

Dynamics of the Palang Pintu Tradition in Betawi Community Wedding Culture in Mampang Prapatan District 1990-2020

Fahri Ramliza^{1*}, Ana Nurhasanah², Eko Ribawati³

^{1,2,3}History Education, Faculty of Teacher Training and Education, Sultan Ageng Tirtayasa University, Indonesia

*correspondence email: ramlizafahri@gmail.com

Received 6 June 2023; Received in revised form 31 August 2023; Accepted 4 September 2023

Abstrak

Penelitian ini bertujuan untuk mengetahui dinamika tradisi palang pintu yang ada di sanggar-sanggar kebudayaan di wilayah Mampang Prapatan pada sekitar tahun 1990-2020. Metode historis digunakan pada penelitian ini dengan pendekatan teori struktural fungsional. Hasil penelitian ini menjelaskan bahwa tradisi palang pintu telah mengalami berbagai perubahan fungsi dalam kehidupan berbudaya masyarakat Betawi di Jakarta. Perubahan-perubahan tersebut seperti berubah nya instrumen pendukung kebudayaan serta pelaksanaan teknis dari tradisi palang pintu, walaupun nilai-nilai dalam tradisi ini tidaklah hilang dan pelaksanaan tradisi ini menjadi suatu simbol yang memiliki makna yang sangat berarti bagi masyarakat Betawi yang hendak menikah. tradisi ini menghadapi berbagai tantangan sebab akibat dari berkembangnya zaman dan juga pesatnya pembangunan di Jakarta. Pelestarian dilakukan oleh para praktisi budaya seperti dengan mengenalkan kepada anak-anak dan juga khalayak umum agar tradisi ini tidak hilang dari peradaban masyarakat yang modern.

Kata kunci: pernikahan, palang pintu, kebudayaan betawi.

Abstract

This research aims to determine the dynamics of the doorstep tradition in cultural studios in the Mampang Prapatan area around 1990-2020. The historical method was used in this study with a functional structural theory approach. The results of this research explain that the doorstep tradition has undergone various functional changes in the cultural life of the Betawi people in Jakarta. These changes include changes in cultural supporting instruments and the technical implementation of the doorstep tradition, although the values in this tradition have not disappeared and the implementation of this tradition has become a symbol that has a very meaningful meaning for Betawi people who want to get married. This tradition faces various challenges due to the development of the times and also the rapid development in Jakarta. Preservation is carried out by cultural practitioners, such as by introducing it to children and the general public so that this tradition is not lost in modern society.

Keywords: weddings, palang pintu, betawi culture.

INTRODUCTION

Indonesia is a country with more than 1300 ethnic groups, among the many ethnic groups living in Indonesia, one of them is the Betawi tribe who live in the Jakarta area and its surroundings. Talking about the origins of the Betawi people, there are several expert opinions that explain the origins of the Betawi people

who lived and lived in Jakarta (Batavia). According to Lance Castles (Erwanto, 2014:3), in 1619 when the Dutch came to Batavia. They imported a lot of slaves, most of whom came from Eastern Indonesia, namely Bali, Sulawesi, Nusa Tenggara and Ambon. Although many slaves were imported from Eastern Indonesia, the Dutch East Indies

government at that time also imported slaves from other Asian regions, such as the Moors (India).

Meanwhile, according to Ridwan Saidi (Erwanto, 2014: 5), the discovery of stone age relics such as stone axes is proof of the existence of the Proto Betawi community, aka the original Jakarta community. Not only that, statements about the Betawi people are also linked to the ice age when the islands of Java, Sumatra and Kalimantan became one. So with this evidence there are also similarities to the languages around Java, Sumatra and Kalimantan. Furthermore, Ridwan Saidi explained about the immigration carried out by people from the Sriwijaya kingdom in an effort to secure their territory in the West Java region. So at that time Sriwijaya brought in Malays from Kalimantan. According to Ridwan Saidi, the use of the word "Betawi" occurred after J. P Coen conquered Jayakarta in 1619 and renamed Jayakarta Batavia. This is proven by the notes of the widow of Souw Beng Kong's landlord, Nyai Inqua. In his notes, he called his female servant Betawi in 1644. Furthermore, Ridwan Saidi stated that previously there was also a term for people in the Batavia area at that time, only that the term was still in the form of "Malay", "Javanese Malay" , "Jekarta" etc. and as time went by the term for the Batavian people, namely "Betawi", appeared.

