

# Transformation of Function and Meaning in *Lukah Gilo* Dance as a Response to Social Change

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## ABSTRACT

*Lukah Gilo* dance from Tebo Regency, Jambi, originated as a ritual to honour ancestral spirits before planting and harvest seasons. Over time, as socio-cultural dynamics shifted, the dance transformed from a sacred ritual into a secular form of artistic expression performed at public and communal events. This study describes the transformation of *Lukah Gilo*'s function and meaning in response to social change. The research adopts a qualitative approach using contemporary ethnography by Hammersley & Atkinson, combined with historical methods through the stages of heuristics, verification, interpretation, and historiography. The findings reveal three developmental phases: a ritual-based pre-independence era, an innovation phase in the early 2000s with two stylistic variations (Semabu Village and the Tebo Regency arts team), and an ongoing preservation phase. These changes are shaped by government support, artistic reinterpretation, community participation, and environmental factors. The study underscores how traditional performances can adapt to modern contexts while maintaining cultural identity.

**Keywords:** *Lukah Gilo* Dance, Cultural Transformation, Social Dynamics

## ABSTRAK

Tari *Lukah Gilo* dari Kabupaten Tebo, Jambi, berasal dari tradisi ritual yang ditujukan untuk menghormati roh leluhur menjelang musim tanam dan panen padi. Seiring dengan perubahan dinamika sosial budaya, tari ini mengalami pergeseran fungsi dan makna, dari ritual sakral menjadi ekspresi seni profan yang dipentaskan dalam berbagai acara publik dan komunal. Penelitian ini bertujuan untuk mendeskripsikan transformasi fungsi dan makna tari *Lukah Gilo* sebagai respons terhadap perubahan sosial. Pendekatan yang digunakan bersifat kualitatif, dengan menggabungkan etnografi kontemporer dari Hammersley & Atkinson dan metode sejarah melalui tahapan heuristik, verifikasi, interpretasi, dan historiografi. Hasil penelitian menunjukkan tiga fase perkembangan: era pra-kemerdekaan yang bersifat ritual, fase inovasi pada awal 2000-an dengan dua variasi gaya (Dusun Semabu dan tim kesenian Kabupaten Tebo), serta fase pelestarian yang berlangsung hingga kini. Transformasi ini dipengaruhi oleh dukungan pemerintah, reinterpretasi seni, partisipasi masyarakat, dan faktor lingkungan. Studi ini menegaskan bahwa kesenian tradisional dapat beradaptasi dengan konteks modern tanpa kehilangan identitas budayanya.

**Kata kunci:** Tari *Lukah Gilo*, Transformasi Budaya, Dinamika Sosial

## INTRODUCTION

Since prehistoric times, dance has evolved in tandem with the era in which it exists. This progression can be understood

through the concepts of *atita* (past), *wartamana* (present), and *nagata* (future), as noted by Dana et al. (2021, p. 20). These temporal stages highlight how traditional dance forms, despite

their ancient origins, continue to be preserved and reinterpreted within the cultural fabric of the communities that uphold them.

In its earliest manifestations, the performing arts, including dance, chanting, and ritual, were more than mere entertainment. They served as vital communication channels with the unseen, carrying existential significance and reinforcing harmony between humans and nature. (Schechner, 2021, pp. 28–35; Taylor, 2003, pp. 16–40). Dance had ritualistic functions, often accompanied by chants, offerings, songs, and prayers that played significant roles in the human life cycle, such as warding off evil, healing illnesses, enhancing fertility of the natural environment (plants, soil, water), and human fertility (Suharti, 2013, pp. 423–424). In this context, dance was performed to honour ancestors, seek protection and blessings, and connect humans with supernatural powers through ritual practices.

As A.W. Nieuwenhuis (in Holt, 2000, p. 124) observes, traditional societies perform dances during key communal events, such as planting and harvest rituals, weddings, funerals, and ceremonies that shape collective identity. The evolution of dance in Indonesia reflects a gradual shift from simple, rhythmic expressions to more structured performances and eventually to secular spectacles presented in public domains (Holt, 2000, p. 126).

In the face of modernity, traditional arts in Indonesia have not disappeared; instead, they coexist dynamically within the communities that sustain them. This continuity, however, is not passive; tradition must remain adaptive, actively engaging with contemporary socio-

cultural processes. Through this interaction, traditional arts persist by transforming their forms, functions, and meanings in response to ongoing social change (Sulaeman et al., 2014, p. 388).

