



The Uniqueness of Betawi Arts in Betawi Culture in Jakarta-Indonesia

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<http://dx.doi.org/10.18415/ijmmu.v12i4.6738>

Abstract

The Capital City of Jakarta is unique because it cannot only represent the ethnicity of its original population, namely Betawi, but is also home to various people, tribes, cultures and other ethnicities who come from all over Indonesia to live and develop in it. According to history, the Betawi people existed long before Jan Pieterzoon Coen burned Jayakarta in 1619 and founded on the ruins a city called Batavia. The descendants of the Betawi people come from mixed blood groups from various tribes and nations which are the result of inter-ethnic and national marriages in the past, as seen in religious ceremonies and customs. Betawi arts consist of 4 (four) important parts: (1) Music: Gambang Kromong, Tanjidor, Keroncong Tugu, Samrah Music, Malay Orchestra, Rebana, Marawis; (2) Dances: Samrah, Coket, Blenggu, Doger, Uncul, Pencak Silat, Zapin; (3) Theatre Arts: Topeng Betawi, Lenong Betawi, Der Muluk, Ubrug, Buleng, Sarkawi; and (4) Performances Arts: Wayang Senggol, Wayang kulit, Wayang Golek, Belantek, Rancak, Gemblokan, Sahibul Hilayat, Ondel-Ondel, Silat Beksi, Palang Pintu and Lenggang Nyai.

Keywords: *Betawi, Music; Dance; Theatre Arts; Cultural Performances Arts; Indonesia*

Introduction

The Capital City of Jakarta (Figure 1) is unique because it cannot only represent the ethnicity of its original population, namely Betawi, but is also home to various people, tribes, cultures and other ethnicities who come from all over Indonesia to live and develop in it. According to history, the Betawi people existed long before Jan Pieterzoon Coen burned Jayakarta in 1619 and founded on the ruins a city called Batavia. This means that long before it became the nation's capital, a large group of people had inhabited the city of Jakarta since the New Stone Age or Neolithic, namely 1500 BC. From time to time, the Betawi people continue to develop with cultural characteristics that become more and more stable over time so that they are easily differentiated from other ethnic groups. Betawi is an ethnic group that is rich in cultural, linguistic and cultural diversity. These colors convey various perceptions, interpretations and understandings about Betawi, both in terms of indigenous people, culture and culture. The origins of the Betawi population are indeed diverse, because they come from a mixture of blood from various ethnic groups and foreign nations. Thus, Betawi culture is full of

influences from the Dutch, Chinese, Arabic, Indian, Portuguese and Sundanese. Specifically for clothing, for example, the red Betawi wedding dress adopts Chinese culture, while the green one has Islamic (Arabic) influence.

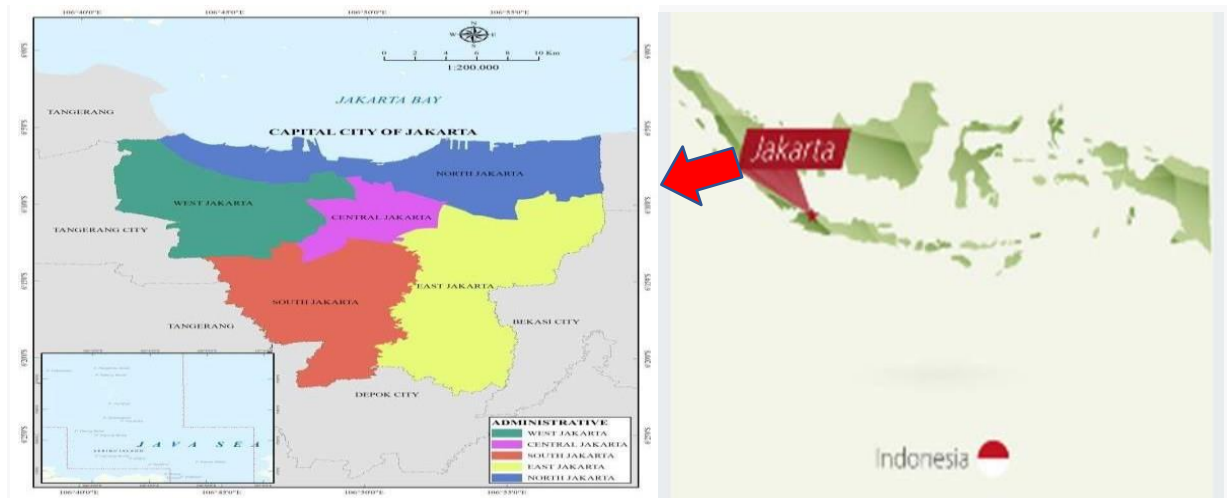


Figure 1. The Capital City of Jakarta in Indonesia



Figure 2. The Second Author is invited to attend the inauguration of Mas Pram and Bang Doel as Governor and Vice Governor of Jakarta (2025 – 2030) in City Hall on February 20, 2025.

