

The Inheritance System and Functional Changes of *Niti Naik Mahligai* Dance in Siulak Mukai Tengah, Kerinci Community Jambi Regency

Sistem Pewarisan dan Perubahan Fungsi Tari Niti Naik Mahligai pada Masyarakat Siulak Mukai Tengah Kabupaten Kerinci Jambi

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Article Information	Abstract
<p>History: Received: 30 October 2025 Revised: 12 November 2025 Accepted: 28 November 2025 Approved: 1 December 2025</p> <p>Kata Kunci <i>Sistem Pewarisan, Perubahan Fungsi, Tari Niti Naik Mahligai</i></p> <p>Keywords Inheritance System, Change Function, Dancing Niti Up Mahligai</p>	<p>This study aims to explain the inheritance system and changes the function of dance <i>Niti naik Mahligai</i> community Siulak Middle Mukai Kerinci in Jambi. By using qualitative data, descriptive analytical method used is done with data collection techniques in which there are literature study, observation, interviews, and the data were analyzed. As to analyze the approach of science and art, as well as using multiple inheritance dance theory, change theory, and the theory of functions. The results of the study dance inheritance system <i>Niti naik Mahligai</i> a kinship system vertically as seen from the genetic mechanisms that they have a blood relationship. Besides, the system is legally customary inheritance is matrilineal system according to (maternal lineage). On the other hand changes the function of climbing <i>Niti naik Mahligai</i> dance influenced by modernization, technology, and is also influenced by internal and external factors.</p> <p>Abstrak <i>Penelitian ini bertujuan untuk menjelaskan sistem pewarisan dan perubahan fungsi tari Niti Naik Mahligai pada Masyarakat Siulak Mukai Tengah Kabupaten Kerinci Jambi. Dengan menggunakan data kualitatif, Metode yang digunakan deskriptif analitis yang dilakukan dengan teknik pengumpulan data yang didalamnya terdapat studi pustaka, observasi, wawancara, kemudian data yang diperoleh dianalisis. Adapun untuk menganalisis menggunakan pendekatan ilmu budaya, serta menggunakan beberapa teori pewarisan tari, teori perubahan, dan teori fungsi. Hasil penelitian sistem pewarisan tari Niti Naik Mahligai merupakan sistem kekeluargaan secara vertikal yang dilihat dari mekanisme genetik yang masih mempunyai hubungan darah. Selain itu sistem pewarisan secara hukum adat adalah menurut sistem matrilineal (garis keturunan pihak ibu). Disisi lain Perubahan fungsi tari Niti Naik Mahligai dipengaruhi oleh modernisasi, teknologi, dan juga dipengaruhi faktor internal serta eksternal.</i></p>



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1. Introduction

Traditional art is a form of art that is passed down from generation to generation, living and developing within a particular region. Each area

has a variety of artistic styles with its own characteristics and uniqueness. One example is the *Niti Naik Mahligai* dance, which thrives among the people of Siulak Mukai Tengah in

Kerinci Regency, Jambi, along with its system of inheritance.

The *Niti Naik Mahligai* dance is a traditional dance that expresses intentions and contains magical elements, and has existed since the ancestors settled in Siulak Mukai Tengah, Kerinci, Jambi. This dance was usually performed during a royal ceremony to legitimize a king's position, in which the king had to overcome certain obstacles before being formally inaugurated. However, today the *Niti Naik Mahligai* dance is no longer performed by a king, as there is no longer a king in the Siulak Mukai Tengah area of Kerinci Regency, although the descendants remain to preserve and pass down the *Niti Naik Mahligai* cultural tradition.

Through the inheritance system, Eva Bramanti Putra is the fifth generation to carry on the *Niti Naik Mahligai* Dance since 2001. She has been learning the *Niti Naik Mahligai* Dance since 2001, studying it directly from her mother, with its movements including the fighting eagle movement, fairy dancing, *nyabung*, and *kunci-kunci*. In addition, Eva also acquired the knowledge of lightening the body from her father.

Continuously, the *Niti Naik Mahligai* dance cannot be separated from its inheritance system, which is passed down through the maternal lineage, involving four female dancers who perform the movements as described above. At present, the *Niti Naik Mahligai* dance has undergone changes, both in form and function, amid the era of globalization that has transformed various aspects of life within its

community. Nevertheless, the *Niti Naik Mahligai* dance continues to be preserved by the community as a manifestation of cultural conservation through a ritual-based inheritance system that takes place before the performance procession.

