ABANG-NONE AS AN ATTEMPT OF THE GOVERNMENT TO INTRODUCE THE BETAWI CULTURE TO THE WORLD

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ABSTRACT

The Abang and None Competition is a media of the DKI Jakarta Tourism Office to introduce Betawi culture to the world. Betawi culture is the pride of the people of Jakarta, namely as the identity of the main area within the scope of its society. The competition has various functions, not only as entertainment but also as a medium for promoting Jakarta tourism. This has various problems, including the lack of knowledge about Jakarta. Most people outside Jakarta only know Jakarta to be the capital of Indonesia. They do not have any knowledge about the authentic and unique culture of Jakarta that emerged because the interaction of people from various regions living there. With the presence of the Abang and None Competition, it is hoped that they will be able to raise the slogan "Enjoy Jakarta" to become increasingly popular and can attract outsiders to want to visit Jakarta. So what does the government expect to achieve through the competition? How does the government plan to use the Competition to promote Betawi culture internationally? This article will discuss those efforts and how effective they are. Qualitative descriptive methods will be the key in this research.

KEYWORDS : Abang-None, Betawi Culture, Enjoy Jakarta, Jakarta Tourism

INTRODUCTION

Jakarta is not only the capital city of Indonesia, but it is also a tourist destination. Jakarta is a city that opens its doors for visitors who come for various reasons such as for business, work, and vacation. The Department of Tourism considers the tourism sector in Jakarta as a promising attraction for the economy and increasing the number of tourists visiting Jakarta. The number of visits which tends to go up and down has made the tourism department think hard to find ways to boost the number of visits and to keep it stable and even grow.

One of the ways to do this is by doing marketing activities through social media, by presenting the beauty of the city of Jakarta, as well as creating interesting slogans. "Enjoy Jakarta" is one of the programs of the DKI Jakarta Tourism and Creative Economy Department to introduce, socialize and promote Jakarta to people outside Jakarta and abroad. The Jakarta government has long used the slogan "Enjoy Jakarta" to promote its tourism. Various things have been done to introduce this slogan, one of which is the Abang and None competition in Jakarta. This competition is expected to introduce the culture in Jakarta, especially the Betawi culture, to the wider community. Betawi is an ethnic group that became the identity of the Jakarta people. Thus with that slogan, the Jakarta government hopes that the
people outside Jakarta will be able to enjoy the culture of this interesting city, not only as a tourist destination but also as a place where they can learn about its culture.

The Betawi is an ethnic group with a population that dominates Jakarta. The Betawi people existed long before Jan Pieterzoon Coen burned Jayakarta down in 1619 and founded a city called Batavia on the ruins. This means that long before it became the nation's capital, a large group of people had inhabited the city of Jakarta. In fact, according to the historian Sagiman MD, the Betawi people had been living in Jakarta since the New Stone Age or Neolithicum, namely 1500 BC. Over the ages, the Betawi community continued to develop and establish stable cultural characteristic which distinguishes them from other ethnic groups.

FORMULATION OF THE PROBLEM

Jakarta, the capital city of Indonesia, is a place where millions of people from various ethnic groups have settled. The problem is that Jakarta is located in the island of Java where the Javanese are the visible majority. As a result, few people outside the city have knowledge about the indigenous people of Jakarta and their unique culture. Therefore, the Jakarta government aims to spread knowledge about these people to the wider community through the slogan "Enjoy Jakarta" and through the Abang and None Competition as a means of introducing the original culture of the Jakarta people.

RESEARCH METHODS

According to Craswell (2010) as cited by Ardianto (2014), qualitative descriptive research methods include a post-positivistic research paradigm, which means that the research is a form of monitoring using data, evidence and logical considerations. Research should be able to develop relevant and correct statements. The most important aspect of research is an objective attitude. In qualitative methods, a person who is the source is the key. The data collection technique used is observation by researchers who are fully involved in the activities of key informants, the subject of research and research information sources (Ardianto. E., 2014).

