



The Evolution of *Palang Pintu* : A Sociocultural Perspective From Past to Present

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Abstract: *Palang Pintu* is a typical tradition of the *Betawi* people which contains cultural, artistic and philosophical values in the wedding procession. However, over time, several sessions in the *Palang Pintu* tradition have undergone changes. This research aims to identify changes that occur and analyze the factors that influence them. This research uses qualitative methods with a sociocultural study approach by Vygotsky. Data was collected through observation and interviews with cultural actors.. Analysis was carried out to compare *Palang Pintu* practices in the past and present in order to understand the shift in cultural values and meanings within them. The results of the research show that several elements in *Palang Pintu* have undergone modifications, such as reducing or adapting traditional *pantun* scenes, *pencak silat*, as well as the involvement of cultural figures. The main factors of this change include modernization, shifts in social values, and adaptation to current societal preferences. As an effort to preserve culture, this research recommends education regarding the importance of maintaining traditional elements in *Palang Pintu*, as well as encouragement for the younger generation to continue preserving cultural heritage by adapting it wisely without losing its original essence.

Keywords: *Palang Pintu, Betawi culture, cultural change, sociocultural studies, modernization.*

INTRODUCTION

Culture is a characteristic of a community in a region. Culture is also one of the valuable things owned by a region. To distinguish a region from other regions, one of them can be seen from culture. According to Ki Hajar Dewantara, culture is a form of community struggle against nature & time in facing obstacles in order to achieve prosperity or life goals (Made Antara & Made Vairagya Yogantari, 2018). The perpetrators of a culture are the people themselves. One of the experts named Edward Burnett Taylor said that culture is a complex thing, in which there are habits, customs, morals, laws, social interactions,

beliefs that a person gets when he becomes a member of society in an area (Desy Karolina & Randy, 2021). Indonesia is a country that has many tribes, which means it certainly has many diverse cultures. Based on the results of the BPS and ISEAS Cooperation research in Indonesia, there are around 633 tribes.(Joko Pitoyo dan Hari Triwahyudi Fakultas Geografi et al., 2017). This illustrates that Indonesia is rich in culture.

Indonesia has many different cultures that can be seen from its motto, “Bhinneka Tunggal Ika” which means different but still one (Lintang Sari & Ulfatun Najicha, 2022) Almost every tribe in

Indonesia has its own characteristics, from traditional clothes, customary laws, traditional houses, traditional weapons, traditional dances and several other things that reflect the identity of a tribe. Not only that, from the procession of birth, marriage to death, each tribe has its own characteristics.

One of the tribes in Indonesia is the *Betawi* tribe. The *Betawi* tribe is an indigenous tribe located in the city of Jakarta which consists of a mixture of cultures namely Malay, Arabic and Chinese (Erwantoro et al., 2014). The *Betawi* tribe certainly has several cultures. *Betawi* culture began to form around the 17th and 18th centuries, this culture was formed from several ethnic combinations, namely Portuguese, Chinese, Arab and Dutch (Mansur et al., 2022). There are three phases that are considered important in the lives of the *Betawi* people, namely circumcision, marriage and death (Purbasari, 2018). The author chose *Betawi* culture because the author is originally from the *Betawi* community and the author is also a *Betawi* cultural actor who is active in the *Pencak Silat* Academy. So the author feels interested in studying *Betawi* culture. With this research, the author hopes to increase insight and help *Betawi* cultural actors in maintaining and preserving *Betawi* culture.

Betawi culture is a cultural heritage that is rich in traditions and noble values, one of which is This *Palang Pintu* tradition is an important part of the tradition *Betawi* wedding procession that sPalang Pintu not only a symbolic procession, but also reflects the identity and social values of the *Betawi* community. *Palang Pintu* is a culture originating from Jakarta which is held at weddings and combines three important elements, namely reciting the Qur'an, *pantun* and *silat* (Anggraeni et al., 2019). *Palang Pintu* is one of the most iconic and anticipated *Betawi* cultural traditions in every wedding event. More than just a ritual, *Palang Pintu* is a performance art that combines *silat*, *pantun* fighting, and humor, creating a festive and laughter-filled atmosphere. This tradition symbolizes the groom's struggle (usually represented by a champion or *jawara* from the family) to get the blessing and permission of the bride's family, as well as to prove his courage and seriousness.

However, over time, this tradition has undergone various changes influenced by modernization, shifts in social values, and adjustments to the preferences of the current generation. Changes in *Palang Pintu* raises the question of what this tradition was like in the past compared to today. Some elements in the procession, such as *pantun*, *pencak silat*, as well as the involvement of cultural figures, have been modified or even reduced. Therefore, this study seeks to answer two main questions: What are the differences between *Palang Pintu* in the past and present? Then, what factors caused this change?

