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ACCULTURATION OF BETAWI DANCE AS A FORM OF SPREAD OF CHINESE CULTURE (SIPATMO DANCE STUDY)

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ABSTRACT

The cultural component of the group itself is gradually assimilated into other cultures. The openness of a community will cause its culture to be influenced by the cultures of other communities, which can lead to cultural acculturation. Chinese culture is one of the cultural blends in the Jakarta area. The Sipatmo dance first appeared in the 17th century and advanced in the 18th century under the leadership of Memeh Karawang (originally Tan Gwat Niao). The purpose of this study is to determine the existence of the Sipatmo Betawi dance and the acculturation of the Betawi dance with Chinese culture. Therefore, descriptive research methods are used because this research aims to obtain answers related to people's responses, opinions, and perceptions. The results of these findings state that many residents do not know that the Sipatmo dance is a traditional Betawi dance that originates from there. Many of them do not know that the Sipatmo dance, which is also known as the Cokek dance, was originally a complementary dance performed during rituals at a temple. Even if this ownership is to be registered to clarify the category of regional culture, this depends on the art holders who are domiciled as citizens spread across the various administrative areas concerned.

Keywords: Acculturation, Chinese Culture, Betawi Dance, Sipatmo Dance

ABSTRAK

Komponen budaya kelompok itu sendiri secara bertahap berasimilasi dengan budaya lain. Keterbukaan suatu komunitas akan menyebabkan budaya yang dimilikinya terpengaruh oleh budaya komunitas masyarakat lain, yang dapat menimbulkan akulturasi budaya. Budaya Tionghoa merupakan salah satu perpaduan budaya di wilayah Jakarta. Tari Sipatmo pertama kali muncul pada abad ke-17 dan maju pada abad ke-18 di bawah pimpinan Memeh Karawang (aslinya Tan Gwat Niao). Tujuan dari penelitian ini yaitu untuk mengetahui eksistensi tari Betawi Sipatmo dan akulturasi tari Betawi dengan budaya Cina. Oleh karena itu, digunakannya metode penelitian deskriptif, hal ini dikarenakan tujuan dari penelitian ini yaitu agar diperoleh jawaban yang berhubungan dengan tanggapan, pendapat, maupun persepsi orang-orang. Hasil temuan ini menyatakan bahwa banyak warga tidak mengetahui bahwa tari Sipatmo merupakan tarian tradisional Betawi yang berasal dari sana. Banyak dari

mereka yang tidak mengetahui bahwa tari Sipatmo yang juga dikenal dengan nama tari Cokek ini awalnya merupakan tarian pelengkap yang dilakukan pada saat ritual di sebuah Pura atau Biara, walaupun kepemilikan ini mau didaftarkan untuk sekedar memperjelas kategori budaya daerah, maka hal ini tergantung pada pemangku seni yang berdomisili sebagai warga yang tersebar di berbagai wilayah administrasi yang bersangkutan.

Kata kunci: Akulturasi, Budaya Cina, Tari Betawi, Tari Sipatmo

INTRODUCTION

When a group of people from one culture is exposed to aspects of another culture, a social process called acculturation occurs. Acculturation is a social process that arises when a group of people with a particular culture is confronted with elements from a foreign culture and that foreign culture is gradually accepted and processed in their own culture without causing the group's cultural elements to disappear (Los, n.d.). The cultural component of the group itself is gradually assimilated into other cultures. The openness of a community will cause its culture to be influenced by the culture of other communities, which can lead to cultural acculturation. Betawi is a tribe that is a place where other cultures pass, in general experts say that they agree that a Betawi ethnicity is an ethnic group that was born from a mixture of various ethnic groups originating from the archipelago and even nations such as the Portuguese, Indians, Chinese, Arabs, Dutch, etc (Erwantoro, 2014).

The insistence of foreign communities to include aspects of their culture can also result in cultural changes due to the "marriage" of two cultures, in addition to openness in society, it is not surprising that relations between individuals from

the two cultures exist. The purpose of marriage, according to Betawi society and culture, is to fulfill the noble obligations required of every citizen who is an adult and meets the requirements for it. The Betawi people, who are predominantly Muslim, believe that marriage is a sunnah for the people so it is seen as a religious order to complete the norms of human life as social beings and creations of the Most High God. (Desain et al., n.d.).

