

Revealing the Symbolic Meaning of the *Telek Jumpai* Dance within the Belief System of the Jumpai Village Community

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ABSTRACT

This study examines the symbolic meaning contained in the *Telek Jumpai* Dance, a sacred dance performed in Jumpai Village, Klungkung, Bali. The research problem stems from the community's lack of understanding of the symbolic function of dance movements and properties, even though this dance has long played a role in maintaining the spiritual balance of the village. The study aims to identify and interpret these symbolic meanings based on the perspectives of local cultural practitioners. Using a descriptive qualitative approach, data was obtained through participatory observation, in-depth interviews with ten informants selected purposively, and documentation of ritual performances. The results show that each element of the dance, such as the white mask, fan, hair bun, and core movements, becomes a symbolic medium in communication between the physical and spiritual worlds. Movements such as *nyalud*, *nyeregseg ngemapat*, *aras-arasan*, and *ngotes* are interpreted as processes of purification, protection, energy balancing, and spiritual awareness. The community views the *Telek Jumpai* Dance not merely as an art form, but as a sacred cultural identity that functions as a symbol of village protection, a bond of social solidarity, and a means of passing on ancestral values to the younger generation.

Keywords: *Telek Jumpai*; symbolic meaning; sacred dance; Balinese culture; ritual communication

INTRODUCTION

Indonesia is an archipelagic country consisting of 33 provinces with a wealth of ethnicities, races, cultures, and natural resources. This diversity has given Indonesia a variety of arts that have been passed down from generation to generation. The development of globalization has shaped the mindset of society so that Western culture more easily influences public interest in traditional arts (Rasyeed et al., 2024). The shift in attention towards local arts raises concerns about the sustainability of national cultural identity. The lack of government commitment to cultural management increases the potential for a number of arts to be claimed by other countries. Art serves as a representation of community identity, so its existence needs to be preserved in a structured manner. Protection efforts through cultural policies are needed to ensure the continuity of the nation's heritage.

Bali is a region known for its traditions and arts that have been passed down from generation to generation. The island has a religious culture that is ingrained in the daily lives of its people. Culture is understood as a set of values, norms, symbols, and

patterns of behavior that influence the process of communication between people. Communication studies show that culture shapes the way people think, use language, symbols, and interpret messages (Sunataivan, 2023). Variations in nonverbal language between cultural groups have the potential to give rise to differences in the meaning of messages in social interactions. Body movements, facial expressions, and intonation are important elements in culture-based communication. The diversity of these elements is evident in Balinese dance, which is ingrained in the lives of the people.

Balinese dance is understood as a form of cultural expression that combines aesthetic and spiritual values. Balinese people consider dance to be a representation of the soul that is conveyed through body movements in the context of religious ceremonies. Research in the field of communication places dance as part of nonverbal communication that conveys symbolic messages. Telek dance is known as one of the sacred dances performed in a series of Balinese Hindu religious rituals. The use of masks and dance movements become a medium for conveying religious messages that reflect the cultural identity of the local community. The concept of sacredness in Telek Dance shows the existence of spiritual values that are collectively upheld (Elvinaro, 2022). These values make Telek Dance more than just entertainment because it functions as an important part of the community's belief system.

The Telek Jumpai dance is one of the variants of the Telek dance that developed in Jumpai Village, Klungkung, since around 1935. This dance is known to have faster and more energetic movements than other Telek variants (Santa, 2025). The mearas- arasan movement is a special feature that shows the rhythmic dynamics from slow to fast tempo. The Telek Jumpai dance performance is closely related to Barong Ket as the village guardian believed to maintain the spiritual balance of the community (Herliana, 2021). The dance is performed according to village customs and is staged on Rahina Kajeng Kliwon every 15 days. The Telek Jumpai dancers consist of four children aged 6-12 who have not yet menstruated as a symbol of ritual purity (Martana et al., 2021). This tradition reflects the strong relationship between the community, cultural symbols, and spiritual values that have been passed down from generation to generation.

