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Symbols Interest in Staging Story Mask Betawi: Review Semiotics for the Development of Teaching Materials in the Indonesian Literature Study Program of FBS UNJ

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Abstract

This research studies culture and Betawi Oral Literature in East Jakarta. Study This is done as done in the study Semiotics, that is interview, studies documents, studies References, eld observations. The research aims to out the meaning and function of dancing symbols in stories Topeng Betawi East Jakarta Semiotic Perspective for the development of teaching materials in the Indonesian Literature Study Program. To understand symbol dance in the story of the Betawi Mask needs to be revealed how the meaning and function of the symbol dance in Betawi Malay Mask Stories, Betawi, East Jakarta. Next, disclosure of the meaning and function of symbol dance with an approach of semiotic directed toward the development of teaching materials in the FBS UNJ Indonesian Literature Study Program, beneficial for Indonesian Literature Study Program Symbols dance in Mask Story Betawi usually consists of symbol Symbols dance in Mask Story Betawi usually consists of symbol motion, symbol clothes, and symbol accessories. Symbols are chosen based on the type of staging activity and requests or orders from those with the intention of the customer. useful for. Furthermore, the study is also beneficial for the development of teaching materials for the FBS UNJ Indonesian Literature study program Betawi Literature and Culture.

Keywords: Symbol dancing; Staging Story Mask Betawi; Semiotics; Development of Teaching Material;

Abstrak

Penelitian ini merupakan penelitian terhadap Budaya dan Sastra Lisan Betawi di Jakarta Timur. Penelitian ini dilakukan sebagaimana dilakukan dalam penelitian Semiotika, yaitu wawancara, studi dokumen, studi pustaka, pengamatan lapangan. Penelitian bertujuan untuk mengetahui Makna dan fungsi Simbol kepenarian dalam Cerita Topeng Betawi Jakarta Timur Perspektif Semiotika untuk pengembangan industri kreatif. Dalam upaya memahami simbol-simbol kepenarian dalam Cerita Topeng Betawi tersebut perlu diungkap bagaimana makna dan fungsi simbol kepenarian dalam Cerita Topeng Betawi Melayu Betawi Jakarta Timur. Selanjutnya, pengungkapan makna dan fungsi simbol kepenarian dengan pendekatan semiotik tersebut diarahkan untuk pengembangan industri kreatif, agar bermanfaat secara ekonomis bagi masyarakat sekitar. Simbol-simbol kepenarian dalam Cerita Topeng Betawi biasanya terdiri atas simbol gerak, simbol pakaian, dan simbol asesoris. Simbol-simbol tersebut dipilih berdasarkan jenis kegiatan pementasan dan permintaan atau pesanan dari yang punya hajat atau pemesan. Penelitian ini bermanfaat untuk member masukan bagi pihak terkait agar Cerita Topeng Melayu Betawi Jakarta Timur dapat terus eksis bahkan bila memungkinkan dapat ditumbuhkembangkan lebih lanjut sebagai salah satu kekayaan etnik yang memperkaya khasanah sastra nusantara. Selanjutnya, penelitian ini juga bermanfaat untuk pengembangan bahan ajar diprodi Sastra Indonesia FBS UNJ berbasis sastra dan budaya Betawi.

Kata kunci: Simbol Kepenarian; Pementasan Cerita Topeng Betawi; Semiotik; Pengembangan Bahan Ajar

1. Introduction

Betawi Literature and Culture Reviewers need to make various concrete efforts so that the literature and culture and culture Betawi are still victorious. It will be better if we continue developing literature and culture in Betawi during the development era. Matter That Also includes development industry creative-based Betawi literature and culture. The Indonesian nation needs to be aware of the to preserve Betawi literature and culture. It is considered necessary for us to preserve literature and culture, especially Betawi ethnic literature. We need to develop literature and culture Betawi.

Betawi literature and culture need special attention, because Betawi literature and culture exist in Jakarta as a place of growth and development. Betawi is ethnic Which important in Indonesia. This matters because Betawi is ethnic group located around the National Capital. Jakarta as the national capital, of course a benchmark preservation of literature and culture and ethnic culture, especially literature and culture Betawi.

