

An Analysis of Symbolic Meanings in *Palang Pintu* Tradition of the Betawi Wedding Ceremony

Rahman^{1*}, Zakaria², NKD Trisiantari³, Asri Wibawa Sakti¹

¹Universitas Pendidikan Indonesia, Bandung, Indonesia

²Program Studi Pendidikan Guru Madrasah Ibtidaiyah STAI, Binamadani Tangerang Indonesia

³Program Studi Pendidikan Guru Sekolah Dasar, Universitas Pendidikan Ganesha Bali Indonesia

*Corresponding author. Email: rahmanprofupi@upi.edu

ABSTRACT

Palang Pintu tradition is one of the Betawi ethnic cultural heritage which is performed in the process of a wedding ceremony. Besides enacted as a performance to entertain people, Palang Pintu is loaded with cultural literacy. The purpose of the study is to find out a comprehensive description of symbolic meanings and literary appreciation learning in Palang Pintu tradition of the Betawi wedding ceremony. The performance process of Palang Pintu contains remarkable values namely reading salawat indicating that the Betawi people always obey the Islamic value., The pukul/beklai (a form of martial arts) is a symbol that a man as the head of the family and must be able to protect his household; and lantunan sike (reciting the verses of the Holy Qur'an) implies that a man is a leader in his household. Furthermore, berbalas pantun (pantun speech) in Palang Pintu tradition is one form of the literary appreciation. The method used is the descriptive analysis of literature studies, observation and interviews with experts were done as the triangulation of the data. The study found that Palang Pintu tradition has symbolic values such as leadership, religiosity that can be used as an opportunity for children's literacy appreciation learning.

Keywords: *Literary appreciation learning, Palang Pintu tradition, symbolic meanings*

1. INTRODUCTION

Indonesia is the largest archipelago stretching from Sabang to Merauke. More than 13.000 ethnic groups inhabit the territory of Indonesia, among the examples, are Gayo in Aceh, Batak in Sumatera, Dayak in Kalimantan, Bugis in Sulawesi, Asmat in Papua and Betawi in Jakarta and its surrounding. Each of the ethnic groups has a valuable cultural heritage such as traditional games, foods, dances, and traditional ceremonies which have become local wisdom of each region. Local wisdom is often considered to be a product from the ancient period (Rahman et al., 2019). Albantani and Madkur, (2018) argued it can be defined as the local richness that comprises rules or life points of view. Meanwhile, Septy (2017) states local wisdom is used as the basis for a society to have normative and pattern to manage and organize their social cultural life system. One study of local wisdom is *Palang Pintu* tradition in the Betawi wedding ceremony. According to Anggraeni, et.al. (2019) the tradition of *Palang Pintu* loaded a portrait of Islamic values. It is illustrated by the essence of reciting the Holy Qur'an, sholawat and silat

(martial art). These values come from Islamic teachings which implemented in daily life.

Betawi ethnic group is a native tribe of Jakarta. The word "Betawi" itself derives from "Batavia" which is the name of a city that was built by Jan Pieterzon Coen in 1619 after burning down the previous city, namely Jayakarta (2017). In the past, Jakarta was known as a port named Sunda Kalapa. It was a meeting place for traders from all over the region of Nusantara (previous name of Indonesia) and even abroad such as from Tiongkok, Europe and India. Biologically, the Betawi ethnic group is a mixture of immigrant tribes who come to Jakarta. According to Budiaman (2000), assimilation occurs between the native inhabitants of Jakarta and immigrant ethnic groups namely Sundanese, Javanese, Minangkabau, Bugis, and Makassarese and so do with Chinese, Portuguese, Dutch, Arabs and Indian. Therefore, the Betawi ethnic group has enormous cultures, for instance, dances, games, foods and ceremonies.

Along with the time, Betawi ethnic groups are not dominant in Jakarta both their social roles and number

of inhabitants. They spread into surrounding places such as Depok, Tangerang, Bekasi, Bogor and Karawang. Then, it came out the term “*Betawi Tengah* (Central Betawi) and *Betawi Pinggiran* (Betawi Rural)”. *Betawi Tengah* or often called *Betawi Kota* (Betawi Urban) is the Betawi ethnic group who lived in the center of Jakarta. They still hold a strong Malay culture. Meanwhile, *Betawi Pinggiran* is the Betawi ethnic group who partially lived in Tangerang, Bogor, Karawang and Bekasi. For those who lived in Tangerang. They were influenced by Chinese culture while in Bogor, Bekasi and Karawang were influenced by Sundanese culture (Purbasari, 2010).

