

## PRESERVATION OF *PALANG -PINTU* ORAL LITERATURE: THROUGH LOCAL WISDOM BASED ON CREATIVE INDUSTRIES IN THE TIDUNG ISLAND COMMUNITY

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**Abstract:** This study aims to find out how the conservation of oral literature through local wisdom based on creative industries in the Tidung Island community. The method used in this study is ethnography with observation, interview, and document techniques. The theory of performance structure by Koster as the theory used in this study, the value of local wisdom with the concept of John M. Echol and Hasan Syadily which is in accordance with the local wisdom of the people of Tidung Island, and the creative industry by Sariono in the show in the form of creative work of the people of Tidung Island. The results of this study: (1) the performance structure of *Palang Pintu* on Tidung Island in 2022, (2) The value of Islamic local wisdom in the *Palang Pintu* performance in the Tidung Island community, and (3) The creative industry of the *Palang Pintu* show on Tidung Island which was developed through a collaborative performance between Mandar silat as a local culture of the Tidung Island community by creating Betawi rhymes that are in accordance with the language and oral literary value on the Tidung island.

**Keywords:** *conservation; creative industry; local wisdom; Palang Pintu; Tidung Island.*

### INTRODUCTION

The existence of Tidung Island, generally the Pulau Seribu Indonesia, continues to improve and strive towards world-class tourism in accordance with Government Regulation Number 50 of 2011, concerning the National Tourism Development Master Plan 2010-2025 (PP - RIPPARNAS) including stating the Vision, Mission, Goals, Goals and Directions of National Tourism Development in the period 2010 to 2025. The development of tourism areas is also in line with one of the President's Nawa Cita, namely Realizing Economic Independence by Driving Strategic Sectors of the Domestic Economy. The President of the Republic of Indonesia has shown seriousness in the context of developing national tourism by issuing Presidential Regulation (Perpres) Number 3 of 2016 concerning the Acceleration of the Implementation of National Strategic Projects, where the Pulau seribu are one of the 10 priority National Tourism Strategic

Areas (KSPN) that are expected to be able to become New Bali (Dewanto & Karsono, 2014; Gani *et al.*, 2019; Khrisnamurti *et al.*, 2016).

The people of Tidung Island generally come from several tribes, including from the Betawi, Javanese, Sundanese, Bugis Mandar, and Kalimantan tribes. The interesting thing is that the history of naming Tidung Island is taken from the name of the Tidung Kingdom in Kalimantan. Including on Tidung Island, there is also the tomb of King Pandita from the Tidung Land of North Kalimantan. The majority of residents' jobs there are fishermen, while a small part are employees, *homestay* owners, including tourist service owners and traders (Afivah, 2019; Yoga, 2018).

Tidung Island is based on the administration of being included in the area of the South Pulau seribu District, Kepulauan Seribu Regency, DKI Jakarta Province. The existence of this area is certainly influenced by Betawi culture. Betawi people uphold the value of diversity and similarity

of ethnic groups both locally and abroad without distinguishing the ethnicity and culture from which they come from. Betawi culture holds elements that rely on the meaning of religious values and cultural values. The local wisdom of the Betawi community is generally manifested in an event and their behavior which has always been a characteristic of the Betawi community. It is explained that the Betawi community is fond of the tradition of mutual cooperation, so that in its implementation the Betawi community has a unique ethnicity in the Betawi community (Apriyanti, 2014).

In its development as a tourism area over time Tidung Island according to Ulfah & Marlina (2018) has received the influence of changes in the behavior of religious communities on Tidung Island, Pulau seribu after being used as a tourism object. Meanwhile, the factors that influence changes in religious behavior are: (1) internal factors (internal factors), namely biological factors and psychological factors. As for psychological factors include: talent, instinct, lust, character or disposition, heredity or heredity, and intuition. (2) External factors, namely the family environment, school environment, and community environment.

Efforts to overcome the influx of outside cultural influences that will affect changes in community behavior caused by internal and external factors should be prevented by strengthening the character of the people of Tidung Island. In accordance with the research results of Attas *et al.* (2021). The people of Tidung Island have a strong Islamic religious character. The people of Tidung Island are people who are able to carry out the beliefs of Islamic teachings and are willing to accept input that comes from outside, especially to make changes for the better to improve the lives of the people.