Cultural acculturation can also occur through interactions with people from other cultures, from advanced education systems that train students to think more critically and objectively, from the desire to progress, from a calm attitude toward new experiences, and from tolerance for change. Chinese culture is one of the cultural blends in the Jakarta area. Foreign visitors have stopped on the island of Java, particularly in Jakarta, since the late 18th century. The findings of the analysis show how the growth of the Chinese ethnic minority has an impact on the environment, especially from a social perspective. The Chinese culture has the effect of blending customs and cultures. The Betawi people have various forms of ancient art originating from pre-Chinese times. Like the Sipatmo dance 十八摸 (shí bā mō) which means

eighteen sounds (Nio, 1960) or eighteen strokes/stroking (Kwa, 2008), originating from Chinese culture. Thus it can be seen that Betawi arts tend to originate from Chinese culture.

Art is a human creation that embodies beauty, either through sound, motion, or other mediums. There are various forms of art, such as sound art, painting, dance, theatre, and others (Koentjaraningrat, 1990). Traditional culture is sometimes understood as elements of beliefs, beliefs, and values that are transmitted from generation to generation through the process of enculturation, or what is known as socialization in sociology (Seymour-Smith, 1992). One form of art that can be enjoyed is dance, a form of movement media. Judging the effects of rational impressions, styles, and practices is based on the combination of these components as allies. One of the products of culture is dance. Dancing is often seen as a form of entertainment that only expresses the essence of beauty. However, a dance sincerely conveys a certain message, consciously or unconsciously by the dancer (Arrofatul, 2021). Betawi traditional dance is part of a system of representation as well as a form of action. The diversity contained in traditional Betawi dance shows that the supporting community is a rich society with artistic aspirations their origins (Studi et al., 2017).

The two dance families that make up the Betawi cultural dance are the Mask dance family and the Cokek dance family. Topeng and Cokek dances developed along with the development of music in

the Betawi community. Cokek dance has three purposes, namely as a traditional ceremony, performance, and a means of association. The Cokek dance family which functions as a complement to traditional events includes the Sipatmo dance. It can be called the Cokek family because Cokek is a term for dancers or singers who perform while accompanied by Gambang Kromong. As mentioned above, the term Cokek was first used to refer to a dancer or vocalist accompanied by Gambang Kromong (Oktaria, 2018). According to Kartini Kisam, a Betawi mask maestro, "the musical accompaniment for the Sipatmo dance uses Kromong Gambang and Chinese Tambur, but for the performance of Cokek today it combines electronic musical instruments such as keyboards, etc. The Sipatmo dance was created to complement traditional ceremonies at temples and developed into a dance performance and entertainment.

The Sipatmo dance first appeared in the 17th century and advanced in the 18th century under the leadership of Memeh Karawang (originally Tan Gwat Niao). Some say that no one knows for sure the date of creation of this dance because our ancestors had long designed it to support religious activities held in temples or monasteries. Memeh Karawang is a loyal follower and dancer of the Sipatmo dance. Memeh Karawang is a Betawi artist of Chinese descent. His works have had a significant impact on the history of Betawi culture, especially concerning the Cokek dance. Because his family was never found after the

Japanese occupation of Karawang, Memeh Karawang initially lived alone. Later, Memeh joined him to live with a trader of Chinese descent named Tan Picis in the Senen area, Central Jakarta. The Coklek and Gambang Kromong groups were originally hosted by Tan Picis; However, after Memeh joined Tan Picis, Memeh turned his attention to dancing (Oktaria, 2018).

The Sipatmo dance has rarely been performed since the 1950s, according to information from vocal activists such as Memeh Karawang. It seems that the Chinese Peranakan people in the Betawi cultural area who planned this celebration are no longer very interested in performing this dance. They love the Coklek dance, a form of social dance that is rollicking and often sensual (Ruchiat, 1998). The variety of Sipatmo dance movements does not seem to be concerned with form, but some movements are meaningful, such as Soja's movements facing each other symbolizing mutual respect and love. Paddling a boat movement means daring to sail the ocean of life. Next is a stylization of motion that shows the nine maces "doors" for the entry of stains which, if not properly maintained, can pollute the soul (Rachmat Ruchiat, 2014).

