



THE CONSTRUCTION OF NANDAK ZABET TAK-TUNG DANCE: ADAPTATION OF ZAPIN AND SAMRAH MOVEMENTS WITHIN THE ARAB- MALAY PERANAKAN CULTURAL CONTEXT

B Kristiono Soewardjo¹, Raden Mas Aditya Andriyanto², Selly Oktarini³, Ida Bagus Ketut Suidiasa

¹Dance Education Department / Universitas Negeri Jakarta, Jakarta

²Music Education Department / Universitas Negeri Jakarta, Jakarta

³Dance Education Department / Universitas Negeri Jakarta, Jakarta

⁴Dance Education Department / Universitas Negeri Jakarta, Jakarta

E-mail: ¹bkristiono@unj.ac.id, ²rm-aditya@unj.ac.id, ³sellyoktarini@unj.ac.id, ⁴idabagus@unj.ac.id

Abstract

This study analyzes dance as a medium of cultural acculturation through the creation of Nandak Zabet Tak-Tung, rooted in the Betawi cultural framework. It focuses on adapting Zapin and Samrah movements to represent Arab-Malay Peranakan heritage, while exploring interdisciplinary connections with music, scenography, and other artistic elements. The research employs a qualitative method with systematic stages: defining focus, collecting data via direct observation, in-depth interviews, and document analysis. Data are organized into a structured matrix to support interpretation.

*The theoretical foundation draws from Alma M. Hawkins' creative concept in *Moving from Within*, translated by I Wayan Dibia, encompassing six aspects: experiencing, seeing, feeling, imagining, transforming, and forming. These guide the choreographic process, resulting in a work that reconfigures Zapin and Samrah into a dynamic structure emphasizing movement exploration and embodiment.*

Through imaginative choreography inspired by local traditions, the study proposes the use of Arab-Malay Peranakan-based movement to enrich Betawi dance. It contributes to the preservation and innovation of Indonesian performing arts by integrating cultural heritage with contemporary expression. Ultimately, this research supports the advancement of knowledge, technology, and socio-cultural development within a humanistic and locally grounded artistic landscape.

Keywords: Cultural Acculturation, Zapin and Samrah Movement Adaptation, Betawi Dance, Qualitative Method, Contemporary Performing Arts

1. INTRODUCTION

Indonesia is home to a rich cultural heritage and diverse traditional arts spread across its archipelago. Among these, Betawi art stands out as a vital expression of Jakarta's socio-cultural life. The Betawi community emerged through assimilation among various ethnic groups, forming an urban identity marked by multiethnic cultural expression. The development of Betawi culture is closely tied to prolonged urbanization, shaped by waves of migration from surrounding areas such as Tangerang and Bekasi, as well as regions like West Java, Central Java, Bali, Sumbawa, Ambon, and Malay communities. This process was further influenced by foreign cultural elements—Portuguese, Dutch, Arab, Indian, and Chinese—which contributed to the region's socio-cultural dynamics.

Through sustained interaction among these groups, Betawi culture evolved as a constructed identity, integrating diverse migrant traditions into a distinctive urban cultural form. (Soewardjo,

2022) As the administrative center of Indonesia, Jakarta embodies the archipelago's cultural diversity and has developed into a vibrant multicultural metropolis. Its five administrative regions—North, East, South, West, and Central Jakarta—offer diverse tourism and culinary attractions, each with unique cultural and artistic traits. Betawi performing arts have shown adaptive resilience over time, notably through the choreographic reinterpretation of Zapin and Samrah dances. These adaptations reflect cultural acculturation processes and contribute to the enrichment of Jakarta's artistic expression.

Advancements in information technology and human mobility have transcended geographical boundaries, enabling unrestricted access to global information flows. In this context, Indonesian society faces a significant challenge: harmonizing local traditions and cultural values with the continuously evolving influence of globalization. Cultural transformation in Indonesia has been shaped by social aspirations and the influx of global elements, which accelerate the evolution of cultural values over time. (Wahyu Mukti et al., 2024)

Cultural transformations reflected in Zapin and Malay dance have significantly shaped Jakarta's spatial dynamics, particularly within the Betawi ethnic community. These changes were driven by internal migration from various Indonesian regions and the influx of foreign cultural influences—Chinese, Portuguese, Dutch, Indian, and Arab. Consequently, Jakarta developed a complex cultural configuration, where artistic adaptations such as Zapin and Samrah contribute to the formation of Betawi performing arts identity.