History of The Betawi Culture

Sometimes the history of the Betawi culture obtained can vary, depending on the source from which it is obtained. We can ask the indigenous Betawi people about their culture, but there will be differences from what we read in legal sources of information, such as books, or what Betawi cultural experts say. To avoid this, it is necessary to conveyed this accurate information to the indigenous Betawi people so that they do not have mistaken perceptions of their own culture. The following will discuss facts about the Betawi culture obtained from books.

As mentioned in the introduction, the Betawi people belong to an ethnic group who generally reside in Jakarta. A number of parties argue that the Betawi ethnic group originated from inter-ethnic and national marriages in the past. The Betawi culture has traditions and
customs that are still carried out today even though they are no longer exactly like what they used to be. The Betawi culture was born centuries ago. The Dutch and Chinese cultures have become ingredients of the Betawi culture, starting from language, traditional clothing, food, musical instruments, and other cultural heritages.

The Betawi culture has been influenced by European, Chinese, and Arabian cultures, but in turn, it has also influenced those three cultures when it was developing in Indonesia. Thus based on the origins of the name, it is difficult to determine the validity and authenticity of the Betawi ethnic group. The mixed character of the Betawi dialect is a reflection of the Betawi culture in general, which is the result of the marriage between various cultures, both those originating from other regions in the archipelago, as well as foreign cultures. With this extraordinary diversity, it means that the Betawi people were able to absorb foreign cultures and adapt them to their own environment and culture.

Based on cultural characteristics, the Betawi ethnicity is divided into two depending on the regions where they settled, namely Betawi Tengah (Betawi Kota) and Betawi Pinggiran, which during the reign of the Dutch East Indies was called Betawi Ora. Based on geography, they are divided into Central Betawi (Kota), Betawi Pesisir, and Betawi Pinggir. The Betawi Tengah / Kota settled in a part of the city of Jakarta which was formerly known as the residential area of Batavia (now Central Jakarta - urban), which was heavily influenced by the Malay (Islamic) culture. The Central Betawi adheres to an old lifestyle, for example the marriage ceremonies, circumcisions, the Eid celebration traditions, and upholding religion and customs (reciting the Kaji). The Betawi people who live in Central Jakarta experienced the level of urbanization and modernization on the highest scale; they also experienced the highest rate of mixed marriages. Betawi Pinggiran, commonly called Betawi Udik or Ora, consists of two groups. The first groups from the North and West parts of Jakarta and Tangerang are influenced by Chinese culture; second, groups from eastern and southern Jakarta, Bekasi and Bogor influenced by Sundanese culture and customs.

The art of the Betawi Tengah cultural area is heavily influenced by Malay art. Examples of which can be seen in its orchestra and Samrah dance. This community is also a supporter of Islamic art. In the suburbs other traditional arts were developed, such as puppets, masks, Lenong, Tanjidor and so on that are not found in the central Betawi community. The emergence of these two cultural areas is due to historical, economic, sociological differences, differences in the degree of ethnic elements that became the forerunner of the culture. The area where the Betawi people live includes the provinces of DKI Jakarta, Banten, and West Java. Administratively, the Betawi people are residents of DKI Jakarta, Tangerang, Bekasi, Depok, and Bogor.

Many argue that the word Betawi comes from batavian Arabic. However, in Betawi texts written in the 18th and 19th centuries, the way of writing the word Batavia as a city is Batafiya (ba, ta, fa, wau, ya) while the way of writing Betawi as the name of the people is Batawi (ba, ta, wau, ya). Based on the book "Ethnic Profile of Jakarta" by Lance Castles, the so-called Betawi tribe was a newcomer to Jakarta. This ethnic group was born from a combination of various other ethnic groups that were already living in Jakarta, namely the Sundanese, Javanese, Arabs, Balinese, Sumbawa, Ambonese, and Malays. Dr Yasmine Zaki Shahab MA estimates that the Betawi ethnicity was only formed about a century ago, between
1815-1893. This estimate is based on a historical study of the demographics of Jakarta residents during the Dutch colonial era where censuses were conducted by categories based on ethnic groups. In the census data of the population in 1615 and 1815 there is no record of the Betawi ethnic group.