Based on the opinions put forward by experts, the emergence of a new tribe living in the Jakarta and surrounding areas (Batavia) at that time could not be separated from the existence of marriages carried out by various ethnicities and tribes who lived and settled in the Jakarta area and surroundings (Chaer, 2015:11). Initially, the arrival of various tribes to the Jakarta Bay area (Batavia) was to carry out trade and work. Because they lived in Jakarta, they then married people who also lived in Jakarta. So then their children and grandchildren were born who were a mixture of various ethnicities. Because of inter-ethnic marriage, they forget to determine their true ethnicity, which then gives rise to the initiative of these people to form a new community to socialize, as was done by Hoesni Thamrin who founded a tribal organization called Kaoem Betawi (Erwanto, 2014: 5) . The formation of a new social community (Betawi) produced a variety of new cultures from the habits carried out by the Betawi people, one of which is the custom of the Betawi people's wedding procession.

In the Betawi community's series of wedding events, there is a tradition known as "*Doorstop*" or "*Open the Doorstop*". Before this tradition was known as doorstop, in ancient times this tradition was usually called "*Sweep*" or "*Nyapun*" which means communicating politely and courteously or another name, namely

“*Betawi Ngarak*” which is a tradition that is carried out when a Betawi man wants to propose to a Betawi girl. The term doorstop refers to two words, namely “Palang” which means a barrier and “Door” which means a place to enter and exit. The doorstop here is likened to a condition that must be fulfilled by the prospective groom when he wants to propose to a woman. In its implementation, this tradition has 4 important elements, namely Rebana Ketimpring, Pantun, Adu Silat and Sikeh followed by recitation of verses from the Qur’an. Rebana Ketimpring as a symbol of festivity, pantun as a communication medium for Betawi people at that time to be more polite and polite,

As time progressed, this tradition underwent changes. This change is driven by changes in the thinking patterns and living habits of Betawi people in the current era. Betawi people in the current era have little awareness of the meaning of the doorstop tradition. So the doorstop underwent several changes as well as the technical implementation.

The change in the doorstop procession cannot be separated from the social changes in the lives of the Betawi people in Jakarta. The advancement of technology, science and population in Jakarta are the factors driving this change. Instant life causes people to change their mindset. In Jakarta itself, the population is currently not only filled

with Betawi people, but people from outside Jakarta such as Sundanese, Javanese and so on are starting to live and settle in Jakarta. Meanwhile, quite a few Betawi people in Jakarta were forced to move from their homeland due to the ongoing development of Jakarta from the past until now.

The period 1990 - 2020 was a period when the city of Jakarta experienced quite rapid development due to these problems, especially in the Mampang Prapatan area, South Jakarta. The occurrence of globalization as a result of development and technological progress has caused the influx of various cultures. Not only that, the mindset and habits of the Betawi people also underwent changes which then had an impact on the cultural continuity of the Betawi people. So that awareness of culture in Jakarta, especially of the doorstop tradition, has decreased.

This research will discuss the problems regarding changes in the functions and values of the Palang Pintu tradition which have shifted due to development and changing times and the socio-cultural life of the Betawi people. The Mampang Prapatan area, South Jakarta is one of the many areas in South Jakarta which has a large population and is inhabited by various immigrant and Betawi ethnic communities where in this area there are quite a number of Betawi cultural centers that stand as a

community forum in preserving Jakarta's culture (Betawi).

METHODS

The method that researchers use is historical or historical methodology. Therefore, researchers will conduct studies and carry out critical analysis of event records that researchers have collected from the past. Historical research has five stages namely; (1) Topic selection, (2) Source collection, (3) Verification (historical criticism and source validity), (4) Interpretation; analysis and synthesis, (5) Writing (Kuntowijoyo, 2013:69 - 82). In studying problems in research, researchers use an interdisciplinary approach or a multidimensional approach in which the researcher reviews various other points of view from social sciences such as anthropology and sociology.