Arab cultural influence began with the arrival of communities engaged in trade and Islamic dissemination. Hadramaut groups settled in Java, including Jakarta, long before the colonial era. Van den Berg notes that this migration has occurred since the 7th century CE and intensified in the late 18th century, especially after the opening of the Suez Canal in 1869. (Jufri, 2009) Zapin dance has proliferated across Indonesia's coastal regions, especially in areas with strong Islamic traditions such as Deli, the Riau Archipelago, Jambi, Bengkulu, and Lampung. Its spread was facilitated by migrant-led cultural exchanges along coastal routes open to interethnic interaction. Linguistically rooted in Arabic, *zafin* denotes swift rhythmic steps, *zaf* refers to a twelve-stringed instrument, and *al-zafin* implies a foot-lifting motion. Choreographically, Zapin features agile footwork aligned with the *rebana* drum rhythm, balanced by expressive arm gestures—such as swinging and paddling motions—that form a unique movement vocabulary. It consists of two primary variants: Arab Zapin and Malay Zapin, each shaped by Arab cultural influence. More than entertainment, Zapin serves pedagogical and religious functions, often

Betawi Samrah, a Malay-influenced traditional performance art, emerged from migratory flows from the Riau Archipelago to Batavia following the London Convention (1824) and the Treaty of 1871 (Ruchiat, 2000). It blends music, dance, vocal expression, literature, and theatrical elements, typically performed during communal ceremonies such as weddings and circumcisions. Samrah embodies Betawi cultural identity through its aesthetic sensibilities, social cohesion, and communal values. (Shahab et al., 2024) The term Samrah, derived from *sambil musyawarah* (deliberating together), reflects the Betawi tradition of social gatherings among migrants from regions like Riau, Palembang, and Kalimantan, where leisure time was shared through conversation, music, and singing. Etymologically, it also traces to the Arabic *samar*, referring to nighttime social activities involving dialogue and entertainment. (Parani, 2017) Samrah is a distinctive North Betawi performing art, particularly in Bekasi, West Java, whose preservation is viewed as a shared cultural responsibility. Derived from the Arabic *samarakh*, meaning to relax while dancing and singing,



Samrah integrates theater, dance, and music, shaped by Malay traditions. Once central to ceremonial events, it has evolved into a broader entertainment form. (Sofyan, 2024)

Building on this context, the dance work *Tari Nandak Zabet Tak-Tung* was created, drawing from Zapin and Samrah traditions. This study analyzes the movement structure, rhythm, and use of props in Betawi Zapin and Samrah, while examining Arab and Malay Peranakan influences. It aims to identify each dance's unique identity and points of convergence to inform the creation of a contemporary choreographic synthesis. The study contributes to Betawi cultural preservation by developing Zapin choreography that integrates Arab and Malay elements, fostering a dynamic identity open to intercultural exchange. The creative framework follows Alma M. Hawkins' method in *Moving According to the Heart*, as translated by I Wayan Dibia, emphasizing experiential and transformative processes. Conceptually, the choreography adopts an acculturative—not assimilative—approach, maintaining the distinctiveness of Arab and Malay Peranakan heritage within a unified artistic expression. (Rasi, 1999)

2. IMPLEMENTATION METHOD

This research aims to examine the process of conveying meaning through the theme of *Musyawah* (deliberation) in welcoming the holy month of Ramadan. The approach is carried out by applying Alma M. Hawkins' theory of dance creation and is manifested through dances based on Zapin and Samrah, which represent the cultural identity of the Betawi people. Data collection was conducted using an art creation methodology with a descriptive qualitative approach based on the concept of Tjetjep Rohendi Rohidi. (Soewardjo et al., 2024) The stages include Research Focus, Data and Information Collection, Observation, Recording, Data Collection Techniques, Interviews, and the Development of a Data Collection Matrix. (Tjetjep Rohendi Rohidi, 2011)

Figure 2.1. Stages of Development Research



2.1. Research Focus

The initial focus of this research is directed toward the creation of a dance work rooted in the cultural traditions of Zapin and Samrah, guided by three central questions: (a) What—identifying the choreographic creation that integrates movement patterns, musical structure, and aesthetic values of both traditions; (b) Why—examining the relevance and potential of Zapin and Samrah within contemporary art and their strategies for global sustainability; and (c) How—designing an ethnographic methodology, qualitative analysis, and artistic experimentation to explore cultural narratives. This approach yields an innovative dance work grounded in tradition, while fostering a dialogue between local values and modernity in the performing arts.

