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Mapping of Betawi Indigenous Knowledge in Collections at the Setu Babakan Museum

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Abstract---Betawi has philosophical values, belief systems, customs, principles of living in society and harmony with nature. This cultural diversity is proof that Betawi has unique knowledge. Examples of Betawi cultural products are stored in the Setu Babakan Museum. It has the most complete collection of Betawi ethnicity in Indonesia. These collections store the variety of their indigenous knowledge. This study aims to find out what kinds of Betawi indigenous knowledge are stored in the collections. This study uses a qualitative design with a museum studies approach to explore the social realities contained in artifacts. The data collection method is direct observation to the museum and gallery analysis. We examined the collections one by one then took photos of the collections that represented indigenous knowledge of Betawi. We analyzed documents (museum collections), texts on artifact labels, literature, and websites. The results of this analysis are presented in a narrative. The results show that behind the collections there is indigenous knowledge of the Betawi people on how to make batik, food, drinks, clay potteries, bamboo crafts, and weapons. Other indigenous knowledge is about the supernatural, carving arts, bridal costumes, wedding supplies, martial arts, and rhymes.

Keywords---Betawi, cultural diversity, indigenous knowledge, philosophical values, Setu Babakan Museum.

Introduction

Betawi is one of the tribes in Indonesia that is rich in cultural values. Some examples of the culture possessed by this tribe are the philosophical meaning of life, belief systems, customs, principles of community life, harmony with nature to respect for animals. Those are believed, obeyed, and practiced by the community. This later became their distinctive wisdom. Objects that reflect the Betawi tribe can be found in the collection at the Setu Babakan Museum. It stores batik, bridal costumes, replicas of traditional food, and replicas of traditional drinks, all of which reflect Betawi culture.

This is in accordance with what [Marty \(2008\)](#), said, the museum is known as one of the cultural heritage information professionals (CHIPs). This institution identifies the need for information about cultural heritage and serves it to the community. Information about cultural heritage is useful for students, educators, researchers, and others. [Hedstrom & King \(2003\)](#), stated museums are one of the oldest examples of knowledge organization. Museums have served as institutions that collect, organize, preserve, and provide access to knowledge for more than two millennia. They also regularly update knowledge collections. The addition of various collections in accordance with the needs of the community becomes the accumulation of knowledge that can be shared with the public. Norwegian Ministry of Culture and Church Affairs (2009, 13) in [Gran et al. \(2019\)](#), the four main objectives of museums are collection management (preservation of objects of historical value), research (knowledge development), dissemination (open access for everyone) and updates (innovations and services).

[Marty \(2007\)](#), information professionals who work in museums now have to be more informed. The needs and expectations of museum visitors are becoming more complex over time. They are no longer satisfied with the information about the types of collections or about brief descriptions of each collection. Society is now demanding the novelty of information hidden in collections. They need clear information about each collection such as its creator, use, and its relevance to today's life. Communities are also starting to demand that they be given access to this information without limits of space and time to increase their knowledge. People now perceive museums as a storehouse of knowledge, no longer a storehouse of artifacts.

Based on those quotes, research on documents as sources of knowledge is an important thing to do. The previous research that became the reference for this research is the research of [Latham \(2015\)](#), about the role of the museum as a Center for Knowledge Management. Museums are considered as a place to create, organize, use, disseminate, and connect visitors with the knowledge behind the collections. Museum collections are positioned as documents that store various knowledge. Another previous study similar to this research is the research of [Howard et al. \(2016\)](#), which explains that curators admit that their role depends on knowledge. They work on collecting and displaying collections based on knowledge of artifacts or other objects. Mastery of knowledge is also needed for museum tour guides. They should be able to explain the entire collections to visitors to gain new knowledge.

This is also consistent with what was conveyed in [Kim \(2012\)](#), that the museum has been considered as one of the memory institutions that act as a center for public knowledge and cultural heritage. This means that all collections stored at the institution contain cultural knowledge that deserves to be known by the public. [Kenae et al. \(2017\)](#), reveal that the legacy of indigenous knowledge is useful for building local policies to contribute to global life, for example by maintaining harmony with nature. Indigenous knowledge guides how to respect and preserve nature that is still relevant to modern life as it is today. Research on the function of museums as a repository of evidence of indigenous knowledge is described in the results of research by [Nurislaminingsih et al. \(2019\)](#), which shows that the Sri Baduga Museum stores knowledge of the Sundanese people in making traditional fabrics, livelihoods, urban planning, lighting tools, handicrafts, blacksmiths, ancient calendars, arts, games, language, and script.

