

## The Existence and Meaning of Betawi Dance in Setu Babakan: A Social Semiotic Study

Afrina Ghaisani<sup>1</sup>, Iskandarsyah Siregar<sup>2\*</sup>, Arju Susanto<sup>3</sup>

<sup>1,2,3</sup>Faculty of Languages and Literature, Universitas Nasional, Indonesia  
[regaranggi@presidency.com](mailto:regaranggi@presidency.com)

### Abstract

*This research analyzes the existence, community participation, and cultural meaning of Betawi Dance in Setu Babakan. The aim is to find out the current conditions, the frequency of people's interest in Betawi dance at Setu Babakan, and the meanings of the Yellow Sirih Dance, Uncul Dance and Betawi Mask Dance. The theory used in this research is the theory of Social Semiotics, accompanied by its supporting theory, namely the theory of Sociology. The method used in this research is mixed methods, namely combining two qualitative and quantitative methods to obtain a more complete and in-depth view and answer to the problem being studied. This research also uses data collection techniques through observation and questionnaires. From the results of this research, Betawi dance in Setu Babakan is still ongoing, but its frequency fluctuates due to several factors. The government and Setu Babakan management must work together to arouse public interest, one way is to attract people to learn the meaning of Betawi dance which has values related to people's lives.*

### Keywords

Betawi dance; meaning of Betawi dance; mix methods; social semiotics; sociology



## I. Introduction

Culture is the development of a way of life that is shared by a group of people, and passed down from generation to generation. Someone can study other people's cultures to adapt to cultural differences between them so that they know each other, and anyone can learn the culture. One of the things that the author will discuss is the culture of the Betawi tribe. The Betawi tribe, the majority of whose people live in Jakarta, has a very diverse culture. Among them are tanjidor, ondel-ondel, silat, lenong, doorstop, typical food, namely Betawi pickles and crocodile bread, as well as traditional Betawi dances.

Traditional Betawi dance and musical rhythms are very closely related. Betawi dance has its own characteristics, including the use of fast rhythmic music and lively and cheerful dance movements. Even though Jakarta is a large metropolitan city, local people still appreciate traditional dances and other arts, especially Betawi arts. This art needs to be preserved and maintained because it can help the people of Jakarta express their identity. One place that has always been a place to channel Betawi artistic talent is Setu Babakan.

Setu Babakan, which is known as the Betawi Cultural Village (PBB), has close ties to the history of Betawi traditions, such as Betawi religion, culture and arts. Initially, in the 1990s the concept and ambition to build a Betawi cultural center was first put forward. The Betawi Community Consultative Body (Bamus Betawi) then voiced this intention in a draft

work program titled "Building a Betawi Cultural Village Center" from 1996 to 2001. In 1998, Bamus Betawi submitted a proposal for the "Development of a Betawi Cultural Village" with an alternative location of Setu Babakan Srengseng Sawah, Jagakarsa District, South Jakarta, without exceeding the responsibility and authority of the DKI Jakarta Regional Government. This effort is carried out solely because everyone's moral obligation is to promote, strengthen and maintain Betawi culture.

Previously, on September 13 1997, the South Jakarta Tourism Department held the "Setu Babakan Festival/one day at Setu Babakan" and received a warm welcome from the public. This event further strengthens Bamus Betawi's plans and the policies of the DKI Jakarta Regional Government. Because you can clearly see the activities of the people at this event along with their various cultural qualities, including clothing, household equipment, fruit, and others. The community and one of its supporting organizations (the PBB Task Force) were also responsible by Bamus for caring for and supervising PBB embryos to date.

Researchers are interested in discussing Betawi dance at Setu Babakan because of the decreasing public interest in Betawi culture. Many teenagers are more interested in foreign cultures and do not know and study their own culture. Setu Babakan is also starting to rarely hold arts performances due to reduced government funding, buildings being renovated, and a lack of public participation in watching arts performances. Therefore, researchers want to research more deeply about the existence and involvement of the current community in Betawi Dance Culture in Setu Babakan.

## **II. Review of Literature**

### **2.1 Linguistics**

Linguistics According to Sumarsono and Partana (2002: 7-9) explain the structure of sounds, phonology, morphology, sentences and discourse which are included structurally in a general linguistic perspective on language. Usually, we think of language as a single system that can stand alone and not depend on any general framework (Darwin Effendi, 2019). Linguistics analyzes and understands how humans form, develop, and use language. A significant component of linguistics is to explain how language functions, how language evolved, and what role language plays in human thought and communication.