The Betawi people developed cultural characteristics that are easily distinguishable from other ethnic groups. The Betawi language and performing arts are two of the most powerful elements that show the characteristics of the Betawi people. The Betawi dialect can be divided into two sub-dialects, namely the central Betawi sub-dialect and the Suburban Betawi sub-dialect. In the Central Betawi sub-dialect, Indonesian words ending with the vowel /a/ or /ah/ are changed to the final vowel /e/. While in the Betawi sub-dialect fringe there is no change in the final vowel /a/ to /e/.

After gaining this knowledge about the Betawi culture, it is necessary to have a media to introduce this culture to the world. A lot of effort still needs to be done to introduce the many cultural heritages of the Betawi people to the wider community. The aim of this effort is also to preserve/maintain the Betawi culture so that it can be passed on to the next generations. Thus it will not die out. Next, we first need to identify know what part of the Betawi cultural heritage would be very interesting for the world to know.

Betawi Cultural Heritage

1. Betawi Dance

1.1. Cokek Dance

The Cokek dance is accompanied by Gambang Kromong music. Since the beginning cokek dance was a social dance and entertainment. During a festive ceremony, guests were greeted by Cokek dancers. Some female dancers would give scarves to the guests as a sign that guests are invited to dance. This Cokek dance movement aims at sheer enjoyment or to give a festive impression in every event.

1.2. Blenggo Dance

In general, the Blenggo dance movements are taken from Pencak Silat movements. There are two kinds of Blenggo dances based on the music of the accompaniment, namely the Blenggo dance accompanied by Rebana Biang and so it is called the Blenggo Rebana and the Blenggo Ajeng which is accompanied by Ajeng’s Gamelan. The Blenggo Ajeng dance is performed by female dancers or pairs of men and women while the Blenggo Rebana is a dance that has a strong religious nuance and is performed by male dancers only.

1.3 Betawi Mask Dance (Topeng Dance)

The Betawi Topeng Dance is usually performed by dancers who act as bodyguards for the Betawi Mask performance. Nevertheless, the Betawi Topeng Dance can also be performed alone. The Betawi Topeng dance includes the Kembang Topeng dance, the single Topeng dance or the Kedok Topeng dance, and the Topeng Ronggeng dance. In the Kembang dance the dancer does not wear a mask. The mask or kedok will be used in a Kedok dance or a single Topeng dance. In the dances three
different masks are used, each having a different color namely white, red, and black. Each one represents a different character, namely Subadra, Srikandi, and Jingga.

1.4. Japin Dance
The Japin dance is a social dance found in the Malay region. The Japin dance that developed in Betawi is usually accompanied by Gambus music that is played with three *marwas*, a small double-sided hand drum. This dance is usually performed by men and couples with dominant movements in the form of steps that following the rhythm.

1.5. Samrah Dance
The Samrah dance movements prioritize footwork with rhythmic curves. The Samrah is also a social dance that is usually performed in pairs or individuals. What is typical of the Samrah dance is that there is a movement called 'Salawi' in which the dancer squats down almost like sitting cross-legged on the floor. Based on the rhythm, there are two kinds of Samrah dance. The first uses slow rhythms such as the Sawo Mateng dance, the Musalma dance, and the Mamira dance and the second uses a fast rhythm as in the Bayang-Bayang dance, the Jali-Jali dance, and the Cendrawasih dance.