Based on this, in 2021 the author together with the research team provided input to Sanggar Seribu Ceria - Tidung Island to conduct a training and performance of the undeveloped *Palang Pintu* on Tidung Island. At that time Sanggar Seribu Ceria already had several arts that had tried to be developed before. Development and training that has been provided by the Cultural Office, Betawi Cultural Institute (LKB) and from various agencies and universities that have conducted training and performances in the Tidung Island community (Attas *et al.*, 2021).

According to Wibowo and Ayundasari (2021), the *Palang Pintu* is a typical Betawi culture in one of the traditional wedding processions. In line

with the change of time tradisi the *Palang Pintu* is not only used for weddings, but can also be used to welcome guests or welcome celebrations of other important days. The Islamic values contained in it make the tradition have elements of Islamic culture which until now is still a tradition for some Betawi people. The cultural similarity factor is what makes the *Palang Pintu* training held in 2021 at Sanggar Seribu Ceria - Tidung Island.

In the past, *Palang Pintu*, as we know them, could only be found in the wedding ceremonies of the Betawi people. Then, now many of the cultural traditions have transformed into different forms, one of which is the *Palang Pintu* art which is carried out in the Kemang area, South Jakarta. *The event* took the theme of kebetawian. With the kebetawian event, it also has other functions such as re-socializing betawi traditional culture, as well as being a place to be able to preserve and maintain Betawi culture. Without realizing it, the event can also strengthen the relationship between fellow Betawi culturalists, children of Betawi descent to remain in love with their culture. Through the Faculty of Cultural Sciences, University of Indonesia (Betawi Cultural Research Team FIB UI, 2012) has collected Betawi art data carried out from 2010 to 2012 showing that "some Betawi arts are endangered, such as tambourine culprits and blantek. In addition, the *Palang Pintu* as a text according to Attas (2019) in the rhyme spoken by the *Palang Pintu* through the process of creating oral tradition texts based on a puitic model approach includes four aspects, namely (1) the creator, (2) the text, (3) the audience, and (4) the real world (Koster, 2021).

According to Riskal Ahmad (Researcher of the North Maluku Language Office, 2021) that the concept of conservation in the context of literary protection means an effort to maintain and preserve against destruction or damage in other words maintaining and developing literature so that it remains used by the literary owner community as a cultural heritage. The conservation of oral literature in the Tidore Islands is the first conservation activity carried out by the North Maluku Provincial Language Office. Conserved oral literature is mantra oral literature. In connection with the above training, the people of Tidung Island can also carry out the conservation of oral literature of the *Palang Pintu* to strengthen the Mandar martial arts tradition that has been owned by the people of Tidung Island (Attas, 2021).

To strengthen the character of the youth on Tidung Island, they must continue to develop Mandar martial arts to overcome the imbalance between the situation as a tourist destination and the torrent of outside culture entering Tidung Island. There needs to be an attractive performance that does not eliminate the character of the people of Tidung Island, so it is necessary to collaborative performance between Mandar martial arts and pantun art, for example at the *Palang Pintu* performance that is being promoted by the management of Sanggar Seribu Ceria sebagai a local wisdom of the Tidung Island community.

Local wisdom according to Suswandari (2019) is a distinctive cultural expression in which there are values, ethics, norms, rules, and keterampilan of a community in meeting the challenges of sustainability of its life. Furthermore, local wisdom is a view of life and science as well as various life strategies in the form of activities carried out by local communities in answering various problems in meeting their needs. Based on the concept of local wisdom mentioned above, at least it implies several concepts, namely: (1) local wisdom is a long experience, which is faced as a clue to one's behavior, (2) local wisdom cannot be separated from the owner's environment, (3) local wisdom is dynamic, flexible, open and always adapts to the times. Local wisdom can also be interpreted as the guardian or filter of the global climate that plagues human life (Wagiran, 2012).