The ritual in the procession before the performance is carried out through *mandi balimau*, meditation, and *negakkan jikat*. The *mandi balimau* ritual refers to cleansing oneself by bathing with citrus-infused water, while meditation involves remaining in silence, and finally, performing *menegakkan jikat* along with preparing offerings. The *jikat* contains rice, betel leaves, a dagger (*keris*), and cloth, whereas the offering consists of grouped items such as bananas, lemong, eggs, and *bungo ado tujuh* (seven types of flowers).

Although the *Niti Naik Mahligai* dance has undergone changes in both form and function in its performance, the dancers still pass through obstacles by treading on sharp objects. Based on the explanation above, the focus of the problem can be directed toward understanding the inheritance system of the *Niti Naik Mahligai* dance and examining how its function has changed within the community of Siulak Mukai Tengah, Kerinci Regency, Jambi.

This study requires literary references to avoid overlap in the issues being addressed. Based on the literature reviewed, there are several writings that discuss the *Niti Naik Mahligai* dance, including a dance arts journal titled "The Existence of the *Niti Naik Mahligai* Dance in Siulak Mukai Village, Siulak District, Kerinci

Regency" by Pebrianti, E., & Asriati, A. (2013). This journal explains the existence of the *Niti Naik Mahligai* dance performance and its impact on the social instincts of its supporting community. The research focuses more on the existence of the *Niti Naik Mahligai* dance during the periods of 1991–2000 and 2001. In the years 1991–2000, the existence of the *Niti Naik Mahligai* dance was strongly supported by various parties, enabling it to be accepted by the entire surrounding community. During this period, community and government support greatly contributed to the dance's existence in Kerinci Regency. Then, in 2001, the *Niti Naik Mahligai* dance received a patent. This journal also describes the rituals of *Asik* performed by the people of Siulak Mukai Tengah, where the term *Asik* is locally known as *Asek*. Within the *Asek* ritual, the *Niti Naik Mahligai* dance is included; however, the explanation in this journal differs from the object of the present research on the *Niti Naik Mahligai* dance.

Next is an article from *Prabung Seni: Journal of Performing Arts Studies and Creation* titled "Continuity and Change in the *Niti Naik Mahligai* Dance of the Siulak Mukai Community, Kerinci Regency, Jambi Province" by Bela, Hartati M., & Mahdi Bahar (2022). This journal explains the textual and contextual transformation from *Asyiek Niti Naik Mahligai* to the *Niti Naik Mahligai* Dance. The content of this journal differs from the focus of this study, as the present writing discusses the inheritance system and the changes in function of the *Niti Naik Mahligai* Dance.

A study from *e-Thesis at Andalas University* titled "Magical Aspects in the *Niti Naik Mahligai* Dance Art in Mukai Tengah Village, Siulak Mukai District, Kerinci Regency, Jambi Province" by Debi, Pardian (2019). This research describes the magical aspects of the *Niti Naik Mahligai* dance art in Mukai Tengah Village, Kerinci. The people of Kerinci have a set of values in interpreting magical phenomena, which are applied in various rituals such as healing illnesses, finding a partner, obtaining wealth, dance performances, and so on. The *Niti Naik Mahligai* dance is inseparable from its magical aspects, meaning that without the magical element, the dance cannot be performed. The content of this research differs from the focus of the present study, which discusses the inheritance system and changes in the function of the *Niti Naik Mahligai* dance.

Next, from the *Gorga Journal* titled "*Asyiek Niti Mahligai* Dance in Metal Relief Works" by Marten Agung Laksono & Asril Asril (2022). This article describes *Asyiek Niti Naik Mahligai* as a depiction of a trial dance (by Bilian Salih) to reach the peak of mysticism. The content of this journal differs from the focus of the present study, as this research discusses the inheritance system and changes in the function of the *Niti Naik Mahligai* dance.

Finally, from the *Pendas: Journal of Elementary Education* titled "Spiritual Values and Uniqueness in the *Asek* Dance Ritual of Kerinci" by R.A. Zulfaidah, Husnul Khatimah, et al. (2024). This study describes the *Asek* dance in Kerinci not merely as a traditional ritual, but

as one with significant spiritual depth, particularly serving as a means of healing and cleansing negative energy. The content of this research helps to provide a better understanding of the *Niti Naik Mahligai* dance.

Based on the literature references presented, the author clearly has specific objectives in writing this research. This study aims to satisfy curiosity, seek the truth, or examine assumptions held by the researcher in accordance with the research goals, namely to understand the inheritance system and functional changes of the *Niti Naik Mahligai* dance within the Siulak Mukai Tengah community, Kerinci Regency, Jambi. The benefits of this research are to contribute to knowledge and insight, as well as to provide new perspectives on the inheritance system and changes in the *Niti Naik Mahligai* dance; to motivate artists to continuously preserve and develop the *Niti Naik Mahligai* dance; and to provide a clear overview for government institutions and the wider community regarding the current state of the *Niti Naik Mahligai* dance.