The purpose of this study is to identify changes that have occurred in the *Palang Pintu* tradition and analyze the factors that influence these changes. With a deeper understanding of the evolution of this tradition, it is hoped that this study can provide a reference for efforts to preserve the *Betawi* Cultural tradition, so that it remains relevant to current developments without losing its original value.

Several previous studies have discussed the *Palang Pintu* tradition from various perspectives ranging from religious contexts, preservation efforts, and many more. One of the journals written by Ryan Anugerah W states that *Betawi* culture in everyday life teaches Islamic values that are guided by the Qur'an (Wibowo & Ayundasari, 2021). In addition, there is also another journal written by Anggi Melinda which states that *Palang Pintu* is a form of conveying the values, attitudes and views of the *Betawi* people in carrying out life about the world and social organizations side by side with each other which are preserved through verbal and nonverbal communication from generation to generation (Anggi Melinda & Sinta Paramita, 2018). In addition, there is also a journal written by Siti Gomo Attas with the title "Raising the Local Wisdom of the Tidung Island Community through *Palang Pintu* Training at the Seribu Ceria Studio in Tidung Island Village" which examines the *Palang Pintu* Culture among the Tidung Islanders, from movements, rhymes to a combination of martial arts movements with rhymes (Attas et al., 2021). There is also a journal that discusses the relationship between *Palang Pintu* Culture and Accounting Information Systems written by Darti Djuhari with the title "Articulation of Palang

Pintu Cultural Values and Accounting Information Systems” (Djuhari et al., 2020).

The author wants to discuss the same topic, namely about *Palang Pintu*, but the author will see it from a different side, namely 1) what changes have occurred in *Palang Pintu* in the past to the present, 2) and what things can influence these changes. The research approach used by the author is a qualitative approach. The purpose of this study is 1) to find out and identify things that have changed in the *Palang Pintu* cultural tradition in depth 2) to provide suggestions and solutions to all *Palang Pintu* cultural actors and several parties who are still related about how to maintain the existence of *Palang Pintu* in the midst of society, especially in the city of Jakarta.

Studies of *Betawi* Culture often highlight the role of *Palang Pintu* in maintaining social identity *Betawi* society and the values contained therein. In addition, other studies also examine the impact of society on changes in traditional culture, including how the younger generation views and applies the traditional culture of the *Palang Pintu* tradition in modern life. By referring to these studies, this study aims to enrich the understanding of the evolution of *Palang Pintu* from time to time and provide recommendations for its preservation in the contemporary era.

In researching, of course, there must be a theoretical basis used. This is useful as a reference in processing and answering several problems that are the topic in a writing. Of course, in researching a culture, both research on the meaning of a culture, research on the benefits of a culture, research on the development of a culture, research on changes in a culture, and other research must refer to and see several experts or writers who have previously discussed culture. Because every science from time to time will always be related.

In this study, the author uses a theoretical basis from a researcher named Lev Vygotsky. One of his theories is Sociocultural Theory. There are several sources that the author has collected related to this theory. Sociocultural Theory is a theory that says that a culture or habit can change or experience a shift in meaning due to several factors, it could be because of the community environment, developments in the era of social media activities.

In one of the journals it is stated that according to the theory he created, namely Sociocultural Theory, Vygotsky argues that humans do not act directly on the physical world, but rely on tools, instead, on tools and work activities, which allow us to change the world, and with it, the circumstances in which we live. We also use symbolic tools, or signs, to mediate and regulate our relationships with others and with ourselves and thereby change the nature of these relationships (Lantolf, 2010).

According to Sociocultural Theory every human activity is seen as an interaction and interconnection between social, physical and environmental agents (Muhayimana, 2017) It can be seen from some of the explanations above that this theory is essentially discussing human interaction and factors that can change the habits of the interaction. Sociocultural theory is a theory that considers all aspects of society, such as children, teachers, parents, and other levels of society can change a culture or habit that has occurred. Even social media can also change some parts of culture (Hariana, 2021).

In Sociocultural Theory, the author chooses two important points that will be used as a reference to analyze the data that the author collects, namely with cultural tools and social interaction. Cultural Tools are everything developed by society to help humans think, communicate, and learn. It is useful for society to respond to a culture and respond to it according to the times. Social Interaction is an interaction carried out by humans to pass on existing culture and often changes or develops in every era. This is useful so that the analysis can focus on the topic or ongoing research.