The topic of this study is the Palang Pintu tradition in the wedding culture of the Betawi people in Mampang Prapatan District in 1990 - 2020. Primary and secondary sources were used in this study. The primary sources in this research are six sources, namely:

- A. Mr Taufiq Abdullah, S.Pd from the Betawi Sirih Dare cultural studio who serves as chairman and founder of the studio.
- B. Mr. H. Eddy Mulyadi, S.Ag from the Betawi cultural studio Manggar Kelape

who serves as chairman and founder of the studio.

- C. Brother Muhamad Alwi Rizqi from the Betawi cultural studio Manggar Kelape who serves as chairman of the Betawi Cultural Arts Padepokan at the Manggar Kelape studio.
- D. Mr Drs. Yahya Andi Saputra, M.Hum from the Betawi Cultural Institute who serves as head of Research and Development.
- E. Brother Hafyzulhaq from the Pulo Kalibata studio as a doorstep player in the Pulo Kalibata studio.
- F. Brother Abdul Aziz, S.Pd.I from the Pulo Kalibata studio as a doorstep player at the Pulo Kalibata studio.

Apart from that, the secondary sources in the form of literature studies used are:

- A. The book is entitled "Playing Typical Betawi Pencak Silat Punch" written by GJ Nawi.
- B. The book entitled "Betawi Past Tempo Tracing the History of Betawi Culture" was written by Abdul Chaer.
- C. The book is entitled "Betawi Folklore, Culture and Life of the Betawi People" written by Abdul Chaer.

The book is entitled "Betawi Traditional Marriage Ceremonies" written by the Betawi Cultural Institute research team.

RESULTS AND DISCUSSION

Early History of the Palang Pintu Tradition

Palang Pintu is basically a tradition of parading the bride and groom who are about to get married which is included in the ngerudat event or escorting the groom to the bride's residence. To find out when this tradition first appeared, we need to go back to the era of European colonialism in Batavia, namely from the 1600s - 1700s. At that time, apart from the emergence of the Betawi tribe, there were also various styles of beating the Betawi people. The birth and development of the Maen Punch school in the life of the Betawi people also gave birth to thoughts about the importance of Betawian identity. So that the Betawian identity also emerged which has the principle "Besile is violated in the Qur'an, goes down to the court to play punches". This sentence has a meaning,

As time went on, the styles of playing punch began to develop and spread so that playing punch became an identity inherent in the life of the Betawi people. This is the initial foundation of the doorstep tradition. So that in this tradition a person who wants to get married will not receive his blessing until the two main conditions are met which are the basic foundation of the palang Pintu tradition, namely having a good religion and being able to do martial arts. In this case, martial arts are symbolized by silat fighting/punching and good

religious skills are symbolized by the chanting of Sikeh.

Regarding the naming of this tradition, it was originally known as "ngarak bridal" because basically this tradition is to accompany the bride and groom who are about to get married and the doorstep focuses on two conditions that must be passed by the groom's entourage. Upon arrival at the bride's residence, before the groom's entourage is allowed to enter to carry out the contract, the groom's entourage will be confronted by a champion from the bride's side. After that, the groom will be faced with the two conditions that have been explained earlier. If the groom succeeds in defeating the champion from the bride's side, then in this case the groom has completed the conditions he must have to be able to lead the family.

Initially, silat fighting in this tradition was carried out using a cormorant. A cormorant is a tool used by people in ancient times as a place to store food. The use of the boiler will later be tied to the back of the bride's champion and the groom's party must be able to touch the boiler. If the cormorant is successfully touched, the man will win. So, the martial arts fighting game is played by fighting over the cormorant. Although the use of silat is still used, the use of silat is not intended to bring down the opponent but to touch or protect the drum so that it cannot be touched by the

opponent. So, this tradition is also sometimes referred to as rebut cormorant.