Origin of Betawi Words

No one knows the exact origins of the birth of Betawi City until now. In fact, the word Betawi, especially in the capital city of Jakarta, is very well known and has even become the name of an ethnic group that is said to be the original population of the city of Jakarta, a city that was born from a river. There are 2 (two) versions regarding the origin of the word Betawi, such as:

- 1) The name Betawi comes from a play on the name Batavia. The name Batavia comes from the name given by Jan Pieterzoon Coen to the city he had to build at the beginning of VOC rule in Jakarta (19th century). The word Betawi was difficult for local residents to pronounce at that time, the word Batavia was mistaken for Betawi, and
- (2) The word Betawi appeared suddenly when there was a war between Dutch soldiers and the Mataram army. At that time, the Mataram Kingdom really hated the presence of the Dutch, forcing them to be given permission to establish a representative office for the VOC-East India Trade Association. Finally the VOC succeeded in establishing an office in Batavia City.

Not only because the VOC also helped build defensive fortifications to face attacks from the Mataram army which was known to be very persistent in fighting. During a raid by the Mataram army on Batavia, it is said that the Dutch who were defending the fort were starting to run out of bullets and the Dutch fort was almost taken by the Mataram Army who never gave up, suddenly the Dutch filled their cannons with human waste and fired them at the Mataram troops. Because the magic power of Mataram soldiers would fade if exposed to human waste and because the smell was so piercing to the nose, the Mataram soldiers who couldn't stand the smell took a thousand steps while shouting "Mambet tahi" (Smell of Tahi). From that scream the name Betawi was born. This story became famous and is found in traditional Javanese fairy tales such as the Babad Tanah Jawi and the Serat Baron Sakender Book. It is stated that the city of Batavia can be divided into two, namely the City of Yahi and the City of Intan. The Betawi word comes from Batavia, while Batavia itself comes from the word "Batavieren". And, Governor General Jan Pieterszoon Coen himself actually doesn't like the name "Batavia" for the city he captured from what was previously called Jayakarta City or Jacatra. Jan Pieterszoon Coen prefers that the city be called "Nieuw Hoorn" similar to Jan Pieterszoon Coen's hometown in Hoorn City, the Netherlands.

Betawi Origins

Regarding the origins of Betawi, there are two opinions regarding it, the first is the opinion which states that the Betawi people originate from slaves and another opinion which states that the Betawi people have existed for a long time, before the rule of the Sunda Kingdom of Pajajaran. The opinion that Betawi society originates from slaves is usually called the Kali Besar school, because studies of Betawi society in the past were geographically identified with the Kali Besar area.

Starting from the collapse of the Jayakarta Palace which was invaded by Jan Pieterszoon Coen's troops in 1619, the conflict escalated into war and the Jayakarta troops, assisted by the British, suffered defeat. Before the Dutch troops attacked, Prince Jayakarta had been summoned to Banten as a prisoner because of his policies which were considered detrimental to Banten. Thus, there was a leadership vacuum and the city was easily captured by Jan Pieterszoon Coen on 30 May 1619. The Jayakarta Palace, which was built on the banks of the Kali Besar, was burnt down, Prince Jayakarta's followers fled to Banten or took refuge in the interior. They are thought to be scattered among others in the Jatinegara Kaum area.

Jan Pieterszoon Coen built a new city on the ruins and named it Batavia. Therefore, Jan Pieterszoon Coen brought in slaves from various parts of Indonesia, as well as from outside, such as Arakan (Burma), Andaman and Malabar (India). Apart from that, the arrival of the people was well received by the VOC. These Chinese not only functioned as traders, but also as farmers cultivating the land in the onmelanden area (the inland area around Batavia). Other immigrants who were allowed to settle in Batavia were the Moors (South Indians), Malays and Balinese. They were part of the Batavian population who were free or not slaves. Meanwhile, slaves whose status had been freed were called mardjikers. The characteristic of the Mardjikers group is the language they use, namely Portuguese.