1.6. Pencak Silat Dance
The Pencak Silat dance uses the movements of Pencak Silat accompanied by music such as Gambang Kromong (xylophone) or Rebana Biang (tambourine). This dance will be discussed in depth in the section "Performing Arts By Abang and None"

1.7. New Creation Dances
The traditional Betawi dances have inspired many choreographers to create new dances with Betawi nuances. Some of these dances include:

- The Yapong Dance, created by Bagong Kusudiardjo in 1975, is usually performed in groups of female dancers.
- The Ronggeng Blantek dance is based on Betawi theater performance, Topeng Blantek and is usually used to welcome guests
- The Ngaronjeng Dance is commonly used to accompany Betawi bridal ceremonies. Its name was derived from the word Ngaronggeng Ajeng which created by Wiwiek Widiastuti.
- The Lenggang Nyai Dance was created by Wiwiek Widiastuti based on the folklore of Nyai Dasimah. It articulates the beauty and agility of Betawi women. This dance takes a bit of the Cokek dance style and the Mask Dance and there is also some Chinese influence in it.
- The Gong Mask Dance, is a new version of the mask dance which takes the basic motions of the Topeng Betawi Dance.
- The Nandak Ganjen Dance, created by Atin Kisam, is a dance that depicts children who grow up dancing with agility and joy.
- The Enjot-enjotan Dance is a new creation dance accompanied by Betawi Topeng music playing the song Enjot-enjotan. This dance is performed by a pair of men and women who portray the champions in the story Topeng Betawi.
2. Betawi Music

2.1. Gambang Kromong
The name of the music of gambang kromong is taken from the name of the musical instruments used, namely the gambang which is a xylophone-like instrument and the kromong, a set of horizontal gongs. In addition to the two musical instruments there are also other musical instruments, namely: kongahyan, tehyan, sukong, gendang, kempul, gong, gong enam, kecrek, and ningnong. Generally gambang kromong accompanies Lenong performances and the Cokek dance although it can also be performed independently.

2.2. Gambang Rancag
Gambang rancag consists of two elements namely the xylophone and Rancag. Gambang means the companion instrument and rancag is the story presented. Gambang Rancag performs a song that tells a Betawi folkstory in the form of pantuns. The music is usually performed to accompany the popular folklore plays such as Si Pitung, Si Jampang, or Si Angkri. These plays are sung by two characters responding to each other in reciprocated pantun.

2.3. Keroncong Tugu
Keroncong Tugu (monument) is not much different from keroncong music in general, but its rhythm is faster led by the sound of the ukulele. Initially, keroncong tugu only involved three guitars: Froonga's large guitar with 4 strings, Monica's medium-sized guitar with 3-4 strings, and Jitera's small guitar with 5 strings. In its development, other musical instruments were added to the keroncong tugu namely the flute, viola, tambourine, mandolin, cello, kempul, and triangle. In the past this type of music often performed melancholic rhythmic songs.

2.4. Tanjidor Music
Tanjidor is strongly influenced by Dutch music. The instruments consist of the clarinet, peston, trombone, tenor, bass, drums, and traditional drum (beduk). Initially the songs performed were Dutch songs although they were pronounced with the Betawi dialect. Over time Betawi songs such as Jali-Jali, Sirih Kuning, and Kicir-kicir became part of the Tanjidor performance. This music is the most often seen in Betawi art events, and even on the streets of Jakarta. The Betawi people also used to go around playing Tanjidor to get money.

2.5. Rebana
The term rebana comes from the word "Robbana" which means "our God". This is because usually this musical instrument is used to accompany songs with Islamic nuances. There are various types of rebana or the Betawi tambourine such as rebana ketimpring, rebana ngarak, rebana maulid, rebana burdah, rebana hadroh, rebana dhor, rebana maukhid, and rebana biang. Each tambourine is distinguished by its shape, sound, and usage. As the name implies, rebana ngarak accompanies the procession of the groom to the bride's house playing a song that is generally the shalawat.
2.6. Gamelan Topeng

Gamelan Topeng is a set of gamelan that are commonly used to accompany Betawi Topeng dance. This gamelan Topeng generally consists of a rebab, a pair of drums, ancak kenong, kecrek, kempul, and gong. Gamelan Topeng can be taken around to "ngamen" or busk from village to village, especially during the celebrations to welcome the new year and Chinese new year.