One notable example of a traditional performance preserved and transformed over time is the *Lukah Gilo* dance from Semabu Village in Tebo Regency, Jambi Province. Semabu Village is located along the banks of the Batanghari River, which is part of a major watershed area (DAS). Historically, the Batanghari River basin was a vital hub for trade routes and cultural exchange. The presence of traders from various regions significantly influenced the local community's social and cultural practices, including the development of performing arts (Romadon, 2024, pp. 43–44).

Etymologically, *Lukah Gilo* is composed of two words: *lukah*, meaning a traditional fish trap (also known locally as *rekap*) commonly used in tidal rice fields (*payo*), and *gilo*, a term derived from Malay meaning “mad,” irrational, or possessed (Suaida et al., 2018, p. 130).

In this performance, the *Lukah* functions as more than just a stage prop; it serves as a medium for communication with ancestral spirits. Through the chants of a *dukun* (shaman), the object is believed to move uncontrollably, as though possessed, symbolising mystical forces at work. This aligns with Mircea Eliade's concept of the sacred and the profane, where everyday objects become sacred through *hierophany*, the manifestation of the divine within the physical world (Eliade, 1957, pp. 20–45).

Preliminary field observations in August 2023 revealed that the *Lukah Gilo* dance continues to be recognised by the people of Tebo Regency as an important cultural legacy. Despite the region's predominantly Muslim population, the performance integrates local beliefs rooted in animism and dynamism, creating a unique space where ancestral traditions and Islamic values coexist. This intersection presents both challenges and opportunities for cultural negotiation and continuity.

From a socio-religious and cultural perspective, the environment and the community play crucial roles in sustaining the existence of traditional arts. Communities act not only as cultural bearers but also as active agents in adapting and transmitting tradition, ensuring its relevance in the face of modernisation (Fitriana et al., 2023, p. 178; Dana et al., 2021, p. 30; Sulistiawati et al., 2021, p. 495).

Several previous studies have aspects of the *Lukah Gilo* tradition. These include works by the following works: Desfiarni (2004) - *Tari Lukah Gilo: sebagai Rekaman Budaya Minangkabau Pra Islam dari Magis ke Seni Pertunjukan Sekuler*. Desmiarti, et al (2014) - *Fenomena Pertunjukan Lukah Gilo pada Masyarakat Sabak Auh, Siak Riau*. Radhiyah (2017), *Studi Deskripsi Musikal Kesenian Lukah Gilo Di Kenagarian Gunuang Bungkuak Lumpo Kecamatan IV Jurai Kabupaten Pesisir Selatan*. Suaida, et al. (2018) - *Konsep Ritual Dalam Penciptaan Karya Seni Tari Gilo Lukah*. Misra Nofita, et al (2018), *Tradisi Lukah Gilo Masyarakat Bonai Kabupaten Rokan Hulu: Pembelajaran Analisis Semiotika*. Devi Kurnia

Santi (2019), *Bentuk Penyajian Tari Lukah Gilo di Masyarakat Sijunjung Sumatera Barat*. Septi Rahmawati (2019), *Makna Kontekstual Dalam Lagu Lukah Gilo Pada Masyarakat Kabupaten Tebo Provinsi Jambi (Struktural Hermeneutik)*. Misra Nofrita (2019) - *Tuturan Ritual pada Tradisi Lukah Gilo Masyarakat Bonai: Kajian Nilai dan Fungsi Sosial Teks*.

Collectively, these eight studies examine *Lukah Gilo* as a cultural expression that has evolved in line with socio-cultural dynamics of different communities. However, a critical gap remains. Few studies have explored in depth how the function and meaning of *Lukah Gilo* have transformed specifically within the context of socio-cultural change in Tebo Regency. A more focused inquiry is needed to understand how this performance continues to adapt and find meaning in a rapidly changing world.

Against this backdrop, the present study seeks to address the following research questions:

- (1) How have the function and meaning of *Lukah Gilo* dance transformed as a form of cultural heritage in Tebo Regency?
- (2) What impact have these transformations had on the form and function of the performance within the local community?

## METHODS

This research employs a descriptive qualitative approach to examine the transformation and continuity of the *Lukah Gilo* dance as a traditional performance art. This approach was chosen because it allows

for an in-depth understanding of meaning, social context, and cultural practices from the perspective of the local community.