Based on cultural characteristics, the Betawi ethnic group is divided into two, namely Central Betawi (City Betawi) and Pinggiran Betawi, which during the reign of the Dutch East Indies was called Ora Betawi. Based on geography, the Betawi ethnic group is divided into Central Betawi (City), Coastal Betawi, and Pinggir Betawi (Udik/Ora). Central/City Betawi live in the part of Jakarta City which was previously called the Batavia Residency (Central Jakarta), under the strong influence of Malay Culture (Islam). Central Betawi adheres to old lifestyles, for example celebrating wedding ceremonies, circumcisions, Eid traditions, and strictly adhering to religion and customs (reciting the Koran).

Betawi people living in Central Jakarta experience the highest levels of urbanization and modernization, and also experience the highest levels of intermarriage. In the field of arts, they enjoy Tugu keroncong, Gambus music, Qasidah, Rebana orchestra, and like Islamic stories such as the story of One Thousand and One Nights. They have a dialect called the Kota Betawi dialect, with vowels ending in e in several words which in Indonesian are a or ah, for example: why are you so crazy. *Betawi Pinggiran*, usually called *Betawi Udik* or *Ora*, consists of two groups, namely first, groups from the northern and western parts of Jakarta and Tangerang, who are influenced by Chinese culture; second, groups from the eastern and southern parts of Jakarta, Bekasi and Bogor, who are influenced by Sundanese culture and customs.

In general, *Betawi Pinggiran* come from a lower economic class, rely on agriculture, and have a low level of education. During its development, the *Betawi Pinggiran* community experienced changes in employment patterns and better education. In the field of arts, what is produced is Gambang Kromong, Lenong, Wayang Topeng, and others. They like stories like *Sam Kok* and *Tiga Negeri* (Chinese influence). The *Pinggiran Betawi* dialect does not change the vowel a to e, for example: why becomes ngapa. The existence of these two cultures is caused by many aspects, including differences in historical, economic, sociological backgrounds and ethnic aspects, for example the authenticity of the tribe which influences their culture.

Betawi Arts A. Musical Arts

1. Gambang Kromong has a close relationship with the *Peranakan Chinese* community because it combines gamelan with western and Chinese music. The gamelan instruments consist of a wooden xylophone, a kromong or a set of five-tone bonangs, a drum, a kenong, a cross-blown flute, a fiddle, and musical instruments made from miniature coconut shells known as tehyan and ohyan. Apart from that, there are also musical instruments from the West such as violin, guitar, trumpet and saxophone. Popular songs that are often sung are Jali-Jali and Indung-Indung. Gambang Kromong is usually displayed to enliven celebratory events such as *Cap Go Meh*.



Tanjidor is a musical orchestra that entered Indonesia in the 18th century. The name comes from the Portuguese word "tangedor" aka stringed musical instruments. Even though it has the name 'stringed', the meaning of the name is currently no longer appropriate because the musical instruments used are wind and percussion instruments such as trombones, clarinets, trumpets and drums. The tanjidor performance is played by 7-10 people to accompany the bride and groom or welcome special guests at the event. Some

songs commonly sung by tanjidor orchestras include Keramat Karam, Cente Manis, Merpati Putih, Bananas, Surilang, and Kramton.

In general, tanjidor musical instruments are wind instruments such as pistons, trombones, and clarinets, basses, and are equipped with instruments such as drums or drums, and this music is used to accompany parades or parade brides, and circumcisions. Performing march and walsa songs, and then also performing "dalem songs" (Old Betawi). Malay pop songs are also included in tanjidor. Sometimes instruments such as tehyang or rebab, drums and gongs are added.



3. *Keroncong Tugu* is influenced by the Portuguese. Now maybe only the song “Maresco” is truly Portuguese. This keroncong is found in Tugu village, Cilincing sub-district. Tanjung Priok, North Jakarta, and passed down from generation to generation by Portuguese descendants, the instruments are violin, guitar, ukulele, benyo, tringle, and also tambourine. In the past, this was played while sitting on the Ciliwung river, and moved from house to house on Christmas and other big holidays. *Keroncong Tugu* is a traditional Betawi musical art that was born in Kampung Tugu, North Jakarta. *Keroncong Tugu* is one of the Portuguese-Betawi cultural heritages that still survives today.