The symbolic meaning in the Telek Jumpai dance can be explained through Mead's Symbolic Interaction theory. This theory explains that meaning is not automatically attached to symbols, but is formed through social interaction and cultural experiences (Kholidi & Faizun, 2022). Dance movements are seen as symbols that acquire meaning through shared interpretation between dancers, traditional leaders, and the community. The community sometimes shows a passive attitude towards symbolic meaning through the expression "*nak mule keto uli pidan*," which means "it has always been that way." Such an attitude has the potential to reduce the younger generation's understanding of cultural values. Understanding the symbols in dance movements is important for maintaining the sustainability of Balinese cultural identity. Similar studies on symbolic meaning in dance have been conducted, but research on the Telek Jumpai dance is still limited (Rakasiwi et al., 2021).

The movements in the Telek Jumpai dance are part of a cultural communication system that reflects the identity of the Balinese people. Symbolic communication studies understand symbols as a medium for shaping and conveying cultural meaning communally (Littlejohn & Foss, 2021). The process of interpreting dance movements shows how symbols work in the social dynamics of society. Sacred dances such as Telek play a role in maintaining spiritual balance and social harmony. This study

focuses on the symbolic meaning of the movements and properties of the Telek Jumpai dance based on the views of the Jumpai Village community. The scope of this study does not cover the history of Telek in other regions, does not discuss choreography in technical depth, and does not examine musical elements specifically. The focus of this study is on the cultural meaning of symbols in dance through social interaction within the community.

RESEARCH METHOD

This study uses a qualitative approach because it focuses on understanding the symbolic meaning in Telek Jumpai Dance through description, interpretation, and meaning of cultural phenomena and social experiences of the community. According to Sugiyono (2023), qualitative research is appropriate for examining the meaning of an event, behavior, or symbol in a social and cultural context, so that the placement of the researcher as the main instrument through participatory observation, in-depth interviews, and documentation is relevant in exploring the symbolic meaning of the Telek Dance movements in Jumpai Village, which are collectively interpreted by the community. This type of research is descriptive qualitative, which aims to describe the facts and characteristics of the research object systematically without manipulating variables, in line with Sugiyono's (2023) view that descriptive research functions to capture phenomena as they are, with a focus on presenting symbolic meanings based on the results of observations, interviews, and documentation. The data sources consist of primary data obtained through participatory observation, in-depth interviews, and field documentation, as well as secondary data from relevant journals, books, and previous studies. The research data includes qualitative data in the form of words, narratives, symbols, and interpretations as described by Sugiyono (2023) that qualitative data is in the form of descriptions, as well as quantitative data such as the number of dancers (four children aged 6-12 years), the frequency of performances (every 15 days on Rahina Kajeng Kliwon), the history of dance development since around 1935, and the number of informants resulting from purposive sampling. Data analysis followed the Miles and Huberman model in Sugiyono (2023), which was conducted interactively and continuously until data saturation was reached, through the stages of data collection through observation, interviews, and documentation; data reduction by summarizing, selecting, and focusing information; data presentation in the form of narrative descriptions, tables, or charts; and drawing conclusions that were continuously verified until valid findings were obtained.

The validity of the data in this study was maintained through credibility testing with reference to Sugiyono (2023), which included triangulation, increased persistence, negative case analysis, the use of references, and member checks. This study focuses on source triangulation and technique triangulation through the comparison of information between informants and data checking from interviews, observations, and documentation. This study has several limitations, namely that the location only focuses on Jumpai Village so it cannot be generalized, the number of informants is limited and selected *purposively*, and the scope of the study only highlights the symbolic meaning of the movements and properties of the Telek Dance without reviewing the aspects of music, clothing, and history in depth. In addition, the limited observation time, the lack of written material on the origins of the dance, as well as the subjectivity of the researcher and limited access to certain ritual aspects also affected the depth and completeness of the data obtained.