Sipatmo, thus, is an artistic legacy that illustrates the multicultural influence of the development of Jakarta's cultural history. A unique heritage in Betawi culture that is developing in the JABODETABEK area today, JABODETABEK is an abbreviation for Jakarta-Bogor-Depok-Tangerang-Bekasi, namely the megapolitan area of Jakarta

and its surroundings. The design and revitalization offering efforts of the Jakarta Arts Council program need to be seen as a development effort to elevate Sipatmo as the forerunner of the Coklek dance. (Julianti Parani, 2014). Shiu Pat Mo, a variation of the Sipatmo dance interpreted by Entong Kisam, is still being performed at Sanggar Ratnasari Taman Mini Indonesia Indah. Mrs. Wiwiek.HW believes that "basically the Coklek movement has no shape, there are several artists who have rearranged the Sipatmo dance, but everything depends on the knowledge of each artist, in fact, according to her the original Sipatmo dance dancers will move in a fluid manner and each individual's movements are different According to their respective interpretations, the one closest to the original Sipatmo dance is the work of Mrs. Bhekti Lesmana, whose work has been documented through the Khatulistiwa Cultural Studio, the majority of which still hold Coklek celebrations or celebrations in the Tangerang area," Until now, Coklek performances in Tangerang wedding houses still continue to preserve the culture that originates from Benteng China and introduces the Coklek Sipatmo dance to revive the deviant values of the Coklek Dance and transform it back into a dance that is presented on special occasions, because they are a community that upholds the traditions of their grandmothers. their ancestors, their ancestors are hundreds of years old. This is manifested in the implementation of ceremonies around the life cycle (Ciotao marriage, pregnancy, and death) and

ceremonies on religious holidays, namely, Chinese New Year, Cap Go Meh, Ceng Beng Peh Cun, and so on. (Kajian & Dan, 2018).

Based on the description above, the problems that will be studied are as follows: (1) How is the existence of the Betawi Sipatmo dance? and (2) How is the acculturation of Betawi dance as the spread of Chinese culture? This research carried out using descriptive research methods, this is because the purpose of this research is to obtain answers related to people's responses, opinions, and perceptions, therefore the discussion presented must be carried out qualitatively or by using descriptions, using words. Descriptive research tries to find appropriate and appropriate descriptions that contain processes, objects, activities, and people (Wisudayanti, 2022).

DISCUSSION

The Existence of Sipatmo Betawi Dance

Existence is something that can survive and its existence is recognized and known by those around it. Therefore, the existence of art also means its existence as a cultural art that can be preserved and protected by the community (Hasan, 2008).

Apart from the fact that the viewer serves as the appointed judge or jury to determine whether a work of art is good or bad, what must be in an acceptable condition, in this case, is that the art media is in a very good condition so that it can be used. still useful to use. If many

people see or enjoy an art performance, it is considered there; but, if there is no interest in the art, it is tantamount to death. Sipatmo's dance is also the same; Judging from his presence, it can be seen how intense the performance was and how much the audience's interest was in Sipatmo's dance. In this way, it can be said that the existence of the Sipatmo dance implies the existence of an artistic culture that can be maintained and preserved by the community (Rohmawati, 2016).

The Cokek dance is rooted in the Sipatmo dance (Kaseno, 2014). The Sipatmo dance, which was formerly known as the Cokek dance, underwent a change into the Cokek dance in the 19th century due to the frequent occurrence of a landlord of Chinese descent inviting this dance to enliven the celebration. Sipatmo dance, according to Rachmat Ruchiat (Oktaria, 2018), has been around since the 17th century accompanied by the Yang Khim Orchestra. The Gambang Kromong Orchestra, which was previously only favored by Chinese Peranakans, gradually became favored by the natives. Gambang Kromong art is a harmonious blend because it has indigenous elements as well as Chinese elements. After all, physically, there are stringed instruments, namely Tehyan, Kongahyan, and Sukong while other musical instruments such as Gambang, Kromong, Gendang, Kerek, and Gong are indigenous elements. The combination of these two cultural elements can also be seen in the repertoire of his songs. Songs that show indigenous elements are