For the Betawi ethnic group, three things are considered very sacral in daily life, namely birth, marriage and death (Shahab, 2006). In Betawi wedding ceremonies, several stages must be carried out and they are still being preserved until now, namely *Buka Palang Pintu* (open the door's latch). Nowadays, *Palang Pintu* tradition is just an entertainment performance in Betawi wedding ceremonies. But more than that, it implied many values, meanings, and loaded literacy learning in each stage of performances. Therefore, the purpose of the research is intended to unfold symbolic meaning in *Palang Pintu* performance and its relevance to literary appreciation learning.

Several studies on *Palang Pintu* tradition have been carried out and it discussed from different points of view. The previous research carried by Anggraeni et al. (2019), elaborate Analyzing on *Palang Pintu* tradition as an effort to build national civilization and religiosity based on local culture value. Furthermore, the research explored that the *Palang Pintu* tradition in Betawi contains Islamic value. Besides being an effort to preserve culture, *Palang Pintu* Betawi is also expected to be able to internalize religious and cultural values in everyday life.

Meanwhile, Siregar and Irtawidjajanti (2019) researched *Palang Pintu* as an edutainment in Jakarta. They state the meaning and philosophy or character of the Betawi ethnic group is reflected in the *Palang Pintu*. In this study is also mentioned that not only as a ritual in Betawi wedding ceremonies, the *Palang Pintu* also is an educational part of the cultural values of the Betawi ethnic group.

Suryani and Sagiyanto (2017) elaborate on the strategy of the Betawi Community in promoting *Palang Pintu* tradition. The community is not just for promoting but it can also be a change agent that can help maintain and preserve the traditions of the *Palang Pintu*.

This research discusses the *Palang Pintu* tradition; not only as an entertaining performance in the wedding ceremony but also because it contains several meaning or values in each series of *Palang Pintu* performance, namely reading *salawat*, *adu pantun* (pantun speech),

beklai/adu silat (martial art), and reading *sike* (reciting the Holy Qur'an).

2. METHODS

The purpose of the study is to provide a comprehensive description of symbolic meanings in *Palang Pintu* tradition of Betawi wedding ceremony. It carried out by analyzing, describing and elaborating the data. The approach used in this study is a qualitative approach conducted in oral tradition. According to Sedyawati (1996) oral tradition is any discourse that is conveyed orally, based on custom which has patterned in the ethnic community. It could be ceremonial, expression and rituals. Meanwhile, the method used in this research is a qualitative descriptive-analytical method employing observation, documentation, interview and literature review. A qualitative descriptive-analytical method is to analyze, describe and summarize from any resources which collected in the field research. Descriptive-analytical method used to analyze *Palang Pintu* performance which implied symbolic meanings of the series events.

The subject of the research is *Palang Pintu* performance which held in procession of wedding ceremony of Betawi ethnic group while data were collected by observation and documentation of *Palang Pintu* performance. Furthermore, an interview was conducted by the researcher with experts which is Nurhalim. He is a member and a *sike* reader of Paguyuban Seni Betawi Modern/PSBM (Modern Betawi Art Association), Karang Timur Subdistrict, Karang Tengah District, Tangerang.

3. FINDINGS AND DISCUSSION

Regarding findings and discussion of the study consists of three points, namely the history and the existence of *Palang Pintu*, the process of *Palang Pintu* performance and symbolic meanings of *Palang Pintu*, and Its relevance toward literary learning appreciation.

3.1. The History and the Existence of *Buka Palang Pintu* (open the door's latch)

Buka Palang Pintu (open the door's latch) is a cultural heritage of the Betawi ethnic group which is part of the wedding ceremony. Basically, there are several stages in the Betawi wedding ceremony, one of them is *Palang Pintu*. It is one procession must be conducted before having an *Ijab Kabul* (wedding vow). In the Betawi wedding ceremonies, there is series of events (Shahab, 2004) starting *negesin* (looking around), *ngelamar* (proposing), *nentuin* (concluding), *enjotan* (bringing foods), *serahan* (handover/gift), *akad nikah* (wedding vow), *maulidan*, *kerjaan*, *kiras* and *ngunduh mantu* (bridal visit).