2.2. Data and Information Collection

Data collection was conducted systematically through an ethnographic approach, direct observation, in-depth interviews, and literature review, with a focus on Zapin and Samrah performances in both traditional and adapted forms. This process encompassed movement documentation, musical analysis, and aesthetic interpretation of the interaction between tradition and innovation. This research examines two principal aspects: (a) Intrinsic—ideas, techniques, media, and artistic expressions analyzed through the movement elements, musical structures, and cultural symbols of Zapin and Samrah; (b) Extrinsic—the social, cultural, and environmental influences on the existence and adaptation of both traditions within contemporary performing arts.

This approach aims to comprehensively understand the elements of Zapin and Samrah as foundational components for dance creation that enriches the performing arts and contributes to the preservation of local culture.

2.3. Observation Method

The observational method was employed to systematically examine the creative elements of dance rooted in Zapin and Samrah traditions, encompassing movement patterns, musical structure, costumes, and props. Observations were conducted on both traditional performances and their adaptations to identify distinctive characteristics that serve as inspiration for new choreographic compositions.

The focus was directed toward the dynamics of footwork, dancer interactions, and musical structures that shape the expressive quality of the dance. Costume and prop analysis included aspects such as colour, motif, design, and symbolic meaning within the performance context.

The results of these observations, comprising visual documentation and descriptive notes, form the conceptual and artistic foundation for the creation of traditional dance works that resonate with contemporary performing arts.

2.4. Recording Method

The recording method was employed to document the dance creation process, particularly in the exploration of Zapin and Samrah concepts. The tools utilized included photography, video, audio, and hand-drawn sketches. Photographs and video footage captured key moments and the entirety of performances for movement analysis, while audio recordings preserved the accompanying music, and sketches illustrated choreographic designs. This method produced comprehensive documentation that supports both analytical inquiry and the preservation of the dance work.



2.5. Data Collection Techniques

Teknik pengumpulan data digunakan untuk memperoleh informasi konseptual terkait Zapin dan Samrah dalam penciptaan tari, melalui wawancara dengan informan kompeten serta sumber pendukung seperti foto, video, sketsa, dan literatur tentang tari Betawi dan akulturasi budayanya.

Data collection techniques were employed to obtain conceptual information related to Zapin and Samrah in the context of dance creation. This was conducted through interviews with knowledgeable informants and supported by complementary sources such as photographs, video recordings, sketches, and literature on Betawi dance and its cultural acculturation.

2.6. Interviews

Interviews were conducted to gather insights into the conceptual foundations of Zapin and Samrah in dance creation, encompassing their historical background, philosophical underpinnings, and developmental trajectories. Informants included practitioners, cultural experts, and younger generations engaged in preserving Betawi dance traditions. Through semi-structured interviews, perspectives were obtained on cultural acculturation and the challenges of preservation. The inquiry focused on the transformation of traditional dance into contemporary forms and the roles of Arab and Malay cultural influences. The data were analyzed qualitatively to identify themes of acculturation within Betawi dance artistry.

2.7. Data Collection Matrix

Data collection was organized in a matrix format comprising serial number, research questions, conceptual framework, data types, and collection techniques. This structure facilitates analytical clarity and ensures the relevance and effectiveness of the research outcomes.

3. RESULTS AND DISCUSSION

The results of this study were implemented through the design of a dance work that integrates various disciplines, such as film, scenography, music, technology, fine arts, and other interrelated fields. This interdisciplinary approach aims to enrich the creation process by leveraging the strengths of each discipline, resulting in a dance work with aesthetic, technical, and conceptual depth. The presentation of this work will be staged on a proscenium platform, enabling maximal visual and dramatic exploration.

3.1 Results

In this process, findings from the literature review were carefully processed and adapted to ensure that all theories and concepts underpinning the creation of the dance "Nandak Zabet Tak-Tung"—as a representation of Betawi cultural identity—were integrated thoroughly and effectively.

This integration includes an in-depth study of Betawi Zapin and Samrah dances, two traditional dance forms rooted in Arab and Malay cultures, as well as the movement creation theory developed by Alma M. Hawkins. Through this approach, the research examined how movement elements from both dances could be combined and modified to create a new work while preserving their distinctive features and cultural values.