the songs Jali-Jali, Lenggang-Lenggang Kangkung, and so on, some songs are Chinese, both in name, melody, and lyrics such as Sipatmo, Kong Jilok, and so on. (Sawah & Rodzik, 2008). This implies that Gambang Kromong is closely related to Chinese people and their culture. In addition, Gambang Kromong is still played as part of the Chinese tradition, so Gambang Kromong as art has given identity to the group that owns it, namely the Chinese, which in turn will strengthen the existence of this ethnic group. Efforts to make Gambang Kromong continue to exist as an art form of the Chinese people are by holding it during celebrations (Kromong, G. 2022).

The Chiothao wedding is indeed part of strengthening the Benteng Chinese identity. The Sipatmo dance, which originates from Tangerang, is often performed at weddings, birthday parties, and other special occasions as well as in Chinese temples or temples. Although the Sipatmo dance is a ritual complementary dance, it does not contain ritual mystical elements in the dance, except that the ceremony does have certain rituals.

The Sipatmo dance represents philosophical ideals with religious overtones originating from the temple culture. The Sipatmo dance is usually performed in temples as part of the ritual. The Sipatmo dance, according to a Chinese named Unhok who lives in Sewan Village, Tangerang, only functions to beautify or complete rituals (Ruchiat, 1998). The difference between the Cokek dance and the Sipatmo dance looks very significant from a visual perspective,

namely movement. Movements in the Cokek dance tend to use the hips and backs with partners because the Cokek dance functions as a social dance. The motion motif in the Sipatmo dance contains 9 points symbolizing motion which consists of nine holes that must be guarded and obeyed by women, namely the two eyes, the two ears, the two nostrils, the mouth, the genital opening, and the anal opening. The nine points of this motion symbol have a meaning that is guarded as a woman. These nine holes can characterize the Sip Pat Mo dance as a ritual dance. The Sipatmo dance has the characteristics of a ritual dance with the characteristics of its movements being gentle and graceful (Soewardjo et al., 2022).

The Sipatmo dance, which was previously only performed during ceremonies at temples, is currently experiencing a change in purpose and also a change in form. It has grown to be an energizing activity for a variety of celebratory occasions, including baby births, birthdays, weddings, and other special occasions. The shape evolution is similar; Initially, it was only a soja movement, where both hands were raised to head height as a sign of prayer and both hands were clenched into fists as a sign of respect for the ancestors. Then it was formed by doing soja face to face while listening to the Posilitan song as a sign of fear among people (Ruchiat, 1998). As can be seen from the transition of the Sipatmo dance from its original purpose as a religious ceremony to a performance, culture can change over time.

Sustainability, which denotes something that lasts forever and does not change, is the root of the word preservation. According to the rules of the Indonesian language, word endings with -an are used to show actions or efforts (verbs). According to the Big Indonesian Dictionary, the term "preservation" means "means, effort, protection against destruction" and is based on the phrase "sustainable" (kemdikbud.go.id). In this study, raising the sub-focus of dance is referred to as a preservation effort. The Sipatmo dance, which has practically never been performed again, is the dance form in question.

Research DKI Dance: Mask & Cokak Betawi Dance seminar and masterclass was held in 2014 by the Jakarta Arts Council at the Wealthy Indonesia Gallery and Taman Ismail Marzuki. The Sipatmo dance became the main topic of discussion to reintroduce the Sipatmo dance to the people of Jakarta who had not heard of it for a long time since 1988. Apart from knowing the history, origins, and development of the Sipatmo dance, the Betawi people are also accomplished dancers. The reason is that in 1988 to enrich the identity of the Betawi people who came from various Indonesian ethnic groups plus several foreign nations, including Chinese, this dance was tried to be explored again and performed at the 1988 National Dance Festival in the hope of getting a response from the wider community, as well as then the quality can be developed to suit the times to give birth to new forms of quality dance works created by creative artists (Parani, 2017).

