

THE UNIQUENESS OF *TELEK* DANCE IN JUMPAL VILLAGE

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Abstract

Telek dance in Jumpai village is a guardian or sacred dance. The dance is still maintained from generation to generation, preserved and maintained. This dance is a heritage dance that must be performed by the residents of the village because local residents believe that the dance is a form of repellent to reinforcements in order to be given safety and keep Jumpai village away from the plague, the dance is performed once every 15 days which coincides with *rahinan kajeng kliwon*. The *Telek* dance in Jumpai village is estimated to have developed around 1935 until now. The *Telek* dance in there was performed by 4 male and female dancers who were still classified as children (approximately 6-12 years old). The purpose of this research is to show the value of function and meaning in *Telek* dance in Jumpai village. The values in *Telek* dance include; religious values, cultural values, knowledge values, and skills values. This dance is danced with a duration of 14 minutes.

Keywords: The uniqueness, *Telek* Dance

INTRODUCTION

Klungkung is an area known for its rich arts and culture, one of which is dance. Dance gets great attention from residents, especially in Klungkung, because according to them, dance is a language of movement that can be used as a means of human expression in communication and can be enjoyed by anyone and at any time. Furthermore, dance is like the charm of the expression of the human soul, which is expressed through refined body movements at the level of beauty. There are various types of dance that have been around for a

long time in Klungkung, one of which is the *Telek* dance from Jumpai Village.

Telek Dance is a traditional art which is estimated to have started to develop around 1935 until now. This dance is used as a complement to religious ceremonies at the temples of the Jumpai community. This *Telek* dance also has a very close relationship with the existence of Barong Ket in its performance. The existence of the *Telek* Mask in Jumpai village has become a hereditary legacy from the previous community in Jumpai Village.

Subsequent developments, this

dance is not only performed in the Jumpai Village environment but also performed in other places as long as the place allows. If the *Telek* Dance is performed together with *Barong Ket*, then you have to use a circle (stage) because the *Barong* is sacred to the people of Jumpai. This dance is one of the dances used as a complementary means when Balinese people carry out religious ceremonies in temples. This dance is danced by four male or female dancers who are still classified as children (approximately 6-12 years old). Children are chosen as the dancers of this dance because the size of the *tapel* they collect is small, and also so that they can always *mesolah* or dance, every *Rahinan Kajeng Kliwon* (no menstrual problems). Another reason is that children can still be said to be sacred and can be said to be a symbol of asking for safety from all epidemics in the local area.

A similar study was conducted by (Herliana, 2011) entitled "The Origin of Children's *Telek* Dance in Jumpai Village, Klungkung" which discussed the history of the *Telek* Jumpai Dance. In this study, it was

stated that the *Telek* Dance is a type of traditional dance whose origins are not known with certainty. This is due to the lack of data that reveals the origin of this dance. However, at this time only the children's *Telek* Dance in Jumpai Village has a clear history of its creation.

In contrast to the similar research above (Yudiarta, 2018) entitled "Tari *Telek* Jumpai" which examines the development of the *Telek* Jumpai Dance. In this study it was conveyed that the *Telek* Dance itself was able to ward off various disease outbreaks that appeared in the village. This dance is danced every 15 times and is danced at *Kajeng Kliwon's* funeral with four dancers, boys or girls. *Telek* is still growing in certain areas, although it is rarely seen and few people know about it.

However, in other areas it is rare to see people dancing this dance, because currently there are many new dances that adorn the art world, especially in Bali. This *Telek* dance still has many unique characteristics, but not many people know about it. This is the background for the author to write this article, which will review

the history and information about the *Telek* Dance more specifically.

RESEARCH METHOD

The research method that I love to use in the preparation of this article is qualitative, which is more directed at qualitative interviews. One technique that can be used in data collection is interviewing. The author believes that the interview qualitative research method can be used to collect information and data from a study. It can be said that the interview is a process of direct or indirect communication carried out by the interviewer with the informant (the person being interviewed).