The Origins of Keroncong Tugu:

- Keroncong music is thought to have been brought to Kampung Tugu by a Portuguese trading fleet in 1513.
- The ancestors of the Tugu people were Portuguese colonists from Malacca.
- They brought with them a legacy of Portuguese cultural knowledge, including language, customs, religion, instruments and musical styles.

Characteristics of Keroncong Tugu:

- *Keroncong Tugu* is one of the oldest keroncong groups in Indonesia.
- *Keroncong Tugu* represents the multicultural identity of the Tugu Community. • *Keroncong Tugu* still survives amidst the flow of modern music.
- Musical instruments used in keroncong monument include guitar, uling, violin, tambourine, mandolin, cello, kempul, and triangle.

***Keroncong Tugu* Performance:**

- Tugu keroncong performances can be performed in the morning, afternoon, evening or evening, either in closed or open spaces.



4. **Samrah Music**, samrah means relaxed gathering in Arabic. This music is played during the Prophet Muhammad SAW's birthday ceremony. Almost 100 years ago it appeared in Batavia, and was played in the "maulud" ceremony on the "lifting night" in a series of traditional Betawi wedding ceremonies. This music is also called Tonil Samrah. In samrah songs such as "*lenggang-lenggang kangkung*" are sung. The costumes worn by the players are: caps, jackets, and plekat cloth, consciosia clothes, and batik trousers. The old Malay songs that are sung are: Dodoi si dodoi, Hitam Manis and others. The new Malay songs are: *Bimbang* dan *Ragu*, The Majesty of God, and so on. The equipment used is: harmonium, violin, guitar, ketipung, and tambourine. Several types of dance performed in the art of *samrah* music are: modern dance, *lenggang* dance, kaparinjo dance, mak inang dance, and serampang dance, this dance is accompanied by "gambus", for introductions between young people, and now has almost disappeared.



5. **Malay Orchestra** is a type of music and singing originating from the Malay world, both the rhythms and songs in Jakarta are known as Jakarta Melayu orchestra, the rhythm and style of songs are influenced by India, in dangdut music.



6. **Rebana** is music that is influenced by Arabic. This art is usually held at wedding and maulud ceremonies. There are several tambourine arts in the Betawi region spread evenly. The word "tambourine" comes from the word "Robanna" meaning "Our Lord". The Betawi tambourine consists of several types, such as: the *ketimpring* tambourine usually consists of three tambourines and three pairs of the same drum. There are what are called three, four and five tambourines, a five tambourine placed in

the middle which functions as a carrier or melody), ngarak (a ketimpring tambourine used to parade the groom to the bride's house), biang (large or salun is Betawi Islamic music whose instruments consist of three or five tambourines called: biang (90) cm, Gedung (60) cm, ketug I and II (20) cm. Fast rhythmic songs are called It is impossible for "Malay songs" to accompany dance. Slower songs are called "Arab songs", usually used to accompany blenggo, maulud dances (this type of tambourine is found in the Pejaten area, Pasar Minggu, the instrument consists of 2, 4, 8, or 16 tambourines with a diameter of approximately 40 cm. The beating of this tambourine is accompanied by verses taken from the works of Abdullah Alhadad. This tambourine is used for birth events, marriages, circumcisions, the poems are usually called berjanzi, taken from the book Syaraful Anam by Sheikh Al Barzanji, originating from Hadramaut), hadroh (larger in size than the ketimpring tambourine: it is called rebana gedug).

The diameter is 30 cm, and consists of 3 or 4 tambourines. The poems are from the book Diwan Hadroh), Qasidah (qasidah poems based on prayers to the Prophet SAW and verses from the Koran, mostly women, consisting of 9 people, 3 small rebanas and 3 large tambourines, 2 markis and 1 solis), Salun (consisting of tiered tambourine drums with different sizes and sounds, while the shape is almost the same as a tambourine maulud), Dor (on the finger grip there are small holes, to accompany yalil songs, originating from the Middle East, such as Shikah and resdu. This tambourine is also called a song tambourine), Burdah (the diameter of this tambourine is 50 cm. the name comes from the name of the group, namely Burdah Fiqah Ba'mar led by Sayid Abdullah Ba'mar). The tambourine is a traditional Indonesian musical instrument which is round and flat. The tambourine is made from a wooden frame and cow skin. This musical instrument is played by hitting it with the hand.