The word Indigenous Knowledge is often interpreted as local knowledge or ethnoscience that characterizes special knowledge of a particular culture. Since the 1980s, anthropologists and interdisciplinary social scientists have perceived local knowledge as a belief system about local phenomena. This perception was obtained after studying local knowledge for many years ([Philip, 2015](#)). According to [Suswandari \(2017\)](#), the same concept also applies to indigenous knowledge possessed by the Betawi ethnicity. Betawi local wisdom can be interpreted as the typical intelligence of this tribe in the form of knowledge and life strategies in all community activities. This knowledge is created through a long process and is then integrated into the soul of the community. In the end, the knowledge created between them became a Betawi collective knowledge system that is still maintained today. They create various objects of cultural products continuously and use them as symbols that characterize ethnicity.

Examples of Betawi cultural products are stored in the Setu Babakan Museum. The choice of it as a place of this research because it has the most complete collection of Betawi culture compared to other museums. In addition, the collections of the museum are gifts from several original Betawi figures. These objects are made by the original Betawi people so that they represent their knowledge of them. These objects are also silent witnesses of the Betawi people's activities because they have been used in traditional rituals. This then attracted the interest of researchers to map Betawi indigenous knowledge based on the collections. Therefore, the purpose of this study is to find out what kinds of indigenous knowledge are stored in the collections at the Setu Babakan Museum ([Mavridis, 2015](#); [Gede Budasi & Wayan Suryasa, 2021](#)).

Method

This study uses a qualitative design with a museum studies approach. Qualitative research is used when researchers want to know about social reality by exploring, describing, or explaining social phenomena in activities, situations, events, or artifacts ([Leavy, 2014](#)). Museum studies are rooted in research on material culture. This is the primary research method used to study museums, including analysis of the content of the gallery collections exhibited within the museum ([Tucker, 2014](#)). Data collection methods in this research are direct observation of the Setu Babakan Museum and gallery analysis. We examined the collections one

by one and then took photos of the collections that represented the indigenous knowledge of the Betawi people. Tucker (2014), explains that data collection in museum studies can be done through observation and gallery analysis.

Document analysis is carried out to obtain data on objects that represent indigenous knowledge of Betawi. We also use text labels that contain a brief description of the collections placed next to each collection as a data source. Additional data were obtained from the literature (books and journals) that examine Betawi culture to strengthen document analysis. We describe the contents of labels, books, and journals by means of literary analysis in order to obtain an explanation that is in accordance with the data from the analysis of documents (museum collections). We also do website analysis to complete the data. The data analysis technique is done by categorizing and interrelating data. The results of this study are presented in a narrative so as to make it easier for readers to know the type of indigenous knowledge of the Betawi ethnic which is represented behind the museum collections. The selection of data sources in this study is based on Saldaña's (2014), suggestion that data in qualitative research can be sourced from observations, journals, documents, literature, artifacts, photos, and websites.

We chose <http://www.setubabakanbetawi.com/en/> was initiated as a source of information about Betawi. The site is created by Frances Caitlin Tirtaguna who is concerned with spreading information about Betawi culture. She collaborates with Betawi community leaders to manage the website so that the content of this website contains information about Betawi Culture coming directly from the Betawi communities. The communities are PBB JIBANG - *Forum Pengkaji dan Pengembangan Kampung Budaya Betawi* (Forum for Research and Development of Betawi Cultural Villages), Lembaga Kebudayaan Betawi (the Betawi Cultural Institute), and UPK PBB - *Unit Pengelola Kawasan Perkampungan Budaya Betawi* (Betawi Cultural Village Area Management Unit).

Result and Discussion

The Setu Babakan Museum stores cultural objects that represent Betawi indigenous knowledge. This knowledge includes how to make batik, main dishes, snacks, drinks, household utensils, carvings, and special weapons. Other indigenous knowledge hidden behind the museum's collections is about supernatural powers, wedding props, martial arts, and oral traditions. Each of these local knowledge has a philosophical meaning that becomes the life guide of the Betawi people.