### **2.2 Social Semiotics**

According to (Leeuwen: 2005: p.26), the science used to analyze a work of art in a representative way from the depth of its meaning is called social semiotics. Meaning is something that is internalized, exists within humans with its role, and is formed from signs; any meaning a sign may have can be considered solid, even though the sign may be false, have different meanings, or be at varying levels in its potential meaning (Dwi Koni Meindrasari, 2019). Social semiotics provides tools for analyzing the depth of meaning and representation in works of art, in contrast to semiotics which is only a verbal examination. Social semiotics examines more than just signs, which are complex and logical. Social semiotics views social context as a space that influences the textual level and places signs in their possible meanings, which can be multi-layered, ambiguous, possessive, and full of allusions. In this research, researchers will examine the meaning of the Yellow Sirih Dance, Uncul Dance, and Betawi Mask Dance.

### **2.3 Sociology**

Sociology is a scientific discipline that studies how people live and mix to form lives with other humans. Sociology understands the nature of living together and how living associations and beliefs grow and develop. Soejono Soekamto defines sociology as a science that limits itself to assessment issues (Mahyudi, 2023). Sociology explains how humans or society interact, form society's values and norms, and how culture is produced, formed, changed, or maintained.

## **III. Research Methods**

Researchers used qualitative and quantitative methods in this research, usually called mixed methods. Researchers want to take advantage of the advantages of each method to obtain more complete and in-depth views and answers to the problems being studied.

Sugiyono (Sugiyono, 2011) states that, first, the two methods can be combined but used interchangeably. In the first stage, qualitative methods were used, so that the hypothesis was found to be tested using quantitative methods. Second, research methods can be combined at different times, but only data collection techniques can be combined. (Devi Syukri Azhari, 2023)

This research was carried out by visiting several Betawi cultural figures in the Setu Babakan area using observation and interview techniques. Apart from that, researchers used quantitative methods by giving questionnaires using Google forms and respondents were required to answer all the questions given.

### **3.1 Data Collection Technique**

This research uses data collection techniques through observation and distributing questionnaires. This is as stated by Spradley when he revealed that there are three stages of observation, namely; (1) descriptive observation, where the researcher observes everything that exists thoroughly, describes everything that is observed, this observation is also called grand tour observation; (2) focused observation, where the observation is focused on a particular aspect that is the focus of the research, this observation is also called a mini tour observation. And; (3) selected observations, where the researcher selects the focus found in more detail (James.P., 1980) (Xiao, 2018). The results of observations are further strengthened by in-depth interviews, namely activities carried out by interviewing sources directly to obtain complete and in-depth data. Meanwhile, the questionnaire technique (questionnaire) is a series of lists of questions about the object or problem being studied. Researchers require respondents to fill in all the questions given via Google Formula.

### **3.2 Data Analysis Technique**

The descriptive data analysis technique is the statistics section concerns data collection, presentation, determining statistical values, making diagrams or pictures about something so that the data is presented in a form that is easier to understand or read. (Nasution, 2017)

## IV. Results and Discussion

### 3.1 Data Analysis

This research used a quantitative method using a questionnaire of 30 people consisting of 5 informants and 25 respondents from various age groups. The following is a descriptive statistical analysis that aims to describe the data that has been collected.

**Table 1.** Gender of Respondents Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Man	2	8.0	8.0	8.0
	Woman	23	92.0	92.0	100.0
	Total	25	100.0	100.0	

Based on table 1 above, the results show that the number of women is greater than the number of men, namely 23 women and 2 men.

**Table 2.** Age of Respondents Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	20 years	2	8.0	8.0	8.0
	21 years	10	40.0	40.0	48.0
	22 years	7	28.0	28.0	76.0
	23 years	3	12.0	12.0	88.0
	29 years	2	8.0	8.0	96.0
	56 years	1	4.0	4.0	100.0
	Total	25	100.0	100.0	

In table 2 above, the results explain that the average age range of respondents is dominated by 21 years old with a total of 10 people.

**Table 3.** Place of Birth of Respondents Place of birth

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Bekasi	1	4.0	4.0	4.0
	Bogor	1	4.0	4.0	8.0
	Jakarta	21	84.0	84.0	92.0
	Lamongan	1	4.0	4.0	96.0
	Pandeglang	1	4.0	4.0	100.0
	Total	25	100.0	100.0	

The results in table 3 above show that respondents' average place of birth is in Jakarta, namely 21 people

**Table 4.** Respondent's Occupation Work

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Students	19	76.0	76.0	76.0
	Private sectoremployee	2	8.0	8.0	84.0
	Housewife	2	8.0	8.0	92.0
	Other	1	4.0	4.0	96.0
	5	1	4.0	4.0	100.0
	Total	25	100.0	100.0	

Based on table 4 above, the results show that the respondents' work is dominated by students with a total of 19 people.