RESULTS AND DISCUSSION

DESCRIPTION OF THE RESEARCH LOCATION

Jumpai Traditional Village is a coastal village in Klungkung District that preserves ancient Balinese traditions through a social structure based on traditional banjars that regulate religious and community activities and the implementation of ceremonies at the three kahyangan temples. The traditions of the community show a close connection to the sea and agriculture, making this village a space for various religious rituals, including the performance of the Telek Jumpai Dance as a sacred cultural identity. The Telek Jumpai dance is believed to have magical powers to ward off evil and purify the universe. It is estimated to have developed since 1935 and is still performed every Rahina Kajeng Kliwon by four sacred dancers aged 6-12 years (Martana et al., 2021). The village has a flat topography with an altitude of 10-20 meters above sea level, clay and sand soil, and a wet tropical climate that supports coastal cultural activities such as melasti and nangluk merana. Its geographical location is at coordinates of approximately 8°33' south latitude and 115°27' east longitude, making it a traditional village that continues to preserve the authenticity of sacred dance amid modernization. Research informants were selected through *purposive* sampling, including traditional leaders, dance trainers, dancers, local communities, and academics who understand the history, techniques, sacred values, and symbolic meanings of the Telek Jumpai dance. A total of ten informants provided complementary data to help researchers understand the symbolic meaning of the dance from the cultural, social, and communicative perspectives of the Jumpai Village community.

Table 1
Research Informant Characteristics

No	Informant Name	Age	Gender	Description
1	I Ketut Suarjana, A.Md.Pd.	74	Male	Traditional Leader
2	Ni Komang Putri Sandya	24	Female	Artist / Dance Teacher
3	Ni Kadek Risma Windi	26	Female	Artist / Dance Teacher
4	Komang Rama Prawirya Yoga	11	Male	Telek Dancer
5	Ni Putu Dina Anggarani	12	Female	Telek Dancer
6	I Putu Yoga Widi Laksana	12	Male	Telek Dancer
7	I Wayan Parta	50	Male	Local Community
8	I Wayan Suardana	56	Male	Local Community
9	I Nengah Latra	49	Male	Local Community
10	Ni Wayan Ayu Suari, S.IP	26	Female	Academic

Source: Processed by the researcher (2025)

RESEARCH RESULTS

A. The Symbolic Meaning of Properties and Movements in Telek Jumpai Dance Based on Interviews

In an interview, I Ketut Suarjana explained that all the props and movements in the Telek Jumpai dance have spiritual and symbolic functions that are inseparable from the performance of traditional ceremonies. He emphasized that:


The movements and props used in the Telek Jumpai dance have their own meanings. White masks and fans are used in the Telek Jumpai dance. The white mask is not just an ordinary mask. Its white color symbolizes purity and



represents the guardian of the village. The mask is considered to be the embodiment of good energy that guards the ceremony. Therefore, before the mask is worn, it must be purified, and the dancers must also follow certain rules. Meanwhile, the fan used in the Telek Jumpai Dance is a symbol of nyejukan (warding off bad energy). Many people think it is just a prop, but the fan is actually a symbol of cooling and neutralization. The movements of the Telek Jumpai dance are not ordinary movements at all. All the movements used have meaning and prayers within them. For example, the subtle movements seen in the performance are not just to make the dance look graceful, but they are symbols of purity and tranquility... movements to cleanse the place spiritually before the ceremony continues. The combination of the white mask, fan, and movements all form a spiritual symbolism that serves to maintain the purity and smooth running of the traditional ceremony." (Interview with I Ketut Suarjana, November 17, 2025)

Ni Komang Putri Sandya reaffirmed the sacredness of the Telek Dance and explained additional details regarding the function of the props and movements:

The Telek Jumpai dance is not just an ordinary dance, but a sacred dance that has been passed down from ancestors, so everything used and every movement has its own meaning. The Telek movements are actually a form of subtle communication with the supernatural world. The gentle movements symbolize purity and tranquility. There are also movements such as mearas- arasan, which are used to cleanse or purify the ceremony site. The white mask is also not just any mask; it symbolizes purity and the guardian spirit of the village. That is why it must be purified before use. The fan has the meaning of cooling, cleansing, and neutralizing the atmosphere. The fan also helps to emphasize the movements so that the vibrations are stronger. In essence, all of Telek's properties are interconnected to maintain the atmosphere of the ceremony so that it remains sacred, cool, and harmonious." (Interview with Ni Komang Putri Sandya, November 17, 2025)




Table 2
Results of Observation of the Meaning of Telek Jumpai Dance
Properties





NO	Image	Notes	Description
1		Tapel Tari Telek Jumpai (White Mask)	The embodiment of Bahtari Giri Putri, a spiritual guardian who protects the people of Jumpai Village from negative influences.


2		<p>Telek Jumpai Dance Fan = silk cloth + bamboo</p>	<p>Cooling & purifying energy, warding off danger. The movements of the fan are likened to blowing coolness and cleansing the atmosphere of bad energy.</p>
3		<p>Telek Jumpai Dance Headpiece</p>	<p>Glory, spiritual readiness, sacred identity, energy balancer</p>

Source. Compiled by researchers, (2025)

Table 3
Observation Results of the Meaning of Tri Telek Jumpai Movements

No	Image	Notes (Name & Description of Movement)	Description (Symbolic Meaning)
1		<p>Nyalud Movement = hand movement to the lower side with the hands in the ngemudra position.</p>	<p>The Nyalud movement symbolizes the act of rejecting and cleansing negative energy, purifying the ceremonial space, and demonstrating the dancers' awareness of changes in energy.</p>
2		<p>Nyeregseg Ngempat movement = a foot movement with quick sideways steps in all directions; hand position with one hand on the chest and one hand on the hip.</p>	<p>It symbolizes the protection of the four corners, the cleansing of energy in all directions, and the balance between the physical and spiritual realms. It also symbolizes protection and the spread of positive energy in the ceremonial space and the Jumpai Village area.</p>
3		<p>Aras-Arasan Movement = dancers face each other with neck movements to the right and left, starting slowly and then quickly.</p>	<p>This movement signifies the cleansing of bad energy and the neutralization of the ceremonial space. Aras-arasan visualizes the function of Telek as the guardian of balance between the physical and spiritual realms</p>

			and the provider of spiritual protection.
4		Ngeliput Movement = the right hand holds a fan at the fingertips, the wrist is rotated.	Ngeliput signifies the act of covering and maintaining the sanctity of the ceremonial space. For the Jempai people, this movement symbolizes the subtle protection of the village guardians and reflects the calmness and alertness of Telek.
5		Ngumbang Movement = walking forward and backward smoothly and slowly, with the body in a straight position.	The Ngumbang movement symbolizes the activity of combing and arranging the ceremonial space, a symbol of Telek's vigilance and caution in maintaining the balance between the physical and spiritual worlds.
6		Ngotes Movement = the left hand flutters the oncer or gelungan.	The Ngotes movement symbolizes the act of rejecting and removing niskala disturbances. It is a symbol of Telek's firmness as the guardian of the village and closes any gaps of bad energy.
7		The Kambing Buang movement = a twirling movement performed faster than ngegol.	It signifies the release of bad energy (leteh), the purification of the ceremony area, and the maintenance of energy harmony in the ritual environment in Jempai Village.

8		Malpal Movement = walking movement.	This movement signifies opening the path in a spiritual sense, marking the presence of Telek as the guardian of Jumpai Village, and balancing energy during the traditional ceremony.
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Source. Compiled by researchers, 2025.

Based on observations, the properties of the Tari Telek Jumpai dance have symbolic meanings closely related to spiritual elements and ritual functions in the traditions of the Jumpai village community. The tapel or white mask is interpreted as the embodiment of Bathari Giri Putri, who serves as a spiritual guardian to protect the village from negative energy. , the bamboo-made prada cloth fan is understood as a symbol of cooling and purifying energy, where its movements depict the process of blowing coolness to cleanse the atmosphere of the ceremony from danger. Meanwhile, the curls of the Telek Jumpai Dance symbolize glory, inner readiness, identity of purity, and energy balance that strengthens the role of dancers as guardians of the balance between the physical and spiritual worlds.