Tambourine Uniqueness

- The tambourine is a typical Malay musical instrument.
- Tambourines are popular in Indonesia, especially in religious events such as the Prophet's birthday.
- The tambourine is not only a musical instrument, but also a symbol of community, tradition, and faith.

Tambourine Parts

- The tambourine consists of two main parts, namely the skin and the body. The skin is where the sound is produced when struck with the hand.

Tambourine Sounds

- On the tambourine drum there are four colors of sound, such as the sounds Tung, Tak, Ding, and Dang.
- Rimik humming, inang, masri, patam-patam, jopin and dancing. **Uses of tambourine:**
- The tambourine is used to perform prayer music.
- The tambourine is also used in the art of tambourine prayer.



7. **Marawis** is the percussion instrument is a tambourine or small drum with a diameter of 10 cm, a height of 17 cm, and both drums are closed, this is what is called a marawis, at least 4 pieces are used. Second, the large percussion is 50 cm high, 10 cm in diameter, called the hajir with both drums closed. Third, is a tepok or mash board which consists of 2 pieces. Sometimes percussion is equipped with a tambourine or cymbals. The songs sung usually have a gambus or desert rhythm. The songs sung are accompanied by certain types of beats, namely: zapin, sarah, and zahefah to accompany happy and sad songs on stage and for songs with rhymes.



B. Betawi Dance

1. **Samrah Dance** is also called samrah music which is performed by men wearing white jackets, cloth and scarves. This dance is accompanied by a "gambus". This was for introductions between young people, and has now almost disappeared. Samrah Dance is a traditional Betawi dance performed by a pair of male and female dancers. This dance is usually performed in Samrah performances.

Characteristic:

- The movements are similar to Malay dance, such as punches, kicks, parrying, steps, and waddling
- Prioritize foot steps and rhythmic walking
- Accompanied by singers singing rhymes with the theme of romance
- The main songs are Malay songs such as "Biung Putih", "Pulau Angsa", and "Two Cik Minah Love Masmura Yellow Betel"

Costume

- There are 2 types of samrah player costumes, namely: jacket, peci, patchwork cloth or conscious clothes and batik trousers.
- The old style of samrah players wore jung oblique (slanted ends).



2. **Cokek Dance**, the word "cokek" is a female dancer who dresses specifically like a Chinese woman, wearing silk trousers, Chinese style clothes and a scarf. Female dancers and this type of dance are called "cokek" because it is taken from the name of the trousers they wear. Female dancers dance on stage while singing, then are followed by male spectators who want to join in the dancing and usually after they finish dancing they pay. This dance is rare. Until now, it is still very popular among the Betawi people of Chinese descent. Cokek is a social dance in ceremonies accompanied by a gambang orchestra and dancers, and this dance is also called wayang cokek. The dancers wear yellow shirts and trousers made of colored silk, and kebaya.



3. **Blenggo Dance**, only for men in black clothes (like in *pencak silat*). The music used is tambourine *biang*. This dance is only performed to tambourine *biang* songs which are quite slow, for example the songs: Shallu alla madinil iman, the blenggo dance cannot be performed in the mosque. This dance is currently found in the Ciganjur area. This movement is taken from pencak silat movements. Now there are two types of blenggo dance, one blenggo which is accompanied by a tambourine *biang* orchestra called blenggo rebana, and blenggo ajeng which uses the ajeng gamelan. The songs played by rebana blenggo are: Kangaji, Anak Ayam, Sanggreh, usually in Sundanese, from mountainous areas. Blenggo ajeng is sung after the nyapun. Namely sprinkling the bride and groom with yellow rice, money and flowers, accompanied by special songs such as hymns. Anyone who is interested, with prior vows, is welcome to dance.

4. **Doger Dance** is a type of dance originating from West Java with musical accompaniment to the sounds of drums, tambourines and kenong. In this dance men and women mix



5. **Uncul Dance** is part of the Betawi performances of tipan, or gitikan or sabetan, in the form of hitting and parrying skills with rattan. Added to this is the typical music and dance in it, namely the uncul dance (a fight against opponents in the Edge arena held at the harvest festival). The music used is called sampyong, a kind of xylophone made of bamboo or wood, usually 4 blades, plus bamboo or buffalo horn clappers, the sound is monotonous and creates a passionate fighting spirit. Players are dressed in black pants and T-shirts.



