

Inai Dance and Cultural Identity in Malay Wedding Ceremonies of Teluk Majelis

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ABSTRACT

The Inai Dance is a traditional dance that is only performed in traditional wedding ceremonies in Teluk Majlis Village for the Malays. This Inai dance is performed during the evening Henai Dance procession, which is held on the night before the wedding day. The Inai dance has been performed by people from the past to the present, so it has become a characteristic in the village of Teluk Majlis. This research uses a qualitative approach, which was carried out in Teluk Majlis village. The informants in this study are traditional leaders, studio leaders, dancers, and community users who hold the Inai dance night ceremony in Teluk Majlis village. Data collection used observation, interview and documentation techniques. The source triangulation technique is a technique used to ensure the validity of this data. To analyze data requires steps such as data collection, data presentation, and drawing conclusions. The result of this study is that the Inai Dance plays an important role as a marker of the existence of the Malay community in the midst of the dynamics of modernization and intercultural interaction. Despite the mixture of ethnicities and social changes, the people of Teluk Majlis Village still strive to maintain this cultural practice as a form of fortitude in their identity and a symbol of cultural unity.

KEYWORDS

Inai Dance
Cultural Identity
Wedding Ceremony
Traditional Dance
Teluk Majlis Village

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INTRODUCTION

Indonesia is a rich country with various ethnicities, races, religions, and customs spread throughout Indonesia. Culture is an important part of daily life for people. Culture is made up of large and small parts that come together to form a unity. According to Koentjaraningrat (1990: 203), there are seven universal components of culture: language, knowledge systems, social structures, technological systems and means of life, livelihood systems, religious systems, and art.

One of the elements of culture is art. Art is a human work both individually and collectively that contains the beauty and soul and culture of its creator (Koentjaraningrat, 2011). Traditional art is a type of art that has characteristics in each region. Traditional art according to Desfiarni (2004:1) is an art that is quite old and comes from the customs of the local community. Therefore, this art is always displayed at special events of the local community and develops in the community of the owner so that it becomes a recognized cultural identity. Local customs and rituals that reflect the uniqueness of the region, including regional art. There are many arts in various regions in Indonesia. The artistic heritage of each region is passed down from one generation to the next and regional arts are also found in Jambi Province.

In Jambi Province there are various arts, such as music, fine arts, drama, and dance. One of the arts in Jambi is dance where each region has a traditional dance. Traditional dances

that are often performed at community weddings in Jambi Province are the Inai Dance, the Sikapur Sirih Dance and the Rentak Kudo Dance. The Inai Dance is a dance that is often used in traditional wedding ceremonies of the Malay community of Jambi Province.

The Malay community is found in 2 villages and 1 village in Kuala Jambi District, namely in Teluk Majelis Village, Tanjung Solok Village, and Kampung Laut Village. In Teluk Majelis Village, every wedding uses the Inai Dance in the traditional Malay wedding ceremony. The origin of the birth of the Inai Dance night ceremony for the East Malay ethnic group is closely related to their understanding of social life and kinship. A good kinship relationship is a symbol of the strength that can unite them. This thinking is reflected in the motto of life: united in happiness, together in laughter, little is the same plus, much is the same. Teluk Majelis Village is the place where the Inai Dance first appeared. According to the opinion of Koentjaraningrat (2011: 144), culture is the totality of beliefs, behaviors, and human creations that form civilization and are obtained through education. Since very few human behaviors in society do not require acculturation, this suggests that almost all human behaviors are cultural.

Tanjung Solok Village also uses the Inai Dance at traditional wedding ceremonies. Because in Tanjung Solok Village there are also ethnic Malays living in the area. Likewise, Kampung Laut Village uses the Inai Dance in traditional wedding ceremonies of the Malay community. Although Tanjung Solok Village and Kampung Laut use this Inai Dance as a traditional wedding ceremony for the Malay community, it is spread from Teluk Majelis Village where the Malay community lives in the area.

The traditional wedding ceremony is one of the customs held in Teluk Majelis. To form a family (household), a man and a woman must be united physically and spiritually as husband and wife. This traditional wedding ceremony is one of the most important events in a person's life because it involves not only the bride but also the parents, siblings, and even their respective families. Wedding ceremonies in each region have their own differences and uniqueness. Wedding ceremonies have the same purpose, which is to bring men and women together to start a new family, although there are variations in how they are done. The traditional wedding ceremony in Teluk Majelis Village follows a unique and interesting procedure. In addition, this ceremony has its own procedures and goes through several stages of implementation to carry out traditional rituals in accordance with the norms of the local community.