The research data are narrative, visual, and documentary materials:

1. Primary data were obtained through direct observation, in-depth interviews with performers, cultural practitioners, and local community members, and detailed field notes.
2. Secondary data consists of archival materials, photographic and video documentation, and various written sources, including books, articles, and historical records.

This study integrated two main methods: contemporary ethnography and historical research. The ethnographic approach is grounded in the framework proposed by Hammersley and Atkinson (2007), which emphasises understanding social practices within the everyday life of a community. In this context, ethnography is no longer limited to isolated or “traditional” groups but is a powerful tool for interpreting cultural dynamics in complex, pluralistic societies (Spradley, 2006; Siddiq & Salama, 2019). Through participant observation, interviews, and field notes, the researcher documented symbols, social interactions, and cultural values embedded in the contemporary *Lukah Gilo* performance.

At the same time, the historical method was applied to trace the dance’s development over time. The process began with the heuristic phase, identifying and collecting relevant sources (Herdiani, 2016, p. 37), such as written documentation, photographs, videos,

and other archival materials that record the performance’s historical trajectory. The aim was to identify key moments and turning points in *Lukah Gilo*’s evolution.

All data were validated through both external and internal criticism. External criticism examined the authenticity and originality of the sources, while internal criticism verified the reliability and credibility of the content. Following this, interpretation was conducted to derive meaning from the facts and evaluate the coherence among the sources. The final stage of the historical method is historiography, the process of composing a chronological narrative based on past events.

The combined ethnographic and historical data were analysed using comparative techniques. Observations from the field were systematically compared with past documentation to identify elements of the performance that have changed and those that have remained constant. This analysis was carried out thematically and comparatively, allowing the study to reveal patterns of transformation and continuity within the *Lukah Gilo* tradition.

The findings are presented in a narrative-descriptive format that integrates field data with historical context. The aim is to provide a holistic understanding of the *Lukah Gilo* performance within the broader cultural dynamics of Tebo Regency. This study also seeks to contribute to wider discussions on traditional arts preservation in times of social change.

## RESULT AND DISCUSSION

The initial analysis of the developmental dynamics of the *Lukah Gilo* dance performance in Tebo Regency is based on interviews with key informants, literature review, photographic and video documentation, and was validated through internal and external criticism, followed by interpretive analysis.

The evolution of the *Lukah Gilo* dance can be classified into several distinct phases, according to the periodisation of performing arts in Indonesia, particularly traditional dance.

### First Phase: Before Indonesia's Independence

The earliest phase marks the initial emergence of the *Lukah Gilo* dance, although its precise origin remains uncertain. Nevertheless, its form and function strongly resemble prehistoric performance arts, particularly their ritualistic and magical characteristics. As described in *Perjalanan Tari di Indonesia dari Masa ke Masa*, the development of Indonesian dance is classified into several eras: the Prehistoric Era (5th century), Ancient Era (5th–15th centuries), Middle Era (15th–19th centuries), and the Modern Era (19th century to the present), which is further divided into the Old Order, New Order, and Reform periods (Dana et al., 2020, p. 19).

During prehistoric times, humans often relied on magic and symbolic gestures to ensure success in their daily lives, such as hunting. These actions were imitated in ritual performances, much like the early *Lukah Gilo* dance. The dance was found across various regions in Sumatra, including Jambi, Riau,

West Sumatra, and Bengkulu. It reflected characteristics of these ancient traditions, rooted in the expression of gratitude and appeals of prosperity, particularly in agrarian communities. Traditionally, it was performed to honour ancestors ahead of the rice planting and harvesting seasons.

Holt (2000, p. 16) noted that agrarian societies began to embed ritual into their agricultural cycles with the spread of Neolithic culture. Hanafi (2016, p. 168) similarly emphasised the importance of ritual practices in maintaining harmony with nature in such communities. Supporting this view, Stutterheim described prehistoric Indonesian beliefs, particularly in Bali, as deeply animistic, centred on reverence for ancestors believed to reside in sacred natural spaces. He wrote:

Prehistoric art may be described through the religious orientation of pre-Hindu Indonesian societies, particularly in Bali and its animistic beliefs. Ancestral spirits guided daily life, believed to dwell in mountains and hidden springs. As rice could not grow without water, ancestors were seen as founders of rural life, guardians of tradition, and protectors of growth. They also controlled the source of magical vitality—life itself—not only for humans but also plants, animals, and mystical communities, without which prosperity would be impossible." (Stutterheim, 1935, p. 2).