6. **Pencak Silat Dance**, among the Betawi people, many dances have developed in the form of pencak silat movements, such as the blenggo dance, uncul dance and so on, however, the special one is the *Pencak Silat Dance*. The accompanying orchestras in each Betawi region are not the same. Some use gambang Kromong, samrah orchestra, rebana biang, and there are also those who use *Betawi Pencak Silat* drum accompaniment.



7. **Zapin Dance**, accompanied by a harp orchestra which is supplemented by 3 marwas, a kind of small drum with a lid. 2. This dance is performed by men in pairs at circumcision and wedding parties which are enlivened by a harp orchestra.



C. Betawi Theatre Arts

1. **Betawi Mask**, consists of 3 parts, namely Betawi folk theater which consists of: music, dance, comedy and acting. The music of the play consists of a large drum, kulanter, tambourine, Kromong with three pencons, kecrek kempu and gong. The plays that are very well known are Anemer Kodok, and Dulsalem. Masks are usually performed at circumcisions, weddings, vows, and closed with the family play Jantuk. The tools used are rebab, krumong tiga, drum, kecrek, and gong. The mask is similar to the Gambang Kromong.

In general, Betawi Mask Dance is theatrical, with stories of people's lives shown in movements and plays that contain moral messages. This dance was originally performed around as entertainment at parties such as circumcisions or weddings because it was believed to keep people away from danger. As times change, Betawi Mask dance is better known as entertainment. Hand movements, hips and leg endurance are very important in Betawi Mask Dance. When performing, the dancer will dance while biting a mask made of wood so that the mask does not fall. The dance is accompanied by music from kecrek, rebab, kempul, gong buyung, drum big, kulanter, and Kromong Tiga.



2. **Lenong Betawi** is a Betawi theater that presents stories of heroism and crime. In the story a defender of the small people always appears. The number of lenong players is unlimited, and the clothes are ordinary. The music used is "gambang Kromong". The songs sung were Betawi Chinese songs, namely surilang, jail-jali, and so on. For Betawi fringe Betawi language songs are not used. The form of the stage is called "Horseshoe Stage". Lenong is worn at wedding ceremonies and

circumcisions. Lenong is found in all areas of Betawi culture. Lenong is also used in the story of a thousand and one nights, heroic history and folk tales called lenong dines, while lenong which uses stories about everyday life and local heroes is lenong preman.

Theater arts are also found in Betawi culture, known as lenong. Initially, the Betawi people were familiar with aristocratic theater and stamped comedy with actors from various ethnic groups and the dialogue was in Malay. The Betawi people imitate it as a lenong performance. This theater is played by no more than 10 people with Betawi language dialogue and accompanied by gambang Kromong music. The lenong performance is divided into three parts. First, Mars' rhythmic songs were played as an opening aimed at inviting the audience to come. After that, entertainment songs are known as songs dalem (classical songs) and vegetable songs (modern Gambang Kromong songs), and finally plays or story performances. In the past, lenong carried royal stories. However, as it develops, lenong brings stories of everyday life. In the performance, lenong players will compete in rhymes, thus adding a comedy element to the performance.



3. **Der Muluk**: found in Batavia around the 1930s and has now almost disappeared. This performance is a kind of noble comedy, with elements of song, dance, story and play. The music used is a harmonium orchestra, guitar, samyan, violin, drum and drum. These stories are sagas, such as Ahmad Mahmud, and Indra Bangsawan.

4. **Ubrug** (extinct): the play is short and called a joke, which emphasizes the audience's laughter. This art is used for circumcisions, weddings and traveling performances. Usually held in urban areas, markets, and train station yards, the instruments used are a drum, kulantor, tambourine, and trumpet. Ubrug is a traditional folk theater originating from Banten. This art is a combination of elements of comedy, movement, music and literature. **Characteristic**:

- Ubrug is divided into four parts or rounds, such as tatalu, nandung, bodoran, and lalakon.
- The term Ubrug in Sundanese means an emergency or temporary place.
- Sundanese people in Banten often refer to the Ubrug performance as Ubrug Player. Ubrug is developing in several areas in Banten, such as Leuwi Damar, Cikeusal,

Pandeglang and Panimbang performances.

- One of Ubrug's oldest performing arts groups is called the Cantel Group, which is in Serang City.

Function

- Ubrug has various functions, for example for celebrations or parties. Ubrug is an art that moves from one place to another other. **Elements**:
- Ubrug combines elements of comedy, movement, music and literature (play).