**To what extent do you agree that the Betawi Traditional Dance in Setu Babakan still exists today?**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	16	64.0	64.0	64.0
	Strongly agree	9	36.0	36.0	100.0
	Total	25	100.0	100.0	

Based on the table above, the results show that traditional Betawi dance still exists in Setu Babakan, meaning that traditional Betawi dance cannot be said to be extinct because there are still many dances performed in Setu Babakan Village.

**To what extent do you agree that there are still many Betawi Traditional Dance studios in the Setu Babakan area?**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	18	72.0	72.0	72.0
	Strongly agree	7	28.0	28.0	100.0
	Total	25	100.0	100.0	

In the table above, the results from respondents show that there are still many Betawi Traditional Dance studios in the Setu Babakan Village area, such as the Seri Seni Studio, Setu Babakan Art Studio, Serumpun Padi Studio, and others.

**To what extent do you agree that spectators of art performances at Setu Babakan should know the meaning of Betawi Dance?**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	17	68.0	68.0	68.0
	Strongly agree	4	16.0	16.0	84.0
	Don't agree	4	16.0	16.0	100.0
	Total	25	100.0	100.0	

The calculation results table shows that there are several respondents who do not agree with the statement above. However, the number of respondents who agreed was greater than those who disagreed. This gives the conclusion that the meaning of Betawi dance must be known by the audience.

**To what extent do you agree that the Betawi Traditional Dance at Setu Babakan should continue to bepreserved?**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	8	32.0	32.0	32.0
	Strongly agree	17	68.0	68.0	100.0
	Total	25	100.0	100.0	

From the results of the calculations above, it shows that respondents strongly agree with the statement that Betawi Traditional Dance in Setu Babakan must continue to be preserved.

**To what extent do you agree that art performances at Setu Babakan are rarely held?**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	14	56.0	56.0	56.0
	Strongly agree	2	8.0	8.0	64.0
	Don't agree	9	36.0	36.0	100.0
	Total	25	100.0	100.0	

The table of calculation results shows that there are 9 respondents who do not agree that art performances at Setu Babakan are rarely held, but there are more people who agree than those who disagree. This calculation provides the conclusion that 14 respondents agree that Setu Babakan rarely holds art performances.

**I like the art performances at Setu Babakan.**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	17	68.0	68.0	68.0
	Strongly agree	7	28.0	28.0	96.0
	Don't agree	1	4.0	4.0	100.0
	Total	25	100.0	100.0	

From the calculations above, the results show that the respondents agreed that they liked the art performances at Setu Babakan. However, there was one respondent who did not agree with this statement.

**Every time there is an art performance at Setu Babakan, I always attend to watch the performance.**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	11	44.0	44.0	44.0
	Don't agree	13	52.0	52.0	96.0
	Strongly Disagree	1	4.0	4.0	100.0
	Total	25	100.0	100.0	

In the table above, the results show that the majority of respondents did not agree that they were always present to watch art performances at Setu Babakan, while the number of respondents who agreed that they were always present at art performances at Setu Babakan was 11 people. So, it can be concluded that respondents do not always attend art performances at Setu Babakan.

**Every time I watch Betawi dance, I am interested in finding out more about the Betawi dance in Setu Babakan.**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	17	68.0	68.0	68.0
	Strongly agree	4	16.0	16.0	84.0
	Don't agree	4	16.0	16.0	100.0
	Total	25	100.0	100.0	

The results of the data above show that 4 respondents did not agree with this statement. However, other respondents agreed with the statement that they were interested in the Betawi dance at Setu Babakan. So, it can be concluded that there are still many people who are interested in finding out more about Betawi dance at Setu Babakan.

**I feel that Betawi Dance must continue to be preserved because many foreign cultures have entered, especially in the city of Jakarta.**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	11	44.0	44.0	44.0
	Strongly agree	14	56.0	56.0	100.0
	Total	25	100.0	100.0	

Based on the data above, 25 respondents agreed that Betawi dance must continue to be preserved because many foreign cultures have entered, especially in the city of Jakarta.

**I feel that the government should pay more attention to cultural heritage so that Betawi dance culture continues to develop.**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	7	28.0	28.0	28.0
	Strongly agree	18	72.0	72.0	100.0
	Total	25	100.0	100.0	

The table above shows that 25 respondents strongly agree with the statement that the government must pay more attention to the cultural heritage of Betawi dance so that its existence continues to develop.

**I feel that the interest of the Betawi arts performance audience is decreasing**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	16	64.0	64.0	64.0
	Strongly agree	4	16.0	16.0	80.0
	Don't agree	5	20.0	20.0	100.0
	Total	25	100.0	100.0	

Based on the data results above, there were 5 respondents who did not agree with this statement. This means that they are sure that Betawi arts performances will not become less popular. However, the majority of respondents agreed that audience interest in Betawi arts performances was decreasing. So, the government or the management of Setu Babakan must provide a solution to arouse the interest of Betawi art performance audiences so that people do not forget Betawi cultural heritage.