The definition of "cultural preservation" in the draft Bill on Culture (1999) explained that the notion of cultural preservation is defined as saving the existence of a culture and does not mean freezing society in a familiar structure. (E Sedyawati, 2013). Rejuvenation or reconstruction is one of the goals of preservation (reviving or reminding). Alwasilah identified three stages in revitalization, namely: understanding to express problems, aggregate preparedness, and generating social creativity. Efforts to preserve something are based on several elements, which can come from within or outside the preserved object. As a result, a procedure or conservation activity recognizes tactics or procedures according to the needs and conditions of each situation (Alwasilah, 2006).

Defending the culture There must be some kind of culture, no doubt. The presence of a creative community in a place is very beneficial for its development. For the surrounding culture not to be eroded, progress must be built on a solid foundation. If the culture eventually starts to disappear, conservation action must be taken immediately. As in this case, adult *Peranakan* Chinese women rarely wear the Encim kebaya, except for older women who, from a young age, wear what is called the "Encim kebaya". The younger generation of *Peranakan* Chinese have been influenced by Westernization, thus it is the Betawi people who are now preserving the type of *kebaya* that was previously worn by Chinese women. (Wirawan & Sutami, 2022). According

to the definition of preservation above, preserving something is trying to go through a cycle, having an approach to follow, maintaining it, and having the ability to improve it so that it survives. So, cultural preservation can be considered an effort to uphold/ensure that culture remains as it is.

In this study, an increase in one of the cultural sub-focuses, especially dance Sipatmo at Sanggar Ratnasari involves various associations in his conservation efforts. The Sipatmo dance, which has not been performed for a long time, is still being preserved, and the Jakarta Arts Council is making efforts so that it does not become extinct and remains part of Betawi culture. This is important considering that the preservation of the Sipatmo dance is an effort to show the local community and public authorities the importance of preserving and maintaining Betawi's traditional heritage (Oktaria, 2018).

Acculturation of Betawi Dance with Chinese Culture

Indonesia is a very rich nation with various tribes and languages. Betawi people and Chinese descent are included in it. One of the ethnic groups in Indonesia is a community of Chinese descent. Through trading operations, Chinese-Indonesian ancestors began to move in waves thousands of years ago. Past inter-ethnic and international marriages gave rise to the Betawi people. Sundanese, Javanese, Balinese, Bugis, Makassarese, Ambonese, and Malays, as well as immigrant tribes such as

Arabs, Indians, Chinese, and Europeans, contributed to the formation of this ethnic group. The word Betawi comes from the word "Batavia," the old name of Jakarta in the Dutch East Indies period, because of the variety of notions or understandings, the subsequent evolution of "art" may seem obscure or ambiguous, akin to the idea of "happy", whose nature or essence is not clear. The definition of "art" varies not only among specialists but also in everyday life. Art ideas that develop in society are related to things such as communication, expression, entertainment, skill, neatness, and cleanliness. Since art is a cultural creation shared by all members of society, it is not uncommon for a variety of artistic ideas to emerge in modern society. Every citizen has the freedom to express their opinion about art and provide a definition of what it is, regardless of who they are or what their background is (Jazuli, 1994). The ability to analyze text remnants, fragments of forms, and prospective memories of actors and connoisseurs of intangible heritage as human software in the past, essentially adhering to the principles included in the use of oral tradition as a science, is the essence of the process of creation (Minarti, 2014).

The Sipatmo dance was introduced by a figure known as Memeh Karawang or whose real name is Tan Gwat Nio (Jazuli, 1994). This dance was later developed as an extracurricular activity among IKJ dance students. However, not long after, maybe less than a decade, this extracurricular disappeared and was never strengthened as part of the

performing arts curriculum. Although, on the other hand, it seems that Betawi dance in the national and international arena can develop rapidly and get appreciation everywhere.

Such developments encourage Betawi artists to always take part in cultural values extracted from tradition to be able to elevate creativity to a better level. It doesn't just spin in place or move in circles, while the social arena and the development of performing arts in Indonesia have expanded everywhere. It is believed that Sipatmo's choice of dance on this occasion will give birth to fresh ideas to advance Betawi's art. Sipatmo is a song accompanied by Gambang Kromong and was very popular in Jakarta several decades ago, according to Pramoedya Ananta Toer. It was influenced by Chinese culture for thousands of years (Hoakiau in Indonesia, 1998). According to Rachmat Ruchiat, a longtime observer of Betawi art (Sipatmo Traditional Dance, the work of the Jakarta contingent at the 1998 national level Dance Festival) (Minarti, 2014).