To develop and protect a culture on Tidung Island, it is hoped that the creative industry will be managed to improve culture and the impact will be felt by the art community on Tidung Island. According to Nugroho (2019), quoted from the Ministry of Trade of the Republic of Indonesia, the creative industry defines the creative industry as a form of industry derived from the use of creativity, skills and individual talents to create welfare and jobs by producing and exploiting the individual's creative power and creative power. In general, the creative industry in Indonesia is divided into 16 sub-sectors. The sixteen sub-sectors include: (1) application and game developers, (2) architecture, (3) interior design, (4) visual communication design, (5) product design, (6) fashion, (7) film, animation, and video, (8) photography, (9) crafts, (10) culinary, (11) music, (12) publishing, (13) advertising, (14) performing arts, (15) fine arts, and (16) television and radio (Ministry of

Tourism and Creative Economy of the Republic of Indonesia, 2014)

The Creative Industry according to Anoe-grajekti (2013) is one of the most discussed concepts among academics and policymakers. It is stated that if the increase in industry and natural resource-based economy is increasingly challenged due to material limitations, knowledge-based creative industry and creative talent are the choice to drive the economy. Based on the background picture above, this research is to find out how conservation forms and the value of local wisdom based on creative industry in the *Palang Pintu* show in the Tidung Island community.

## METHOD

The ethnographic method used in this study is the interview method or *interview* method, covering the method used if a person, for the purpose of a certain task, tries to get information or stance orally from a respondent (Koentjaraningrat, 1997). This is in line with the opinion of Nazir (1888) that data collection in qualitative research needs to be carried out by qualitative research procedures with ethnographic methods. At the *Palang Pintu* performance on August 20, 2022 at the Tidung Island Love Bridge area performance stage. The data is recorded and transcribed and will be analyzed the structure of the show, the value of local wisdom and how to develop the *Palang Pintu* show with creative industry. Data analysis techniques based on questions that have been made in the analysis table are then adjusted to transcript data and interview results from core and secondary informants. Furthermore, by verifying data through interviews with different informants as data scrapers in an effort to triangulate data.

## RESULTS AND DISCUSSION

### *Palang Pintu performance structure on Tidung island*

The *Palang Pintu* performance is a tradition that is mandatory in the wedding ceremony of the Betawi community. Betawi society is a society that upholds the value of diversity and similarity between ethnicities both locally and abroad without distinguishing the ethnicity and culture from which they come. *Palang Pintu* is a typical Betawi culture in one of the traditional wedding processions and in parallel of time is used for weddings and welcoming guests, or other important days celebrations at the opening of the event.

At the Betawi traditional wedding ceremony, the *Palang Pintu* is included in one of the events and arrangements. *Palang Pintu* presents rhymes and martial arts in its performances presented in the traditional Betawi wedding ceremony. The *Palang Pintu* itself has a meaning as a condition for men to be married. The male candidate must be able to communicate with all the power as the *Palang Pintu* player does in the rhyme fight. In addition, the ability to play punches is also tested in the *Palang Pintu* including the ability of *sikeh* or the ability to chant verses of the Quran is expected that the future husband is able to become an imam and can protect his family. The *Palang Pintu* is a symbol of the strength of the man who is about to

marry, in addition to have physical and spiritual strength in the future bridegroom will bring his family into a blessed family.

The structure of the *Palang Pintu* has several elements in it consisting of one martial arts hero from the female side and two martial arts heroes from the male side, as well as a rhyme from each side, both male and female. Some of the stages of the *Palang Pintu* procession can be said to be quite interesting. Before the entourage of the groom departs for the bride's house, the groom must be chanted. This is for worship because marriage is a worship advocated by religion. Some stages of the process of the *Palang Pintu* are presented in table 1 as follows.