*Correlations*

		To what extent do you agree that the Betawi Traditional Dance in Setu Babakan still exists today	To what extent do you agree that there are still many Betawi Traditional Dance studios in the	To what extent do you agree that spectators of art performances at Setu Babakan should know the	To what extent do you agree that the Betawi Traditional Dance at Setu Babakan should contin	To what extent do you agree that art performances at Setu Babakan are rarely held?	I like the art performances at Setu Babakan.	Every time there is an art performance at Setu Babakan, I always attend to watch the performance	Every time I watch Betawi dance, I am interested in finding out more about the Betawi dance in Setu	I feel that Betawi Dance must continue to be preserved because many foreign cultures have	I feel that the government should pay more attention to cultural heritage so that Betawi dance cultur	I feel that the interest of the Betawi arts performance audience is decreasing
--	--	--	---	---	---	--	--	--	---	---	---	--



		?	Setu Babakan area?	meaning of Betawi Dance ?	ue to be preserved?			e.	Babakan.	entered, especially in the city of Jakarta.	e continues to develop.	
To what extent do you agree that the Betawi Traditional Dance in Setu Babakan still exists today?	Pearson Correlation	1	,831(*)	,848(*)	-.915(*)	,959(*)	,862(*)	,682(*)	,848(*)	,665(*)	-.831(*)	-.522(*)
	Sig. (2-tailed)		,000	,000	,000	,000	,000	,000	,000	,000	,000	,007
	N	25	25	25	25	25	25	25	25	25	25	25
To what extent do you agree that there are still many Betawi Traditional Dance studios in the Setu Babakan area?	Pearson Correlation	,831(*)	1	,902(*)	-.909(*)	,798(*)	,876(*)	,586(*)	,902(*)	,553(*)	-1,000(**)	-.434(*)
	Sig. (2-tailed)	,000		,000	,000	,000	,000	,002	,000	,004	,000	,030
	N	25	25	25	25	25	25	25	25	25	25	25
To what extent do you agree that spectators of art performances at Setu Babakan should know the meaning of Betawi Dance?	Pearson Correlation	,848(*)	,902(*)	1	-.927(*)	,814(*)	,921(*)	,612(*)	1,000(**)	,564(*)	-.902(*)	-.443(*)
	Sig. (2-tailed)	,000	,000		,000	,000	,000	,001	,000	,003	,000	,027
	N	25	25	25	25	25	25	25	25	25	25	25

To what extent do you agree that the Betawi Traditional Dance at Setu Babakan should continue to be preserved?	Pearson Correlation	-,915(*)	-,909(*)	-,927(*)	1	-,878(*)	-,942(*)	-,633(*)	-,927(*)	-,608(*)	-,909(*)	-,478(*)
	Sig. (2-tailed)	,000	,000	,000		,000	,000	,001	,000	,001	,000	,016
	N	25	25	25	25	25	25	25	25	25	25	25
To what extent do you agree that art performances at Setu Babakan are rarely held?	Pearson Correlation	,959(*)	,798(*)	,814(*)	-,878(*)	1	,827(*)	,766(*)	,814(*)	,756(*)	-,798(*)	-,594(*)
	Sig. (2-tailed)	,000	,000	,000	,000		,000	,000	,000	,000	,000	,002
	N	25	25	25	25	25	25	25	25	25	25	25
I like the art performances at Setu Babakan.	Pearson Correlation	,862(*)	,876(*)	,921(*)	-,942(*)	-,827(*)	1	,656(*)	,921(*)	,573(*)	-,876(*)	-,450(*)
	Sig. (2-tailed)	,000	,000	,000	,000	,000		,000	,000	,003	,000	,024
	N	25	25	25	25	25	25	25	25	25	25	25
Every time there is an art performance at Setu Babakan, I always attend to watch the performance.	Pearson Correlation	,682(*)	,586(*)	,612(*)	-,633(*)	-,766(*)	,656(*)	1	,612(*)	,983(*)	-,586(*)	-,772(*)
	Sig. (2-tailed)	,000	,002	,001	,001	,000	,000		,001	,000	,002	,000
	N	25	25	25	25	25	25	25	25	25	25	25
Every time I watch Betawi dance, I am interested in finding out more about the Betawi dance in Setu Babakan.	Pearson Correlation	,848(*)	,902(*)	1,000(**)	-,927(*)	-,814(*)	,921(*)	,612(*)	1	,564(*)	-,902(*)	-,443(*)
	Sig. (2-tailed)	,000	,000	,000	,000	,000	,000	,001		,003	,000	,027