Palang Pintu derived from two words, namely *Palang* (stop or lock) and *Pintu* (door). According to KKBI (2008), *Palang* refers to wood or block which installed across door or road while *Pintu* means holes or planks for entrance or exit. If these words are combined implied the woods that placed be in the way to prevent or block from the stranger entering. Thus, *Palang Pintu* is a tradition in Betawi wedding ceremony used as a condition for the groom's candidate before the implementation of *Ijab Kabul* (wedding vow). The groom cannot just enter the bride's house before competing for *maen pukul*, *pantun* and singing *sike* (Ningrum & Yoesoef, 2018). The condition that must be fulfilled by the groom's candidate is a series of *Palang Pintu* performance. They are practice *silat* (martial art), singing *Sike* (reading Holy Qur'an), reading *Shalawat* and *pantun* speech. Nowadays, the conditions could be replaced by persons who are hired.

There is no specific record on when *Palang Pintu* started in the past. According to Bachtiar (2013) The Betawi legend has it that Si Pitung started the *Palang Pintu*. The story begins when *Si Pitung* to propose Aisyah as his wife. Aisyah is the daughter of Murtadho. Meanwhile, Murtadho is a *Jawara* (*silat* champion) who is nicknamed *Macan Kemayoran* (Kemayoran Tiger). It is said that *Si Pitung* is able to defeat Murtadho as a *Palang Pintu* if he is going to marry Aisyah. Therefore, *Palang Pintu* tradition still preserves in Betawi wedding ceremonies.

Palang Pintu becomes more popular until today. Besides as a tradition in the Betawi wedding, it also a performance in welcoming guests. *Palang Pintu* is a highly cultural heritage and has meanings in each series of the procession, one of them is *pencak silat*. In December 12, 2019 United Nations Educational, Scientific, and Cultural Organization (UNESCO) is officially listed *pencak silat* as an intangible cultural heritage of humanity. (Sangiran, 2019). It means that *Palang Pintu* tradition is not only known in Indonesia as Betawi wedding ceremonies but also abroad.

3.2. The Process of Palang Pintu Performance

The performance process of *Palang Pintu* consists of four stages, namely reading *salawat* accompanied by traditional musical instruments, *adu pantun* (pantun speech), *beklai/adu silat* (martial art), and reading *sike* (reciting Holy Qur'an).

3.2.1. Reading Salawat

Buka Palang Pintu (open the door's latch) procession starts with a group of the groom's candidate come to the bride's residence. The group of the groom's candidate will be accompanied by the traditional musical instruments namely *rebana ketimpring* and the reading of *salawat*. Reading *salawat* that is echoed

namely *salawat dustur*. Occasionally, it was read by three persons of the groom's candidate group. While playing a musical instrument they recite the *salawat* up to the house of the bride.

3.2.2. Berbalas Pantun (pantun speech)

When a group of the groom's candidate arrives at the bride's residence, they will be greeted by a representative of the bride. The spokesman of the groom and bride are conducting the dialogue with each other and it is inserted with rhymes (pantun speech) (Ningrum & Yoesoef, 2018).

As a part of the Malay tribes, Betawi ethnic group is familiar with poetry forms, namely rhymes (pantun) and poems (Chaer, 2012). Basically, pantun is a kind of old and traditional Malay poetry (Fang, 1993). In Malay literature and culture, the root of the word *pantun* which is *tun* refers to direction, guidance and care. Meanwhile according to Murti (2017) pantun is a representation of the rhetorical intelligence of Malay language and literature. Furthermore, it loaded values of genius local wisdom and reflects on a life full of nobility.

There is a similarity among Malay, Sundanese, Banjar and Betawi in pantun. It showed a moral message conveyed in their pantun and has patterns a-b-a-b. (Maulina, 2012). Therefore, Betawi's pantun also has four lines with the rhymes a-b-a-b. Here is the example of Betawi's pantun:

Ujan gerimis aje
Ikan bawal diasinin
Lu nagape nangis aje
Bulan Syawal nanti dikawinin

In English version:

The rain continued
Pomfret fish is salted
Why you cried
On Syawal month will be married

In *Palang Pintu* procession, pantun is inserted while both of the spokesmen from the groom and bride are conducting dialogues. It is occasionally used humorous pantun but educated. The essence of the pantun content is in order for the bride to give permission a group of groom enters her residence. After replying pantun is over, the next step is *maen pukul* or *beklai* (martial arts) each other. It is represented by men which are called *jawara* from the groom and bride's side of the family.