**Table 1. Stages of the Palang Pintu process**

No	Stages of the Palang Pintu Process	Description
1	Saying the opening greetings, both pairs of Palang Pintu (guest and host)	Before saying greetings, the guest Palang Pintu player approaches the house or crowded place while carrying a group with various equipment, coconut blossoms, accompaniment music, ketimpring or tambourine, then the guest says hello and is answered by the host directly asking the intention of the visit.
2.	Rhyme shootout	Next is the rhyme fight between the two Palang Pintu, either the guest party or the host, asking the readiness of the guest party to agree to some of the conditions that have been put forward by the opponent. The requirement is a fight or silat and rhyme which is presented in the form of <i>nasihat</i> both Palang Pintu either from the guest or the host.
3.	Shootouts	At this stage, the guest is tested with the ability to provide several martial arts attractions to complete one of the conditions that have been set by the host and carried out in the form of a Palang Pintu.
4.	Welcome in	The host finally invited guests to join in the tidung island art performance held by Sanggar Seribu Ceria on Tidung Island.

**Table 2. Object indicators on the Palang Pintu process**

No	Objects in the stages of the Palang Pintu process	Description
1	Firework	This fireworks has the meaning of information or news that the group of guests has arrived and the host party is in a hurry or rushes to greet guests in the process of the Palang Pintu.
2.	Coconut flower	Coconut flower has a meaning that refers to the history and usefulness of the coconut tree starting from the roots, trunks, leaves to the coconut fruit itself. With the hope that the guest and the host will always live a blessed life in staying in touch.
3.	Musik marawis	Marawis music has the meaning to enliven the Palang Pintu event in the crowd that will be carried out also the Palang Pintu paraded to the stage with the musik salawat of the Prophet.
4.	Various costumes of Palang Pintu	The costumes worn by the two Palang Pintu aim to indicate that the Palang Pintu come from Betawi so the clothes must also represent the culture, namely Betawi culture by wearing <i>pangsi</i> clothes.

The rhymes that are reconciled in the oral literature of the *Palang Pintu* on Tidung Island at the Tidung Island Art Performance celebration, on August 20, 2022 are as follows:

**Table 3. Rhymes in the Palang Pintu process**

No.	Rhyme (Jawara I /Host Party)	Pantun (Jawara I / Guest Party)	
1.	Look for fish with susuk To the middle of the	To the middle of the sea do not go against the current	sea do not go against the current If the brother's group wants to enter the opponent first I have a move
2.			In the sand a lot of retreats Get out of all my brothers have moves I won't back down
			Abang said that he had traveled to Gombong City Going with friends Apologies bang me instead of being arrogant

arrogant Try first my play	Let alone my brother alone, you are altogether is also still able to fight me
3. Pick paya should use pole position Papaya fell on the outskirts of a lake My friends are already lost But it is still me here	Bang in the middle of the sea there is a jellyfish On the beach there are passion fruit trees Living people don't be arrogant In this world God has power

Based on the description of the structure above in Table 1, it is shown how the *Palang Pintu* process starts from the opening greeting, rhyme fight, punch fight and then is welcome to enter as a *Palang Pintu* structure that must be present in the *Palang Pintu* performance event on August 20, 2022 at the Tidung Island Love Bridge stage arena. The opening greeting was the first part of the *Palang Pintu* performance, when the group of guests paraded with Sanggar Seribu Ceria marawis music added to the excitement and boisterous audience watching their *Palang Pintu* hero about to act. The interesting thing about this opening greeting is how the two groups of *Palang Pintu* in pangsi uniforms, especially the martial artists who will act in a punch fight. Without a guide with koko clothes and batik pants, while the pesilat champion uses pangsi as the oversized clothes of betawi warriors or champions.

Furthermore, the second element in the *Palang Pintu* show is that the group of guests say hello and then are answered by the host by asking the intention of coming to their event, then the group of guests will participate in the art performance. Next the host gives a rhyme:

Look for fish with susuk  
To the middle of the sea don't against the  
current  
If your group wants to enter  
Fight me first

Hearing these conditions, the guests said, if someone sells it, we will buy it. Then answered: *To the middle of the sea don't against the current/In the sand a lot of undur-undur/get all your moves/ I don't take a step back.* The structure of the rhyme with a rhyme fight and followed by a punching contest which in the end the guest can beat the host party and give way and are welcome for the guests to be able to participate in the art performance event held by Sanggar Seribu Ceria - Tidung Island. This form of *Palang Pintu* attraction is an event for the

younger generation of Tidung Island to express themselves through a *Palang Pintu* show that has recently been developed on Tidung Island since 2021 by the UNJ Team in research and P2M in the Tidung Island community.