	N	25	25	25	25	25	25	25	25	25	25	25
I feel that Betawi Dance must continue to be preserved because many foreigncultures have entered, especially in the city of Jakarta.	Pearson Correlation	,665(* *)	,553(* *)	,564(* *)	- ,608(* *)	,756(* *)	,573(* *)	,983(* *)	,564(* *)	1	- ,553(* *)	- ,786(* *)
	Sig. (2-tailed)	,000	,004	,003	,001	,000	,003	,000	,003		,004	,000
	N	25	25	25	25	25	25	25	25	25	25	25
I feel that the government should pay more attention to cultural heritage so that Betawi dance culture continues to develop.	Pearson Correlation	- ,831(* *)	-1,000( **)	- ,902(* *)	,909(* *)	- ,798(* *)	- ,876(* *)	- ,586(* *)	- ,902(* *)	- ,553(* *)	1	,434(* *)
	Sig. (2-tailed)	,000	,000	,000	,000	,000	,000	,002	,000	,004		,030
	N	25	25	25	25	25	25	25	25	25	25	25
I feel that the interest of the Betawi arts performance audience is decreasing	Pearson Correlation	- ,522(* *)	- ,434(* *)	- ,443(* *)	,478(* *)	- ,594(* *)	- ,450(* *)	- ,772(* *)	- ,443(* *)	- ,786(* *)	,434(* *)	1
	Sig. (2-tailed)	,007	,030	,027	,016	,002	,024	,000	,027	,000	,030	
	N	25	25	25	25	25	25	25	25	25	25	25

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

K1 = r count > r table = 0,522 > 0,296	K2 = r count > r table = 0,434 > 0,296	K3 = r count > r table = 0,443 > 0,296
K4 = r count > r table = 0,478 > 0,296	K5 = r count > r table = 0,594 > 0,296	K6 = r count > r table = 0,450 > 0,296
K7 = r count > r table = 0,772 > 0,296	K8 = r count > r table = 0,443 > 0,296	K9 = r count > r table = 0,786 > 0,296

K10 = r count > r table = 0,434 > 0,296	K11 = r count > r table = 1 < 0,296
--	--

K1 shows valid data results. Therefore, respondents agreed to the question about the extent to which respondents agreed that Betawi dance in Setu Babakan still exists today. Currently, Betawidance in Setu Babakan is still running, many children and teenagers are still interested in participating and practicing in the Betawi Dance studios. However, the area usually used for practicing and holding performances is currently being renovated. So, only one or two studios still carry out regular training at Setu Babakan.

K2 shows valid data results. This was proven by respondents who agreed to the question regarding the extent to which respondents agreed that Betawi dance studios were still often found in the Setu Babakan area. There are several Betawi dance studios that are still active around the Setu Babakan area, including the Serumpun Padi Studio, the Setu Babakan Art Studio, the Seri Seni Studio, and others.

K3 showed valid data results, this was proven by respondents who agreed with the question to what extent they agreed that audiences of art performances at Setu Babakan should know the meaning of Betawi dance. Of course, each Betawi dance has its own meaning, such as reflecting daily life, myths or certain celebrations in Betawi culture. According to the informant, it is very important for the public to know the meaning of the Betawi dance being performed, either through narration before or after the dance is performed, or from the dancers explaining to the public who want to know the meaning of the dance. However, other informants explained that it depends on the community whether they are just art fans or interested in learning more about Betawi dance.

K4 shows valid data results. Therefore, respondents agreed that the Betawi dance at Setu Babakan must continue to be preserved. The government's role is vital in promoting arts performances or festivals in Setu Babakan, however in disseminating and distributing information to promote it there still needs to be opportunities to further preserve and introduce Betawi culture through Betawi Dance performing arts. So, the government and the management of the Setu Babakan Cultural Village must work together to preserve Betawi culture, such as holding art performances, dance classes more often, and disseminating information through trends on social media so that not only people in Jakarta, but outside Jakarta know about it. Betawi culture, especially Betawi dance.

K6 shows valid data results. This was proven by respondents who agreed that they liked the art performances at Setu Babakan. According to several respondents, they like performing arts, especially dance, because it reflects Jakarta's cultural heritage. Many are interested in enjoying the beauty and understanding the dance movements, as well as exploring its cultural values. Apart from that, they like the music from Betawi dances, costumes and also the props.

K7 shows valid data results, because respondents disagree with the statement that every time there is an art performance at Setu Babakan, respondents always attend to watch the art performance. This proves that people only sometimes attend Betawi art performances at Setu Babakan.

K8 shows valid data results. This is because the majority of respondents agree with the statement that every time they watch Betawi dance, respondents are interested in finding out more about the Betawi dance in Setu Babakan. Betawi dance attracts many fans from small children, teenagers, to adults. Usually their parents encourage their children from a young age to participate in passing on their culture through Betawi dance. Usually, teenagers like Betawi dance for its beautiful dance movements, charming costumes and make-up, as well as its various props.