In relation to the research on the *Niti Naik Mahligai* dance and to explain the problems that have been formulated, several relevant theories are used, namely cultural theory, dance inheritance theory, theory of change, and theory of function.

2. Method

The method used in this research is the qualitative method. According to Bogdan and Taylor in Moleong, qualitative research is research that produces descriptive

data in the form of written or spoken words from people and observable behavior. Through qualitative research, the researcher focuses on obtaining information from several sources related to the inheritance system and the changes in the function of the *Niti Naik Mahligai* dance, as well as the form of its performance. In this study, the types of data used are primary and secondary data. Primary data are those obtained directly by the researcher through observations, audio recordings, video documentation during the Kerinci Lake Festival performance, and interviews with individuals directly involved with the *Niti Naik Mahligai* dance. Secondary data are obtained indirectly, such as from reading journals, research theses, mass media that discuss the *Niti Naik Mahligai* dance, and websites that provide information related to the dance.

The data collection techniques used in this research include the following: literature study, which must be conducted to obtain secondary data by reading journals, scientific magazines, and research findings related to the research object. In this regard, the literature used in this study includes books on dance arts, culture, development and change, inheritance systems, and socio-cultural studies. Furthermore, observation is conducted to enable the researcher to obtain a clear understanding of the research object. The task of an observer is not only to observe the target of the observation, but also to be directly involved in the research object under study. Then, interviews are

conducted to obtain secondary information related to the research object. According to Esterberg in Satori and Komariah, an interview is a meeting between two people to exchange information and ideas through a question-and-answer process, allowing meaning to be constructed on a particular topic. Lastly, data analysis is carried out after all the required data have been collected. The data are then categorized and analyzed until this research can be concluded and the formulated problems can be answered.

3. Results and Discussion

The Presence of the *Niti Naik Mahligai* Dance

The *Niti Naik Mahligai* Dance is a type of Asyék dance that developed in the Gunung Kerinci District, specifically in Siulak Mukai Tengah Village, Kerinci Regency, Jambi. Initially, this dance was part of the coronation procession for a prospective king who would rule the Siulak Mukai Tengah area. A king had to successfully overcome various obstacles before ascending the throne, meaning that it was not easy for someone to gain royal authority and become a leader. Before being crowned, the prospective king had to pass through several trials. This is in line with the meaning of the term *Niti Naik Mahligai*. *Niti* means walking on something, *Naik* means moving toward the highest point, and *Mahligai* refers to the throne or palace. Thus, the *Niti Naik Mahligai* dance carries a sacred meaning and purpose, performed with solemn intention as part of a ritual to obtain the throne.

The ceremony referred to is a traditional coronation ritual for the conferral of an adat title known as *bilan salih*. As stated by Muchtar Hadis, one of the Kerinci cultural figures, *bilan salih* is an adat title carried by *anak batino* (women) whose duty is to assist the adat leaders who hold the *ske* title, consisting of the Depati, Ninik Mamak, and Anak Jantan, which are held by men. The coronation ceremony of *bilan salih* is a ritual passed down from generation to generation by the people of Siulak Mukai Tengah, known as the *Niti Naik Mahligai* ceremony. In relation to this, Kusmayati states:

The presence of a ceremony within a community is a specific expression related to various events that are considered important for that community. The degree of importance placed on certain events within one community is not always the same for another. Events regarded as important are carried out as ceremonies with their own sequences and structures. The forms of expression presented to welcome or relate to these important events also vary according to the beliefs and traditions that have been passed down from generation to generation." (2000:1)

In relation to the opinion above, the presence of ceremonies is considered important for the Siulak Mukai Tengah community. The *Niti Naik Mahligai* dance is performed during the coronation ceremony of *bilan salih*, meaning that a ruler must walk through obstacles before being inaugurated as a king. The coronation ceremony continued to be

carried out by the Siulak Mukai Tengah community through the performance of the *Niti Naik Mahligai* dance during every change of leadership.

The Continuous Inheritance System of the *Niti Naik Mahligai* Dance

The *Niti Naik Mahligai* dance is a traditional dance passed down from generation to generation by the ancestors in Siulak Mukai Tengah, Kerinci Regency, Jambi. The *Niti Naik Mahligai* dance will continue to survive through generations if an inheritance system exists within it, supported both by the inheritors and the surrounding community of Siulak Mukai Tengah. As stated by Yoety (1985:18), traditional art is an art form that has long been passed down and developed in a particular region or ethnic community, whose manifestations play a specific role within the supporting community. The supporting community of an art form plays an important role in the development and inheritance of traditional arts.