3.2.3. Maen Pukul or Beklai (martial arts)

Historically, in this stage the groom's candidate must be able to demonstrate his ability in *silat* (martial arts). It is a condition for him to enter the bride's house

and conduct a marriage contract. At the moment both in groom and bride, *maen pukul or beklai* (martial arts) is represented by someone hired.

Silat is Indonesia's cultural heritage which is officially recognized as *silat* as intangible cultural heritage of humanity by UNESCO. For the Betawi ethnic group, *Silat* is closely custom for a long time. It is usually taught by their parents since childhood. Besides self-defense, it is also an art form in daily life. There are three things that become Betawi's image namely *ngaji* (reciting the holy Qur'an), *solat* (pray) and *silat*. In Betawi culture the term of *silat* refers to *maen pukul*.

The Betawi people know several types of *silat* or *pencak silat*. The popular types of *silat* in Betawi namely *beksi*, *cingkrik* and *sabeni*. Nawi (2016) classified at least 317 kinds of Betawi's *silat*. The properties used in *silat* performance are *golok*. It is a traditional weapon of Betawi. In the past, the Betawi people used the *golok* as a means of self-protection. Likewise in *silat*, it is used by *jawara*.

In *Palang Pintu* process, *silat* (martial arts) who played by two *jawara* from the groom and bride is an important part of the marriage process. The fight is conducting each other and if the *jawara* of groom are able to defeat the *jawara* of bride then continue to the next stage namely *lantunan sikeh* or read the holy verses of Al Qur'an.

3.2.4. *Lantunan Sike (reciting the verses of the holy Qur'an)*

Lantunan sike is the final stage of *Palang Pintu* procession. After the bride tests the skills of the groom in *silat*, Then, the bride asks the groom to demonstrate his skill in reading the verses of the holy Qur'an. The word *sike* is derived from "*sikkah*". It is one of the tones in *tilawah* (knowledge of reading holy Qur'an). Due to the habit of the Betawi people to abbreviate "words" or "sentences", along with the time the word *sikkah* becomes *sike*.

The result of an interview with Nurhalim, He is one of the readers of *Sike* at the Paguyuban Seni Betawi Modern/PSBM (Modern Betawi Art Association), Karang Timur Subdistrict, Karang Tengah District, Tangerang said that the form of *Sike* by chanting or giving a rhythm when reciting Al-Qur'an, the Betawi people gave another name *Yalil*. *Sike* is a condition that must be fulfilled by men, after showing *silat* (*beklai*) and replying to rhymes (*pantun*).

The reading of the *sike* is usually represented by someone in a group of the groom who is able to chant the verse of the Holy Qur'an. If it is successful the groom is allowed to enter the bride's house and *Ijab Kabul* (wedding vow) can be implemented. The reading

of the *sike* is a sign that *Palang Pintu* procession is accomplished.

3.3. *Symbolic Meanings of Palang Pintu and Its Relevance Toward Literary Appreciation Learning*

Essentially, *Palang Pintu* is not a ritual and a performance only. It has cultural values for Betawi ethnic group and implies remarkable meanings of each series of the events. The values contained in the *Palang Pintu* tradition is used as the way of life for the Betawi people. The symbolic meanings of *Palang Pintu* tradition can be explained as follows:

3.3.1. *Reading salawat*

Salawat contains praises to Prophet Muhammad p.b.u.h. It usually read by Betawi ethnic group in several moments namely *maulidan*, *khitanan*, death, birth and wedding. Reading *salawat* in *Palang Pintu* procession indicated that Betawi ethnic group are religious people. They always carry out Islamic teachings in daily life. Furthermore, in family life, they are expected to obey the almighty commands.

3.3.2. *Maen Pukul or Beklai (martial arts)*

Maen Pukul or Beklai (martial arts) is an activity that relies on strength, accuracy, thoroughness and dexterity. All of them must be owned by a man. Therefore, *maen pukul or beklai* in *Palang Pintu* tradition reflected that a man as a household must be able to protect his family in order to secure. Furthermore, the moral message of *maen pukul or silat* in *Palang Pintu* that a man is also must be able to lead, guide and take care his wife and children.