Over time, the mention of "ngarak bride" and also "seize the cormorant" began to be replaced with the term doorstop. The term doorstop refers to a bar that blocks a door which aims to hold the door so that it cannot be opened easily and also as a barrier so that not just anyone can pass or enter. These conditions are then likened to a bar that must be opened by someone who wants to get married. So, like a person who wants to pass (get married), he must fulfill the predetermined conditions (bar) before that person can pass. So, the mention of "seize the cormorant" was then replaced with the term "palang Pintu". The doorstop that is the focus here is the martial arts fighting game and also the reading of the sikeh. However,

This is in line with what was conveyed by Drs. Yahya Andi Saputra, M.Hum:

"So that's the history of the doorstop and it turned into a doorstop later in the mid-20th century. So in the 1930s during the colonial period and even more massively in the 50s period, it became a doorstop. In the 1950s, it was common for people in every house to have a door that added a bar to make it safer. So that's the literal meaning of doorstop. Then, at that time, the railroad company opened and built train and tram tracks at every crossing and intersection, which when they passed through was called a doorstop. Well, it was taken as a tradition to

replace the term nyapun or broom with a doorstop because doorstops are important and not just anyone can enter if the doorstop hasn't been opened or eee...

This opinion was also reinforced by Mr. H. Taufik Abdullah, S.Pd:

"Well, in the past, before we got to know the doorstop, there used to be no name, you can also call it grab the cormorant. Seize the dandang is a silat performance that is exhibited when the groom wants to enter (to the woman's residence), right? So, first intercepted (by the bride). Well, because it was intercepted this became a condition. Namely "doorstop" means guard it first, don't enter. In the past before arriving here yes. In the past, ngarak was called ngarak. Namely taking the prospective groom to the woman's place."

Based on this opinion, it can be concluded that, doorstop as a tradition is a habit handed down by the ancestors of the Betawi people which was created because of collective awareness as a cross-generational message to maintain balance in the social structure of society so that the existing values, norms and cultural rules in this tradition can be maintained.

Dynamics of the Palang Pintu Tradition 1990 - 2020

Jakarta, as a big city, has been a destination for various groups of people in Indonesia since the era of colonialism. Contact between the local culture of

Jakarta (Betawi) and foreign culture then brought about many changes in the cultural system of the people of Jakarta, especially the Betawi people. Moreover, Jakarta, as a big city, continues to experience development which has resulted in many Betawi people having to leave their homeland (Chaer, 2015:17). According to Soerjono Soekanto (2015:273-280) there are 4 factors that cause socio-cultural change, namely:

- A. Increase or decrease in population
- B. There are new discoveries
- C. There is conflict, and
- D. There is an uprising or revolution.

As previously explained, as a big city which is the destination of various people of different ethnicities and the growth and development of development in Jakarta has caused the population of the city of Jakarta to increase. Based on the results of the census held by the DKI Jakarta Central Bureau of Statistics, the population growth of DKI Jakarta can be seen in the following table:



Table 1. Population of DKI Jakarta 1990-2020.

Source: BPS DKI Jakarta Province

In the table above it can be seen that the population of DKI Jakarta in 1990 was at 8.26 million people. Then it increased by 0.17% in 2000 to 8.39 million people. In 2010, it again increased by 1.41% to 9.51 million people. Only then in 2020 the population of DKI Jakarta will increase by 0.92% to 10.56 million people. Based on these data, we can conclude that the city of Jakarta from year to year experiences population increases and decreases.

Due to the increase and decrease in population in Jakarta, this resulted in the growth of the population of the city of Jakarta which then experienced changes and in this case the culture in Jakarta also experienced changes. Cultural changes can occur according to the theory explained by Radcliffe-Brown (Marzali, 1997: 34 - 36). As with human organisms, culture also has homeostatic properties. This means that culture will experience change and adaptation to its environment in an effort to be accepted and survive in people's lives.