The aim of this approach is to produce a contemporary dance piece that, while innovative and relevant to the times, remains grounded in Betawi traditions. Each movement element created in this work will be meticulously documented, both technically and artistically. This documentation will

focus on the creation process, particularly on how the movements were designed based on the structure of Betawi Zapin dance, which uses the indang prop as an integral part of the performance. In this process, these traditional elements will be reworked through a contemporary approach, enabling innovation while maintaining the essence and meaning of the existing traditions.

Based on the information gathered from informants and literature reviews, the research results will be detailed into several main components, which are:

- a) Characteristics of Betawi Zapin Dance: This section will provide an in-depth explanation of the essential elements of Betawi Zapin dance, including movement structure, rhythm, and the use of props. Additionally, the influence of Arab Peranakan culture in shaping this dance will be examined to understand how these elements form the identity of Betawi Zapin dance.
- b) Characteristics of Samrah Dance: This analysis will focus on the movement and musicality elements of Samrah dance, as well as the role of Malay culture in its development. These influences will be compared with Betawi Zapin to understand both the differences and similarities that can be utilized in combining the elements of the two dances.
- c) Correlation between Betawi Zapin Dance, Samrah Dance, and Alma M. Hawkins' Theory: This section will explain how Alma M. Hawkins' theory of dance creation, which emphasizes the process of movement exploration, can be applied in merging the movement characteristics of these two dance forms to produce a new dance work. The systematic integration of this theory will enhance the cohesion between tradition and innovation in dance creation.
- d) Application of Technology and Scenography: The use of audiovisual technology and scenography will be described as a critical element in enhancing the aesthetics of the performance. This section will explore how technology can amplify the narrative of movement and support the development of visual themes in the dance work, enabling a more dynamic interaction between the performance and the audience.
- e) Choreography Development Based on Multidisciplinary Studies: This section will explain the choreography creation process as the result of collaboration across various disciplines, such as music, vocal, fine arts, and technology. Through a multidisciplinary approach, each artistic element will be harmoniously composed to create a cohesive and comprehensive work, where the elements mutually reinforce one another. With this detailed structure, the research is expected to produce a contemporary dance work that is not only innovative but also rich in meaning and cultural relevance. This work will embody the actualization of the fusion between tradition and modernity, creating new space for the expression of Betawi culture within the context of contemporary dance art.

3.2 Discussion

Indonesia's rich cultural heritage, including Betawi arts, has flourished in Jakarta through the convergence of diverse ethnic traditions. Among these, Arab Peranakan culture has played a significant role in shaping Betawi dance identity, particularly in forms like Zapin and Samrah, which reflect intercultural exchange with Arab traditions.

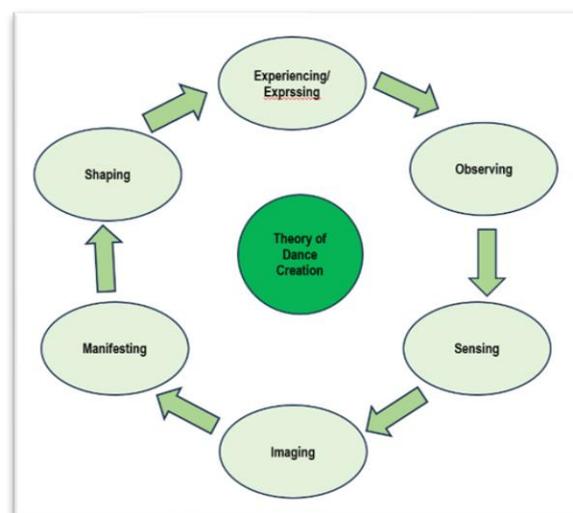
Julianti Parani (1979) emphasizes that Jakarta's receptiveness to external influences makes Betawi dance inseparable from acculturation. Betawi Zapin, rooted in Arab-descendant communities and accompanied by the Dambus orchestra, adapts Arab movement vocabularies to Betawi aesthetics. Likewise, Samrah incorporates Arab and Malay elements, with the harmonium as its central instrument, illustrating cultural fusion within Betawi performance. (Parani, 2006) Although traditional dances like Zapin and Samrah are increasingly rare in contemporary Jakarta (Sedyawati,



1976), they remain vital expressions of Arab Peranakan heritage. Their rhythmic structures and musical features have been integrated with local sensibilities, symbolizing Betawi's multicultural identity. In response, the dance work *Nandak Zabet Tak-Tung* was created to embody Arab Peranakan acculturation through choreographic integration of Zapin and Samrah. This work seeks not only to preserve tradition but also to innovate within Betawi dance, reflecting Jakarta's evolving cultural landscape.