#### *The value of religious local wisdom in Palang Pintu performances*

Local wisdom is as stated by Naritoom (in Wagiran, 2010) that local wisdom is all forms of knowledge, belief, understanding, or insight as well as customs or ethics that guide human behavior in life. It was further stated by several figures regarding local wisdom, such as John Echol and Hasan Syadily (in Suswandari, 2017) that local wisdom can be understood as local wisdom that is wise, full of wisdom, good value that is embedded and followed by members of the community.

As a *Palang Pintu* that has been developed in a performance as a unity between silat and rhymes that is communicated verbally on stage and witnessed by the community. The presence of the *Palang Pintu* as a performance certainly has local wisdom or local wisdom, especially in the art of Mandar martial arts which is collaborated with rhymes. The mastery of martial arts for *Palang Pintu* players is certainly a matter of pride in being able to understand the Mandar martial arts that grow and develop on their own island. Of course, the preservation of Mandar martial arts must be maintained as a wealth of Island people that is not owned by other cultures. The role of the teacher as a person who has taught various Mandar martial arts knowledge, either teachings on moves or steps and content of Mandar martial arts. This is in accordance with what was stated by the teacher and community leader of Tidung Island, Mr. Masaupi (52 years old) regarding the value of local wisdom in silat mandar.

"The Master will give lesson to the student when he is about to start learning Mandar martial arts, the purpose is for the student to be integrated with the Mandar pencak association (self-unification); The second is to explain the rules that we will explain to the child, especially those who are going to learn. This knowledge is not for a day and two must be known by candidates who will learn Mandar martial arts, because the goal is that what is taught is not only for himself but also to be able to pass it down again to others, then we write down things that are good advice so because if this Mandar martial arts at the time of teaching there

are 12 moves, When it comes to the 6th move, it is then admonished. What is admonition? is the teaching of pencak Mandar, and when the admonition is delivered not all disciples will be able to accept, if not strong the child who learns it will be dizzy like a drunken person, sometimes I am afraid. After learning 6 half-moves they had to be given Mandar admonitions, yes the Mandar language I used to get from my grandfather.”

As for Mandar's admonition, read it as follows:

*Bismillahirrahmanirahim contents of origin aretta area of origin uwa, uwe origin kawa a'do origin stone Gabriel Mikail Isrofil Izroil kunfayakun...*

That is to say: By the name of the all-loving Allah again All-Merciful.. that the contents of the stomach were originally originally bone wire originally stone... Gabriel, Mikail, Issrofil, Izroil, be it then be that something...

This teaching is one of the differentiators when learning Mandar martial arts as a local tradition of the Tidung Island community whose people also exist from Bugis Mandar, South Sulawesi. The story is long from the inclusion of Mandar pencak teachings on Tidung Island. As a coastline on Tidung Island, this island is certainly very much liked by Mandar sailors to stop at Tidung Island. The Bugis Mandar community is thought to be a tribe that also influences the life of Tidung Island. There is no doubt that the Bugis Mandar people generally like coastal areas where in the entire Indonesia there can be ascertained that there are Bugis people, especially Bugis Mandar. Bugis culture with its maritime culture has certainly been known all over the world.

Silat Mandar is studied by all ethnicities there, meaning that it is not limited to the Bugis Mandar ethnicity alone. Nevertheless, the descendants of Bugis Mandar are especially in the community of Tidung Island. Mr. Masaupi has a central role in the development of this martial arts. Furthermore, it develops to the younger generations on Tidung Island and to all communities on Pulau Seribu. Objectively speaking, this Mandar martial arts has many benefits. Apart from being a forum for the community there to learn martial arts, on the other hand there is an inner charge or addition to the younger generation, especially to develop a side of character maturity, emotional and spirituality in order to be able to interact positively with others. This is in accordance with the character of the people of Tidung Island who have an Islamic

character how all life relies on Islam (Attas, 2022).