Batik

The process of making various motifs of Betawi Batik is implied in the collection at the Setu Babakan Museum. Various traditional tools for making batik are available there. The use of non-machine equipment to paint motifs on cloth is indigenous knowledge of the Betawi people. Batik craftsmen use *anglo* (clay stove) to heat *malam* (a special candle to draw a pattern of motifs). The stove is filled with charcoal (fired wood) as fuel. They also use a rattan fan to keep the heat of the charcoal stable.

Examples of Betawi Batik are also displayed in the museum. Based on the text placed next to the cloth, it can be seen that in the 19th century the motifs are drawn on the cloth already reflected typical Betawi icons such as *Salakanagara*, *Loreng Ondel-Ondel*, *Nusa Kelapa*, and *Rasamala*. As time goes by, motifs of Betawi Batik are becoming more diverse. Semanggi and Gelora Bung Karno motifs were created in the 1960s. The names of these motifs were taken from the names of famous places in Jakarta. Betawi food also become a source of inspiration for craftsmen in creating new motifs. *Kembang Goyang* (swaying flowers) is the food motif in Betawi Batik which is on display at the museum. Another motif of the batik collection is the Oplet Car. The Oplet car motif is inspired by public transportation which is the icon of Betawi. At <http://www.setubabakanbetawi.com/> it was explained that the Betawi community named the modified sedan with the word "Oplet" because it was inspired by Opel and Chevrolet cars. Another story that developed in the community, Oplet word is an adaptation of the word 'auto let'.

Main course

The Setu Babakan Museum displays recipes for Betawi dishes (vegetables and side dishes) with food photos. In the recipe, there is knowledge about the philosophical meaning of food names, ingredients, and how to make them. Types of vegetables are divided into *Sayur Bebanci* and *Sayur Besan*. *Sayur Bebanci* is usually served during *Kenduri* (an expression of gratitude to God). This vegetable is more often eaten with ketupat (rice wrapped in coconut leaves and then boiled) rather than rice. Another vegetable is *Sayur Besan*. *Besan* is a name for the parents of his son-in-law. This vegetable is often one of the gifts (gifts) by the family who will propose to someone.

This vegetable is given to the prospective *Besan* as a form of respect for them. The recipe for the side dish on display is the *Gabus Pucung* and *Pindang Bandeng*. Both recipes are made from fish. *Gabus Pucung* is made from *Ikan Gabus* (Cork Fish) and *Pucung*. Cork Fish is a freshwater fish. *Pucung* is the name of one of the spices. *Pucung* is the Betawi language from *Keluwek* (one of Indonesia's spices). This dish is often served in traditional rituals. The next side dish menu is *Pindang Bandeng*. Unlike the *Gabus Pucung* recipe which uses freshwater fish, *Pindang Bandeng* uses fish from the sea (milkfish). People in the Tugu area (North Jakarta) call this dish *Pindang Serani*. The word *Serani* is a form of appreciation for *Nasrani* (Christians) in the area who like this cuisine.

Food from an ethnic is also useful as a marker of ethnicity or cultural identity such as the selection of food ingredients, how to make it to the philosophical meaning of food. The original food ingredients come from the area, the way of making food that is different from other communities, and the philosophical meaning behind the name of the food reflects the culture where the food originates. Therefore, typical food becomes an icon in one area that is not owned by other regions (Demi, 2016). In the research of Adinugraha et al. (2020), it was explained that the Betawi cuisine is identical to spices such as turmeric, lemongrass, bay leaves, pepper, basil, chives leaves, lime leaves, and *temu kunci* (one of the tuber spices). These various types of spices not only serve to make food delicious but also healthy. Based on this explanation, it can be understood that

the Betawi people have mastered knowledge about health in making food. They combine food ingredients with spices that are useful for health. These skills become indigenous knowledge that exists in the community. [Gartaula et al. \(2020\)](#), food literacy is part of cultural literacy. Skills in choosing food ingredients, preparing food, nutritional knowledge, and involvement in cooking activities that are in accordance with the norms in certain community cultures.