K9 shows valid data results. This was proven by respondents who agreed that Betawi dance must continue to be preserved because many foreign cultures have entered, especially in the city of Jakarta. Many teenagers are interested in and enjoy foreign cultures, such as *K-pop dance*. Therefore, as the next generation, the nation must continue to preserve its cultural heritage and be proud of its abundant cultural diversity. According to the informant, the introduction of foreign culture which makes teenagers prefer that culture compared to their own culture is not a problem. Because culture in Indonesia, especially Betawi dance culture, always creates new elements that can revive Betawi dance culture so that the younger generation is more interested and deepens their own culture.

K10 shows valid data results. Therefore, respondents agreed that the government should pay more attention to cultural heritage so that Betawi dance continues to develop. Betawi arts performances at Setu Babakan are a positive step to preserve cultural heritage. This not only maintains Betawi dance traditions, but also introduces them to new generations, maintaining cultural continuity and diversity. The government's role in supporting and promoting cultural heritage must come from various things, such as supporting the allocation of funds, facilities, and policies that support the development of Betawi arts and culture.

K11 shows invalid data results because the data count is less than 0.296 (r table). Some people do not agree with the statement that spectators' interest in art performances at Setu Babakan is decreasing. However, overall the majority of respondents agreed that the interest in spectators for performing arts at Setu Babakan was decreasing. One of the factors that influences the decline in audience interest in watching Betawi arts performances is the need for widespread information and promotion about the beauty of Betawi cultural values, artistic performances, and also the abundance of foreign culture which makes people more interested in that culture.

In this research, the existence of traditional Betawi dance in Setu Babakan is still ongoing, the Betawi dance studio in the Setu Babakan area is usually a place where traditional Betawi dancers practice and hold performances. There are several dance studios that are still active in the Setu Babakan area, including the Setu Babakan Art Studio, Seri Art Studio, Serumpun Padi Studio, and others. Currently, the frequency of dance studios in the Setu Babakan area is still fluctuating. One factor that might influence fluctuations in the frequency of Betawi dance studios in Setu Babakan is the lack of support from the government or local community in terms of finances, facilities and promotion. The place for their practice is a bit difficult to practice there, because of several areas.

are being renovated, there are only one or two dance studios that still practice once a week at Setu Babakan. The arts performances are being held at the end of the year, because the venue is being renovated, such as the embryo zone, amphitheater and multi-purpose room. Due to limited funding from the government, art performances at Setu Babakan are becoming rare, only on big holidays or at events organized by the government, or organizers from Setu Babakan.

One of the important things about Betawi dance culture is community participation. Based on the results of research data that researchers have obtained, community participation is starting to decrease in interest in Betawi dance. According to informants, only around 50% of people are still interested in Betawi culture. Art performances usually held at Setu Babakan are only attended by the performers' families or are also attended by outsiders who are travelling to Setu Babakan. Community participation in their interest in discovering more about and studying Betawi dance has also decreased, due to changes in more modern

lifestyles, lack of education and understanding of Betawi culture, or lack of adequate funds and facilities. Because of this, the number of dancers which usually reaches 500 to 600 children in a year, is now only half that.

To increase community participation in performing arts, especially Betawi dance, there needs to be stronger promotional efforts, the introduction of traditional arts in educational environments, and the creation of artistic events or programs that are interesting and relevant for various community groups. Actively involving the community in the process of organizing and developing the show can also increase their interest and participation. Parents must also be able to encourage their children from a young age to take part in Betawi cultural training to train their mental discipline, appear confident, or just to maintain cultural dignity. The government's role in increasing community participation in their interest in Betawi dance culture is very important. The government must make a significant contribution, in the form of finance, facilities, artistic performances and promotions to the community.

There are several Betawi dances that are often performed at Setu Babakan art performances. One of them is the Yellow Betel Dance. This dance comes from the Betawi tribe, and was created from a combination of Betawi and Chinese culture. Usually, this dance is performed to welcome guests and as a social dance in the community. This dance is still actively performed today, and because this dance has very light movements, usually those who perform this dance are children aged 10-14 years. According to Betawi cultural observers, the Sirih Kuning dance is actually a development of the Cokek dance, so currently there is no longer a specific name for the Cokek dance in Betawi society. This dance has a meaning that describes the friendship or joy of young people who have just become teenagers. This dance is performed by female and male dancers in pairs, or usually female dancers attract guests to join in dancing together. The Yellow Betel Dance creates meaning from the values that exist in society, such as symmetrical movements showing balance and harmony in life between communities, several dancers moving together showing the value of solidarity in community life. This dance is also associated with respect for elders and ancestors who have passed on culture. (LKB, Menelisik Sejarah dan Makna Tari Sirih Kuning, 2022)