The traditional wedding ceremony in Teluk Majelis Village is the implementation of the Inai Dance night which is a traditional dance that is only performed in traditional wedding ceremonies for the Malay community. According to an interview with Pak Said (September 17, 2025), the Inai Dance is performed during the night procession of the Inai Dance where this procession is carried out the night before the reception. In the night procession of the Inai Dance in Teluk Majelis Village, there are several events, ranging from preparation, implementation and family events. In this procession, Inai dance and a number of other events organized by the event guide will be displayed. The Inai Dance is accompanied by a synopsis read by the host as well as hit musical instruments such as Gong, Kulintang, and 2 Drum Panjang. After the dance is over, there will be a round of unsalted flour where the bride's family, traditional leaders and the community who are also the executors of this procession will end with the reading of prayers.

Based on the researchers' observations (August 31, 2025), the Inai dance performance was carried out at the bride's house. The Inai Dance is danced by 5 male dancers and 5 female dancers. The Inai dance is danced alternately one by one. Starting from male dancers dancing in front of the groom accompanied by music *The Red Witch* And continued with a white

flour patting event carried out by traditional leaders, fathers, grandfathers, and uncles of the bride, ending with a prayer led by one of the male unsalted flour singers. Followed by a female dancer dancing in front of the bride accompanied by music *Spraying*, and continued with a white flour patting event carried out by traditional leaders, mothers of the bride, grandmothers, aunts, and ended with a prayer led by one of the white flour women. In contrast to the Cecah Inai Dance in Riau, where the Cecah Inai Dance in Riau is performed in pairs, the dancers are given numbers two, four, and six (even). The show lasts five minutes and can be performed by a woman with a woman, a man with a man, or a woman with a man. The costumes used are typical of the Malays, namely the clothes of male dancers who wear teluk belanga, peji or tanjak, and songket or side cloth. Costumes of female dancers using baju kurung, songket, bread and other accessories (According to Roni, 2020:5). In this Inai Dance performance, that is what distinguishes the Inai Dance in Teluk Majelis Village from other areas. Because the differences in customs and culture in each region have their own symbols and meanings for the local community.

In the midst of the development of the times and the current of globalization, the existence of the Inai Dance is still maintained and maintained by the Malay community of Teluk Majelis Village. The continuity of this tradition shows that the Inai Dance has an important position as a cultural heritage that contains philosophical and social values that are still relevant today. The community not only maintains the Inai Dance as a form of performing arts, but also as a medium to transmit cultural values to the younger generation. This tradition is a means of cultural education that bridges indigenous knowledge from one generation to the next.

Daryusti (2010: 15) said that dance in every place where it grows will become an identity or reflect the prevailing culture around it. The Inai dance performed in this traditional ceremony can show cultural identity in the wedding ceremony in the Malay community of Teluk Majelis Village. Although in Teluk Majelis Village there have been many immigrants from outside such as Bugis, Javanese, Kerinci, and other areas, but in Teluk Majelis Village it is still used in traditional wedding ceremonies and has never been abandoned by the people of Teluk Majelis Village.

Identity serves as identification and has an important meaning in the culture that has been developed by society. Identity is a unique quality associated with each culture, which allows for cultural differentiation. To form a cultural identity, culture is not formed overnight, but rather takes time to be known, accepted, and integrated into everyday life. Identity is a sign or attribute that is inherent in a person and becomes a characteristic of that person.

Nevertheless, the challenges of the modern era cannot be ignored. Lifestyle changes, the influence of foreign cultures, and the decline of the younger generation's interest in tradition are often threats to the sustainability of local culture. Therefore, efforts to preserve the Inai Dance do not only depend on indigenous peoples, but also require attention from various parties such as local governments, educational institutions, and cultural communities. This preservation is important so that the Inai dance remains alive, known, and understood because of the noble values contained in it.

Seeing the importance of cultural values, philosophies, and social functions contained in the Inai dance, a more in-depth study is needed on the meaning, role, and relevance of the Inai dance in today's people's lives. This research is expected to make a significant contribution to the development of science, especially in the fields of art, culture, and education, as well as support efforts to preserve traditions as cultural heritage that have high historical and social value for the Malay community.