Betawi Malay literature and culture in East Jakarta is part of the Betawi literature and culture developed since the era of the colonial Dutch. Literature And culture Betawi and Jakarta East develop follow the development of the user community. Since the time of the Dutch occupation, society Betawi, East Jakarta. is a heterogeneous society. Residents of East Jakarta some of them are descended from the Netherlands, China, and from the Eastern region of the Archipelago (Eastern Indonesia). children and mixed marriages, plus other ethnic archipelago communities (., Javanese, Malay, etc.) which gave birth to the Betawi people of East Jakarta. which is now. Not surprising then is his religion even unique, rather different from the Betawi people, other Which majority Muslim.

The Betawi language is very similar to the Jakarta dialect of Indonesian. This is because literature and Betawi culture is literature and culture that is allied with Malay literature and culture, the main language, Indonesian literature and culture. Abdul Chaer (2001), distinguishes between Betawi and Indonesian dialect Jakarta. The Indonesian literature and culture of the Jakarta dialect differ mainly in the choice of words used. The language used in conversations on youth television and radio soap operas in Jakarta, for example, is an example of the Jakarta dialect of Indonesian. Betawi literature and culture are used by the community Betawi Which lives in villages in Jabodetabek.

Efforts that can be made to preserve Betawi literature and culture and literature and in between by strengthening the elements of Betawi literature and culture and literature, namely Betawi Malay Mask Stories East Jakarta. One of the supporting elements for the Betawi Mask Story Performance is the dancing aspect. In this way, the disclosure of the meaning and function of the symbols of the dance in the performance of the Mask Story Betawi is important. To understand more about the dancing symbols of the Betawi Mask Story It is necessary to reveal the meaning and function of dancing in the Betawi Malay Betawi Mask Story East Jakarta with a semiotic approach. Next, the disclosure of the meaning and function of the dancing symbol. The program is directed to the development of teaching materials in the Indonesian Literature Study Program, FBS, UNJ.

Related to the topic, it is necessary to know the formulation of the problem, namely how meaning symbols _ _ dance in staging and story mask Betawi's review of semiotic for development teaching materials for the FBS UNJ Indonesian Literature study program? As for the objective this research aims _ for know the meaning of disfungsi symbols in the performance of Story Betawi masks Jakarta East with approach Semiotics for development teaching materials for the FBS UNJ Indonesian Literature study program.

The output benefits of this research are helpful for:

- a. awaken the relevant parties to support and continue efforts to prevent threats Literature and Betawi culture and in particular Story Mask Malay Betawi.
- b. input for related parties so that the East Jakarta Betawi Malay Mask Story can continue to exist even if possible it can be developed further as one of the ethnic wealth enrich repertoire literature archipelago;
- c. input for party related so that Story Mask Malay Betawi Jakarta East can be useful for development teaching materials in the FBS UNJ Indonesian Literature study program.

2. Literature Review

This part deciphers a number of matters related with study. First, deciphering about the meaning of Mask Story Dancing Symbol Malay Betawi, staging Betawi Mask Stories, semiotic Symbols, development of teaching materials, and Satra oral Which related with characteristics literature and culture Betawi.

2.1. Meaning Symbol dancing

Dancing originates from the word 'dancer'. This dancer means someone who dances. Dance or dancer in staging of oral literature is usually intended as a complement or even as part of the storyline of the staging That Alone. Matter That is also going on in the staging story Mask Betawi.

In staging Betawi Mask stories, dances are usually always performed at the beginning of the story or opening, before the story core starts. Dance Also displayed moment replacement stages channel story or moment entry player new.

Dance in masquerade usually consists of two parts, namely formal dances with traditional Betawi clothing complete and non-formal dance with everyday clothes or formal clothes celebration. The dances shown can be: traditional dance or entertainment dancing accompanied by dangdut music. The dancer usually is a girl with one or more dancers. Male dancers usually approach or join in dancing or dancing in everyday clothes or dress costume stage. Dance Mask Betawi is Wrong One show art tradition Which originates from public Betawi.