The first change that occurred in the doorstep tradition was the procession in which it was carried out. This occurs as an effort to ensure that this tradition continues to exist in the eyes of the Betawi community in particular and the non-Betawi community in general. So cultural scientists then innovate and create new discoveries in this tradition, namely by creating similar traditional

processions but which have almost the same value and are equally meaningful. An example is, where the tradition of doorstops is only intended for weddings, but in new discoveries it can be used for other activities such as reception and inauguration of guests.

As stated by Mr. H. Taufik Abdullah, S.Pd:

"There are other developments, it turns out that opening the door latch is interesting for institutions, for example, if the government is in order to enliven the product launching event. For example, what BRI is launching this house, it uses Betawi culture. He just has a doorstop, he doesn't use Sikeh but martial arts, he uses tambourines, he uses rhymes. But, his name is not open doorstop. It's called the Buke Pintu procession, which means just open it, there's no bar. Because the cross means a condition."

The procession for this activity is known as "Buke Pintu". Because according to the views of some people, this doorstop tradition has an attraction that makes someone want to use this tradition in a sacred activity. By receiving appreciation for cultural results, it can provide new motivations and enthusiasm in making new discoveries that will be carried out by existing cultural institutions so as to produce cultural change (Soekanto, 2015: 281 - 283). This door opening procession is the same as the doorstop tradition, only it removes the conditions required for marriage and this tradition is interpreted

as a hope that the building being inaugurated can provide security, comfort and benefits for its employees.

"as stated by brother Muhammad Alwi Rizqi:

"When it comes to change, nothing has really changed for us. The most that changed the way the word is used. Because the use of this word is very important (important). Especially if the person renting the doorstop is not Betawi. Like the Javanese, for example, they don't understand our culture, whether it's "elu-gua" like we're used to with our parents, we're still polite. So, we change it to "you", "brother" so that it looks polite. So it creates a good image, and also if we want to play in the village. We have to follow the village style. It's just that outside of that, we can be a little more polite with our articulation. Then there is also this called open the door. Opening the door is like a building inauguration or office inauguration, without the usual Sikeh. Then who are the important guests, and the procession is also shorter and they don't bring luggage. At most, the coconut flower is just the ornament. So just singing, rhyming, fighting and then opening the door."

Apart from the changes in the traditional doorstop procession, changes have also occurred in the instruments used in this tradition. One of them is the use of the ketimpring tambourine. Rebana ketimpring is one of the tambourine games commonly used in the doorstop tradition. This tambourine is played by 3 people, each playing a different beat rhythm, so

this tambourine game becomes a difficult tambourine game. Because of its difficulty, at this time the tambourine game is starting to become less popular. Thus, the use of tambourines in the Palang Pintu tradition is often replaced with the tambourine hadroh or marawis which are considered easier to play.

The doorstep tradition has undergone changes in its development, both in terms of processions and instruments, but the philosophical values in this tradition are still firmly held as a symbolic meaning for a person in achieving success in marriage according to the beliefs of the Betawi people. This tradition still has significant values which are still viewed and have an important position in the structural social norms of Betawi society. Because these two philosophical meanings of tradition are the basic principles that a Betawi must have and these two things are a Betawi identity that has been passed down from generation to generation.

If we refer to the theory put forward by Radcliffe-Brown regarding structural-functional (Marzali, 1997:33 - 43), values in the Palang Pintu tradition are a structural norm that exists in Betawi society, while Betawi society is a subject that has a function in maintain existing structural integrity. The Palang Pintu tradition as a cultural product that has homeostatic properties in its development experiences cultural dynamics that require

the functionalism of this tradition to undergo changes as previously described. Then the Betawi people as subjects who have the function of maintaining the structure are aware that there will be changes that threaten this stability. So that way,

Indeed, basically this tradition has a philosophy that does not change and it becomes a mandatory guide for the Betawi people to have before they get married. Although, in reality, the field faces problems of socio-cultural dynamics due to a lack of understanding of one's own culture.

As time goes by, these cultural habits continue to occur repeatedly. Because, these things are often something that is ignored or sometimes receives little attention. The actions of a community in a culture of general customs often experience deviations and it happens that these things happen repeatedly or are called recurrent processes, namely repeated processes (Koentjaraningrat, 2015: 191 - 193).