The value of Islam which is very strong in the *Palang Pintu* performance, especially in shaping the younger generation in the Mandar martial arts on Tidung Island is an additional explanation of Mr. Masaupi that in Mandar martial arts there are *slametan* and fasting. It is usually carried out after the completion of the procession in 12 moves at silat Mandar.

"When it is finished, it means that the children are safe and finished doing Mandar martial arts, and there is also fasting, fasting also various stages if they have run to their minds and physically. The practice of fasting is carried out for a week, the last two weeks are only 40 days of fasting. Fasting in addition to enduring hunger and thirst must also be able to restrain one's emotions. The challenge in fasting is not to eat animate foods such as fish meat, only eat tempeh and including if you make sugar tea, don't let there be ants." (Interview with Mr. Masaupi, August 20, 2022).

For local wisdom towards religion, Sanggar Seribu Ceria continues to be developed to overcome various cultural onslaughts that continue to enter the Tidung Island area as a returning tourist destination opened after Covid-19. Strengthening the character for the youth of the Tidung Island community must continue to be strengthened by developing the traditions that have been owned by the people of Tidung Island, namely Mandar silat as a tradition which must be developed as an alternative as a competitiveness that is unbeatable by any culture. The development of creative industry is mainly in the development of silat mandar performances in collaboration with several performances that have been promoted at Sanggar Seribu Ceria - Tidung Island.

#### *Palang Pintu show creative industries*

The creative industry that is trying to be developed on Tidung Island is in accordance with what Sariono stated in Anoe-grajekti (2013) that the concept of the creative industry emphasizes at a broader level of activities that include the cultural industry and all cultural or artistic productions, both *live* (such as performing arts) and produced by individual units. If we observe how the *Palang Pintu* creative industry has experienced the creative industry from a Mandar martial arts tradition that has been owned by the people of Tidung Island. As an area inhabited by

various tribes such as, Betawi, Bugis Mandar, Kalimantan, Banten and Java, it certainly makes multiculturalism present in the Pulau seribu Community. It is based on history that Tidung Island was originally an empty island used by the Dutch Government to dispose of prisoners who did not want to cooperate with them.

In the story of King Pandita, one of the important figures on Tidung Island (Exile of King Tidung / King Pandita in Batavia). Long story short, due to the decision of King Tidung who did not want to compromise with the Dutch, including not wanting to cooperate with the Dutch and not recognizing his kingdom as part of the Bulungan Kingdom, negotiations were held with the Dutch Resident in Banjarmasin City. It turned out that King Tidung did not shift in the slightest to the principle that had been taken, that did not back down with his decision. The Kingdom of the Netherlands through the Assistant Resident of the Netherlands then ordered the capture of King Tidung. King Tidung was eventually banished to Java, to be precise to Batavia for exile. The event did not end there because it was not long before King Tidung was exiled to an empty island on Pulau seribu, precisely an empty uninhabited island. (King Tidung named the empty island of the place of exile as Tidung Island, which is the name of his kingdom in Malinau, East Kalimantan). It is told after arriving at Tidung Island which at that time was an uninhabited island or an empty island. King Tidung took the wood with the flag and wrote the word Tidung on the flag, when it first arrived. King Tidung named the island as the land of Tidung as the name taken from his kingdom on Malinau Island, East Kalimantan. Long story short, King Pandita of the Tidung Kingdom dwells on the empty uninhabited island. In line with the time of life of King Pandita and his followers, he was able to build the unpopulated empty island with various activities and in the end the uninhabited empty island could be cultivated in such a way by King Pandita and they lived together on an island called Tidung Island.

The story of King Pandita, an important figure on Tidung Island, brings its own story by the people of Tidung Island that there is no root rattan so that they can survive in any difficult situation. The people of Tidung Island also besides there is a figure of King Pandita who was once unknown as a king of Samapi in the end in 2011 it was only revealed that King Pandita who was once known as Nék Kaca is a king who has built an empty uninhabited island into an inhabited island and

can survive and build an island with his children and grandchildren on the island called Tidung Island.