This dance is usually performed during the performance of the Betawi Mask folk theater, along with music, singing, fool (joke), And play (drama). Dance Mask Betawi started to grow on the beginning of the 20th in the community Edge Betawi (Betawi Ora). Because it grew up on the outskirts of Jakarta, the Betawi Mask Dance also received the influence of Sundanese art. The Betawi Mask Dance represents people's lives in the form of movement dance and play. This dance also contains a moral message or social criticism which is conveyed in a subtle and humorous way, so that it is not perceived as ridicule or satire. The Betawi

Mask Show is divided into several segments. Beginning with the playing of instrumental music called "tetalu" then the performance of Kangaji, which is the basic dance for children who want to Study dance Mask Betawi. After Dance tangaji, appear a ronggeng, dancer a woman performing the Single Mask Dance accompanied by the song Langgam Sari. The next sequence is Lipet Gandes Which is a combination dance And joke. When the dance is finished, a "bodur" or the comedian invites the dancer to dialogue and learn to dance in a funny style. The Lipet Gandes dance is connected with the dance Enjot-enjotan brought by pairs of women and men. The songs that accompany this dance include, enjot-enjotan, and lipet gandes, which are mostly in Sundanese rhythm. The Betawi Mask Dance performance ends with short joke segments with simple stories. (Read the CNN Indonesia article "Getting to Know the Mask Dance Betawi, fusion Dance And Play" more in here: <https://www.cnnindonesia.com/entertainment/20210921115609->).

2.2. *Staging Story Mask Betawi*

Betawi mask stories are always owned by every citizen of a country. Society is no exception Betawi. Every Betawi community group, everywhere, always has a tradition of Betawi Mask Stories. The same goes for the Betawi people in East Jakarta. In order to clearer our understanding of the story Topeng Betawi in East Jakarta, it is necessary that we first discuss the ins and outs of the story Mask Betawi.

According to Dananjaya in Subiyanto (2012), Betawi Mask Stories are an expression of a culture society through literature and cultural speech which are directly related to various aspects of culture and composition of the social values of the community concerned. In general, Betawi Mask Stories can be classified into three kinds. First, fairy tales, namely Mask Stories Betawi which is considered not really happened by the owner, stories and fairy tales are not bound by time or place. Second, legend, namely stories Betawi masks that have characteristics similar to myths (considered to have actually happened in the past), but the place where it takes place is in the universe, where humans exist. Usually, figures in legends take man magic although often time involves creatures fine or creature half god. Third, myth (myth), namely the story of the Betawi Mask which is considered to have really happened in the past and in a different nature as well as considered holy by the owner. Usually, myth use figure the gods or creature fine others.

Story in Mask Betawi usually consists of a number of themes. themes chosen based on the type of staging activity and requests or orders from those who have the intention or the customer. Theme story in staging Mask Betawi includes: 1. Everyday problems 2. Legend, 3. Social Criticism, 4. Story classic Betawi.

Based on view in on, can is known form Story Mask Betawi form legend, fairytale, and myths. First, the legend, namely the Mask Story Betawi which has characteristics similar to myth (assumed to have really happened in the past), but where it happened in the universe, place humans are. Second, fairy tales, namely the Betawi Mask Story which is considered not to have really happened by the owner of stories and fairy tales is not bound by time or place. Third, myth (myth), namely Mask Stories Betawi which is considered to have really happened in the past and in other realms and is considered sacred by its own story.

2.3. *Semiotic symbol in Literary and Cultural Works*

Understanding the sign in semiotics is an element that needs to be revealed. Semiotics itself comes from the Greek, semision, which means sign, semainon which means signifier, semainomenon, Which It means be marked or indication. Various things including semiotics are signs and symbols. Semiotics itself dedicates self in matter search meaning and symbol.