B. The Role of Telek Jumpai Dance for the Jumpai Village Community

The Telek Jumpai dance holds a very important position for the people of Jumpai Village because it is a cultural heritage passed down from generation to generation by their ancestors and has become the cultural identity of the village. The function of this dance is not only understood as an art performance, but also as a spiritual, social, and communal identity symbol for the community.

According to I Ketut Suarjana (74), a traditional leader and Chairman of the Telek Jumpai Dance Council, the role of Telek Dance is deeply ingrained in the lives of the community. This was conveyed in an interview on November 17, 2025:

The Telek Jumpai dance is like the identity of Jumpai Village. When outsiders hear about Jumpai, they immediately think of the Telek dance. Personally, many residents feel that the Telek Jumpai dance is part of who they are, because it is performed at important ceremonies. So the community feels spiritually connected, and the Telek Jumpai dance has become a symbol that our village has a supernatural protector. So its meaning is not just art, but truly the identity and pride of the residents of Jumpai Village." (Interview with I Ketut Suarjana, November 17, 2025)

This statement shows that the Telek Jumpai dance has a strong identity function. In addition, the community believes that Telek protects the village in a supernatural way, so the spiritual relationship between the community and the Telek performance is very close.

In the same interview, I Ketut Suarjana also explained the importance of involving children as heirs to the tradition:

The children in Jumpai Village also participate in performing the Telek Jumpai dance. Whether they can or cannot perform the Telek Jumpai dance, the children in Jumpai Village actually learn not only the movements, but also about their identity as Balinese people, especially those from Jumpai Village. From a young age, they are invited to participate in training and ngayah, so they understand that this tradition is part of their lives. By participating in the dance, they feel a sense of responsibility to continue what has been passed down by their ancestors. Cultural identity emerges from their habits and experiences of serving the village. So, in my opinion, these children play a very important role in preserving the Telek Jumpai dance culture in our village." (Interview with I Ketut Suarjana, November 17, 2025)

This quote shows that the process of regeneration is a very important aspect in maintaining the continuity of traditions. Children not only learn dance movements, but also build an understanding of the identity and cultural values of the village.

In addition, the role of Telek Jumpai dance for the community is also evident in social and spiritual aspects. Ni Kadek Risma Windi Sulastri (26 years old), a dance teacher and Telek artist in Jumpai Village, explained that Telek dance plays a significant role in strengthening social solidarity and maintaining the sanctity of traditional spaces. This statement was made during an interview on November 19, 2025:

Socially, the Telek Jumpai dance brings the community together; when there is a ceremony, everyone helps. Spiritually, the Telek Jumpai dance is like a guardian of the village. The community believes that the Telek Jumpai dance has the power to cleanse the village and ward off negative energy. So the Telek Jumpai dance is not just an art, but part of the village belief system. That's why it's very important to preserve it and teach it to the younger generation." (Interview with Ni Kadek Risma Windi Sulastri, November 19, 2025)

From this explanation, it is clear that the Telek Jumpai dance is not only viewed as a performance, but also as a medium for uniting the community and an integral part of the belief system that maintains energy balance in Jumpai Village. Overall, the Telek Jumpai Dance plays a multidimensional role for the people of Jumpai Village: as a cultural identity, a symbol of spiritual protection, a bond of social solidarity, and a means of teaching cultural values to the younger generation. It is these roles that have ensured its continued existence and respect to this day.

C. The Meaning of Symbolic Interactionism in Telek Jumpai Dance in Jumpai Village

1. The Concept of Mind

The concept of *mind* in symbolic interactionism refers to how individuals construct meaning through the process of interpreting symbols in social interactions. In the context of the Telek Jumpai dance, the community interprets the properties and movements of the dance based on a collective understanding that has been passed down from generation to generation.