The Sipatmo dance is a cultural artifact that shows how multiculturalism influences the growth of Jakarta as a city. A distinctive tradition in the Betawi culture that is developing in the JABODETABEK area today. The cultural area which is currently divided into the "separation" administrative area from the Indonesian government, accommodates traditional arts. On this occasion, it is important to remember that the interests of cultural life which gave birth to various types of art cannot be strictly limited to the administrative domain. Even if this

ownership is to be registered to clarify the category of regional culture, this depends on the art holders who are domiciled as citizens spread across the various administrative areas concerned. Although shared ownership must be taken into account, traditional culture as art can cross administrative boundaries. Sipatmo is the forerunner of the Coklek dance with a combination of Betawi and Chinese culture, so the music that accompanies it is the Gambang Kromong which is synonymous with Betawi culture. Gambang Kromong, is an effort that can only be carried out if we all pay attention to the meaning of culture in the development of our nation. During the Chinese New Year and Cap Go Meh celebrations along with ceremonies at other temples (including Shejit), many folk performances are performed, including the dances that are usually performed, namely the Sipatmo Dance. (Suparyono, 1990). The difference in serving Ketupat Cap Go Meh in Jakarta and other countries is using ketupat as the main ingredient, this is because it is influenced by Betawi culture which is not much different from vegetable ketupat from Betawi. (Sosiologi et al., 2014).

The Sipatmo dance can be called "nn" or "no name" because this dance has been around since the time of our ancestors to bless a traditional event held by them. Sipatmo dance began to develop in the 18th century which was developed by Memeh Karawang. A traditional celebration is blessed with the creation of this dance. Memeh Karawang, the originator of the Sipatmo dance, began to

develop in the 18th century. The Sipatmo dance was never performed again after Memeh Karawang died in the early 1980s because it was no longer popular and the Cokek dance, which functions as a social dance, was increasingly popular. According to Roland Barthes, research uses semiotics from his perspective and examines deeper meaning, especially mythological meaning. Coding social meanings and values that are actually arbitrary (arbitrary so that they cannot be explained based on considerations of logic and reason) or connotative as something that is considered normal is just a myth in Barthes' understanding of semiotics (Sudarmika, D., & Arifin, 2022)

CONCLUSION

The organizing process as a conservation effort continues to be carried out so that it develops not only in one area. Through Mrs. Kartini Kisam who made this dance an internal teaching material Sipatmo dance workshop at the Telisik Mask and Cokek Dance event organized by the Jakarta Arts Council in 2014. The hope is that Jakarta residents who do not yet know the Sipatmo Dance, which is also included in the Cokek dance family, can be educated and aware of the changes in the function of this dance, namely that it was originally a complementary dance performed during rituals at temples. or monastery as a religious ceremony. Of course, now you can enjoy it as a show. Many references are describing the history of the Sipatmo dance which is associated with the current existence of the Cokek

dance, so it is impossible to separate the relationship between the Cokek dance and the Sipatmo dance. However, from the explanation by the Sipatmo dance researcher himself, the Sipatmo dance is included in the Cokek dance category, because what Cokek himself meant was a singer, and a dancer accompanied by a Gambang Kromong. Therefore, people call Sipatmo a Cokek Sipatmo.

The acculturation of Betawi dance with Chinese culture is one way of acting as an international glue because art is a creation of culture shared by all members of society, and the diversity of artistic ideas that emerge in modern society is a common thing. The ability to analyze text remnants, fragments of form, and memories from the prospective actors and connoisseurs of intangible heritage as human software in the past, essentially adhering to the principles included in the use of oral tradition as a science, is an essential creation process. Such developments encourage Betawi artists to always take part in cultural values extracted from tradition to be able to elevate creativity to a better level. Sipatmo used to be a Klenteng ceremonial dance in the Betawi cultural area, according to Rachmat Ruchiat, a longtime observer of Betawi art. "Even if this ownership is to be registered to simply clarify the category of regional culture, then this depends on the art holders who are domiciled as citizens spread across the various administrative areas concerned." The Sipatmo dance was never performed again after Memeh Karawang died in the early 1980s because it was no longer popular.

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