Snacks

In addition to the main types of food, Betawi people also have snacks that are served during celebrations or family celebrations. The replicas of it displayed at the museum are *Kue Kembang Goyang*, *Kue Akar Kelapa*, and *Kue Biji Ketapang*. These snacks are dry foods that last up to 6 months if stored in an airtight jar. The name of *Kue Kembang Goyang* can be understood from every word of it. *Kue* indicates snacks. *Kembang* (flower) is used because the shape of the food resembles a flower. *Goyang* (shake) because the manufacturing process must be shaken when frying so that they burst like flowers. This cake is made from rice flour, sago flour, coconut milk, sugar, chicken eggs, and sesame. *Kue Kembang Goyang* is generally served at weddings, circumcision, thanksgiving, and Islamic Days.

The next snack that is always there at the time of the celebration is the *Kue Akar Kelapa* which has a shape like a coconut root. *Kue Biji Ketapang* is also an obligatory snack for the Betawi people during Eid celebrations. This snack is in the form of ketapang seeds that come from the ketapang tree. This tree used to be widely planted in Betawi land. People often collect the fallen ketapang fruit and then take the seeds to eat. As time goes by, this tree is getting rarer in Betawi land. People can no longer enjoy the seeds as often as before. In the end, they took the initiative to make a snack similar to the seeds of a ketapang fruit. *Kue Biji Ketapang* is also often served during Eid ([Filladsen & Jordenzen, 2020](#); [Setiawan, 2017](#)).

Another snack that is typical of the Betawi people is *Kerak Telor*. The museum also displays miniatures depicting the atmosphere of selling egg crusts, from sellers carrying cooking utensils, artificial food ingredients, to imitations of finished food forms. In the text beside the miniature seller of *Kerak Telor*, it is explained that this food is made from *beras ketan* (sticky rice), *serundeng* (roasted grated coconut), chicken or duck egg, *ebi* (dried small prawns), salt, pepper, and fried shallots. *Kerak Telor* is traditionally cooked on a brazier (clay stove). In contrast to the types of *Kue Kembang Goyang*, *Kue Biji Ketapang* and *Kue Akar Kelapa* which are dry foods, *Kerak Telor* is wet food that must be eaten immediately.

Beverage

The recipe of *Bir Pletok* is displayed at the Setu Babakan Museum. This health drink is made from various spices, such as *secang* wood (*caesalpinia sappan*), ginger, *pandan* leaves (*pandanus amaryllifolius*), lemongrass, cinnamon, cardamom, nutmeg, and cloves. In the text that is placed next to the examples of these ingredients, it is also explained that this traditional drink is served in two

versions, warm and cold. Especially for cold serving, this drink is put into a bottle then added ice cubes and shaken. When shaking, we will hear "*pletok*" sound because the ice cubes in it collide with each other. This whisk will produce foam. This foam inspired the name of *bir*, because it is similar to beer drinks. Although the name is inspired by beer, this drink is alcohol-free. *Bir Pletok* is useful for warming the body and increasing the body's immunity. The expertise of the Betawi people makes the health drink become indigenous knowledge that only this ethnic group has. They understand the types of spices that can be used as health drinks. Even some of these ingredients are kitchen spices. They are able to mix the spices (ginger, *pandan* leaves, lemongrass, cinnamon, cardamom, nutmeg, and cloves) plus other ingredients besides kitchen spices (*secang* and ice cubes) into healthy and refreshing drinks.

Household equipment

In ancient times the Betawi people still used traditional tools made of woven bamboo for gardening (harvested and looked for grass). They used *Kreneng* as a basket to collect fruit or vegetables. When looking for grass for fodder, they usually brought *Sundung* (a bamboo container for attaching grass). Other handicraft products are *Kukusan* and *Besek*. *Kukusan* is a tool for steaming rice while *Besek* is a food container. *Besek* serves as a food container (rice box) that will be given to others. The Betawi people choose 1.5-year-old bamboo as the material for making *Besek*. After receiving food delivery wrapped in *Besek*, these containers are generally not immediately disposed of by the recipient. They use it as a container of kitchen spices. The selection of 1.5 years old bamboo has become one of the indigenous knowledge for the community (Fatmawati, 2021; Sawitri et al., 2021; Dasih et al., 2019).