METHOD

In conducting research, a research method must be needed. A research method is a way or step to obtain data or evidence in order to achieve certain goals and uses (Abdul Fattah Nasution, 2023). Research methods are very necessary in a study because they will make it easier for us in the process of collecting and collecting data. It will be complicated if we do not understand or use the method. The ease of data sources that we can find in the current era will add a little difficulty in

filtering which sources are valid and accurate if we do not use research methods.

There are several research methods including qualitative and quantitative research methods. In this study the author will use a qualitative research method. Qualitative methods are Qualitative research according to (Andre, 2010) includes collecting, analyzing, and interpreting data that is not easily reduced to numbers. Ali and Yusof (2011) added that any research that does not use statistical procedures is called "qualitative" (Arioen et al., 2023). The essence of this qualitative method is the collection of data on human nature, changes to something, environmental conditions and other things that are analytical and non-numerical (Mulyana et al., 2024).

Qualitative research method is an approach used to investigate objects in natural situations, where the researcher acts as the main tool, the data collection technique is done by triangulation, data analysis is done inductively, and findings from qualitative research focus more on meaning than generalization (Zuchri Abdussamad, 2021).

Qualitative research is a research approach that focuses on an in-depth understanding of social phenomena, human behavior, and their context. This method does not prioritize numbers or statistics, but rather explores non-numerical data such as interviews, observations, and text analysis to understand the meanings, experiences, perceptions, and motivations of individuals or groups. The goal is to get a rich and holistic picture of "why" and 'how' a phenomenon occurs, not just "how much".

Instruments

The author has conducted interviews with several *Betawi* cultural actors, especially the *Palang Pintu* culture. Such as several teachers at *Betawi silat* academy in Jakarta and its surroundings, as well as several students or structural members in a *silat* academy to ask questions related to several questions about the *Palang Pintu* culture that the author has prepared, the answers to which the author will analyze in the next chapter.

The author will compare the *Palang Pintu* culture in the past and in the present. The comparison is based on sources that the author has

collected. Later, several things in the *Palang Pintu* culture will be seen that have changed and we will get the causes and solutions on how to keep this culture surviving and existing in the present era.

FINDINGS AND DISCUSSION

In this section, the author will present the findings and discussion. The writer provides the answer to the problem statements that the first chapter gave. The problem statements are: 1) What are the differences between *Palang Pintu* in the past and present? 2) What factors caused this change?. The author took sources from interviews with several figures of *Silat* academies in Jakarta such as the *Betawi Pamor Kurung Marunda Cililitan Silat Academy*, the *Silo Macan Condet Silat Academy* and several other *silat* academies.

The Differences Between *Palang Pintu* In The Past and Present

In the *Palang Pintu* procession there are several stages carried out by the *Palang Pintu* art performers. In this session the author will describe the *Palang Pintu* procession which is generally usually displayed at various events, from weddings, welcoming important guests, celebrating the anniversary of the city of Jakarta or other big events especially in the Jabodetabek area. The *Palang Pintu* procession symbolically illustrates that the groom is ready mentally and physically to marry the bride (Shelma Aisya, 2016). The stages of the *Palang Pintu* procession are as follows :

1. The groom prepares himself from home to go to the bride's residence or to the location of the marriage contract. Here the groom asks for prayers and blessings from both parents and usually before leaving, the holy verses of the Qur'an are read so that there will be no obstacles during the wedding ceremony. Meanwhile, the bride just waits for the arrival of the groom's entourage at her house.

2. The groom walks towards the bride's residence with his extended family, relatives, or close neighbors. Usually if the bride's location is far, the groom and his entourage ride private transportation and when they are close to the bride's house or the location of the marriage contract approximately 50-100 meters, the groom and his entourage walk accompanied by the beat of *marawis* or *hadroh*.

3. As it was going on, both parties had prepared their champions for the *Palang Pintu* procession.
4. After getting close to the bride's house or around the yard where the marriage contract will be held, the bride's entourage stops the groom's entourage.
5. This is where *Palang Pintu* begins with greetings and exchanging *pantun*.
6. After that, each champion showed off his skills in performing *silat* moves.
7. Then the fight takes place until the champion of the bride is defeated.
8. After the champion of the bride loses, the next procession is the groom or the one who represents him reciting the holy verses of the Qur'an and *Sholawat*. Another name for this procession is *sike*.
9. After finishing reciting the holy verses of the Qur'an and *Sholawat*, the groom's entourage is invited to enter the bride's house or the location of the marriage contract and carry out the marriage contract.