Ferdinand De Saussure stated that there are two scopes of semantic studies, namely marker (explicit) and signified (abstract). This is somewhat different from Peirce, who divides into three elements, namely sign, object (reference), interpreter (interpretant). (Downloaded from Herlina Hostage Mohd. 2014. The Semiotic Perspective of Pierce and Saussure: A Brief Comparative Study. social and Behavioral Sciences.)

In context this, Sign in semiotics is used as a sign or symbols in literature. The symbols come from the natural world, plants, animals, and symbols or and nature other. Sign or symbols in literature as symbolism consists of two symbols, ie (1) symbol natural and (2) symbol cultural Which originate from symbol Which experience process in life socialize.

Thus, signs or symbols in the form of symbols used in Betawi Mask Stories and stories are an expression of pride in ethnic identity. Feelings of pride in this particular ethnicity will be influential to defense culture individuals Which estuary on defense culture public. The maintenance of this culture is believed to be very influential on the maintenance of language because culture cannot be separated from culture. One of these cultural elements is literature, including Mask Stories Betawi.

2.4. *Development of Teaching Materials based Literature and Culture*

Teaching materials are a set learning which includes methods, media, models, learning materials, standards/parameters and structured evaluation aims to achieve learning objectives according to the desired competencies, (Widodo and Jasmadi in Lestari, 2013:1). Teaching materials are made with the aim of: displaying teaching materials according to context, facilitating teaching, and making it easier to find learning resources for students. (In <https://www.tripven.com/pengembangan-bahan-ajar/>, downloaded 28 March 2023).

Based on the description above, it means that teaching materials are a set of learning tools from preparation, implementation, to learning evaluation. It includes methods, media, models, materials, parameters, and evaluation tools. Teaching materials are also prepared to make it easier for teachers and students to carry out the learning process in accordance with the circumstances and conditions of the environment where learning takes place. In an effort to develop these teaching materials, various efforts can be made, according to Prof. Richardus Eko Indrajit, namely: first, By Development, making teaching materials from scratch (blank), starting from scratch. Second, By Utilization, using teaching materials that are already available, without making changes. Third, By Modification, using existing teaching materials, then making adjustments. Fourth, By Customization, combining various contents of multi-sourced teaching materials. (In <https://www.tripven.com/pengembangan-bahan-ajar/>, downloaded March 28, 2023)

The description above illustrates that there are various efforts that can be made in developing teaching materials. This development can be pursued by starting from scratch, directly using what is already available, making adjustments, and finally by combining various sources of teaching materials that are already available. These four steps, of course, have their own advantages and disadvantages.

3. Method

Research on Literature and Literary culture. Betawi East Jakarta is carried out as follows in study Semiotics, that is interview, study document, studies References, field observations. Semiotics usually examines a particular culture in society. Semiotics reviewers are usually always in the particular society he researched. Semiotics is writing about a particular culture. Semiotics is method study. Which part is the data taken from the field. Aspect Which usually explained about various matters related to culture the. Semiotics is an approach study Which often used by researchers knowledgeable about social humanities.

Observations or observations were made to obtain primary data in the field. Meanwhile, Interviews were conducted with local community leaders who were considered to know or control literature And culture, literature, Betawi local. Data study in the field obtained with conduct observations, interviews, documentation. Also collected photos. good image recording in the form of do kumen long or the new one just obtained from the field. Plus also by interviewing with the local community to get an opinion/general description of their food regarding the conditions of use of Betawi Mask Stories. that supports preservation literature And culture Betawi . Literature study is carried out by obtaining information from books, encyclopedias, scientific journals, newspapers, magazines, and the internet. Data collected from the field is strengthened by literature studies. Literature review done to get that data not got from the field.

Study This located at Jakarta East And surrounding. Location collection data specifically covers three location, namely:

- a. House residence figure public Betawi Jakarta East,
- b. Manager community association . Betawi Jakarta East.
- c. Community public Betawi Jakarta East.

The informants were the people of the two places, namely East Jakarta. The source is a character public, perpetrator literature local Betawi.

A study of both old and new documents obtained from the field was carried out. Besides that conducted direct field observations by researchers, literature studies from various sources. Data collected through sources, informants, And perpetrator culture Betawi Which considered known Story Mask Betawi and Story Betawi masks Betawi .