Other traditional tools are *Lesung Bulat* (small round mortar) and *Alu* (pestle) for peeling the skin of the grain (rice grains). This tool can also be used to pound rice into flour. They are traditional rice grinding machines by pounding it. This tool can also be used to grind food to make it soft. Another piece of furniture that is commonly found near the *Lesung* and *Alu* is *Pane*. *Pane* serves as a bowl to put food that will or has been mashed. *Lesung*, *Alu*, and *Pane* are made of wood. Betawi people are also familiar with household furniture made of clay. They make *Pendaringan Beras* out of clay as a place to store rice. The choice of clay is based on people's knowledge that this material will make rice last for months. Other clay crafts are *Tempayan* and *Kendi*. *Tempayan* is a large bucket to store raw water in the kitchen. *Kendi* is a jug or a teapot for storing drinking water which is placed on the dining table. The selection of clay as the material for making water storage containers is based on the knowledge of residents that this material will make the water cooler and fresher. Clay is also believed to absorb bad substances contained in drinking water.

Carving

The art of carving is also owned by the Betawi people. The carving is not only intended to give a motif to the wood. The choice of the form of the motif is based on the philosophical meaning. This is reflected in the *Lisplang Gigi Balang* which is a wooden ornament in a traditional house. The ornament is made of triangles

lined up to resemble a grasshopper's tooth. Betawi people are inspired by grasshoppers which are believed to be honest, diligent, tenacious, and patient. Betawi has various forms of traditional houses. This difference is based on the form and function of each house. <http://www.setubakanbetawi.com/> gives examples of *Rumah Panggung* (Stage House) and *Rumah Joglo Bebongkot*. *Rumah Panggung* is a house whose floor does not touch the ground like a stage. This house is the residence of both agrarian and coastal communities. For people in mountainous areas, the form of the house is useful to avoid possible animal attacks. Houses on stilts in coastal areas are useful for avoiding seawater at high tide so as not to inundate the house.

Based on this explanation, it can be understood that the Betawi people know home designs that are safe from animal disturbance and seawater flooding. The selection of natural building materials that are relatively light such as teak, palm fiber, and bamboo are useful for the balance of the house during an earthquake so that it does not collapse easily. Betawi people are also able to recognize the nature of animals such as grasshoppers who are diligent, honest, and diligent in their work. These traits they carve into some parts of the house. The carving will remind the residents of the house to be active and honest people at work. *Joglo Betawi* are generally raised by community leaders or village elders known as *Bebongkot*. Therefore, this type of house is also called the *Joglo Bebongkot*. The materials used to build this house are natural materials such as teak wood, *ijuk* (palm tree fiber) for the roof, and woven bamboo for the walls. *Rumah Joglo Bebongkot* is *Betawi Joglo* that has a building similar to the *Javanese Joglo*. The difference lies in the interior design. *The Joglo Betawi* does not have roof pillars to divide the space. The construction of the *Betawi Joglo* does not adhere to a room division system based on the *Pilar Soko Guru* (four pillars supporting the roof of the house that are plugged into the stone) as in the *Javanese Joglo*.

Weapon

Based on the text about Betawi special weapons placed near the collections, it can be seen that for the Betawi people the weapon called *Golok* (machete) is not just a wood cutting tool. They believe that *Golok* is a symbol of male identity. A man without a machete is a sissy. Therefore, men of this ethnic often slip a machete complete with a scabbard into the belt. The Betawi tribe divides the *Golok* into two functions, to work and as a weapon to protect themselves. The machete for work is called *Gablungan* or *Bendo*, it functions for daily household needs such as cutting wood. A machete for self-defense is called a *Golok Simpenan* or *Soream*, which men usually carry with them wherever they go. One of these types of machetes is the *Golok Jawara* / *Golok Ujung Turun* which is often tucked in the waist of Betawi heroes. Based on the text above the *Golok Jawara* collection, it can be seen that this ethnic community chose animal horns as one of the ingredients for making machetes.