- a) Alma M. Hawkins' Creative Theory: Based on the theoretical analysis presented, all examined theories and data will be utilized in the creation of a dance work rooted in the hybrid culture of Arab and Malay, with a particular emphasis on Zapin dance. This concept is realized through a contemporary dance approach entitled *Tari Nandak Zabet Tak-tung*, which is expected to embody distinctive movement characteristics and introduce new innovations that authentically represent Betawi cultural identity. The approach involves a series of stages, including Experiencing/Expressing, Seeing, Feeling, Imagining, Transforming, and Forming. (Alma M Hawkins, 2003)

Figure 3.2.1. Alma M. Hawkins' Creative Theory



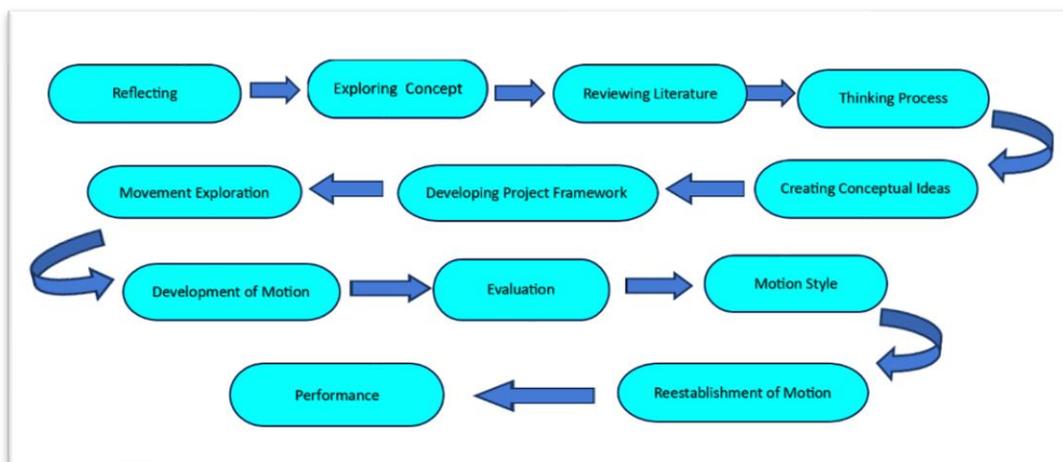
These steps can be described as follows:

- 1) **Experiencing or Expressing:** Expressing concepts in Zapin and Samrah dances involves deep reflection on the experiences of the dancer or choreographer. This process transforms ideas into concrete artistic works by exploring the meaning and values of tradition. Through the interaction of Arab and Malay cultures, dance creation integrates personal experiences and knowledge gained from observation and practice, resulting in innovations that preserve cultural heritage while remaining relevant to contemporary dance.
- 2) **Seeing:** The use of sight in Zapin and Samrah dances triggers an imaginative process through the observation of distinctive movements, costumes, and visual elements. This approach enriches artistic exploration, broadens cultural understanding, and positions dance as a profound medium for cultural reflection.
- 3) **Feeling:** In Zapin and Samrah dances, utilizing intuition with full focus allows artists to delve into the essential elements of tradition, such as movement, rhythm, and cultural expression. This

approach produces an authentic sensation that enhances understanding, encourages creative innovation, and maintains harmony between intuition and empirical experience.

- 4) Imagining: Zapin and Samrah dances encourage boundless thinking processes to enable freedom in movement exploration. Through imagination, traditional elements are integrated with innovative ideas, creating movements that represent cultural values while enriching modern dance.
 - 5) Transforming: In Zapin and Samrah dances, the process of freely flowing thoughts without constraints forms the initial stage of artistic creation. This allows the fusion of movement elements, both traditional and innovative, into a balanced unity. Emerging conceptual ideas serve as the foundation for developing movements that not only reflect cultural values but also produce new aesthetic experiences in dance.
 - 6) Forming: In Zapin and Samrah dances, the formation of movement combines the results of movement exploration with aesthetic values to enhance dance expression. This process integrates movement ideas, both traditional and innovative, so that the meanings contained in the dancer's imagination naturally materialize. These movements not only serve as physical expressions but also reflect profound meanings, illustrating the interconnectedness of the body, culture, and emotions.
- b) The Design of the Creative Process: The design of the dance creation process formulated by the choreographer consists of 12 stages: (1) Reflecting, (2) Exploring Concept, (3) Reviewing Literature, (4) Thinking Proses, (5) Creating Conceptual Ideas, (6) Developing Project Framework, (7) Movement Exploration, (8) Development of Motion, (9) Evaluation, (10) Motion Style (11) Reestablishment of Motion, dan (12) Performance. (Soewardjo et al., 2024)