2.7. Orkes Samrah

Orkes Samrah is an ensemble that originated in Malay consisting of the following instruments: harmonium, viola, guitar, bass string, tambourine, marakas, banyo, and bass betot. Leading the melody in the orchestra, the harmonium dominates the music. However, harmonium instruments are now rare. This orchestra is used as a means of entertainment in various events, especially wedding receptions.

2.8. Orkes Gambus

Orkes Gambus was formerly known as the rhythm of the desert. In the 1940s the orchestra became a much-loved spectacle. For the Betawi people, the performance of the orkes gambus at weddings or circumcisions is a must. This orchestra is thought to have existed in Betawi since the 19th century when there were many migrations from Hadramaut and Gujarat to Betawi. Gambus instruments are very varied but the standard ones generally consist of gambus, violin, dumbuk, flute, organ or accordion, and marawis.

3. Betawi Theatre Performing Arts

3.1. Lenong

The Lenong is a typical Betawi performing art that is very popular and has become one of the most powerful aspect of the Betawi cultural identity. Lenong is a kind of comedy using the typical way of speaking Betawi people that is filled with humor and combined with the character of Betawi people who tend to speak out their minds and are a little loud. Lenong began to develop in the late 19th century. In the past there were Lenong associations or groups in almost all areas of Jakarta. The Lenong is not just entertainment but also a means of expression of struggle and social criticism. The play often contains a moral message of helping the weak and hating despicable deeds. Lenong is divided into two types:

- Lenong Denes. Lenong Denes presents stories about royalty and uses words from high Malay such as Tuanku, Baginda, Kakanda, and Shahdan. The dialogue in Lenong Denes is mostly sung. The scenes of fighting do not feature Silat, the traditional form of martial arts, but boxing, wrestling, and fencing.
- Lenong Preman. Different from Lenong Denes, Lenong Preman presents the story of daily domestic drama. Lenong Preman is also called Lenong Jago because the story presented is generally about local heroes such as Si Pitung, Si Jampang, Jago Betawi, Mirah from Marunda, and others. Lenong Preman uses the Betawi language and during the performance many spectators respond spontaneously verbally and are responded to by players because the dialogue is generally simple and spontaneous.
3.2. Topeng

Topeng in the Betawi language has three meanings, namely a device to cover the face depicting a certain character, a theater or performance, and a “Primadona” or dancer. The Topeng referred to here is the Betawi folk performance or theater. Initially the Topeng show was not performed on a stage but just on level ground. When being staged, the only properties used were the colen or oil lamps and costume carts placed in the middle of the arena. In these conditions players and spectators are not separated by any curtains or decor. The Topeng performance is accompanied by topeng music consisting of the rebab, kromong tiga, drums, kulanter, kempul, kecrek, and gong buyung.

3.3. Blantek

Blantek was originally recognized as the simplest form of the mask theater. Among mask artists, if there is a mask player whose performance is bad he/she is ridiculed by being called a Blantek mask player. In its development, Blantek has its own identity with tambourine accompaniment music. Blantek's performance is a mixture of dance, singing, jokes, and acting.

3.4. Jipeng and Jinong

As a fusion art, Jipeng's performances are slightly different from other mask performances. The difference is at the beginning of the show and the costumes used. The costumes of the jipeng players are simpler. The mask begins with the song Arang-Arangan or Enjot-Enjotan, while Jipeng begins with the songs “mars” and waltz typical of Tanjidor. Jinong is a performance of Lenong male players with the accompaniment of Tanjidor music. Jinong stood as a folk theater with a play performed the same as the play “Lenong Preman”.