Golok is still one of the traditional Betawi icons to this day. This weapon is now used as a unifying symbol of thought and action to create close togetherness among the Betawi people. They made a special machete for this icon, *Golok Si Rajut* (knitter). As the name implies, which comes from the word *Rajut* (knit) means a machete for establishing unity among them. In the text located near the

replica of the *Golok Si Rajut*, local knowledge of the community about the material it is made of can be seen. The iron blade is made of Galpanian steel plate iron. The handle is made of *Sono Kembang Wood*. The sheath is made of durian wood. In the photos of the machete craftsmen hanging on the walls of the museum, you can see the process of making this weapon which is still done traditionally at a blacksmith. Based on all the explanations about the machete, it can be seen that the traditional way of making machetes in blacksmiths uses Galpania special steel. They also use *Sono Kembang* wood, animal horns, ivory, animal bones, stems from guava trees, or wood from rambutan trees to make handles. Durian wood is used as a material for making machetes. All of this becomes Betawi's indigenous knowledge in making this ethnic-specific weapon.

Supernatural power

Betawi people believe that there is an invisible power around them that can give a bad effect on life. They try to make something that can prevent the family and the environment from being disturbed by supernatural beings. They make *Ondel-Ondel* to ward off evil. The Setu Babakan Museum displays collections related to *Ondel-Ondel* (photos of ancient *Ondel-Ondel* with scary faces, a pair of masks, giant *Ondel-Ondel* statues with a friendlier face, and mini-sized statues). The collections are labeled by a text containing an explanation of this typical Jakarta doll. Based on the text, it can be understood that this pair of giant dolls have been known by the Betawi people since 1600 as a medium to exorcise demons and prevent bad things. Therefore, this large human-shaped doll is always presented when there are family events, traditional ceremonies, and celebration events in a village.

The presence of *Ondel-Ondel* is expected to be able to keep the event from being disturbed by supernatural beings. At that time *Ondel-Ondel's* form was made scary. The body frame is made of bamboo which is assembled to resemble a pair of giant humans (male and female). Body parts are given clothes and sarongs that tend to be dark in color. The face is fitted with a bulging-eyed mask and canine teeth. The hair is made of *Ijuk* (palm fiber) decorated with *Kembang Kelapa* (Coconut Flowers). This scary *Ondel-Ondel* appearance is in accordance with the purpose of its manufacture, which is to scare the evil away from people's lives. This is in accordance with the results of [Paramita's \(2018\)](#), research that the beginning of the manufacture of *Ondel-Ondel* was intended for *sesaji* (offerings to supernatural beings) to ancestral spirits. *Ondel-Ondel* functions as a repellent for reinforcements or disturbances of spirits that wander when traditional events are held. In ancient times, *ondel-ondel* was made in an orderly manner according to ritual rules. Craftsmen will perform ritual offerings before making a face mask, weaving the body, and putting clothes on the *Ondel-Ondel* body. *Sesaji* containing food such as bir pletok, coffee, tea, and black chicken is placed near the place where this sacred doll is made.

The making of *ondel-ondel*, which begins with various rituals, is the hallmark of local knowledge in mainland Malay. [Soh & Omar \(2012\)](#), explain that Malay local knowledge is usually synonymous with spirituality (religion and belief in the creator of the world), metaphysics, the science of nature, and the act of socializing with the community. This knowledge is generally passed down orally from

generation to generation through folklore, poetry, songs, and the like. The same procession also occurs in other Malay regions, precisely in the Philippines. The results of [Botangen et al. \(2018\)](#), research conducted in the region show that the Igorot Community performs traditional ceremonies and rituals related to the beliefs of each tribe in the Cordillera. They give *sesaji* by providing animals, such as chickens, pigs, and cows. These animals become the core of the ritual.

Along with the change of human civilization, the function and form of *Ondel-Ondel* has changed. Based on the text, it is explained that the former Governor of Jakarta (1966-1977), Ali Sadikin, instructed the *Ondel-Ondel* makers to make the faces of these dolls more friendly. One of the typical Betawi arts has now become an icon of the capital city of Jakarta. Now we can see around Jakarta, especially tourist locations, many people wear *Ondel-Ondel* costumes for busking. The appearance of the original human *Ondel-Ondel* is also more attractive, with colorful clothes and smiling masks. Several souvenir shops in Jakarta also display mini *Ondel-Ondel* statues dressed in Betawi dancer costumes, Abang Nene Jakarta clothes, and Betawi wedding costumes. *Ondel-Ondel*'s face on this small statue also does not frighten buyers. [Paramita \(2018\)](#), explained *Ondel-Ondel* is made of a woven bamboo frame with a height of 2.5 m and a diameter of 80 cm. The *ondel-ondel* hair is made from *ijuk* (palm fibers). The face mask (*Kedok*) is horribly decorated with bulging round eyes. The red face symbolizes the male, while the female has a white or yellow face. Currently *Ondel-Ondel* is listed as one of eight Betawi cultural icons regulated in *Peraturan Gubernur Jakarta No. 11 Tahun 2017* (Jakarta Governor Regulation No. 11 Year 2017). *Ondel-Ondel* has a philosophical meaning as a symbol of strength to maintain security, order, toughness, courage, firmness, honesty, and anti-manipulation.