Figure 3.2.2. the Creative Process Design



The design of the dance creation process can be further explained as follows:

- 1) Reflecting: The conceptual idea of Zapin and Samrah dances reflects the ideas to be applied in the process of creating a dance work, taking into account the forms and elements to be incorporated into the planned choreography. The creation of this dance will adapt the distinctive movements of both dances, which combine the cultural influences of Arab and Malay traditions while portraying the unique cultural identity of the Betawi people.



- 2) Exploring Concept: Exploring the concept of a dance work rooted in Betawi culture by combining themes and movements, while drawing inspiration from Zapin and Samrah dances.
- 3) Reviewing Literature: Examining literature related to Betawi culture, particularly concerning Arab Peranakan culture, such as Betawi Zapin dance and Samrah dance, as well as scenography and other relevant sources to deepen the aspects of creating this dance work.
- 4) Thinking Proses: Organizing notes and drafts of ideas based on relevant literature and books on the concepts of Zapin and Samrah dances, then transforming creative ideas into a dance work through imagination as a conceptor and choreographer, utilizing the collected data.
- 5) Creating Conceptual Ideas: Developing the drafted ideas into a comprehensive concept for Zapin and Samrah dances, encompassing the entire design process from the initial stages to the finalization of the dance concept.
- 6) Developing Project Framework: After developing the conceptual idea for the Zapin and Samrah dances, the next step is to arrange the performance structure into five scenes, consisting of the Prologue, Community Deliberation, Preparation for the Procession to Welcome the Month of Ramadan, Joy with Shalawat Nabi, and the Epilogue.
- 7) Movement Exploration: Processing movements in the creation of a dance work based on the concept of Zapin and Samrah involves exploration and improvisation, where ideas are developed through movement to discover optimal gestures. The movements flow in alignment with emerging ideas, with full focus, resulting in a harmonious sequence of movements.
- 8) Development of Motion: Providing freedom in the scientific processing of movement to achieve optimal gestures involves selecting a sequence of movements from exploration and improvisation as a unified whole. Aesthetic values are applied to shape the final outcome through the meaning of inner movement, allowing movement ideas to form naturally while integrating aesthetic elements to create illusions and metaphors in dance.
- 9) Evaluation: Evaluating the overall sequence of movements in the Zapin and Samrah dances, which will be arranged as a unified whole, and addressing any deficiencies by making improvements in accordance with the established conceptual ideas and structure. Internal imagination is utilized to assess the results of the movement sequence.
- 10) Motion Style: In composing the overall sequence of movement phrases for the Zapin and Samrah dances, it is necessary to process technique in each phrase to create the movement characteristics of the choreographer. The style in each phrase is developed through impulse techniques, emphasizing accents in each movement performed.
- 11) Reestablishment of Motion: Once the corrections to the sequence of movements in the Zapin and Samrah dances align with the choreographer's conceptual ideas, the next step is to apply the choreographer's movement techniques and style, utilizing impulse techniques for each movement and maximizing the technique of emotional expression. The impulse technique is characterized by a rapid rhythm and strong intensity at the beginning of the movement, creating a distinctive and unique movement concept, and then gradually reducing the speed and intensity toward the end of the movement.
- 12) Performance: The final stage includes evaluation and adjustments to the concept of contemporary dance creation based on Zapin and Samrah dances, ensuring it can be appreciated by the general audience during the performance.

- c) Creation Technique: The choreographic process for the dance film Nandak Zabet Tak-Tung involves two key stages: (1) orientation of the dance concept, and (2) composition, which covers theme, stimuli, dance type, dramatic structure, staging, music, lighting, costume, makeup, props, and performer selection. The creation technique is outlined as follows:

1) Dance Work Orientation

The concept of this dance creation refers to the creation theory of Alma M. Hawkins, titled "Moving from Within: A New Method for Dance Making," translated as "Bergerak Menurut Kata Hati: Metode Baru dalam Mencipta Tari" by I Wayan Dibia. The creation stages involve experience or expression, observation, feeling, imagination, manifestation, and formation. The application of this creation theory forms the foundation for creating dances with a Contemporary concept.