From the 7th to the 15th centuries, Central Sumatra was influenced by the Melayu (Dharmasraya) Kingdom, later centred in Pagaruyung under King Adityawarman. Several inscriptions indicate Adityawarman's use of Mahayana Buddhist symbols, suggesting Indian cultural influence, although



it is unclear how widespread these religious practices were among the general population (Widianarko, 2022; Hanifah, 2021).

Nicolson also noted that Adityawarman inscribed stone pillars and sanctified ceremonial sites such as the stone thrones at Limo Kaum. Some sources claim he promoted Tantric Buddhist rituals, featuring blood, bone artefacts, and spirit possession, which, although controversial, may have influenced the mystical aspects of performances like *Lukah Gilo* (Desfiarni, 2004, pp. 47–48). Desfiarni reinforces this possibility, stating:

*Lukah Gilo* is closely associated with the religion brought by Adityawarman, whose activities involved rituals that can be classified as mystical rites with deities or spirits.” (Desfiarni, 2004, p. xiv).

The openness of local communities to outside cultural influences facilitated the evolution of *Lukah Gilo*. Indonesia’s geographical position along major maritime trade routes encouraged contact with South and East Asian civilisations, evident in the adoption of foreign artefacts and customs into everyday life, even during prehistoric times (Sumardjo, 2001, p. 124).

The historical account of the Chinese monk I Tsing, who visited the Melayu Kingdom around 671–672 CE, underscores the importance of this trade route (Utomo in Rahim, 2022, p. 176). Ports like Malacca served as cultural crossroads, where predictable seasonal winds allowed traders to settle temporarily and exchange ideas, further influencing the performing arts (Daliman, 2012, pp. 97–98).

The port of Malacca, located between

the Malay Peninsula and Sumatra, was a key maritime trade hub. Its geographical position allowed for predictable wind shifts, vital for sailing vessels. Ships would gather at the port to await favourable winds to continue or return from their trade journeys (Purnomo, 2021). These conditions transformed the area into a major trading meeting point, a rest stop, and a seasonal waiting station. As a result, port cities flourished, becoming vibrant centres of commerce and exchanging goods from India, China, and local resources (Daliman, 2012, pp. 97–98).

Geographically, this area was ideal and instrumental in spreading Hindu-Buddhist beliefs, brought by Indian and Chinese traders to Jambi. Many settled there, even marrying locals. This interaction also influenced the development of dance at the time, as the performing arts received significant attention from kings and nobility. Meanwhile, traditional dances evolved into popular performances and public entertainment.

In the 15th century, the rise of the Jambi Sultanate was established under the leadership of Princess Selaras Pinang Masak and her husband, Ahmad Salim (Ahmad Barus II), a Turkish scholar and merchant. Their son, Orang Kayo Hitam, officially declared Islam as the religion of the Jambi Sultanate (Yanti et al. in ZE, 2020, p. 19). From then on, daily life was based on Islamic teachings, following the customary saying *adat bersendi syarak, syarak bersendi Kitabullah*, customs grounded in Islamic law, and Islamic law grounded in the Qur’an. This also shaped the local legal system, such as the “Pucuk Undang Nan Delapan” (Rahim, 2022).

The Islamization process influenced cultural expressions, including *Lukah Gilo*. According to Wak Rifa'i, local elders danced *berumo di pay* (rice planting in swampy fields) to invoke ancestral protection. Back then, the *Cak Lukah* dance was considered a sacred ritual passed down from a shaman named Pak Rojali.

The original performance consisted of a team including a shaman, two *Lukah* handlers, and musicians playing traditional instruments such as gongs, drums, and buffalo horns (*puput tanduk*). Sacred chants and songs accompanied it. Unlike the more theatrical version seen today, the early form of *Cak Lukah* was minimal in visual spectacle. Unfortunately, documentation of these early performances is scarce.