In addition, the values contained in the Inai Dance show the importance of preserving cultural heritage as the identity of the Malay community. This tradition that has been passed down from generation to generation by ancestors is not only a symbol in traditional ceremonies, but also a moral guideline for the next generation in understanding the meaning of togetherness, family respect, and the sacredness of marriage. In the midst of rapid modernization and social change, efforts to maintain the Inai Dance are very important so that these cultural values do not disappear from the times.

Therefore, the study of the Inai Dance needs to be carried out as a form of concern for the preservation of customs that have been inherited by ancestors. This is the basis and main reason for the author to raise this research, which is to rediscover the meaning, value, and importance of the Inai Dance in the life of the Malay community today, as well as to encourage the younger generation to imitate and maintain the noble traditions that are part of their cultural identity.

Based on the description above, the main problems that will be discussed in this study are; first, What is the identity of the Inai dance at the traditional wedding ceremony of the Malay community in Teluk Maelis Village? The objectives of this research include; Analyzing the identity of the Inai dance at the traditional wedding ceremony of the Malay community of Teluk Majelis Village.

METHOD

This study employs a qualitative research design with a descriptive-interpretative approach to explore the Inai Dance as a form of traditional identity in the wedding ceremony of the Malay community of Teluk Majlis Village. Qualitative research is considered appropriate because this study seeks to understand cultural meanings, social values, symbolic practices, and community perspectives that cannot be measured quantitatively. As stated by Moleong (2017:11), qualitative descriptive research produces data in the form of words, narratives, images, and observed behaviors rather than numerical data, and these data serve as the primary source for interpreting social and cultural phenomena.

The object of this research is the Inai Dance as a cultural expression and identity marker within traditional Malay wedding ceremonies in Teluk Majlis Village. The focus of the study includes the form of performance, the ritual context, symbolic meanings, social functions, and the role of the Inai Dance in maintaining cultural continuity amid social change. The research setting was Teluk Majlis Village, a community recognized as the origin and primary locus of the Inai Dance tradition.

Informants were selected using purposive sampling, based on their knowledge, involvement, and authority related to the Inai Dance tradition. The informants consisted of traditional leaders, community elders, studio leaders, dancers, wedding ceremony organizers, and members of the community who actively use or participate in the Inai Dance ritual. These informants were considered capable of providing in-depth and credible information regarding the historical background, performance structure, cultural values, and contemporary relevance of the Inai Dance. According to Moleong (2017), informants in qualitative research function as key sources who understand the social situation being studied.

The main instrument in this research was the researcher, who played an active role in planning, collecting, interpreting, and analyzing data. To support the research process, additional instruments were used, including field notes, interview guides, audio recorders, mobile phones, and cameras. These tools were used to document observations, record

interviews, and collect visual data related to the performance and ritual context of the Inai Dance.

The research was conducted over a period of approximately three months to allow sufficient time for data immersion and repeated observations. Data collection techniques included literature study, observation, interviews, and documentation. The literature study was conducted to obtain theoretical foundations related to cultural identity, traditional dance, and ritual performance. Sources include academic books, journal articles, theses, and previous studies accessed through the Central Library of Padang State University and other academic repositories.

Observation was carried out through direct participation and non-participant observation during traditional wedding ceremonies where the Inai Dance was performed. The researcher observed the sequence of events, dancer formations, movements, musical accompaniment, costumes, ritual symbols, and interactions between performers and community members. These observations were recorded regularly to capture the cultural context and performance dynamics.

Interviews were conducted using semi-structured interview techniques, allowing informants to freely express their perspectives while still focusing on research objectives. Interview questions addressed topics such as the meaning of the Inai Dance, its role in wedding ceremonies, processes of transmission, and community efforts to preserve the tradition. Interviews were conducted repeatedly when necessary to deepen understanding and clarify information. Documentation techniques were used to collect supporting data in the form of photographs, videos, written records, and archival materials related to the Inai Dance tradition. These materials function as complementary data to strengthen observational and interview findings.

To ensure data validity, source triangulation was applied by comparing information obtained from different informants and data collection techniques. This triangulation process aims to verify consistency and credibility across observations, interviews, and documentation, as suggested by Sugiyono (2017:224).