5. **Buleng**, a form of story that is read figuratively in prose or sometimes lyric form. Fairy tales such as Ciung Wanara, are fairy tales originating from Sundanese. Usually the stories are from high Malay mixed with Sundanese.

6. **Sarkawi** is a type of drama or play from the Arab world. The story has an Islamic atmosphere and is accompanied by xylophone, rebab, kenong and drum music with Arabic poetry.

D. Betawi Performing Arts

1. **Wayang Senggol** has now disappeared, it was a performance of fighting on stage like war. Sometimes comedy stories such as: Saiful Mulk and others are presented on the ground.

2. **Betawi Shadow Puppet**, accompanied by metal and bamboo gamelan. Using kelir or kere, the instruments are: drum, trumpet, two saron, keromong, kedemung, kecrek, kempol, and gong. In the arena, at a proper level with the audience on the ground below the tarub, the story: Mahabarata and so on.

3. **Betawi Wayang Golek** is similar to Sundanese, but with a Betawi dialect. The story is like: Bandung Naga Sewu, found in the East Jakarta area.

4. **Belantek** is a performance played by young people who are still learning to mask or lenong. The equipment is also uncertain, some use a biang tambourine, and some use a simple gamelan.

5. **Rancak** is a verbal sung in the form of rhymes by 2 people responding, accompanied by the music of gambang Kromong, which is called gambang rancak. The stories are from mainland China, fairy tales, nobility and romance. According to the request of the inviter. In one performance several stories can be told.

6. **Gemblokan** is a performance that uses dolls made from the hips upwards with the size of a person. Made of cloth and filled with kapok, palm fiber or coconut fiber. The face is made of wood or thick cardboard to create a cute facial expression. The doll is tied with a cloth around the player's stomach. The doll's body is tilted forward, the hands are placed on the player's waist and it is made to look like the doll is carrying the player. Sometimes accompanied by monkeys played by children aged 7-8 years. The child who plays the role of monkey, wears clothes like a monkey complete with a tail. This game is accompanied by a musical troupe with small drums, trumpets, bede or buffalo horns. Gemblokan is used in processions during the Republic of Indonesia's Independence Day celebrations.

Gemblokan is a speechless puppet theater originating from Betawi. Gemblokan is in the form of a doll that is the average size of a human body from the hips upwards.

Materials and Manufacture

- a. Made from cloth filled with pillows, palm fiber, or coir Coconut.
- b. The face is made of wood or thick cardboard.

- c. Shaped in such a way that it looks cute.
- d. For example, there are those whose tongues are depicted sticking out, like exhausted dogs and some in the shape of circus clowns.



Sahibul Hikayat is oral literature presented by storytellers. This art is performed in villages all night long, and now on the radio serially the stories come from Persia such as One Thousand and One Nights and Nurlaila. The storyteller will start the performance with the phrase "according to the sahibul hikayat" or "the sahibul saga" which is conveyed by the "owner of the story". Who owns the stories they tell, no one knows. This is used to eliminate the storyteller's responsibility for the story he will tell. However, the story can come from One Thousand and One Nights, their own creation, and can also come from stories and legends from the Betawi people, including Nurul Laila, Nyai Dasima, Raja Namrut, Hayatun Nufus Ma'ruf the Shoe Sole Maker, Gambus 12, and Ahmad Seizes the Mosque.



8. **Ondel-ondel** depicts Hindu influence (from China, namely barong). There is a belief that it has magical powers to ward off evil spirits and cure diseases. That's why offerings are given. It shows ancestors or forefathers looking after their children and grandchildren and the residents of a village, and being the lady-in-waiting of a village, saving the village from spirits and evil. The average height of ondel-ondel is 2.5 m with a middle of 80 cm. It is made from woven bamboo which is easy to carry from within. The face is a mask with hair made from palm fiber. The men's faces are made red, and the women's faces white. It is used in circumcision ceremonies, processions and the Independence Day of the Republic of Indonesia in Jakarta, and other celebrations where men and women are always paired accompanied by Betawi pencak silat drum music.