3.5. Wayang Kulit Betawi

According to some sources, Betawi leather shadow puppets originate from the invasion of Sultan Agung's army from Mataram to Batavia. However, there is a difference between the Betawi leather puppets and the Central Java leather puppets. The Betawi leather puppets are more populist, simple, plain. It is important that the characters are familiar to the audience. The puppet show is accompanied by Ajeng Gamelan Music. But until the 1920’s, the Betawi leather puppets were accompanied by a bamboo Gamelan.

ABANG-NONE Competition and Its Attempts to Preserve the Betawi Cultural Heritage

Abang-None is basically a competition to select the best Abang and None. Abang is actually a way of addressing adult men by a younger person in the family structure or among friends in Betawi, and None is a way of addressing a young woman who is not married yet. Abang-None are the typical way of addressing people in the Betawi culture. The competition is focused on introducing Betawi culture to the general public and maintaining it. H. Usmar Ismail came up with the idea of this competition in June 1968. The selection of None Jakarta at that time was an effort to preserve the culture of the nation, especially the Betawi culture in Jakarta. The event coincided with the peak night of DKI Jakarta's anniversary celebrations in
1968; it has been held every year since. Over the years the Elections of Abang and None Jakarta were adjusted to the times and provisions made by the Department of Tourism and Culture of DKI Jakarta Province.

The Abang and None Jakarta competition is held to select the best young men and women at the provincial level of DKI Jakarta. The selection is not limited to good looks or beauty, but also intelligence and general knowledge, talent in the arts and culture. Abang and None are selected at each level II region throughout the DKI Jakarta area, namely Central Jakarta, West Jakarta, East Jakarta, South Jakarta, North Jakarta, and the Thousand Islands. After three pairs of champions are selected from each region, they will be sent to the provincial level where there will be a selection and election of winners to be crowned as Abang None at the DKI Jakarta Provincial Level.

The main objective of the Abang and None competition is namely to pass on the Betawi culture to the younger generations, who are expected to maintain the Betawi cultural heritage from generation to generation. Until now, the election of Abang and None Jakarta has become an integral part of the series of official activities commemorating the anniversary of the city of Jakarta. The selection of Abang and None Jakarta continued despite the fact that similar contests in the 70’s and 80’s attracted a lot of criticism. This is because this election is different and puts more emphasis on the breadth of knowledge and talents of the participants, not on the beauty of their posture or face. The elected Abang and None have a double function. In addition to being ‘Companions of the Governor’ in official protocol events, they also serve as ‘Tourism Ambassadors’ in order to promote tourism in Jakarta in particular and Indonesia in general.

As the Capital of Republic of Indonesia, Jakarta is the gateway to the international world and is also the center of economy and trade which is a reference for other regions in Indonesia. Therefore, Abang and None Jakarta also have a role and function that develops along with the development of Jakarta’s role and function as the capital city in facing global challenges. In addition to being companions of the governor and also as tourist ambassadors to promote Jakarta, Abang and None Jakarta have a very important role in the era of industrial revolution 4.0. They are the representatives of a superior generation that is expected to bring in a better future for Jakarta to face the challenges of global competition.

In the era of industrial revolution 4.0, Abang and None Jakarta have four strategic roles. Apart from being Jakarta’s cultural and tourism ambassadors, they will be ambassadors for the creative industries, entrepreneurial ambassadors, and investment ambassadors. These four roles originate in the vision of Jakarta as one of the prominent capital cities in the world. Abang None is also one of the effort of the DKI Jakarta Provincial Government to reach out to the community to invite them to collaborate more actively in maintaining and preserving their culture.