The above are the stages of *Palang Pintu* that have been running in the middle of the Jakarta city community. If examined in depth again, we will find several points that have been modified by the actors of the *Palang Pintu* culture itself, which the author will discuss in the next section.

The Views and Assessments of *Palang Pintu* Cultural Artists Towards the Changes That Occur in The Present Time

In this section, the author will present some of the data that the author has collected related to the *Palang Pintu* culture. For an explanation of whether or not there are changes in the *Palang Pintu* culture in the past and present, it will be seen in this section. There will be various opinions about *Palang Pintu* in the present day.

The author took data from several actors of the *Palang Pintu* culture at the *Marunda Pamor Kurung Cililitan Silat Academy*. The first, his name is Mr. Dwi Tiar Saputro or more familiarly called *Bang Iyank*. He is a trainer who is said to be quite senior at this academy. He believes that there have been many changes in the current *Palang Pintu* procession, among the changes are related to

the properties and *pantun* used. There are several properties that were still used in the past, while in the present they are very rare, one of which is *dandang* or the name of the procession is "*Rebut dandang*". *Dandang* is a tool for cooking rice made of copper metal.. The meaning of "*Rebut dandang*" is an offering from the groom to the bride. The process is that the jawara of the groom must fight to grab the *dandang* that is in the bride's *jawara* until he gets it, this illustrates that the groom is ready to provide for the bride (Nur Eni, 2023). Unfortunately, this procession is now rare due to the difficulty of finding a suitable *dandang* and even if it exists, the price is very expensive. In terms of *pantun*, there have also been many changes, in the current era there are more *pantun* with the type of entertainment or teasing opponents, in order to make it more interesting to watch. He also did not forget to explain suggestions so that this culture does not just disappear. In this way, the *Palang Pintu* culture is always displayed at every event about culture and is also included in the education curriculum, especially for the areas of Jakarta, Bogor, Depok, Tangerang and Bekasi. This is done so that the current and future young generations will continue to know that Indonesia has a very unique cultural procession from the Jakarta area, namely *Palang Pintu*.

The second, the writer, took data from *Silo Macan Condet Silat Academy*. In this college there is one of the teachers named Mr. Muhammad Fadhlan Akbar or Famously known as *Bang Alan*. He thinks that there are some elements in the *Palang Pintu* that have undergone modification, namely the meaning of the *Palang Pintu* itself. If in the old days *Palang Pintu* was a condition for a boy to marry a *Betawi* woman he wanted now it is just an artistic attraction in *Betawi* culture. According to Mr. Fadhlan, this can happen because of Globalization, if in the past one of the conditions of marriage was being able to fight, nowadays that is no longer a reference but the reference is the economy. He also conveyed that this culture should continue to exist by involving many parties, especially the culture and education department to include this in the education curriculum. When it has entered the scope of education, then the *Palang Pintu* culture will continue to be known and studied by every person

in education, from Primary School, Junior High School and Senior High School.

Still from the same academy, the author met Mr. Yoyon Febry Prasetya or who is familiarly called *Bang Yoyon*, he is a public relations officer at the *Silo Macan Condet Silat* Academy. He said that one of his ways in maintaining and preserving the *Palang Pintu* culture is by encouraging new generations or new students to play a role and be actively involved in the *Palang Pintu* culture. If there is an invitation to play *Palang Pintu*, he does not hesitate to bring in beginner or junior players even if it is just to appear or speak a little. This is useful for increasing their courage and self-confidence.

The author also took sources from the *PPS H. Ridwan* Academy, namely with one of the senior students from the school named Mr. Ahmad Nauval Ramadhan. Mr. Nauval argued that there were two things that had changed in *Palang Pintu*, namely *pantun* and its *silat* movements. *Pantun* is dominated by *pantun* that is humorous in nature by following the trend that is currently popular on social media. *Silat* movements are also filled with more entertainment. These two things need to be done so that they remain attractive in the eyes of the public and can still keep up with the times. He also explained the solution so that the *Palang Pintu* culture does not disappear, namely by cultural actors together with the local government, especially the education office, conducting education in every school, especially in the Jakarta area, that the *Palang Pintu* culture is one of the cultures that must be preserved. Mr. Nauval even added that if possible, *Silat* could be included as an extracurricular program in every school in Jakarta and its surroundings.