I Putu Yoga Widi Laksana (29 years old), a local community member who has been involved in performing the Telek Jumpai dance, explains:

"As a local who was born and raised in Jumpai Village and has been involved in performing the Telek Jumpai dance, I have always been taught that the movements of the Telek Jumpai dance are meant to cleanse and protect the

village. The white mask symbolizes purity. The fan is not just for style, but a symbol to cool down and ward off bad energy. The Telek Jumpai dance has more subtle and sacred movements. People here say that the Jumpai Telek Dance has a different aura, it cannot be compared to the Telek Dance from other villages." (Interview with I Putu Yoga Widi Laksana, November 19, 2025)

Traditional leader I Ketut Suarjana (74) emphasized the sacred meaning of Telek in the context of ceremonies:

"The people of Jumpai Village have always understood that the Telek Jumpai dance is part of a traditional ceremony, not entertainment. So when the Telek dance is performed, they watch it with respect. They believe that the Telek Jumpai dance has supernatural powers to protect and ward off evil. If asked whether everyone understands its exact meaning, perhaps the answers would vary. But the point is the same, they know that the Tari Telek Jumpai is sacred and has an important role in religious ceremonies." (Interview with I Ketut Suarjana, November 17, 2025)

I Putu Dina Anggarani (12 years old), one of the dancers, also expressed a similar understanding:

"They say the movements are for cleansing and protecting the village. The white mask is said to be sacred. The fan also has a meaning, to cool the atmosphere. The movements of the Telek Jumpai dance are different, more refined and distinctive. They say that each village has its own style, but the Telek Jumpai dance is believed to be the most sacred." (Interview with I Putu Dina Anggarani, November 19, 2025)

Observations and interviews show that the community understands Telek as a symbol of purity, protection, and balance of energy on a spiritual level. This meaning is formed through a process of social learning from childhood, so that the concept of mind reflects how the collective consciousness of the community interprets Telek as a cultural identity and spiritual symbol.

2. The concept of Self

The concept *of self* refers to how individuals form their identity through social interaction. In the Telek Jumpai dance, the identity of the cultural performers is formed through emotional and spiritual closeness and traditional responsibilities.

Ni Komang Putri Sandya (22 years old), a Telek Jumpai dance teacher, stated: My role is to teach children so that they understand that the Telek Jumpai dance is not just any dance, because it is sacred. I don't just teach them the movements, but also the meaning behind them. This is so that they realize that performing the Telek Jumpai dance comes with spiritual responsibility. I take great care to ensure that the movements remain true to tradition. For me, the Telek Jumpai dance is part of my identity as a member of the Jumpai community. I have been familiar with it since I was a child, gradually learning it, and now teaching it. So it feels like a part of me, like part of my identity." (Interview with Ni Komang Putri Sandya, November 19, 2025)

Ni Putu Dina Anggarani (12 years old), as a dancer, also described her personal experience:

"Personally, when I dance the Telek Jumpai dance, it feels very different from dancing other dances. Sometimes I feel nervous because I have to focus, because it is sacred. But I am also proud because I can serve and help protect the village through this dance. When I put on the tapel and start moving, the atmosphere immediately changes. So I feel a mixture of fear of making a mistake but also pride." (Interview with Ni Putu Dina Anggarani, November 19, 2025)

As a traditional leader and mentor, I Ketut Suarjana explains his role:

"My role as both guardian and mentor is to preserve its sacred meaning. The Telek Jumpai dance is part of the village ceremony, so I always remind the children to be disciplined and respectful. All processes must follow traditional rules. Changes over time sometimes cause some things to become lax, but I must remind them that the meaning must be preserved." (Interview with I Ketut Suarjana, November 17, 2025)

I Wayan Suarda (56 years old), a local resident, emphasizes the emotional closeness of the community:

"For us, Telek Jumpai is not just a dance, but the identity of our village. When outsiders talk about Jumpai, they will definitely remember Telek. It feels like the ceremony is incomplete if it is not performed. We have been introduced to it since childhood, so there is a strong bond of with this dance. The community participates in managing, performing, and supporting it because it is our ancestral heritage." (Interview with I Wayan Suarda, November 19, 2025)

3. Concept of Society (Community)

In the concept of *society*, Telek is understood as the result of collective social interaction and customary rules that bind the community. The Telek Jumpai dance lives on and is preserved because of the supporting social system.