Data analysis was conducted through several stages: data collection, data reduction, data presentation, and conclusion drawing. Data reduction involved selecting, categorizing, and focusing data relevant to the research objectives. Data presentation was carried out in narrative and descriptive forms to illustrate patterns, themes, and meanings. Finally, conclusions were drawn by interpreting the data holistically to explain the role of the Inai Dance as a cultural identity of the Malay community of Teluk Majlis Village.

RESULT AND DISCUSSION

Human beings in daily life will not be separated from culture, because humans are the creators and users of culture itself. Humans live because of culture, whereas culture will continue to live and develop when humans want to preserve culture and not destroy it. The same applies in Teluk Majlis Village which has customs that eventually become one of the traditional cultures that have been inherited from generation to generation in the area.

Herskovist and Bronislaw in Jacobus (2014:5) argue that "everything contained in society is determined by the culture that society itself has" in line with Herskovits' view, which defines culture as something that is passed down from generation to generation. This heritage is then referred to as *superorganic*, as culture is thought to have sustainability and power that goes beyond the individual in society.

Mutual respect and appreciation will grow if each individual upholds culture as a means of uniting life, a means of communication between others, and as a distinctive identity that

distinguishes society from other communities. This is in accordance with the opinion of Astrid (1995: 114) "Everything created by humans as a result of creation, will, and feelings is called culture (intellect/will and feeling). This opinion is also expressed by J.J. Honigman who divides cultural phenomena into three categories, namely ideas, practices, and artifacts (Koentjaraningrat, 2000: 43). To explain this, Koentjaraningrat defines culture as a form that has three characteristics, namely: a) culture as a complex of human activities and actions that are patterned in society; b) culture as a complex of ideas, definitions, values, norms, rules, and so on; and c) culture as the object of human work".

The term culture according to Raymond Williams in Mudji Sutrisno (2005:7), refers to the intellectual, spiritual, and aesthetic development of an individual, group or society. The various ways of life, activities, beliefs, and customs of people, groups, or communities as a whole are also referred to as cultures.

The Inai dance ceremony in Teluk Majelis Village is the result and activities, way of life, and beliefs that are carried out continuously that will make the habit a habit for the community. So that the tradition of the Inai Dance night in this traditional wedding ceremony can be said to be a culture belonging to the Malay community of Teluk Majelis Village.

The nightly tradition of the Inai Dance is part of a series of traditional ceremonies during the wedding. Marriage itself is understood as a sacred, solid, and strong bond of birth and mind, which allows a man and woman to live together legally and form a happy, harmonious, loving, courteous, and peaceful family. Sukmasari (2009:65) reveals that:

"From the point of view of human culture, the marriage period has several important functions, namely: (a) regulating human behavior related to their sexual life, (b) providing provisions regarding rights, obligations, and protection for children born as a result of marriage. (c) to meet the needs of human beings who will become friends, property, generations, and promotions (degrees) in society. (d) the maintenance of good relations between certain kinship groups".

According to Raminis (2011:29), "Marriage is a cultural form that is considered important in the life cycle of every society, because this period is a transition from adolescence to family life and will in itself also change a person's social status." Every human being has a transition period like in Teluk Majelis Village. The transition period to build a new family must go through a process called marriage.

The wedding ceremony is one of the important events in people's lives, because the wedding involves not only the bride, but also the parents, siblings, and extended family of both parties. Each region has its own form and uniqueness in the implementation of wedding ceremonies. Despite these differences, the main goal remains the same, which is to bring men and women together to form a new family.

Every couple from the Malay tribe who will hold a wedding ceremony in Teluk Majelis Village in accordance with the traditional ceremonies that apply in Teluk Majelis Village which has customs. This traditional night ceremony of the Inai Dance has been carried out since ancient times and survives to this day. So that the Inai Dance night ceremony has become a traditional wedding tradition for the Malay community which is carried out for generations and is still maintained today. This is in line with (Allolingga et al., 2022) Stating that traditional rituals are a series of customs that have important meanings and purposes and are carried out from generation to generation. According to Suwardi (2005:96), traditional ceremonies are ceremonies that are carried out in a certain place from generation to generation. On the other hand, according to Said (1998:6), it is stated that "Customary ceremonies are a series of behaviors or activities that are bound by regulations based on customs, religion, and beliefs."

