultans, and the reception of distinguished guests. The groom is dressed in traditional garb with a ceremonial dagger and an elaborate headdress at a wedding ceremony, while the bride wears a long *"kebaya"* and a golden crown. During the Sultan's coronation, the Tidore's traditional attire was deeply symbolic, representing supreme leadership's legitimacy, authority, and responsibility.

The Tidore traditional attire is more than just a piece of clothing; it embodies the cultural identity and historical heritage of the Tidore community. Its beauty and symbolic meaning and its role in customary ceremonies and religious rituals make it an invaluable cultural heritage. In addition to its philosophical significance, the traditional attire is intertwined with various long-standing traditions, from the coronation of the Sultan to wedding customs. In the Tidore tradition, the bride wears traditional dresses complemented by accessories such as necklaces, bracelets, and earrings. This dress symbolizes purity, elegance, and readiness to begin a new life as a wife. The Tidore traditional dress has distinctive accessories, including a crown. The crown worn by the king and the nobility of Tidore is made of gold or silver and decorated with precious stones. The necklaces worn by women are made of gold, silver, or pearls, while the bracelets and earrings are made of similar materials.



Figure 5. The Traditional Attire of Kia Lahi

Dress is an essential part of culture. Traditional wedding attire represents an important cultural heritage that must be preserved for future generations and reflects the norms and cultural values of a particular ethnic group (Hawa et al., 2018). Traditional clothing embodies the cultural values present in society and serves as a prominent means of expressing the identity of indigenous communities (Firliyana et al., 2023). Jumenan refers to El-Gundi, who explains that the significance of women's clothing includes a mixture of purity, self-control (in terms of behavior), and privacy (Misbahuddin, 2018). Murtopo (2017) further emphasizes that Muslim women's clothing is a cultural product that serves as a guide for religious and moral behavior. In practice, the clothing prescribed or recommended by the religion is often derived from existing cultural traditions (Susandi & Muhammad, 2022).

The various stages and rituals of the Tidore wedding ceremony signify that when a man and a woman enter into marriage, they must maintain family ties, show respect, honor their elders, show devotion to their parents, and adhere to the customs handed down by their ancestors *(borero gosimo)* and their faith (Islam). This is summed up in the principle of *"adat se atorang"* (customs and regulations), which is guided by the principle *"Adat ge mauri syara, syara mauri Qitabullah"* (customs based on Islamic law, and Islamic law based on the Qur'an). Each stage reflects the wisdom of the ancestral teachings *(borero gosimo)*. Consequently, the cultural practices of the Tidore people are consistently aligned with Islamic law and their social structure, mirroring other Islamic civilizations through etiquette (politeness and decency), ethics (behavior), and the Islamic norms they uphold. The traditional rituals performed during Tidore weddings convey ancestral messages *(borero gosimo),* which express spiritual guidance containing religious advice derived from Islamic teachings (the Qur'an and Hadith) as primary sources (Nomay, 2019). In Islam, marriage is seen as a solemn covenant *(miitsaqan-ghalizhan)* that obliges one to obey Allah's commands, and fulfilling this covenant is seen as an act of worship (Daud, 2016).

Table 1. The Meaning and Value of the Kia Lahi Ritual

traditional Kia Lahi rituals	Meanings
Sogosa suba se-salam	Sending greetings as a form of honor;
Mususu-lahi	To propose a girl to her parents;
Kota-balanja	Delivery of shopping needs to the woman's family;
Sari-wange malaha	Determine or agree on a good day for the marriage contract from both families;
Unitua (rorio)	A night to visit or maintain contact between the two families;
Paka-den	Restricting women candidates to their rooms to avoid bad things that can happen outside the house;
Dide-guba	Decoration of the bridal suite and the bed;
Hogojako	The process of bathing the bride and groom, cleansing or purifying oneself, and asking for the safety of the bride and groom;
Sokai	The groom's pronunciation of" ijab qabul";
Golu	The groom enters the bride's room to cancel the" *wudhu."*
Oro barakati	The bride and groom ask for the blessing of their parents or family;
Siloloa	Request for a speech or welcome from the bride and groom's family;
Munara fou-saro	Tidore's traditional food at the" Kia Lahi" (wedding) ritual;
Dowaro	Listening to marriage advice from Islamic religious leaders;
Koro-dun	Invite the daughter-in-law to the groom's (husband's) house;
Tola-guba	Cleaning activity for bridal decoration;
Tagi-suba	Visit relatives to get to know each other's extended families.

Similarly, the Imams often use Tidore and Arabic to recite the prayer after the marriage ceremony. The following is a fragment of the prayer recited after the completion of the ijab-qabul procession, borrowing the opinion of Nomay (2019);

Allahumma ya Rabb, ya Jou Madihutu, Sorahmati sebarkati seromuliya munara-kia segogia enareni,	O God of the universe. Pour out your blessings on this honourable contract of

Nosodadi seno-sopolu ngofa kiei ngamolofo malaha se-jang, No sobirahi ngafola bagia ge, yomaku duka se-gogoru, No cocatu ona guguei malaha laha...Nonau se-fofaya, *Mojojoko adat se lukudi-ngaku* *Serasai, maese kolofino.* *Sorahmati ona Rezeki malaha* *Sehalal, Nosohima ona toma* *Gogahi malaha ua, toma ngongoda* *Se hayali.*	marriage. Make the meeting of the bride and groom filled with an abundance of virtue. Make their home harmonious with an atmosphere of mutual love, and grant them good offspring, men and women of noble character. Take care of them and protect them from all calamities, visible and hidden.
Eee yaa Jou nironga *Sengongaja mafoloi teni duka.* *No ige ona nga ahu se-gogahu* *Sena amal malaha, se na guguci* *Yo mafoloi taat ni sosulo, sesogulu* *Ona toma fitana majira semalaha ua.*	O God (Allah), the Most Merciful! Decorate the lives of the bride and the groom with righteous deeds and righteous offspring. Keep them away from misleading fitna.
Eee yaa Jou ni ronga se-ngongaje *Mafoloi tonga ngongaje teni duka* *Segoguru, Sopapo nyinga se gate* *Ngofa kici ngamalofo ake se hale* *No sobirahi nafola bagia toma duka* *Segogoru...magatebe bagia Nabiullah Adam se-Hawa.*	O God (Allah), the Most Righteous! Unite the hearts of the bride and the groom as the water and the earth are united. Reconcile their households as You reconciled Adam and Hawa.