Customary leader I Ketut Suarjana emphasized:

"In Jumpai, the community is always united when it comes to performances related to *sesuhunan*, including the Telek Jumpai dance. Everyone helps according to their abilities. Some take care of the rehearsals, prepare the ceremonial equipment, and look after the children. This tradition survives because it is done together." (Interview with I Ketut Suarjana, November 19, 2025)

Dance teacher Ni Kadek Risma Windi Sulastri added:

"When the Telek Jumpai dance is performed, the community immediately falls silent. They are respectful and solemn. Many help with the preparations, not just watching. And many say that the atmosphere in the village becomes more peaceful when Telek performs." (Interview with Ni Kadek Risma Windi Sulastri, November 19, 2025)

I Wayan Parta (50 years old) explained the form of community participation: There are many forms of participation. Some prepare offerings, help the children dancers get ready, clean the temple, and organize the ceremony. Even those who do not participate physically come to offer prayers. (Interview with I Wayan Parta, November 19, 2025)

I Wayan Latra (49 years old) emphasizes the social and spiritual functions of Telek:

"The Telek Jumpai dance is the center of many rituals. It strengthens spirituality because it is believed to maintain the balance between the physical and spiritual worlds. From a social perspective, Telek encourages residents to work together and live in harmony." (Interview with I Wayan Latra, November 19, 2025)

The analysis shows that the community perceives Telek as a social bond, a symbol of harmony between the physical and spiritual worlds, and a collective tradition that is preserved through customary commitments.

DISCUSSION

The Meaning of Telek Jumpai Dance from the Perspective of Symbolic Interactionism

The interpretation of the Telek Jumpai dance in Symbolic Interactionism theory is based on the understanding that humans act according to the meaning given to symbols. In the Jumpai village community, this meaning is constructed through direct experience, the habit of participating in ceremonies, and spiritual connections with ancestors. Each symbol in Telek is understood through a process of interaction involving the mind, self, and society. This process allows the community to reinterpret Telek symbols from time to time in accordance with the social dynamics that occur. Thus, the meaning of Telek is not static, but always evolves through cultural experience. The collective awareness of the function of Telek as a purifier and protector of the village is the result of a long process of social interpretation.

This symbolic meaning also shapes the community's orientation towards the sacred function of the Telek Dance in every traditional ceremony. Each individual understands that Telek is not only performed for entertainment, but also has a spiritual purpose of maintaining harmony in the village. This collective experience makes the community more appreciative of every symbolic detail in the movements, costumes, and procedures of Telek. The process of familiarization through interaction makes this meaning part of the community's thought structure. Ultimately, the Telek Dance is not only a sacred dance, but also a symbol of identity that represents the unity between humans, traditions, and spiritual powers that have been preserved for generations. Through this meaning, Telek remains preserved as an important part of the culture of Jumpai Village.

1. Mind

The *mind* element in the Telek Jumpai dance can be seen in the way the community interprets the symbols attached to the dance. The community's thought process is shaped through their experiences of participating in traditional activities, watching performances, and listening to explanations from traditional elders. Each symbol, such as the white mask, cleansing movements, and fans, has a meaning that is collectively understood as part of the process of spiritual purification. This understanding makes the community aware that Telek is not just an entertainment dance, but a spiritual means of maintaining harmony. This process of interpretation takes place throughout the community's life, creating a deep meaning. Thus, the mind element shapes the community's perception and understanding of the sacred function of Telek.