Efforts to Preserve the Palang Pintu Tradition in Mampang District

According to Sendjaja (1994:286), there are two ways to preserve culture, namely by Culture Experience and Culture Knowledge. Culture Experience is having a direct cultural experience with that culture. For example, if someone studies a culture, then he is encouraged to continue

to practice and study that culture and that culture can be performed in certain events so that this culture is maintained. Meanwhile, Culture Knowledge is an effort made by creating a cultural information center that functions in various forms.

According to Yunus (2014: 123), there are several other ways to preserve culture, namely:

- A. Improving the quality of human resources in advancing culture.
- B. Encouraging the community to maximize its potential as well as empower and preserve culture.
- C. Trying to revive the spirit of tolerance, kinship and hospitality.
- D. Maintaining culture so that it does not become extinct and seeking cultural management by local communities.

Cultural preservation in Indonesia itself is based on Law of the Republic of Indonesia number 5 of 2017 concerning the promotion of culture as the basis for implementing cultural preservation in Indonesia. Apart from that, the preservation of Betawi culture in DKI Jakarta is also regulated through DKI Jakarta Provincial Regulation No. 4 of 2015 concerning the preservation of Betawi culture.

Efforts to preserve the doorstep tradition in Mampang Prapatan District, especially the studio which is a place for cultural preservation. Oftentargeting children as targets to pass on knowledge about culture. Because children are the

next generation who will continue the cultural relay so that the culture continues to exist in the next generation.

So that studios such as Sirih Dare, Manggar Kelape and Pulo Kalibata open opportunities for children who want to learn Betawi culture. The aim of introducing culture is to carry out the process of internalizing culture in children. It is hoped that this internalization of culture can then form character and personality that are in accordance with Betawi culture and give birth to a spirit of love for local culture.

A similar thing also happened at the Sirih Dare studio. In this studio, the pattern of application to children is slightly different and there is a long-term project which is the basis for the implementation of education in this studio. This studio implements a scholarship program for students who have a high enthusiasm for learning.

So, apart from being actively studying in the studio, they are also actively studying at school. So that there are quite a lot of students and they last for a long time so that when playing doorstep, this studio has a complete group to play the doorstep tradition apart from the silat and rhyme players.



Figure 2. 13th Kemang Palang Pintu Festival 2019.

Source: Manggar Kelapa Documentation

Another form of preserving traditions carried out by studios in Mampang Prapatan is the most famous, namely the Kemang Palang Pintu Festival. This festival has been running since 2006 and is already the 14th Palang Pintu Festival. The focus of this festival is on the doorstep tradition and in this tradition various kinds of cultural competitions are also held and it is also an event for celebrating cultures in Indonesia. This festival is usually held once a year and is held in the Kemang area, Mampang Prapatan. However, in 2020 this (14th) festival had to be canceled due to the Covid-19 pandemic that hit Indonesia.

As stated by Mr. H. Taufik Abdullah, S.Pd:

"It continues to grow and develop, it was only in 2006 that a festival appeared in Kemang from 2006 until now and it hasn't been held again for two years because of the pandemic. And it also happened that I was the one who made it, as well as the Manggar Kelape studio that I also named. So the Manggar Kelape studio held a festival in

collaboration with FORKABI and he consulted me. It was only after that that it developed and there were lots of competitions."

Based on this opinion, it can be concluded that this festival then became a new way for Betawi cultural practitioners to preserve their culture which started in the early 2000s. In fact, the reach of education regarding this tradition has become even wider for ordinary people. Through this festival, the reach of conservation becomes wider and focuses not only on the doorstep tradition but also on other Betawi cultures.

If in the internal studio, preservation is carried out through culture experience, externally knowledge culture is also carried out by introducing culture to the general public. By introducing culture to the general public, this can prevent cultural plagiarism by foreign parties and can raise awareness among the younger generation to participate in cultural preservation, especially the Palang Pintu tradition (Nahak, 2019: 71).