2) Dance Composition

- a) Dance Theme: The theme of this dance creation revolves around togetherness. The dance tells the story of welcoming the holy month of Ramadan, where the local community is preparing for a procession from one place to another while chanting Shalawat Nabi.
- b) Title: The title of the created dance is "Nandak Zabet Tak-tung". Nandak Zabet Tak-tung consists of three words, each with a different meaning, yet forming a common thread that provides inspiration. Nandak can be interpreted as "step," Zabet is an abbreviation of Zapin Betawi, and Tak-tung refers to the sound of the tambourine. "Nandak Zabet Tak-tung" is a title that tells the story of a procession in the welcoming of the Ramadan month while chanting Shalawat Nabi.
- c) Stimuli: The discovery of ideas can be achieved through various stimuli, which can be conducted through the following stages:

- [1] Idea Stimulus: Idea exploration from an individual's mind through reading and studying literature related to Betawi culture, serving as a stimulus to generate conceptual ideas. The choreographer absorbs and integrates these ideas into the creative process.
- [2] Visual Stimulus: By observing the surrounding environment and imagining it in alignment with one's thoughts, visual stimuli help uncover deeper and more focused inspirational concepts.
- [3] Auditory Stimulus: Exploring ideas through auditory stimuli involves listening to music, melodies, rhythms, and dynamics to stimulate and explore movement concepts.
- [4] Dance Type: The type of dance used in "Nandak Zabet Tak-tung" is dramatic dance. This type was chosen to align with the dynamic and symbolically expressive movements embedded in the dance creation.
- [5] Dramatic Design: The dramatic design employed in the creation of "Nandak Zabet Tak-tung" is a single-cone structure, which refers to a scene structure with a single climax. The concept of the cone structure was introduced by a dance scholar, Bliss Perry.



- [6] Scene Structure: After developing the conceptual idea, the next step was to arrange the choreography structure into five scenes, which include the Prologue, Community Deliberation, Procession Preparations to Welcome the Month of Ramadan, Joyfulness with the Prophet's Shalawat, and the Epilogue. The structure is divided into five scenes: (a) Prologue, (b) Community Deliberation, (c) Procession Preparations to Welcome the Month of Ramadan, (d) Joyfulness with the Prophet's Shalawat, (e) Epilogue.
- [7] Mode of Presentation: The mode of presentation used in the dance work "Nandak Zabet Tak-tung" is a symbolic and representational mode. Representation refers to the depiction of everyday life or real events. Symbolism in this context refers to the expression of movements that specifically utilize symbolic gestures characterizing the welcoming of the holy month of Ramadan.
- [8] Movements: The choreography design of "Nandak Zabet Tak-tung" consists of eight (8) principal movements, detailed as follows: (a) Diagonal Nandak Zabet Movement, (b) Forward Nandak Satu Zabet Movement, (c) Respectful Greeting Movement (Salam Takzim), (d) Adeg-adeq Nandak Zabet Movement, (e) Jumping Nandak Zabet Movement, (f) Nandak Zabet Tititan Batang (Balancing Beam) Movement, (g) Semi-Circular Nandak Zabet Movement, (h) Squatting Nandak Zabet Movement.
- [9] Music: Music plays a crucial role in the creation of dance works, not only as accompaniment but also as a supporter of rhythm and emotion. To create a musical concept aligned with the dance creation's core idea, it is essential to carefully select musical instruments that support the concept, including percussion, string, wind instruments, and others that provide appropriate rhythm, tempo, atmosphere, style, and inspiration. In "Nandak Zabet Tak-tung," digital music is employed with a touch of Betawi music influenced by Arabic elements in a contemporary concept, integrating both external music and internal vocal elements. The selected song for this work is the shalawat "Ya Rasulullah Salamun 'Alaik."
- [10] Facial Makeup and Costume: The facial makeup used in the dance work "Nandak Zabet Tak-tung" is natural. Meanwhile, the costume designs for "Nandak Zabet Tak-tung" are described as follows: (1) Men's Costume Design for Nandak Zabet Tak-Tung Dance: Light Green Baju Koko (traditional Muslim shirt), Light Green long pants with red ribbon trim, Red Betawi Batik sarong with a Pucuk Rebung (bamboo shoot) motif in the center, Black velvet peci (cap) with red ribbon trim.; (2) Women's Costume Design for Nandak Zabet Tak-Tung Dance: Light Green kebaya (traditional blouse), Red long pants, Wide skirt with Betawi Batik motifs in red, Pink chiffon scarf tied around the waist, Hair covering with a wrapped red and green sash; and (3) Properties: Tambourine (Rebana/Indang).