The culture of the traditional night of the Inai Dance in Teluk Majelis Village is unique that has its own attraction for the community. Where in every series of traditions that are displayed, it has an impact on people's lives because they have life values that make them better. Edi Sedyawati (1981:119) "Arts that are organized with the aim of preserving tradition in the sense of traditional unity can be classified as traditional art. In this situation, tradition is the main focus, and art serves as a tool of support and strengthening". Prasetyo (2010: 12) states that "Traditional art is a type of art that originated in the past, has disappeared, and is considered to belong to the surrounding community". The values contained in the tradition of the Inai Dance night are part of the instructions for the bride and groom in carrying out the next family relationship.



Figure 1. Female Dancer Dancing in Front of the Bride
(Source: Nurul Annisa Syafwan, 2025)

The results of the researcher's observations during the research location, the results of interviews with informants, that in Teluk Majelis Village there is a culture of Inai Dance tradition that is different from other areas, usually the Inai Dance performance is carried out in pairs or groups while the Inai Dance in Teluk Majelis Village the Inai Dance performance is carried out individually alternately with 5 male dancers and 5 female dancers. This uniqueness can be seen from the implementation of the Inai Dance performance where the male dancers dance in front of the groom followed by 5 male dancers and when the dance is over there will be a white flour patting event carried out by traditional elders, community leaders, the bride's father, grandfather and uncle of the bride. Similarly, the female dancers who dance in front of the bride are carried out as a follow-up by 5 female dancers using wax properties which are then followed by the clapping of unsalted flour by traditional elders, community leaders, the bride's mother, grandmother and aunt. The bride when she comes out of the bride's room, her face is covered by a fan which means that it is a substitute for the pingit or cannot be displayed when in public at the nightly procession of the Inai Dance until the next day to perform the wedding reception. Recording unsalted flour has a meaning as a symbol of blessing prayers, salvation prayers, and hope for happiness and harmony in life for the bride and groom who are about to start a new life. The culture of the night tradition of the Inai Dance is something very important to see, as Abdullah (2013:43) said, "The identity of origin that has become part of the history of one's life cannot be left alone". Until the current modern era, the Inai Dance is still performed with the accompaniment of traditional musical instruments, namely gongs, kulintang, and two long drums. The music that accompanies the male dancers uses *the serame drum*, while the music that accompanies the female dancers uses *the begubang drum*. Meanwhile, according to Rutherford (2013: 10)

states that "identity explains the chains of past and present".



Figure 2. Implementation of Plain Flour Pat to the Bride
(Source: Nurul Annisa Syafwan, 2025)

The meaning of the Inia Dance in the night procession of the Inia Dance is a form of giving blessings to the bride and groom who are about to enter a new life. In addition, the night of the Inai Dance also serves as a large family meeting place, which is a moment to introduce the groom to the entire extended family of the bride. This procession is also an expression of welcome for the groom who has been accepted as part of the bride's extended family. The Inai dance is also a symbol of the sincerity of both parents and family members in letting go of the singleness of their sons and daughters. Turner (1990:19) defines "a symbol as something that is seen as the result of mutual agreement, which is given certain properties and qualities to represent, remember, or imagine reality, both physically and mentally".

The culture of the Inai Dance tradition has become part of the life of the people in Teluk Majelis Village because for the people of Teluk Majelis Village in the night tradition of the Inai Dance, there are religious values and moral values that show attitudes towards couples after having a family in fostering a household. This culture has crystallized so that the community unites to be able to maintain this culture. This is in accordance with the opinion (Daryusti, 2010:2) states that "identity is the key in the formation of social reality or identity if it has crystallized in the community of society, then the community or community group will maintain that identity". Regarding the results of interviews with informants, as well as the culture of the Inai Dance night tradition at traditional wedding ceremonies can show the cultural identity of the Malay community in Teluk Majelis Village. The cultural uniqueness of the Inai Dance tradition has existed since ancient times and is still maintained today.

The culture of the Inai Dance tradition is still maintained because there is still a belief in the ancestors. Usually this belief arises from the mandate of previous ancestors who believe that an activity that is usually carried out as a form of goodness in society has a positive impact that should not be eliminated. These values make the Malay community feel safe and calm to carry out the tradition of the Inai Dance at the traditional wedding ceremony in Teluk Majelis Village so that it is carried out continuously. According to Hall (in Barker 2005:231), "identity is a term for a group of individuals' actual identities, and that identity is thought to be shaped by ancestral history and a common set of symbolic sources. However, cultural identity must be seen as the process of becoming an identity as the result of a dynamic and tangible encounter, not as a reflection of a fixed state".