Apart from the Yellow Betel Dance, there is also what is called the Uncul Dance. This dance has existed since the 18th century and is now officially an Intangible Cultural Heritage (WBTH). This dance was created from a combination of silat and dance movements. As entertainment, this dance can be said to be funny because it moves like a monkey, to tease and provoke your opponent. This dance starts with a male dancer who appears carrying a wooden stick such as rattan or bamboo, then pays respects and then dances with punching movements while accompanied by native Betawi music, namely Sampyong. This dance has the meaning of people being happy after the harvest season arrives, celebrating togetherness while gathering to express gratitude to God because the harvest they planted is bearing fruit. This dance was developed in the East Jakarta area, close to Bekasi district. According to cultural experts, this dance is rarely performed. From the meaning of the Uncul Dance, researchers concluded that there are several values contained in people's lives, such as the achievements of farmers who have worked hard until the harvest arrives, harmony in society, and expression of gratitude to God. (LKB, Mengenal Tarian Uncul, Tarian Yang Masuk dalam Warisan Budaya tak Benda, 2023)

Apart from the Yellow Sirih Dance and Uncul Dance, there is also the Betawi Mask Dance. This dance clearly uses masks as props when performed. The Betawi Mask Dance is

divided into three dances called the Tunggal Mask dance, because each dance uses masks with different colors and meanings. The movements are almost the same, the only difference is the wide range of movement. This dance was created in the 1930s and was inspired by the Cirebon Mask dance. The beginning of the Betawi Mask dance before it became popular was that it meant to keep away evil and danger. According to ancestral stories, Betawi masks are considered mystical and related to the spirits of the gods. The meaning of this Betawi mask dance is to ward off disease in a family whose biological child dies from the disease. By making a vow, one can avoid this disaster. They must react to mask groups if a disease can be treated effectively or a disaster can be avoided. This means that the relationship between Betawi masks can thwart magical powers, as some Betawi people believe, so that an oath in the form of a performance becomes a condition for refusing. This dance movement always relies on strength and endurance in the legs, many movements require lowering the body and legs as support. Dancers who dance this dance must have flexible bodies because there are many twisting movements with their hands. This dance is very difficult to do, because apart from the movements which require extra strength and body flexibility, this dance must include breathing exercises. After all, you will always wear a mask when the dance is performed. This mask also has three different colors and meanings, namely the red mask represents a strong character and great anger, the pink mask represents an agile character, and white represents a gentle character (LKB, Filosofi dalam Tarian Topeng Betawi, 2023).



#### IV. Conclusion

From this research, researchers concluded that the existence of Betawi dance in Setu Babakan is still ongoing, but its frequency still fluctuates due to several factors, such as lack of public interest, the government not being broad enough to promote cultural heritage. One of the factors causing the decline in community participation in Betawi dance culture is the influx of foreign culture which makes the younger generation more interested than studying their own culture. The government and management of Setu Babakan must work together to arouse public interest so that they are more interested in watching and learning more about Betawi culture, especially dance. It is important for the community to participate in preserving Betawi culture, one of which is by knowing the meaning of Betawi dance. Every Betawi dance has a meaning behind its beautiful movements. The meaning of Betawi dance also has values related to people's lives. For example, the Betawi Sirih Kuning dance has the meaning of friendship or the joy of young people who have just become teenagers, the Uncul dance has

the meaning of people being happy after the harvest season arrives, and the Betawi Mask dance has the meaning of keeping away evil and danger.

#### Suggestion

With this research entitled "The Existence and Meaning of Betawi Dance in Setu Babakan: A Study of Social Semiotics" , it is hoped that the people of Jakarta, especially those in the Setu Babakan Cultural Village area, will continue to preserve Betawi culture, especially Betawi dance, so that cultural heritage can continue to develop and increasingly known by the wider community