4. CONCLUSION

In conclusion, Betawi arts reflect the region's cultural diversity, shaped by local characteristics. Central Betawi arts show strong Malay-Islamic influences, as seen in orchestras and Samrah, while peripheral areas preserve traditions like Wayang Kulit, Topeng, Lenong, Tanjidor, and Coket. Zapin, introduced by Yemeni traders and scholars, has undergone significant acculturation along coastal regions, becoming a symbol of Islamic cultural transmission. Samrah,

once a social evening gathering, has evolved into a performance art blending music, song, and dance, now integral to coastal Malay identity.

Within this context, the creation of Betawi Zapin dance seeks to innovate by integrating Arab–Malay Peranakan cultural elements through a contemporary choreographic lens. This research aims to shape a renewed Betawi dance identity that honors tradition while embracing modernity. Continued exploration of Arab Peranakan influences is recommended to deepen artistic understanding and expand creative possibilities. Given the limited body of work on Betawi Zapin, choreographers are encouraged to develop new interpretations by merging Zapin and Samrah elements. Furthermore, documentation by cultural experts and senior artists is essential to safeguard historical knowledge and techniques. Ultimately, this research aspires to foster innovative, sustainable Betawi dance works that contribute to Jakarta’s evolving cultural landscape.

REFERENCES

- Alma M Hawkins, I. W. D. (2003). *Moving From Within: A New Method for Dance Making (Terjemahan: Bergerak menurut Kata Hati: Metoda Baru dalam Menciptakan Tari)* (I Wayan Dibia (ed.); Pertama). Ford Foundation dan Masyarakat Seni Pertunjukan Indonesia. <https://doi.org/>
- Jufri, A. (2009). *Migrasi Orang Arab Hadramaut Ke Batavia Akhir Abad XVIII Awal Abad XIX*.
- Parani, J. (2006). Intercultural Jakarta, ambiance of Batawi theatre to Indonesian theatre. *Wacana Seni : Journal of Arts Discourse*, 5, 44–68.
- Parani, J. dkk. (2017). *Bunga Rampai: Seni Pertunjukan Kebetawian* (G. R. S. A. Bondowoso (ed.); Pertama, 2, p. 583). IKJ Press.
- Rasi, A. (1999). *Asimilasi, Akulturasi, dan Integrasi Nasional. 1928*, 29–37.
- Shahab, H., Faluti, M. Z., & Soemarni, L. L. (2024). Peran Kesenian Samrah Betawi Dalam Pendidikan Dan Pengembangan Karakter. *Jurnal Sains Terapan Pariwisata*, 9(3), 174–183. <https://doi.org/10.56743/jstp.v9i3.434>
- Soewardjo, B. K. (2022). Pengembangan Perempuan dalam Budaya Peranakan melalui Penciptaan Karya Tari Coklat Berjudul Nyai Cukin Era Jakarta Tempo Doeloe. *Jurnal Pendidikan Tari*, 2(2), 25–51. <https://doi.org/10.21009/jpt.223>
- Soewardjo, B. K., Supriadi, D., Rakhman, R. T., & Prayitno, E. H. (2024). Embodiment of Symbolism and Meaning of Human Life Phases in the Characteristics of Topeng Tunggal Through the Creation of a Dance Film Titled Nindak Jirumklan. *KnE Social Sciences*, 2024, 8–26. <https://doi.org/10.18502/kss.v9i9.15644>
- Sofyan, A. N. (2024). Regenerasi Seni Samrah Khas Betawi Wilayah Utara Bekasi Provinsi Jawa Barat. *Jurnal Kajian Budaya Dan Humaniora*, 6(3), 242–250. <https://doi.org/10.61296/jkbh.v6i3.275>
- Tjetjep Rohendi Rohidi. (2011). *Metode Penelitian Seni* (T. R. Rohidi (ed.); 10987654 2). <https://doi.org/978-602-8054-40--9>
- Wahyu Mukti, M. P., Wadiyo, W., & Supriyanto, T. (2024). Challenges and Transformation: Revealing the Dynamics of Socio-Cultural Change in the Modern Era. *Jurnal Pakarena*, 9(1), 106. <https://doi.org/10.26858/p.v9i1.53510>