CONCLUSION

Palang Pintu tradition is a tradition of the Betawi people which is usually done when they are about to get married. Based on historical records, it is possible that this tradition arose during the era of European colonialism around 1600 - 1700s. Regarding the naming of this tradition, initially it was only known as "Ngarak Penganten" where the entire event was

known as Ngerudat. It was only in the 1950s that the name of this tradition began to change to Barang Pintu, which means that in order to get through the door, the host must be able to open the bar that closes it, which is likened to the two conditions mentioned above. As time goes by, the doorstep tradition as a cultural tradition certainly experiences cultural dynamics. Social change in Jakarta, as explained by Soekanto, is one of the causal factors, so that the Palang Pintu tradition has also undergone a change in function in terms of processions and several instruments that have changed. Palang Pintu tradition as a cultural product certainly needs to be treated for preservation in an effort to maintain its continuity in the cultural life of the Betawi people both by means of culture experience and culture acknowledgment.

REFERENCE

- Abdul Aziz. (2023). Palang Pintu performer of the Pulo Kalibata studio. Jakarta: Pulo Kalibata Studio.
- Central Statistics Agency (BPS). (2021). 2020 Population Census Results - DKI Jakarta. Official Statistics News No. 5/01/31/Th. XXIII, 22 January 2021. s.bps.go.id/sp2020-0121
- Chaer, A. (2015). Betawi Tempo Doeleo Tracing the History of Betawi Culture. Jakarta Masup Foundation.
- Eddy Mulyadi. (2022). Founder and Chair of the Betawi Cultural Studio
- Manggar Kelape. Jakarta: Manggar Kelape Betawi Cultural Studio.
- Erwantoro, H. (2014). Betawi Ethnicity: Historical Study. Patanjala: Journal of Historical and Cultural Research, 6(2), 179. <https://doi.org/10.30959/patanjala.v6i2.179>
- Hafyzulhaq. (2022). Palang Pintu performer of the Pulo Kalibata studio. Jakarta: Pulo Kalibata Studio.
- Ihromi, T.O. (2017). Basics of Cultural Anthropology. Indonesian Obor Library Foundation.
- Koentjaraningrat. (2013). Introduction to Anthropology. Publisher Rineka Cipta.
- Kuntowijoyo. (2013). Introduction to History. Tiara Discourse.
- Muhammad Alwi Rizqi. (2022). Chairman of the Betawi Cultural Arts Padepokan Betawi Betawi Cultural Studio Manggar Kelape. Jakarta: Manggar Kelape Betawi Cultural Studio.
- Nahak, HM . (2019). Efforts to Preserve Indonesian Culture in the Era of Globalization. Journal of Indonesian Sociology, 5(1), 65-76. <https://doi.org/10.33369/jsn.5.1.65-76>
- Nawi, G. (2016). Playing Betawi Pencak Silat Punches. Torch Foundation Library.
- Rendra. (1983). Consider Tradition. Gramedia PT.
- Saidi, R. (2001). Profile of the Betawi People's Origins, Culture and Customs. PT. Gunara Kata.
- Saputra, YA (2008). Betawi Traditional Life Cycle Ceremony. Wedatama Widya Sastra.

- Saputra, YA (2008). Betawi Traditional Life Cycle Ceremony. Wedatama Widya Sastra.
- Sendjaja, S.D. (1994). Communication Theory. Open University.
- Soekanto, S., & Sulistyowati, B. (2015). Sociology An Introduction. PT. Grafindo Persada.
- Sztompka, P. (2007). Sociology of Social Change. Pustaka Media Group.
- Taufiq Abdullah. (2022). Founder of Sirih Dare Betawi Cultural Center (Betawi Style and Consultant). Jakarta: Sirih Dare Betawi Cultural Center (Betawi Style and Consultant).
- Wiranata, IGAB. (2002). Cultural Anthropology. PT Citra Aditya Bakti.
- Yahya Andi Saputra. (2022). Head of the Research and Development Division of the Betawi Cultural Institute. Jakarta: Betawi Cultural Institute.
- Yunus, R. (2014). Values of Local Wisdom (Local Genius) as Strengthening of National Character, Empirical Study of Hayula. Main Budi Publisher.