After the election, Abang and None will carry out their duties to promote Jakarta tourism through the Betawi culture. Usually, they will be placed in an area that can bring in many foreign tourists. They will showcase Betawi culture to foreign tourists, through dance performances, traditional clothing, music, theater performances, traditional ceremonies, culinary tours, and also other art performances that are the pride of the Betawi people.
Before becoming mascots of the Betawi culture for the community, Abang and None must master the knowledge of how they should behave, and especially the way to introduce the Betawi culture to the world. In accordance with Governor Regulation No. 30 of 2010 concerning the Implementation of Abang and None Jakarta, the preliminary stage of selections are held simultaneously in each region. The selection is conducted through oral or written tests about various things, namely knowledge about the central and provincial government of DKI Jakarta, the Betawi culture, the history of Jakarta, tourism, public relations and marketing skills, etiquette and personality, foreign language communication skills, and psychology. In addition, judges of the contest also assess the ability of participants in performance techniques, behaviors regarding discipline, politeness, communication and empathy. There are three legal foundations for implementing the preservation of Betawi culture. Namely Regional Regulation (Perda) Number 4 Year 2015 on the Preservation of Betawi Culture; Governor Regulation (Pergub) No. 229 of 2016 concerning the Implementation of Betawi Cultural Preservation; and Pergub Number 11 Year 2017 on Betawi Icon.

There are several things that the Abang and None need to do in their roles as ambassadors of Jakarta. The first thing is wearing traditional Betawi clothes. Abang None Jakarta's clothes are taken from the typical clothes of Betawi people. The clothing for men in the form of suits for mature men, and Sadariah clothes for young men which can also be used as everyday clothing. Adult women usually use a long kebaya and younger women use the kebaya Encim which can also be used as daily clothing. Every item of these costumes, from top to toe, has a symbolic meaning attached to it. Therefore, Abang and None should not only know how to use it but also what it means so that the cultural values contained in them can continue to be preserved. Furthermore, Abang and None are usually able to present performances such as Betawi dance or Silat moves as a typical Betawi martial art. The dance performances can be done individually, in pairs, as well as groups of men or women. The dance includes the Cokek Dance, in which the female dancers give scarves to the guests as a sign that they are invited to dance.

They also participate in advancing the city of Jakarta by collaborating with MRT Jakarta to promote this means of transportation and educate the people about MRT Jakarta. Abang and None Jakarta do not only promote culture inside the country, they also promote Betawi culture abroad while at the same time learning new things. In 2018, 4 members of Abang and None winners were sent to Broadway, New York, United States to develop a 10-day performance industry. This first batch studied acting, vocals, and dance intensively and exclusively. They were trained directly by teachers in the arts. They also got the opportunity to watch Broadway shows and go into the backstage area to see and learn about backstage situations and meet the performers. In 2019, Batch 2 of Abang and None were again sent to Broadway to get a chance to learn the arts as talented people who are ready to develop their talents. In addition, Abang and None also promoted Betawi culture in Russia in 2018. They promoted various Indonesian cultural performances at the Indonesian Festival in Krasnaya Persya Park, Moscow. This festival was held by the Embassy of Moscow in Jakarta, with the aim of introducing Jakarta tourism to the Russian people. They performed Betawi dances such as modern Betawi dances, Ondel-ondel, Tepak Hong, Nandak Condet, and Lenggok Gonjreng. In addition, they also promoted tourism of the Thousand Islands and Betawi cuisine.
Taking into consideration the functions and duties of Abang-None Jakarta, it can be concluded that they are part of a culture that is also responsible for preserving Betawi culture. Even with their vast experience in marketing Betawi culture, they still have many shortcomings that need to be fixed in the future. They must continue to put into practice not only their knowledge of Betawi culture, but they must also be able to talk about it in foreign languages, especially English. To be able to do this well, they also need to be trained in public speaking skills. In this way people outside Indonesia can be introduced to the Betawi culture too. This will attract the eyes of the world to the Betawi culture, which is the pride of the people of Jakarta. It is the hope of the Indonesian people that this country will be known by the world through its cultures.