A piece of the historical story of Tidung Island with the figure of King Pandita, a king of the Tidung kingdom on Mindanao Island, Kalimantan, certainly has brought its own story by the people of Tidung Island. The people of Tidung Island who grew up with a religious character certainly have something to do with the story of King Pandita who we know is a king who obeys in carrying out Islam is proven to be one of the principles he holds, King Pandita does not want to cooperate with the Dutch because of his beliefs and religion, namely Islam. The story of King Pandita is a respected figure, willing to be exiled even though his life is at stake in order to maintain his principles of life and beliefs. King Pandita or or King Tidung, better known as Nék Kaca and his followers, succeeded in building an uninhabited empty island into an island that can show strong community identity and is able to overcome life on a limited island.

The condition of a society that is able to survive and does not depend on anyone except the Creator of the Great Nature which certainly makes the residents of Tidung Island a hardworking society. The people of Tidung Island can fulfill their lives through working as fishermen and farming with the natural resources on Tidung Island, namely coconut and breadfruit.

Creative Industry at the *Palang Pintu* show cannot be separated from the storyline of the people of Tidung Island which has a strong Islamic character making the community able to accept all cultural input that comes including Pencak Mandar. The teaching of pencak Mandar which has been known by them as martial arts and taught by Masaupi (52 years old) a community leader who is also known as a religious figure, as well as a cultural figure, has opened the Sanggar Seribu Ceria in 2010 as a center for learning self-defense and learning religion.

“If pencak Mandar wants to be developed, it is not an important problem, don't leave it behind, including if you want to teach it again to others, please go ahead but you should get permission first, but I said just use the original first, don't add it, if I am grateful for the development of Mandar martial arts, the purpose is what if you say that the spirit of children is different.”  
(Interview with Mr. Masaupi)

The development of Pencak Mandar which has been initiated by the founder of Sanggar Seribu

Ceria on Tidung Island and has been studied and owned by the youth of the Tidung Island community is an asset that can be developed at various performances, one of which is the *Palang Pintu*. It is not difficult to train the youth of Tidung Island in understanding the rhymes that will be collaborated with the Mandar martial arts that they already have. Abizar Algifari is the chairman of Sanggar Seribu Ceria trying to invite young people to consistently maintain Mandar martial arts as a cultural wealth of the Pulo people which has also been studied by many people outside Tidung Island. The openness of the Tidung Island people is what makes them able to develop this Mandar martial arts in a *Palang Pintu* show.

The creative industry that is trying to be developed through the collaboration of Mandar martial arts performances with guided arts is as an effort to develop a show that can later be witnessed not only one art but trying to combine the arts that are already known to them and then put together in a complete performance not only the martial arts elements obtained.



Figure 1. *Documentation of Palang Pintu Performance at Tidung island art*

The *Palang Pintu* show as a form of development to further maximize the competitiveness of the show is more attractive when compared to performing only Mandar martial arts, of course, the result is less than maximizing a performance creativity that initially only watched one type of art in the form of Mandar martial arts, after being collaborated there was a new experience seen where there are two arts that come together in a more attractive show. Rhymes with their sharp improvised style by chanting means why the martial arts masters came to the place of the ongoing crowd turned out to be mereka going to participate in the keramaian. Here's how the pessimists also have to follow the rhymes in the *Palang Pintu* show.

## CONCLUSION

The people of Tidung Island, which is thick with its Betawi culture, are a society that has unique characteristics as one of the ethnicities in the life of the people in DKI Jakarta. Betawi people in general are rich in history and culture in it. This is a unique characteristic because betawi culture in everyday life teaches strong Islamic values including Tidung Island in the Pulau seribu. Daily life based on the guidelines of the values of the Qur'an makes the people of Tidung Island have a strong character, one of which can be seen in the *Palang Pintu* show. The *Palang Pintu* is one of the cultures of the Betawi community with the acculturation of Islamic culture in it in the reception procession as carried out in the marriage of the Betawi community in general. The culture contains religious values in it, so that its implementation requires several sacred stages so that its cultural and religious elements can be practiced and preserved.

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