The community's ability to think is also influenced by a social environment that supports the preservation of traditions. Experiences of seeing and practicing elements

of Telek from an early age allow symbolic meanings to develop naturally. Continuous interaction with cultural symbols creates sensitivity to the spiritual values contained in Telek. When communities face social change, their *minds* continue to hold fast to the meanings of Telek as cultural guidelines. Thus, the mind becomes the foundation that allows the Telek tradition to survive despite the changing times. This process proves that the minds of communities play an important role in maintaining the continuity of the symbolic meanings of Telek.

2. Self

The concept of *self* in the context of Telek Jumpai dance is formed through the social experiences of the community when interacting with tradition. Dancers, dance teachers, and villagers form their self-identity through their involvement in traditional activities related to Telek. This involvement creates a sense of belonging to the cultural heritage passed down by their ancestors. Individuals learn to understand that they have a moral and spiritual responsibility to preserve Telek. Their self-identity develops through active involvement in training and traditional ceremonies. This process shows that the self is formed through consistent interaction with cultural norms and symbols.

Self is formed as a communal identity that strengthens intergenerational relationships. People involved in Telek feel that they are part of a larger social structure. Their role in preserving traditions fosters an awareness that the continuity of Telek depends on collective participation. This creates a sense of self that is linked to devotion to the village's and ancestors. When individuals see that the community values their role, their sense of responsibility to preserve Telek grows stronger. Thus, the self in the Jumpai village community is a cultural identity built through social experience and spiritual responsibility.

3. Society

In Mead's theory, *society* is a system of values and norms that shape individual behavior. In Jumpai Village, the community has customary rules that govern the timing of performances, the function of rituals, and the procedures for performing the Telek Dance. These norms are reinforced through ngayah activities, which require the community to help each other in preparing for ceremonies. Through regular interaction, the community creates a collective awareness that Telek is a symbol of purification and protection for the village. The community's presence in every cultural activity shows that Telek is an integral part of social life. Thus, society functions as a structure that maintains the continuity of Telek.

Social interactions within the community also foster solidarity and cooperation between generations. Community involvement in rehearsals and performances reinforces the sense of togetherness that characterizes Jumpai Village. The community views Telek as a shared responsibility, not just the property of dancers or traditional leaders. This shows that the community plays a major role in preserving traditions. When the community collectively supports the preservation of Telek, this tradition becomes stronger and more relevant. Thus, society not only shapes meaning, but also preserves that meaning in everyday life.

CONCLUSION

Based on the results of research and analysis using the concepts of Mind, Self, and Society, it can be concluded that the Telek Jumpai dance has a very important position in the life of the Jumpai Village community. From the Mind aspect, the community understands various symbols such as white masks, fans, and various movements as sacred elements that serve to maintain the sanctity of the village. This

meaning is formed through repeated experiences since childhood, becoming a collective mindset that is passed down from generation to generation. This perspective shows that the community does not only see Telek as a performing art, but as a spiritual medium that purifies and protects the village. Meanwhile, in terms of Self, the involvement of cultural practitioners in performances and ritual processions makes Telek an important part of shaping their identity. Through the experience of practicing, dancing, and serving in traditional ceremonies, the practitioners define themselves as guardians of tradition who bear cultural responsibility for their ancestral heritage.

From a societal perspective, the sustainability of the Telek Jumpai dance is maintained due to the collective awareness of the community in preserving it as a sacred village tradition. The involvement of residents in supporting the dancers, adherence to customary rules, and consistency in presenting Telek in every ceremony show that this dance lives on in the community through strong social cooperation. Telek becomes a space that unites residents, strengthens intergenerational relationships, and reinforces the value of togetherness in maintaining the balance between the physical and spiritual worlds. Overall, the Telek Jumpai dance not only functions as a sacred dance, but also as a symbol that binds the community's way of thinking, identity, and solidarity. This tradition survives because it is deeply understood, carried out with full responsibility, and preserved collectively by all elements of the Jumpai Village community.

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