There are many cultural heritages that have been exhibited by Abang-None to the world, but in reality a lot still needs to be done. Some of the efforts they made still have not obtained the desired results. The government in this case is expected to contribute by providing a way for Abang-None to display Betawi cultural heritage abroad. Abang and None have learned this culture well. The problem is that they lack a means to bring the Betawi culture abroad. Thus the Betawi culture may not be recognized by the world. Some countries might take advantage of this as in the case of cultural similarities between their culture and the Betawi culture. An example of this occurred when Malaysia claimed a similar culture as their own. We should make efforts to avoid this. Next we will find out what aspects of the culture have been brought by Abang-None outside Indonesia.
Performing Arts by ABANG and NONE

The theater entitled “Jawara!” tells the journey of a man accused of being a robber, even though he was not actually a robber. Then he looked for the real robbers who mastered the martial arts. In this theater performance, Silat movements are presented as the original martial arts of the Betawi culture. "This time, Teater Abang None Jakarta will re-introduced Silat Betawi, which is one of the nation's cultural heritage" said Maudy Kusnaedi who produced the show. She said that the preparation of this performance took nine months. Jawara was performed from 24 to 25 October 2015 at Gedung Kesenian Jakarta. Teater Abang None Jakarta was founded in 2009 on Maudy Koesnaedi’s initiative (None Jakarta 1993). This theater was meant to motivate and provide opportunities to the Abang None Jakarta participants to take part in preserving the Betawi culture.

Figure 1: Theater Jawara Poster (Instagram @abnonjakarta)

Figure 2: Theater Jawara Performance (Instagram @abnonjakarta)

Figure 3: Silat Dance in Theater Jawara Performance (Instagram @abnonjakarta)
Silat is not only a form of martial arts, but it can also be performed as a dance. Silat is often used as a performing art in traditional ceremonies, such as in the ceremony of welcoming guests at weddings, commonly referred to as "Palang Pintu." In this ceremony there is a dialogue depicting a scene that takes place on the doorstep of the bride's house before the groom is allowed in. The door has two bars, the first must be removed through a Silat fight. If this bar can be passed, then the groom and his entourage continue to the second bar where they must be able to show their skills in reciting or reading the Quran. Silat Betawi which is known to be heavily influenced by Chinese martial arts, has a more varied story, and generally have similarities between Chinese martial arts and local martial arts which were previously preceded by fights.

CONCLUSION

The government has made various efforts to attract foreign tourists to visit Jakarta and make them feel at home in this city. Marketing tourism products, as well as creating the slogan "Enjoy Jakarta" which is full of deep meaning are among the strategies carried out by the government. The government considers that culture is the main sector that should become an attraction for tourists to see the uniqueness of the area, thus the Jakarta government has created the Abang and None competitions into a medium to promote the Betawi culture.
Abang-None competitions and the Betawi culture are two things that cannot be separated. Their existence certainly attracts tourists to get to know more about Jakarta and its culture. The government's efforts through their existence are considered to be able to make tourists feel at home in Jakarta. Tourists can also see representatives of the Jakarta people, especially the Betawi people through the Abang and None. Abang and None are selected in a competition, so that the people chosen are the best people to represent the Betawi community for tourists.

After having been nominated Abang and None, they carry out their duties to promote tourism. They are placed in various places and also places that are the main destinations for foreign tourists and do activities that are considered to be able to bring in more tourists. There, usually they will display Betawi culture such as dances, traditional clothes, ways of speaking, food, and hereditary art performances which are a strong symbol of the Betawi culture.

In addition, there is also Silat, the traditional martial arts, which can be seen as a typical Betawi cultural heritage. This martial art is unique because it is not only practiced as a martial arts but is also performed as part of the rituals of traditional ceremonies and even as a dance. This unique characteristic can be a strong attraction for tourists who like martial arts and performing arts at the same time. These efforts are expected to further raise the name of Betawi culture in the world.

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