### **Second Phase: Around the Year 2000 = The Innovation Phase**

The second phase marks a period of innovation, beginning in the early 2000s, when the *Lukah Gilo* dance underwent notable transformation. This shift was driven by collaboration between the Tebo Regency government, traditional leaders, shamans, and local artists. Together, they reimagined the performance by developing its traditional elements into a more structured and dynamic form, better suited for public presentation and cultural festivals. Several aspects of the dance were modified during this phase, including (1) the composition of performers, (2) the function and purpose of the performance, (3) the visual elements and aesthetic of *Lukah*, (4) the addition of choreographic structures, (5) performance settings and venues, (6)

performance contexts and occasions for its presentation, (7) the atmosphere and audience engagement, (8) accompanying music and sound element, (9) costumes, makeup, and accessories, and (10) performance props. While these adaptations introduced theatrical and artistic enhancements, they remained respectful of the dance's original spirit and cultural roots. Once central to the ritual function, the mystical aura was retained symbolically, without contradicting prevailing social or religious values. Thus, the *Lukah Gilo* performance maintained its authenticity while becoming more accessible to broader audiences.

One of the most significant milestones in this phase occurred during the tenure of Regent Madjid Mu'az. According to oral accounts by Wak Rifa'i, a traditional shaman and performer, a newly reworked version of *Lukah Gilo* was prepared and presented internationally in Singapore. The preparation took nearly three months and marked a turning point in the dance's visibility and evolution.

Since then, *Lukah Gilo* has often performed at prestigious events, from welcoming state guests and commemorating religious holidays to participating in national and international cultural festivals. This modern version, supported by the Tebo Regency arts team, is characterised by a choreographed structure, theatrical staging, and elaborate musical and visual presentation.

Meanwhile, in Semabu Village, the traditional version of *Lukah Gilo* has continued to survive in its original form. The performance remains deeply rooted in its ritualistic structure, featuring six core



**Picture 1. Lukah Gilo dance (creative version)**  
(Source: Documentation by Tebo Regency Arts Team, 2009)



**Picture 2. Traditional Lukah Gilo Performance in Semabu Village. 2012**  
(Source: Documentation by Sardeni, 2012)

participants, including the shaman, the lukah handlers, and musicians. Rather than being staged for official or commercial purposes, it is still performed within the community during intimate social events such as weddings, circumcision ceremonies, and thanksgiving rituals.

Today, both versions coexist, each fulfilling a different function within the community. The modern adaptation serves as a symbol of cultural pride and artistic identity at public forums. At the same time, the traditional version preserves the deeper spiritual essence of the ritual within the local context. The performance is typically held in open spaces of about ten meters in diameter, allowing for direct engagement between the performers and the surrounding audience (Rahmawati & Rahima, 2019, p. 250).

The creative evolution of *Lukah Gilo* during this phase reflects aesthetic innovation and a broader strategy for cultural sustainability. By adapting the performance to contemporary cultural frameworks, the dance remains relevant, bridging tradition with the



**Picture 3. Lukah Gilo Dance (creative version)**  
(Source: Documentation by Tebo Regency Arts Team, 2016)

demands of a modern, diverse audience.

### Third Phase: Preservation

The third phase marks an ongoing period of preservation in which two distinct versions of the *Lukah Gilo* dance continue to coexist and evolve. On one hand, the version performed by the Tebo Regency arts team features choreographed movements, expanded musical arrangements, and enhanced visual elements, including stage props, makeup, and elaborate costumes. This adaptation reflects a conscious effort to align the dance with the aesthetics of modern stage performances and cultural festivals.





**Picture 4. Lukah Gilo's Performance in Semabu Village. 2024**

(Source: Author's documentation, 2024)



**Picture 5. The Lukah Gilo Performers of Semabu Village, 2024**

(Source: Author's documentation, 2024)

On the other hand, the version practised by the community in Semabu Village remains more faithful to its traditional roots. While it, too, has adapted to certain contextual and spatial considerations, its core structure, symbolic elements, and ritual functions are largely preserved. This form is still performed during local events, sustaining its role as a living tradition in the community's everyday life.

Informants interviewed during the fieldwork noted a decline in the frequency of both versions. Several factors have contributed to this trend, including changes in regional leadership and shifts in cultural policy that

influence funding and institutional support. More broadly, the rising popularity of modern entertainment, such as *organ tunggal* (electronic music with live singers), has also displaced traditional arts in many community celebrations.

Umar Kayam aptly described the challenges faced by traditional arts in the modern era: changes in socio-cultural systems, including social structures, values, and communication technologies, have created new demands for traditional arts, particularly the need for uniqueness and audience engagement in an increasingly distracted society. (Kayam et al., 2000, p. 392).