3.3.3. *Lantunan Sike (reciting the verses of the holy Qur'an)*

Reading *Sike* that recited is a symbol of a man who adheres to Islamic teachings. It also means that in family life later, a man is a family leader must have the ability to recite the Holy Qur'an. In *Palang Pintu* procession, reading *sike* is taught that the groom must be able to recite the holy Qur'an. Betawi people realize that the ideal man is able to perform *silat* and recite the Holy Qur'an. Thus, it can be concluded that in reading *sike* implied that there is a leadership value.

3.3.4. *The relevances of Palang Pintu Tradition in Literary Appreciation Learning*

Literary appreciation is an activity of understanding, enjoying and applying for literary work in many aspects of life. Meanwhile, literary appreciation learning is a

process of interaction between teachers and students regarding all types of literature, they could be poetry, prose, fictional stories or drama (Durachman et al., 2014). In this case, pantun (rhyme) is including literature. One of the series of the Palang Pintu performance is pantun. Thus, it is indirectly conducting literary appreciation learning especially for children.

There are many ways to implement literary appreciation learning. One of study it could be based on local wisdom. *Palang Pintu* tradition as the Betawi local wisdom introduce literature appreciation. Besides loaded cultural literacy, it is also entertaining. The *pantun* (rhyme) that is conveyed is indirectly internalized in the children. They learn by watching the Palang Pintu performance around regarding the form, meaning and function of pantun (rhymes). Palang Pintu performance can be a model to introduce literature (pantun) fo children.

4. CONCLUSION

Palang Pintu tradition is the cultural heritage in the Betawi wedding ceremonies. It is a condition of the groom to conduct a marriage contract or wedding vow. He must pass several tests in order to marry the bride. Unlike nowadays, previously *Palang Pintu* was a sacred custom in the Betawi wedding ceremonies. Today, it is just a complementary and entertainment show at the wedding. Besides as the tradition in the wedding ceremony, Palang Pintu is also using to welcome guests.

The performance process of *Palang Pintu* as follows: firstly, reading *salawat*. It is recited by group of the groom's candidate to come to bride's residence. Reading *salawat* accompanied by traditional musical instruments namely *rebana ketimpring*. Secondly, *berbalas pantun* (pantun speech). While the spokesman form the groom and bride are conducting dialogue, it is inserted *pantun*. Thirdly, *maen pukul* or *beklai* (martial arts). It is a condition that must be fulfilled by the groom. The bride tests the skills of the groom in *silat*. Silat is played by the representative of someone from the groom and the bride, they called *jawara*. The last stage is *lantunan sike* (reciting the verses of the holy Qur'an). It is conducted after silat performance and as an indication that the groom may enter the bride's house and *ijab kabul* (wedding vow) is starting.

Palang Pintu is not a ritual only. It loaded cultural meaning and used as the way of life for the Betawi ethnic group. In each stage of *Palang Pintu* performance contains values and remarkable meanings namely *reading salawat*. It indicates the Betawi people is religiosity and carry out Islamic teachings in daily life. *Maen pukul* or *beklai* in Palang Pintu tradition reflected that a man as a household must be able to protect his family in order to secure. In addition, *lantunan sike* implies leadership. As a leader in his family, a man must

be able to recite the holy Qur'an. Furthermore, pantun in Palang Pintu tradition is relevance in literary appreciation learning. Pantun is a literary that has become a habit of the Betawi people. *Berbalas pantun* (replies rhyme) in Palang Pintu performance is an activity to introduce literature to children. It can be a model of literary appreciation learning.

ACKNOWLEDGMENT

Authors would like to express gratitude to all people who helped in finishing this article.