According to Kirk & Miller (1968) in (Anggito, 2018), this method is a process of obtaining information needed for research purposes that is carried out by means of debriefing, either face-to-face or through technology, with people being interviewed with or without guidance.

In order to obtain reliable and correct data, informants must have expertise or experience in the field concerned and be able to talk about

the phenomenon under study. Interviews can be conducted individually or in groups while remaining oriented towards obtaining reliable and correct data according to research needs. In short, interviews aim to obtain and record opinions, emotions, and other matters relating to individuals in an organization, association, or institution. By conducting interviews, researchers will obtain more data and be able to clarify or streamline things that are unknown or distorted.

Data obtained from interviews is generally in the form of statements that describe the experiences, feelings, and personal viewpoints (opinions) of the informants. The interview itself can be carried out systematically, namely by preparing an interview guide in advance, or in an unsystematic manner, where the interviewer does not prepare an interview guide in advance.

In order for the interview to run well and effectively, there are several stages in the interview process, namely: 1) introducing yourself (the interviewer), 2) explaining the intent and purpose of your arrival, 3)

delivering interview material, and 4) asking questions in polite language. Basically, an interview is an activity carried out to obtain detailed information about a problem or theme under study. Interviews can also be interpreted as a process of proving pre-existing information. The interview process should be recorded as a plus for data accuracy. Because the recorded data will serve as authentic evidence if there is a misinterpretation of the data or information, the recorded data is then rewritten in summary form by providing an interpretation from the interviewer regarding matters obtained through the interview activities that have been conducted.

RESULT AND DISCUSSION

History of *Telek* Dance in Jumpai Village

The *Telek* dance is one of the traditional dances whose origins are not known with certainty. This is due to a lack of data proving and revealing the *Telek* dance's existence. However, one of the villages in Bali is called Jumpai Village, which is known for the history of the creation of the *Telek*

dance in that village.

However, the sources and links are still the same as for *Telek* dance in general in Bali. The *Telek* dance originating from Jumpai Village begins with the discovery of stranded wood (*kampih*) by I Sweca as *Nang Turun* on a beach, and the wood is already in the form of *calona* (timber that has not yet been formed). While carrying chisels and *temutik*, *Nang Turun* carried the wood while tending the cows. At that time, the weather was very hot, and he was taking shelter in the *Dalem Kekeran* Temple. Immediately he heard the sound of "*tempe kai*" (imitate me) coming with a shadow in the form of *Rangda*. Immediately he imitated the shadow, then finished his face, which did not contain ears. Instantly the shadow that was in front of *Nang Turun* disappeared, so that the manifestation of *Rangda* until now did not contain ears.

After that, because the *tape* was considered too big and had enormous magical power when it was staged, some of the fences of residents' houses close to the staging location collapsed due to the large magical

power of the *tapel*. Based on instructions from someone who was possessed, a new *tapel* was made, and *Akah* asked permission from the guardian of the pule tree at his side by bringing offering collapsed due to the large magical power of the *tapel*. Based on instructions from someone who was possessed, a new *tapel* was made, and *Akah* asked permission from the guardian of the pule tree at his side by bringing offerings. However, previously, Jumpai Village was hit by a community disease outbreak, which reduced its population from 800 to 300 due to the large number of people who died and left the village. After that, there were 4 *Banjar*, and they became 2 *Banjar*. It is believed that this came from the magical powers of the *Rangda*, *barong*, and *Telek tapel* made by Nang Turun. Therefore, the people of Jumpai washed the tapes on the beach, but the tapes returned again, carried by gibbons (spirits) who were placed on the beach. After a few days, the local people found the tape again on the beach.

The people of Jumpai believe that these tapes are indeed for the

people of Jumpai, so they have kept these tapes at the Dalem Penipenan Temple (until now). The elder figures in Jumpai Village created new *tapels* with the same function of neutralizing or preventing disease outbreaks in Jumpai Village due to a large amount of magical power emanating from these *tapels*. The information obtained during the research and from several informants said that the *Telek Dance* in Jumpai Village, which is located in Jumpai Village, has been inherited from generation to generation.