### References

- Biel, F., Darney, B., Caughey, A., & Horner-Johnson, W. (2020). Medical indications for primary cesarean delivery in women with and without disabilities. *The Journal of Maternal-Fetal & Neonatal Medicine*, 33(20), 3391-3398.
- Felisian, S., Mushy, S. E., Tarimo, E. A., & Kibusi, S. M. (2023). Sociocultural practices and beliefs during pregnancy, childbirth, and postpartum among indigenous pastoralist women of reproductive age in Manyara, Tanzania: a descriptive qualitative study. *BMC Women's Health*, 23(1), 1-8.
- Ferrari, R. M., Siega-Riz, A. M., Evenson, K. R., Moos, M. K., & Carrier, K. S. (2013). A qualitative study of women's perceptions of provider advice about diet and physical activity during pregnancy. *Patient education and counseling*, 91(3), 372-377.
- Hadian, T., Moosavi, S., Meedy, S., Mohammad-Alizadeh-Charandabi, S., Mohammadi, E., & Mirghafourvand, M. (2021). Relationship of health practices with depression and maternal-fetal attachment in adolescent pregnant women: A prospective study. *Archives of Psychiatric Nursing*, 35(5), 465-471.
- Havers, F.P., Skoff, T.H., Rench, M.A., Epperson, M., Rajam, G., Schiffer, J., Hariri, S., Swaim, L.S., Baker, C.J. and Healy, C.M., 2023. Maternal Tetanus Toxoid, Reduced Diphtheria Toxoid, and Acellular Pertussis Vaccination During Pregnancy: Impact on Infant Anti-Pertussis Antibody Concentrations by Maternal Pertussis Priming Series. *Clinical Infectious Diseases*, 76(3), pp.e1087-e1093.
- Kefale, B., Damtie, Y., Arefaynie, M., Yalew, M., Adane, B., Dilnesa, T., Zewdie, S., Wasihun, Y. and Adane, M., 2023. Induced abortion among female students in higher education institutions in Ethiopia: A systematic review and meta-analysis. *PloS one*, 18(1), p.e0280084.
- Lakew, Y., Assaye, A., & Bekele, D. (2015). Maternal health care service seeking behaviors and associated factors among women in rural Haramaya District, Eastern Ethiopia: A triangulated community-based cross-sectional study. *Reproductive Health*, 12(1), 118.
- Lyonette, C., & Crompton, R. (2015). Sharing the load? Partners' relative earnings and the division of domestic labour. *Work, employment and society*, 29(1), 23-40.
- Milton, R., Modibbo, F., Gillespie, D., Alkali, F.I., Mukaddas, A.S., Kassim, A., Sa'ad, F.H., Tukur, F.M., Khalid, R.Y., Muhammad, M.Y. and Bello, M., 2022. Incidence and sociodemographic, living environment and maternal health associations with stillbirth in a tertiary healthcare setting in Kano, Northern Nigeria. *BMC pregnancy and childbirth*, 22(1), p.692.



- Moossavi, S., Sepehri, S., Robertson, B., Bode, L., Goruk, S., Field, C.J., Lix, L.M., de Souza, R.J., Becker, A.B., Mandhane, P.J. and Turvey, S.E., (2019). Composition and variation of the human milk microbiota are influenced by maternal and early-life factors. *Cell host & microbe*, 25(2), pp.324-335.
- Morris, J. L., Short, S., Robson, L., & Andriatsihosena, M. S. (2014). Maternal health practices, beliefs and traditions in southeast Madagascar. *African journal of reproductive health*, 18(3), 101-117.
- Noori, A. Q., & Orfan, S. N. (2021). The challenges of undergraduate married female students in higher education: A case study of Takhar University. *Journal of World Englishes and Educational Practices*, 3(6), 09-18.
- Reitsma, A., Simioni, J., Brunton, G., Kaufman, K., & Hutton, E. K. (2020). Maternal outcomes and birth interventions among women who begin labour intending to give birth at home compared to women of low obstetrical risk who intend to give birth in hospital: A systematic review and meta-analyses. *EClinicalMedicine*, 21, 100319.
- Reyes, N. R., Klotz, A. A., & Herring, S. J. (2013). A qualitative study of motivators and barriers to healthy eating in pregnancy for low-income, overweight, African-American mothers. *Journal of the Academy of Nutrition and Dietetics*, 113(9), 1175-1181.
- Tamale, B.N., Bulafu, D., Isunju, J.B., Jamu, A.V., Baguma, J.N., Tigaiza, A., Nalugya, A., Musitwa, R., Mugambe, R.K., Ssekamatte, T. and Lubogo, D., 2022. Pregnancy-related complications and associated factors among women attending antenatal care at a specialised maternal and child health national referral hospital, in Uganda. *medRxiv*, pp.2022-07.
- Tesfay, N., Hailu, G., & Woldeyohannes, F. (2023). Effect of optimal antenatal care on maternal and perinatal health in Ethiopia. *Frontiers in Pediatrics*, 11.
- United Nations Population Fund. (2014). Programming for maternal health: Programming guidance for integrating maternal health into youth-friendly services. Retrieved from <https://www.unfpa.org/sites/default/files/pub-pdf/EN-SRH%20brief%20no8.pdf>
- World Health Organization. (2019). Maternal mortality ratio (per 100 000 live births). Retrieved from [https://www.who.int/data/gho/data/indicators/indicator-details/GHO/maternal-mortality-ratio-\(per-100-000-live-births\)](https://www.who.int/data/gho/data/indicators/indicator-details/GHO/maternal-mortality-ratio-(per-100-000-live-births)).