Bridal traditional clothes

Based on the statue of the bride and groom and their text displayed at the museum, it can be understood that the clothing for the Betawi traditional bride was inspired by Arab and Chinese culture. The costume for the groom is called *Dandanan Cara Haji* with a design similar to Middle Eastern clothing. He wore a headgear named *Alfiah*, a robe (*Qamis*), and a cloak. Costumes for the bride are known as *Dandanan Nene Pengantin Cine*, which resembles the clothes of people from mainland China. The influence of Chinese culture can also be seen from the skirt named *Kun* which is complete with the image of the Hong Bird. A lotus-shaped decoration is added to the chest to enhance the appearance. One thing that is distinctive about the Betawi bride's costume is the face-covering (*Siangko*). It is gold or silver curtains. [Adinugraha et al. \(2020\)](#), stated Betawi wedding dresses in red are influenced by Chinese culture, green colors are influenced by Arab (Islamic) culture.

Wedding event fittings

At the Setu Babakan Museum, a prototype of a symbolic gift container for weddings is displayed, namely *Hantaran Sirih*. This gift from the groom to the bride symbolizes his seriousness in living a household life. Just like the bitter, bitter, and sweet taste of betel leaf, *Hantaran Sirih* represents the bitter and sweet meaning of family life. If the bride accepts the gift, it means that she is ready to

experience happiness and suffering with her husband. Another hallmark of Betawi weddings is *Roti Buaya* (the Crocodile Bread). They believe that crocodiles are patient and loyal to their partners. There is also a loaf imitation in the form of a crocodile animal.

According to [Zakaria \(2020\)](#), *Hantaran Sirih* and *Roti Buaya* were brought by the groom's family during *Tradisi Palang Pintu* (the Cross Door moment). This tradition is an activity carried out by the Betawi people during the wedding ceremony. The essence of it is the martial arts competition of the masters of the bride and groom, reciprocate poetry, and *Lantunan Sikeh* (recitation of the holy verses of the Qur'an). This event begins with the arrival of the prospective groom's family group before the marriage ceremony. They bring gifts such as *Roti Buaya*, accessories for the bride, special foods, and so on. While walking to the bride's house, the group chanted of *Shalawat Dustur* (praise to the Prophet Muhammad). The closing of the *Tradisi Palang Pintu* is *Lantunan Sikeh* by one of the representatives of the bridegroom. This chanting has the meaning that as a prospective priest (leader), the groom must be good at reciting the Quran and be a good leader in the household. *Shalawat Dustur* is sung again by the entire extended family (bride and bride) after the *Lantunan Sikeh* event was completed. This indicates that the *Tradisi Palang Pintu* procession has been completed ([Zakaria, 2020](#)).

The knowledge of the Betawi people about symbols of the philosophy of life derived from plants (betel) and animals (crocodiles) is their unique knowledge. The bitter and sweet taste of the leaves reminds them of happiness and sadness. This society also takes the positive side of the nature of animals to be used as life lessons. This shows that the Betawi people live in synergy and respect nature. They also uphold respect for the God who created the universe and everything in it when holding a wedding ceremony. *Lantunan Sikeh* and *Shalawat Dustur* are the proof ([Sarkar, 2014](#); [Sen, 2005](#); [Kartikawangi, 2017](#)).

Martial arts and oral traditions

Based on the results of the analysis of museum documents, texts on collections, literature analysis, and websites about Betawi indigenous knowledge, we found that the Betawi people have local knowledge of martial arts and oral traditions that are still maintained today. This knowledge is seen during the *Tradisi Palang Pintu*. The groom also brought Masters who would duel with others from the bride's side. The champions presented at this event must have two skills, *Pencak Silat* (martial art of Betawi) and *Pantun* (verse or rhyme). They will fight martial arts as well as reciprocate rhymes. The rhymes are usually in the form of greetings, expressions of the purpose of their arrival, advice for the bride and groom, and advice for the entourage present. The rhyme is a symbol that the Betawi people instill the values of politeness, mutual respect, and maintaining a friendship.