The data were collected as done in data collection techniques, processed in systematic framework is described descriptively. Furthermore, the data is described in category data. The data were interpreted based on draft theory which was appropriate. The the truth of the data obtained from the interview were checked with observation directly in the field. The validity processed data utilized the source as confirmed.

4. Results and Discussion

Data related to the dancing symbols of the Betawi Mask stories were obtained from mask stories which were mainly collected from the Mak Manih Betawi Cultural Arts Studio. Nirin Gather East Jakarta . The Betawi Studio is adjacent to the Jakarta-Bogor highway. So, from Jalan Bogor, to be precise from East Jakarta heading towards Bogor, near the Cibubur T-junction there is Gang Gathering. The studio was the residence of the late Nirin Kumpul, a famous Betawi comedian in the 1980s and 1990s.

In March 2023, the researchers visited the Mak Manih Betawi Cultural Center, in Pekayon, Pasar Rebo, East Jakarta, then met at the location where the Mak Manih Betawi Art Cultural Center was being held at the Depok Town Square Mall. There, the researchers met and chatted with Betawi Mask artist figures and performers Mak Manih. There the researchers met Mpok Linda, Mpok Linda's brother Bang Ocid, Mpok Linda 's sister Bang Yudi , and Mpok Iput as Mpok Linda.sister.



Fig 1. Photo of Researchers with Ocid and Linda Nirin gathering

According to Bang Yudi, the dancing in the Betawi Mask story is very rich with the philosophical meaning contained in the clothes used. The accessories used by the dancers also have a deep meaning and a very important function. For example, dancers in the performance of the Betawi Mask play wear clothes whose neck is covered with a round cloth covering the lower part of the neck. This round cloth covering covers the dancer's back and chest. This concluding part symbolizes that Betawi women are not "easy" women whose nakedness is easy to see. In other words, in principle, Betawi women do not easily reveal their private parts in public places.



Fig 2. Researcher's photo with Bang Yudi Nirin Gathering

Likewise with the lower part of the female dancers, especially the abdomen up to the knees, using layers of cloth. The use of this multi-layered cloth symbolizes that Betawi women take great care of their private parts, especially the abdomen down to the knees. That part gets guard or protection in layers. It's not just anyone, especially the opposite sex, to be able to see let alone touch that part. This symbol symbolizes and conveys the message that Betawi women are so strict and consistent in protecting their private parts, including during the performance of the Betawi Mask cultural arts.

The opinions of Bang Yudi above were also agreed upon by Mpok Linda, Bang Ocid, and Mpok Iput. Even Mpok Iput added that the dancing symbols on the clothes worn by the dancers in the Betawi Mask performance were heavily influenced by Sundanese culture. It is not surprising, of course, that there are some similarities with the clothes and accessories of Sundanese dancers. According to Mba Iput, the performance of the Topeng story begins first, with tataluk music which is very similar to Sundanese music. This music is to attract the attention of the audience. Then, after performing several songs, the lipet gandes mask dance was performed. Only then, the story of the Mask play is shown.

In the display on the Youtube video entitled "Betawi Mask Asuhan Mpok Linda/ Ocit Nirin Kumpul" which was uploaded by the ASAI GOBREK channel, a performance of the Betawi Mask by Sanggar Mak Manih Nirin Kumpul is shown. As usual, the appearance begins with tataluk music which is very similar to Sundanese music. The musical performance was followed by a display of female dancers dancing the Lipet Gandes Mask dance. Well, the dancer of the Lipet Gandes Mask was immediately included in the story of the Betawi Mask performance.



Fig 3. Stage dancers of Topeng Betawi

The Betawi Mask Dancer in this performance wears a blue head covering/hat surrounded by colorful knick-knacks as well as tassels like in Betawi brides. He was wearing a blue shirt with his chest covered with a kind of yellow long scarf that hung down to cover his stomach to his knees. According to Bang Yudi and three other sources, the diversity of clothes used with colorful patterns, a combination of blue, green, yellow, purple and purple, symbolizes that the Betawi people are very open to diversity. At the same time it also illustrates that the Betawi descendants come from various ethnic groups in Jakarta. As is well known, the Betawi people have influences and origins from a mixture of Malays, Sundanese, Javanese, and other Indonesian people who have lived in Jakarta and its surroundings for a long time. In fact, Betawi also has Arab, Chinese and Portuguese elements and influences.