Until now, the Malay community of Teluk Majelis Village has always maintained the

tradition of the Inai Dance as one of its unique cultures. Apart from being a legacy of past traditions, the tradition of the Inai Dance is still maintained as part of its identity after going through a long period of time with the entry of new people who came from outside Teluk Maelis Village. Although the residents of Teluk Majelis Village have many immigrants from outside such as the Bugis, Kerinci, Javanese, and Banjar tribes, the tradition of the Inai Dance has never been abandoned by the Malay community of Teluk Majelis Village.

This is in line with Yusuf's (2005:1) statement that everyone needs cultural identity, especially when they communicate between cultures. Yusuf further said that ethnic minorities are trying to strengthen their minority identities so that they do not disappear completely. Ethnic minorities pursue cultural strategies in such a way that their identities are often forcibly defined by majority groups with greater power. In this case, what the Malay community of Teluk Majelis Village did shows that there are efforts to maintain their identity. After mingling with many newcomers and with modern times, they have not lost their identity. Identity is not something that is seen as a product, something static and fixed, but occurs in the process of social interaction. It is the same with the tradition of the Inai Dance which is a marker for the Malay community to continue to uphold religious values in carrying out their domestic life.

Based on the explanation above, the Inai Dance tradition that has been living in Teluk Majelis Village is a cultural identity that comes from past cultural heritage, in addition to being an effort not to break the chain of past remnants. In fact, it can be seen that even with the development of a more modern era, the Malay people of Teluk Majelis Village still use this tradition. Then although the Inai Dance is found in other Malay tribes in other areas, the Inai Dance in Teluk Majelis Village has the uniqueness of the performance, which is performed in one turn, the male dancer dancing in front of the groom and the female dancer dancing in front of the bride. This means that in carrying out our domestic life, we can respect each other according to Islamic teachings.

When viewed from several components that can build the cultural identity of the Inai Dance tradition in Teluk Majelis Village, namely: (1) As a form of acceptance of the Inai Dance tradition based on the view of life, history, past leaders from the beliefs, attitudes, and values taught by the people of Teluk Majelis Village so that they believe in the culture of the Inai Dance tradition. (2) There is a process of learning and accepting norms that become standards or rules of behavior in society, thus encouraging individuals to appreciate the culture and traditions of the Inai Dance that contain these values.

The Inai dance at the traditional wedding ceremony is a symbol of the identity of the unity of equality of thought of the Malay community of Teluk Majelis Village in the life of the community. This art that has been cultivated is a unique characteristic owned by the Malay community of Teluk Majelis Village which is able to survive to this day. The culture of the Inai Dance tradition has a life value that teaches life in the community.

CONCLUSIONS

The tradition of the Inai Dance in Teluk Majelis Village is a form of Malay culture that is firmly rooted in religious, moral, and social values. This tradition not only serves as part of traditional wedding ceremonies, but also becomes a symbol of cultural identity that shows the continuity between our ancestral heritage and the life of today's people. The simultaneous implementation of the Inai Dance alternately with the male dancer in front of the groom and the female dancer in front of the bride shows the peculiarity of the performance form that distinguishes it from similar traditions in other Malay areas.

The presence of the Inai Dance in the wedding ceremony has a deep meaning as a form of respect for the values of life, prayer for salvation, and hope for domestic harmony. This tradition has been passed down from generation to generation and continues to be maintained to this day because it is believed to contain good teachings that strengthen social relations between citizens. These values also emphasize the function of tradition as a medium to internalize norms and ethics in society.

In the context of cultural identity, the Inai Dance plays an important role as a marker of the existence of the Malay community in the midst of the dynamics of modernization and intercultural interaction. Despite the mixture of ethnicities and social changes, the people of Teluk Majelis Village still strive to maintain this cultural practice as a form of fortitude in their identity and a symbol of cultural unity. Thus, the night tradition of the Inai Dance is not only a cultural heritage of the past, but also a representation of the process of forming and maintaining the identity of the dynamic Malay community. This tradition proves that local culture has a strong resilience to survive and adapt without losing its basic values as a national heritage.

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