Regarding the development of the *Telek* dance, it has been around since 1935 and is performed every fifteen days, which coincides with the *rahina Kajeng Kliwon* and every *piodalan* at the local temple. This *Telek* dance is usually performed by four female or male dancers. The people of Jumpai Village strongly believe in the *Telek* Dance facility in Jumpai Village and ask for its safety and protection. If the *Telek* dance is not performed or *mesolah* is not observed, it is believed that *gering languor* (disease) will come as well as pests and disease outbreaks.

Following that, Jumpai village was divided into two *banjars*, *banjar Kangin* and *banjar Kawan*, and the two *banjar* alternated performing the *Telek* dance.

Characteristic of *Telek* Dance

Of course, every dance has its own characteristics, just like *Telek* Jumpai. The distinctive features of the *Telek* Dance in Jumpai Village include:

- 1) The *Telek* dance in Jumpai village is performed every fifteen days, which coincides with Kajeng Kliwon's womb.
- 2) Apart from being performed every fifteen days, the *Telek* Dance in Jumpai Village is usually also *ngelawang* (dancing outside Jumpai village).
- 3) *Telek* dance in general usually has what is called *jauk* and *penamprat*, but it is different from *Telek* jumpai, where the *penamprat* is referred to as *jauk*, but in *Telek* generally there are *Jauk* and *Pemamprat*.
- 4) In the *Telek* Jumpai dance, there is a characteristic movement of

the dance, namely a movement called the "goat throwing" movement, which is like the "*irtir*" movement but faster than the "*ngegol*" movement.

- 5) There is also a movement in this dance where the once-coil is squeezed, with the left hand wagging the once-coil.
- 6) The *Telek* Dance in Jumpai Village does not use a *keris*.

Costumes of *Telek* Dance

In its performance, the *Telek* Dance in Jumpai Village requires a driving and supporting factor in the form of clothing or dance costumes so that the dance can look more attractive and lively. Clothing and costumes used by *Telek* Dance in Jumpai Village, among others.

- 1) ***Gelungan***, *gelungan* is a headdress made of Balinese cowhide and painted with gold.
- 2) ***Prada paint***, *prada paint* is the name of the *Telek* *gelungan* is *cecandian*, and there are white threads on the coil.
- 3) ***Body decoration***, the body ornaments included in the *Telek* Jumpai costume include white

trousers, stewel, white kamen, awiran, kana bracelet, semayut, badong, lamak, and a white long-sleeved shirt, as well as props for the *Telek* Dance in Jumpai Village in the form of a fan.



Picture 1. Costumes *Telek* Jumpai Dance

Accompaniment Music of *Telek* Dance

Apart from requiring supporting factors in the form of clothing or costumes, as is the case with dances in general, the *Telek* Dance in Jumpai Village also requires musical accompaniment to maintain harmony in the movements between each dancer. Accompaniment music is a tool used to accompany a dance that is performed.

In the *Telek* dance, gamelan *bebarongan* is usually used, and *semar pegulingan* is harmonized with seven notes and usually also has a gender propagation. The instruments

of the gamelan *bebarongan* include: *gender* creeper, *gangs*, *kantil*, *scavenger*, *jegogan*, *kempur*, *klenang*, *kajar*, *kecek*, *kendang*, and *kemong*. The gamelan that accompanies the *Telek* dance varies, including.

- 1) **Creeping gender** is used as *pemahbah* or as a sweetener in gamelan.
- 2) **Jublag** is used melodic holder (gending melody holder).
- 3) **Gangsa** is serves as decoration in gamelan, which contains plain and *sangsih*.
- 4) **Drums**, in the drum, there are two, namely the *lanang* and *wadon* drum, which regulate the rhythm of the *gending*.
- 5) **Jegogan**, it functions as a *gong* master in gamelan.
- 6) **The flute**, serves as a sweetener in *gong* and is used for improvisation in certain parts.
- 7) **Gong/Kempur**, serves to provide pressure in the piece, and there are certain calculations.