During the performance, the Betawi Mask dancer was also accompanied by a male dancer, played by Bang Yudi Nirin Kumpul. In the performance, Bang Yudi danced and performed a story play. As a dancer, Bang Yudi uses a brown beanie hat, wears a yellow T-shirt, and wears a sarong. Bang Yudi Nirin's performance illustrates that the Betawi Mask story or play is a play with daily themes in the Betawi Society. This is symbolized by the daily clothes worn by the actor/dancer on the stage. Bang Yudi wears a beanie hat which looks funny and also symbolizes that the Betawi Mask dancers/actors are ready to joke around to entertain the public in staging the Betawi Mask play.

This is a review of some of the symbols of dancing in the performance of the Betawi Mask. The dance symbols in the performance of the Betawi Mask can of course be used as teaching materials for courses at the Indonesian Literature Study Program, FBS UNJ. These courses include Semiotic Studies, Cultural Studies, Betawi Language and Culture, Comparative Literature Studies, Drama Appreciation, Performance Management, and BIPA (Indonesian for Foreign Speakers).

5. Conclusions

Efforts to preserve and develop mask stories by uncovering dance symbols in Betawi Mask performances are certainly important activities. Players who are mature and experienced in acting out Betawi mask stories in mockery, satire and joke. The story of the daily life of the Betawi people was developed by the Betawi Mask Story into a complete form of story performance. The performance of the Topeng story begins first, with the strains of teteluk music which is very similar to Sundanese music. This music is to attract the attention of the audience. Then, after performing several songs, the lipet gandes mask dance was performed. Only then, the story of the Mask play is shown. In the story of the Betawi Mask play, dance and songs are also usually performed, as well as rhymes. So, at the beginning of the play, when the play is in progress, and just before the closing, the dancers' dance adorns the performance. It is in this dance that the meaning and function of the symbols are revealed.

The dance in the Betawi Mask story is very rich with the philosophical meaning contained in the clothes used. The accessories used by the dancers also have a deep meaning and a very important function. The dancers in the performance of the Betawi Mask play wear clothes whose neck is covered with a round cloth covering the lower part of the neck. This circular covering cloth covers the back and chest of the dancer. This concluding part symbolizes that Betawi women are not "easy" women whose nakedness is easy to see. The use of layers of cloth on the dancers in the Betawi mask performance symbolizes that Betawi women take great care of their private parts, especially the abdomen down to the knees. That part gets guard or protection in layers.

The male dancer wears a beanie hat, wears a T-shirt, and wears a sarong symbolizing that the Betawi Mask story or play is a play with daily themes in the Betawi Society. This is symbolized by the daily clothes worn by the actor/dancer on the stage. The dancer who is also the actor wears a beanie hat which looks funny symbolizing that the Betawi Mask dancers/actors are ready to joke around to entertain the public in staging the Betawi Mask play.

The diversity of clothes used with colorful patterns, a combination of blue, green, yellow and purple, symbolizes that the Betawi people are very open to diversity. At the same time, it also illustrates that the Betawi descendants come from various ethnic groups living in Jakarta. The Betawi people have influences and origins from a mixture of Malays, Sundanese, Javanese, and other

Indonesian people who have long lived in Jakarta and its surroundings. In fact, Betawi also has Arab, Chinese and Portuguese elements and influences.

In understanding the dancing symbols in the Betawi Mask Story, it is revealed how the meaning and function of the dancing symbol in the Betawi Mask Story, Betawi, East Jakarta. Furthermore, the disclosure of the meaning and function of the dancing symbols with the semiotic approach is directed to the development of teaching materials in the FBS UNJ Indonesian Literature Study Program.

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