In connection with Betawi wedding ceremonies, oral traditions, and the efforts of this community to maintain a friendship, there is one culture that is still maintained today, namely *Tradisi Paketan* (mutual help). Representatives of each family member who wants to hold an event (wedding, thanksgiving, or other) will

notify the nearest neighbors if they are going to have a big event. Then the neighbor told other neighbors. The dissemination of this information is carried out in an oral tradition and is based on a culture of mutual assistance. Neighbors who have free time will come to help those who will hold the event. [Pratomo et al. \(2017\)](#), said one of the local wisdom of the Betawi ethnic that can still be found is mutual cooperation in carrying out social life. Community members help each other when there are weddings, circumcisions, deaths, and cleaning the village events.

The form of *Tradisi Paketan* local wisdom still exists today, especially in some communities living on the outskirts of Bekasi City. The philosophical meaning contained in *Tradisi Paketan* is the spirit of solidarity in the form of a sense of kinship, togetherness, and help among members of the Betawi community. This culture is also one of the real manifestations of the spirit of the Indonesian people. Mutual cooperation activities can be seen in the active role of the community in events organized by relatives and neighbors. This active participation can be in the form of assistance in the form of material, financial, physical energy, mental spirituality, skills, ideas or advice, and praying to God for the smooth running of the event. The meaning of mutual cooperation owned by Betawi is similar to the value attached to the Binnadang culture of the Igorot community in the Philippines. [Botangen et al. \(2018\)](#), this culture is a traditional practice of helping especially those in need by volunteering in community-related work. Another assistance that can be provided is financial and material support. This mutual help activity comes from the heart and is done voluntarily. The community will automatically immediately help each other if there are relatives, colleagues, or neighbors who need help.

Conclusion

There are cultural things that store indigenous knowledge typical of the Betawi ethnicity in the Setu Babakan Museum. This knowledge includes how to make batik, main dishes, snacks, drinks, household utensils, carvings, and weapons. Other knowledge is about supernatural powers, bridal costumes, wedding supplies, martial arts, and oral traditions. Each of these indigenous knowledge has a philosophical meaning that becomes the life guide of the Betawi people. Betawi Batik stores people's knowledge about how to make batik with traditional equipment and natural materials. Batik motifs are vehicles, plants, food, to places that are Betawi icons. Main meals, snacks, and drinks are usually served at special traditional events to respect others. The selection of food and beverage ingredients reflects the indigenous knowledge of the community about the use of spices for health. Others are household utensils made of bamboo, wood, and clay. This selection of natural materials indicates that there is local knowledge about selecting appropriate materials and how to make furniture without the help of machines. Handicraft art is the art of carving on the wood of a house building. They use the positive nature of animals as a source of inspiration for carving patterns. The shape of the Betawi traditional house also holds indigenous knowledge on how to avoid floods and wild animal attacks ([Van Heuven et al., 2008](#); [Verkuyten & Yogeewaran, 2020](#)).

Another skill that is mastered by the community is the manufacture of a distinctive weapon called Golok. They have the knowledge to choose materials for making iron blades, handles, and machetes. In addition to being proficient in making various crafts, people also understand the supernatural. They believe in both the good and the bad in life. Therefore they make dolls as an attempt to reject bad things in order to get good things (Civitillo et al., 2018; Dandy & Pe-Pua, 2010). Betawi indigenous knowledge is also indicated at weddings. The wedding dress models reflect their knowledge of Chinese and Arabic culture. Other wedding supplies, such as the Hantaran Sirih and Roti Buaya indicate that the community understands the nature of plants and animals. The fighting tradition which is staged at weddings is proof that ethnic groups have mastered the knowledge of martial arts and oral traditions. The results of this study are still general, namely the types of indigenous knowledge of the Betawi people. It can be a source of inspiration for similar research that aims to further analyze the Betawi indigenous knowledge and the way they have managed that knowledge.

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