REFERENCES

- Albantani, A. M., & Madkur, A. (2018). Think globally, act locally: The strategy of incorporating local wisdom in foreign language teaching in Indonesia: *The International Journal of Applied Linguistics & English Literature*, 7(2), 1-8.
- Anggraeni, D., Hakam, A., Mardhiah, I., & Lubis, Z. (2019). Membangun peradaban bangsa melalui religiusitas berbasis budaya lokal (analisis tradisi *Palang Pintu* pada budaya Betawi) [Building a nation's civilization through local culture-based religiosity (An analysis of the tradition of *Palang Pintu* on Betawi culture)]. *Jurnal Studi Al-Qur'an*. 15(1). 95-116.
- Bachtiar. (2013). *Buku panduan perosesi adat perkawinan Betawi buke palang pintu* [Guidebook of marriage customs Betawi Palang Pintu]. Jakarta: Sanggar Si Pitung Rawabelong.
- Budiaman. (2000). *Folklor Betawi [Betawi folklore]*. Jakarta: Dinas Kebudayaan Propinsi DKI Jakarta [Cultural Office of DKI Jakarta Province].
- Chaer, A. (2012). *Folklor Betawi: Kebudayaan & kehidupan orang Betawi [Betawi folklore: The culture & life of Betawi people]*. Depok: Masup Jakarta.
- Durachman, M. et.al. (2014). *Pengajaran apresiasi sastra (Edisi 2) [Teaching literary appreciation (2nd ed)]*. Tangerang Selatan: Universitas Terbuka.
- Fang, L. Y. (1993). *Sejarah kesusastraan melayu klasik, (Jil. II) [History of classical Malay literature (Vol. II)]*. Singapura: Pustaka Nasional.
- Maulina, D. E. (2012). Keanekaragaman pantun di Indonesia [Diversity of pantun in Indonesia]. *Jurnal Ilmiah Program Studi Pendidikan Bahasa dan Sastra Indonesia*, 1, 107-121.
- Murti, N. M., (2017). *Prosiding seminar nasional Bahasa dan sastra Indonesia dalam konteks global [Proceedings of national seminars on Indonesian language and literature in a global context]*. 543-558.

- Nawi, G. J. (2016). *Maen pukulan: Pencak silat khas Betawi [Maen pukulan: Betawi's signature pencak silat]*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Ningrum, A. A., & Yoesoef, M. (2018). Sustainability of Buke Palang Pintu Tradition in Betawi Modern Society in Jakarta. *2nd Workshop on Language, Literature and Society for Education*, 1-6.
- Purbasari, M. (2010). Indahnya Betawi [The Beauty of Betawi]. *Jurnal Humaniora*, 1(1), 1-10.
- Rahman, R., Sakti, A. W., Widya, R. N., & Yugafiati, R. (2019, March). Elementary Education Literacy in the Era of Industrial Revolution 4.0. In *Second Conference on Language, Literature, Education, and Culture (ICOLLITE 2018)*. Atlantis Press.
- Sangiran. (December 13, 2019). Traditions of pencak silat telah diinskripsi dalam representative list of the intangible cultural heritage of humanity UNESCO [Traditions of pencak silat have been inscribed in UNESCO's representative list of the intangible cultural heritage of humanity]. <https://kebudayaan.kemdikbud.go.id/bpsmpsangiran/traditions-of-pencak-silat-telah-diinskripsi-dalam-representative-list-of-the-intangible-cultural-heritage-of-humanity-unesco/>
- Sedyawati, E. (1996). Kedudukan tradisi lisan dalam ilmu-ilmu sosial dan ilmu-ilmu budaya [The position of oral tradition in humanity sciences]. *Warta ATL, edisi II/Maret*, 5-6.
- Septy, A. P. (2017). Technology mediated literacy education to local wisdom in English language teaching. *The 1st International Conference on Language, Literature and Teaching*, 287-293.
- Shahab, Alwi. (2006). *Maria van Engels menantu Habib Kwitang [Maria van Engels son-in-law of Habib Kwitang]*. Jakarta: Penerbit Republika.
- Shahab, Y. Z., (2004). *Identitas dan otoritas rekonstruksi tradisi [Identity and authority of tradition reconstruction]*. Depok: Laboratorium Antropologi FISIP-UI.
- Siregar, J. S., & Irtawidjajanti, S. (2019). Development of Palang Pintu as an Edutainment in Venetië van Java (Batavia). *3rd UNJ International Conference on Technical and Vocational Education and Training 2018, KnE Social Sciences*, 516-524.
- Suryani, I., & Sagiyanto, A. (2017). Strategi komunitas Betawi dalam mempromosikan tradisi Palang Pintu (Studi kasus pada event festival Palang Pintu XI) [Betawi community strategy in promoting Palang Pintu tradition (A case study at Palang Pintu XI festival)]. *Jurnal Komunikasi, VII(2)*, 1-7.