The traditional ritual of *Kia Lahi* among the Tidore people is conducted through a series of stages. Each is imbued with meaning and values that benefit the individual physically and spiritually. The process reflects deep values of love, sacrifice, and responsibility within family life. The meanings and values inherent in the *Kia Lahi* ritual embody the" *Adat se-atorang"* (tradition and regulation), guided by the principle of *"Adat ge mauri syara, syara mauri Qitabullah"* (tradition is rooted in Islamic law, and Islamic law is based on the Qur'an). Each stage is a *"borero gosimo"* (wisdom teaching) that encapsulates valuable insights. These values guide the Tidore community's social life, especially in marriage. Thus, the true essence of the *Kia Lahi* ritual can be summarised as *"Adat-matoto-agama, modofolo-dzikrullah"* (tradition based on religious teachings, always seeking guidance from Him, Allah Swt) (Marasabessy et al., 2024) As a component of local wisdom, the *Kia Lahi* ritual can potentially enrich the nation's cultural heritage. By adhering to the teachings of their ancestors *(borero gosimo)*, the Tidore community strives to preserve their local culture through the *Kia Lahi* ritual. This endeavor is becoming increasingly important as the challenges of the current global age threaten the continuity of existing local wisdom. The *Kia Lahi* holds a sacred significance in the lives of the Tidore people, so prospective couples intending to marry often undergo numerous customary rituals before reaching the *"ijab qabul"* stage. In addition to these deeply rooted traditions, the Tidore community also upholds the values of Islamic teachings, which are integrated into these rituals. The *Kia Lahi* tradition encompasses various elements that foster a sense of harmony and mutual respect. Consequently, the principles of religious outreach and local customs complement one another. Thus, the existence of traditions within the Indigenous community is not arbitrary; rather, it is founded on the practices and wise considerations of their ancestors *(borero-gosimo)* from previous generations, which are then

manifested in tangible actions and incorporated into the ritual celebration of *"Kia Lahi,"* ensuring the preservation of this local wisdom.

Herimanto and Winarno (2014) assert that the values that develop within a society do not arise spontaneously. An entity is considered valuable if it possesses qualities that are pleasurable, useful, satisfying, beneficial, appealing, and credible (Halifah et al., 2022). Marriage regulations have existed since simple societies (ancient times) and have been upheld by community members and leaders of traditional or religious groups (Santoso, 2016). The concept of tradition in anthropology reflects a continuous dialogue between religious values, which embody the aspirations of faith, and local cultural values. This creative dialectical interaction between the universal principles of religion and local culture has given rise to a distinctive expression of Islamic teachings that unites spiritual unity with diverse cultural patterns (Faris, 2016).

Edward Taylor states that culture is a complex whole that includes knowledge, beliefs, arts, morals, laws, customs, and other skills that individuals acquire as members of society (Faris, 2016). Further explains that acculturation is the process by which two cultures meet and influence each other, resulting in changes in one or both cultures. This process can manifest itself in various aspects of life, including marriage (social values) (Harpinsyah et al., 2024). The continuation of traditional ceremonies is undoubtedly beneficial for the preservation of valuable cultural heritage and plays a crucial role in maintaining the identity of a tribe or nation. This underlines the importance of ritual ceremonies that are still practiced today. For those who are committed to upholding the traditions and rituals of their ancestors, this commitment is vital (Dzofir, 2017). Consequently, preserving local wisdom in any region must be prioritized to ensure that national identity remains intact and evolves. Echoing the views of Widiatmaka (2022), it is essential to adopt appropriate strategies in the face of disruptive change to ensure the survival of local wisdom, as existing challenges may threaten its existence.

CONCLUSION

This study concludes that the traditional ritual process of Kia Lahi (marriage) among the Tidore people is carried out through a series of stages: *sogosa suba se-salam; mususu lahi or maso minta; kota balanja; sariwange-malaha; uni-tua (rorio); dide-guba; paka den-wadaka; hogojako; koro kai-nonau; sokai; golu; oro barakati se-siloloa; munara fou-saro; dowaro; koro-dun; tola-guba; and tagi-suba.* Each of these ritual stages carries significant meaning, emphasizing that when a man and woman enter married life, they must uphold familial ties, maintain decorum, respect elders, honor their parents, and adhere to customs as conveyed by their ancestors *(borero-gosimo)* and their faith (Islam). The *Kia Lahi* ritual fundamentally embodies the reinforcement of *"adat se-atorang"* (customs and regulations) inherited from ancestors *(gosimo)*, firmly rooted in the principle of *"Adat ge-mauri-syara, syara-mauri-Qitabullah"* (customs based on Islamic law, and Islamic law based on the Qur'an). The local culture expressed through the *Kia Lahi* ritual tradition is not merely a ceremonial activity passed down through generations; it also plays a vital role in shaping social values, serving as a mechanism for social control, and acting as a medium for value education and religious outreach.

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