Variety of Dance Moves

The *Telek* dance has several

movements which are characteristic of the dance itself, and these movements are:

1. **Agem.** This movement is widely used in the *Telek* dance, namely when the stance is in accordance with the character being sung, and is known as the right *agem* and left *agem*. The position of the right hand at eye level to wipe the fan is the *Telek* Dance's right angle, while the left hand is *sirang sus*. Looking forward, the feet of the *sirang* sole is about two hands apart. With the left ear, do the opposite.
2. **Nyalud.** This movement of the hand to the side down with the position of the hand in *mudra*.
3. **Nyeregseg ngembat.** Leg movements with sideways steps are fast and can be moved in all directions. The position of the hands, one milk and one slow.
4. **Aras-arasan.** Movement of the neck to the right and left starting slowly then
5. **Ngeliput.** Grip the fan at the fingertips (*nyungsung*) with a movement called *utul- utul*, that is, the wrist is rotated.
6. **Malpal.** Walking movement according to *mat* or *kajar* in a gamelan song. In this movement, the fall of the foot remains on the sole of the foot. Likewise, the *malpal* movement is found in the children's *Telek* Dance in Jumpai Village.
7. **Ulap-ulap.** A slightly angled arm with a variety of hand movements as if paying attention to something.
8. **Ngumbang.** A dance movement in which the feet fall in accordance with *matut gending* or *kajar* blows.
9. **The kambing buang movement.** This movement is similar to the *gitir* movement, that is, it is done faster than tapping, it is done on the spot with the left-hand mopping, while the right hand is mopping the fan. This movement is centered on the vibrating knee.

10. *Ngotes oncer gelungan*. This movement is the movement of the left hand to flick the once on the coil, a kind of hair contest in the *Gambuh* dance, only the rotation is forward.

11. *The angkih-angkih movement*. The movement regulates the breath so that the body moves up and down.

CLOSING

Conclusion

Telek Dance in Jumpai Village is one of the traditional arts that can be estimated to have developed more or less since 1935 until now. This dance, too, is often used as a complement in religious ceremony activities, especially religious ceremonies in the temples of the Jumpai residents. Please note that there is a *Telek* Mask in Jumpai village. According to *rahina Kajeng Kliwon*, this dance is performed once every fifteen days, as well as at every special *piodalan* event at the Jumpai resident temple. According to information obtained by researchers, when this dance is danced outside the specified time (*Rahina Kajeng Kliwon* or *piodalan*),

residents believe bad things will happen, such as disease outbreaks and even death. This caused the villagers of Jumpai to agree that this dance should only be performed at certain times.

However, this dance is not only performed in the Jumpai village environment but is also performed in other possible places. The researcher also concluded that the *Telek* Dance has a function as the art of *Bebali* dance because this dance is performed during the *piodalan* ceremony and at certain times when it is performed in a temple. And this dance does not have to be performed because it is an accompaniment to the *piodalan* ceremony the temple. Also keep in mind that there are differences in the *Telek* dance of southern Bali, such as in the Sanur area where there is also a *Telek* dance, but there is a difference where in Sanur Village there is a *Telek* dance danced by 5 female dancers, where one of the dancers is called *Telek* and the other 4 dancers are called lean. which is the *tapel* style in Sanur Village; the *tapel Telek* contains ears.

Suggestion

Based on the results of the research and discussion obtained regarding the *Telek* dance, *Telek* dance is one of the cultures owned by Indonesia and is specifically owned by Bali, precisely in the village of Jumpai. As a result, the *Telek* Dance in Jumpai Village must be preserved and developed in order to prevent this dance from becoming extinct. In addition, given the rapid development of information systems and technology, it would be better if the *Telek* Dance was introduced to the general public to prevent claims from other parties.

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