Sanggar Peci Pencak Cingkrik is one of the academies that the author also took data from for this research. Here the author got information from the head of the studio named Mr. Eka Muhammad or who is familiarly called *Bang Eka*. He said that there have been many changes in the *Palang Pintu* culture today. According to him, the *Palang Pintu* procession in the past relied heavily on skills in playing *silat*, especially the champion of the groom, because he was required to be able to defeat the champion of the bride. However, nowadays every movement and fight has been arranged and packaged more interestingly. We can

take an example from *pantun*, *pantun* in the current *Palang Pintu* procession is more interesting and funny, because this is very important so that it can be accepted and enjoyed by people in all circles. According to him, not only *pantun*, even *silat* movements are also added with elements of comedy because this is what makes the *Palang Pintu* procession still sustainable until now and remains busy and relevant on social media. One thing that he considers very important in order to maintain the sustainability of this cultural procession is to provide education to young people, especially from the *Betawi* tribe, that they must care about their own culture and can bring this culture to always be relevant and can be enjoyed in every era.

Causes of Changes and Shifts in Meaning in *Palang Pintu* Culture

The shift in meaning and changes in several sessions in *Palang Pintu* occurred due to several factors from outside the culture itself. It could be due to factors of development of the times and activities on social media. So the *Palang Pintu* artists need to innovate in order to continue to exist in the community.

There are even some students at the *Silat Marunda Pamor Kurung Cililitan* academy who admitted that they were interested in joining *Betawi* *silat* because they saw the *Palang Pintu* process. They saw that this procession was unique and full of laughter, so that it attracted people to be curious and join in learning this culture.

We can see on one of the platforms, namely YouTube, that there are so many *Palang Pintu* processions from various *Silat* academies that have a very large number of video playbacks, such as the YouTube channels of *Sanggar Al Ma'ruf*, *Sanggar Bang Ben* and many others. This proves that attractive packaging that is in accordance with the trend of the times will make a culture remain interesting to enjoy.

This tradition is not just an attraction in a traditional wedding, but a symbol of resilience, character, and wisdom of *Betawi* men. In it there are elements of *silat*, *pantun*, oral literature, and high values of honor. All of that reflects the character of *Betawi* youth who are strong, civilized, and knowledgeable.

Don't think of this tradition as obsolete. The world is increasingly appreciating local heritage and wisdom. Our job as *Betawi* youth is to carry it with the spirit of today—utilize social media platforms, performing arts, and technology to introduce it to the world. Make *Palang Pintu* not just entertainment, but also a point of pride.

Believe me, being a *Betawi* youth who upholds cultural values is a great honor. Don't feel inferior, don't be afraid to be considered different. Because from our culture, the world can see the true wealth of Indonesia.

Every culture certainly has its own uniqueness. Not only uniqueness, but also difficulties in maintaining the culture will continue to exist amidst the rapid development of technology. One of them is *Palang Pintu*, this culture can be said to be rare, because seeing the younger generation today is more interested in new things in this era. It takes time and a lot of thought to maintain the *Palang Pintu* culture so that it can always be of interest to young people.

CONCLUSION

Based on the discussion of the data that has been listed in the previous section. The author concludes that there are several points that have changed in the *Palang Pintu* culture of the past and present. The first is the *pantun* style, in the past the series of *pantuns* that were delivered did not have any comedy elements, now there are so many *pantuns* that have comedy elements for the opposing players. The second is the *silat* movement, the *silat* movements that are shown are slightly added with movements that contain elements of laughter and also the fight scenes that are shown are indeed arranged, different from the past which really showed their *silat* expertise in the fights that were carried out. The two things above are the things that are most often conveyed by several *Palang Pintu* cultural actors. There are still other changes, such as changes in the properties used, the language used includes several foreign languages and slang, changes in cultural actors such as today small children or even women also play in *Palang Pintu*. Almost all sources that the author has collected say that there are several ways to maintain this culture, namely:

1. Included in the education curriculum, especially for the areas of Jakarta, Bogor, Depok, Tangerang and Bekasi.
2. The Department of Culture in Jakarta in particular, provides education related to *Betawi* Culture, one of which is *Palang Pintu*, to all levels of society, from Elementary School, Middle School, High School and even to college.
3. Every *silat* academy must be more creative in making modifications to the *Palang Pintu* procession in accordance with current developments so that it is easy and can still be followed by all groups.
4. Every *silat* academy must have a social media account to post their activities with interesting content.

With this research, the author hopes that it can be useful for all *Betawi* cultural actors in making innovations and new breakthroughs for *Betawi* culture, especially *Palang Pintu*. Seeing today's young generation who are very active on social media, it is time for *Betawi* culture, especially *Palang Pintu*, to exist on social media.

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