You must be familiar with ondel-ondel. This giant pair of dolls is made from bamboo strips covered with cloth and jewelry like a bride and groom, and inside contains dancing people. Usually ondel-ondel women have white faces and men have red faces. Ondel-ondel is believed to repel evil and also complement the ritual at the end of the rice harvest. However, as time goes by, ondel-ondel is

now being displayed to create excitement at people's parties or when welcoming distinguished guests. When performing there is no special music, but usually ondel-ondel is accompanied by tanjidor, Betawi pencak drum, ketimpring tambourine, and gambang Kromong.



9. **Silat Beksi**, this traditional Betawi art of punching or silat was discovered by Lie Tjeng Hok who combined martial arts knowledge from his family (Chinese) and his teachers (Betawi). Beksi silat was developed by people in the Kampung Dadap area, Tangerang and currently its studios are spread across Jabodetabek. The clothes worn by silat fighters are called pangsi, typical Betawi loose clothes with trousers hanging above the ankles, a sarong around the neck, and a cap. Usually martial artists also carry a machete at their waist. Some of his moves include the Flying Crane Stance, the Chained Sword Stance, the Knife Pulling Stance, and the Bare Hand Sword Stance.



10. **Palang Pintu** or Doorstop means opening a barrier to enter an area. This tradition is synonymous with weddings, namely to test the ability of knowledge and how brave the groom is to marry the bride. During the doorstep process, the men come in groups where there is one champion from the men's side, two champions from the women's side, one pantun interpreter from each party, three shalawat dustur readers, one sike (verse of the Koran) reader, and a kecimpring tambourine team that accompanies the groom. There are 2 conditions that must be met by the men, namely the male champion must defeat the female champion in silat and be able to recite sike or verses from the Koran. If successful, the groom is allowed to meet the bride at the altar.

Apart from weddings, doorstops can also be used to welcome special guests at important events, such as state events.



11. Lenggang Nyai Dance, The Lenggang Nyai Dance was created by Wiwik Widiastuti, a choreographer from Yogyakarta. The name of the dance comes from the word "lenggang" or lenggak-lenggak and "nyai" is taken from the name Nyai Dasimah, a Betawi female character in folklore. Nyai Dasimah's character and struggle in defending women's rights and freedom are symbolized in this dance. The movements are a combination of cokek dance, mask dance, with Chinese elements. The dancers are four to six little girls.

Characteristic

- This dance is usually performed by four or six women.
- This dance is accompanied by traditional Betawi music, namely Gambang Kromong. Dancer clothing contains two cultural elements, namely Betawi and Chinese.

Values

- Aesthetic value is displayed through the dancer's clothing.
- The moral value of this dance contains a message addressed to all women. □ Symbolizes women's struggle to defend their rights and freedom.

Staging

- This dance is often performed at various events, such as arts events, traditional events, welcoming important guests, inauguration events, and cultural festivals.
- This dance is popular among the Betawi people and surrounding areas. This dance is also often a special icon for the Betawi people.



Conclusion

1. The origin of the word Betawi comes from two versions: (1) the name Betawi comes from a play on the name Batavia. The name Batavia comes from the name given by Jan Pieterzoon Coen to the city he had to build at the beginning of VOC rule in Jakarta (19th century). The word Betawi was difficult for local residents to pronounce at that time, the word Batavia was changed to Betawi, and (2) the word Betawi appeared suddenly when there was a war between Dutch soldiers and the Mataram army. During a raid by the Mataram army on Batavia, it is said that the Dutch who were defending the fort were starting to run out of bullets and the Dutch fort was almost taken by the Mataram Army who never gave up, suddenly the Dutch filled their cannons with human waste and fired them at the Mataram troops. Because the magic power of Mataram soldiers would fade if exposed to human waste and because the smell was so piercing to the nose, the Mataram soldiers who couldn't stand the smell took a thousand steps while shouting "Mambet tahi" (Smell of Tahi).
2. Betawi arts consist of 4 (four) important parts: (1) Music: Gambang Kromong, Tanjidor, Keroncong Tugu, Samrah Music, Malay Orchestra, Rebana, Marawis; (2) Dances: Samrah, Cokek, Blenggu, Doger, Uncul, Pencak Silat, Zapin; (3) Theatre Arts: Topeng Betawi, Lenong Betawi, Der Muluk, Ubrug, Buleng, Sarkawi; and (4) Performances Arts: Wayang Senggol, Wayang kulit, Wayang Golek, Belantek, Rancak, Gemblokan, Sahibul Hilayat, Ondel-Ondel, Silat Bekasi, Palang Pintu and Lenggang Nyai.

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