Nonetheless, in recent years, technological advancements and the widespread use of social media have significantly impacted many sectors, including traditional arts. Amid this era of disruption, traditional arts are at a crossroads, facing challenges such as digital literacy gaps and the risk of being replaced by virtual-digital culture. In this context, Hidayatullah highlights that the primary challenge for Indonesian traditional arts is maintaining their relevance in the digital and globalised era. He emphasises the importance of revitalising traditional arts through collaboration among government bodies, communities, social media activists, business actors, and academics. The hybridisation of music and the expanding access to information on traditional arts are part of the global impacts that must be addressed (Hidayatullah, 2024).

Sustaining traditional performances in the current era requires creative strategies that blend preservation with innovation. Gunawan (2019) argues that revitalisation efforts should



**Gambar 2. Ritual Persiapan**  
(Sumber: Supriatna, 2022)

package traditional arts in ways that appeal to contemporary sensibilities without losing their cultural integrity. These efforts include research, documentation, intergenerational transmission through workshops, and audiovisual production tools that allow tradition to resonate with new audiences.

The continued development of *Lukah Gilo*, fueled by cooperation among government institutions, artists, and local communities, demonstrates how proactive adaptation can help safeguard cultural heritage. This aligns with Sal Murgiyanto's insight that cultural shifts and innovations are often initiated by figures of authority or influence, such as tribal leaders, kings, or, in this case, local policymakers (Murgiyanto, 2004, p. 11).

While *Lukah Gilo*'s ritualistic function may have diminished, its social and symbolic roles remain vital. Dance continues to serve as a medium for strengthening community bonds and affirming ethnic identity. Kraus (in Hasnah, 2013, p. 20). It emphasises that dance functions as a form of social cohesion, particularly within tribal or communal settings. Similarly, Sartono Kartodirdjo observed that vocal arts, dance, architecture,

and literature are aesthetic expressions and vehicles for ritual and collective solidarity (Kartodirdjo in Hasnah, 2013, p. 20).

As such, the community's ongoing acceptance and support of the *Lukah Gilo* dance, despite transformations in context, performance format, and accompanying elements, suggests that this art form continues to hold meaning and relevance in the cultural life of Tebo Regency today.

## CONCLUSION

The *Lukah Gilo* dance in Tebo Regency has undergone significant transformations, shaped by evolving social, cultural, and historical contexts. Broadly, this transformation can be divided into three phases: the pre-independence era, during which the dance functioned as a sacred ritual rooted in agrarian and ancestral practices; the innovation phase of the early 2000s, marked by the emergence of two distinct versions (the traditional form preserved by the Semabu Village community and the modernised form presented by the Tebo Regency cultural team); and the current preservation phase, in which both versions continue to adapt and coexist.

Originally, *Lukah Gilo* served as a ritual offering to ancestral spirits, performed to seek protection and blessings before entering the rice fields. Over time, as society changed, the performance shifted toward a more secular role, becoming an artistic expression that could be presented during various stages of community life, such as weddings, circumcision ceremonies, and cultural festivals.

Despite these changes, certain core elements have remained intact across both versions. The *Lukah* as a symbolic object, the incantations, the summoning of ancestral spirits, and the presence of the *dukun* (shaman) are still preserved, especially in the traditional version maintained in Semabu. These elements reflect the community's commitment to safeguarding the original values and meanings embedded in the dance.

Meanwhile, the version developed by the Tebo Regency Arts Team introduces several innovations to align the performance with the demands of contemporary audiences. These include structured choreography, enhanced music composition, professional staging, and visually engaging elements such as costumes and props. Even so, the deeper philosophical values of the dance are respected and maintained to ensure that the essence of *Lukah Gilo* is not lost.

As the function and context of the performance have shifted, *Lukah Gilo* now occupies a dual space: a cultural heritage rooted in ancestral belief systems and a living tradition that continues to evolve within modern frameworks. It serves as entertainment and a vehicle for identity, memory, and community connection.

The continued existence of *Lukah Gilo* as a cultural expression results from a dynamic interplay between various forces, government support, artistic innovation, local engagement, and the natural environment in which it thrives. It stands as a testament to the resilience of traditional arts and the enduring human need to express identity, history, and belief through performance.

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