Inheritance in the context of traditional arts can be seen in the process of transferring ownership and activities of the traditional *Niti Naik Mahligai* dance. The inheritance system referred to here is the system of passing down traditional arts, which has been handed down from generation to generation. Kroeber and Kluckhohn's theory suggest that culture tends to be viewed as a legacy transmitted from one generation to the next (2005:9).

From the description above, it can be concluded that the inheritance system is a way to

preserve ideas, concepts, or skills within traditional art culture. Each traditional art inheritance system has its own pattern of transmission. The *Niti Naik Mahligai* dance has an inheritance pattern carried out through the family system. Discussing the inheritance system of the *Niti Naik Mahligai* dance, there are two forms of inheritance processes: the inheritance system according to its type and the inheritance system according to customary law, explained as follows:

a) The Inheritance Process of the *Niti Naik Mahligai* Dance According to Its Type

Inheritance is a tradition passed down from generation to generation, the origins of which are often difficult to trace. The inheritance process of the *Niti Naik Mahligai* dance occurs deliberately, with generational transfer taking place directly through the maternal line. Eva Brahmanti Putra, as the fifth generation to continue the *Niti Naik Mahligai* dance, learned the dance directly from her mother. The dance movements include *sembah*, the fighting eagle movement, fairy dancing, *nyabung*, and *rekunci-kunci*. Regarding the inheritance system, Cavalli-Sforza and Feldman, as cited in Adhiputra, state:

There are two types of inheritance systems: "Vertical Transmission" and "Horizontal Transmission." *Vertical Transmission* is an inheritance system that occurs through genetic mechanisms passed down over time across

generations, involving the transmission of cultural traits from parents to children and grandchildren. In vertical transmission, parents pass on values, skills, beliefs, cultural motifs, and so on to their descendants. Therefore, vertical transmission is also called "Biological Transmission," a biologically-based inheritance system. *Horizontal Transmission* is an inheritance system that occurs through educational institutions such as schools or cultural studios. Horizontal transmission takes place when someone learns from adults or institutions (for example, in formal education) without considering whether it occurs within their own culture or from another culture (2013:43).

According to the opinion above, the vertical inheritance system is closely related to the inheritance of the *Niti Naik Mahligai* dance, meaning that the vertical inheritance system uses a genetic mechanism (family and relatives). Vertical inheritance is carried out only by individuals who are still biologically related, often referred to as Biological Transmission.

The description above clearly shows that the inheritance of the *Niti Naik Mahligai* dance initially used a vertical inheritance model through a genetic mechanism (family). In the inheritance process, not only are the skills taught and passed on to the children, but also the cultural values they uphold, because vertical inheritance involves

parents who are biologically responsible for their descendants.

In line with the above, Daryustri (2010:16) states that the inheritance of traditional dance is taught directly, meaning there is interaction between the dance elders, the creator, and the dancer with the individual entitled to receive it. In the field of arts, inheritance is the process of passing down artistic knowledge to individuals who are entitled to learn it from one generation to the next. Literally, the term inheritance comes from the word *waris*, meaning a person entitled to receive property or a legacy, referring to the process or act of how to inherit and pass on. Through the inheritance system, specifically the vertical inheritance system, the *Niti Naik Mahligai* dance can continue to survive from generation to generation.

b) The Inheritance System of the *Niti Naik Mahligai* Dance According to Customary Law

The inheritance system according to customary law is influenced by the social structure and kinship, referred to as a lineage system, which consists of patrilineal (father's lineage), matrilineal (mother's lineage), and parental systems (both parents' lineage, i.e., bilateral). In relation to the customary law inheritance system of the *Niti Naik Mahligai* dance, it follows a matrilineal system (mother's lineage) because the role of women is highly prominent compared to men in the

inheritance of the *Niti Naik Mahligai* dance.

Changes in the Function of the *Niti Naik Mahligai* Dance from a Periodization Perspective

The *Niti Naik Mahligai* dance is an art form that developed in Siulak Mukai Tengah, Kerinci Regency, Jambi. Originally, the *Niti Naik Mahligai* dance was used as a ritual for the coronation of kings. Over time, the social structure of the Siulak Mukai Tengah community has changed, and the kings who once ruled the area no longer exist. This has impacted the arts and culture of the community. These changes have been influenced by technology, which has transformed the social and cultural systems of the Siulak Mukai Tengah community. This is supported by Alvin Boskoff, as cited by Tjetjep Rohendi Rohidi (2000:213), who stated that changes can also occur due to technological and economic discoveries and growth, as well as contact with other

communities. Syafri Sairin (1992:42) noted that change is a reflection of development related to the dimensions of time and space. To better understand these changes, the periodization in the history of the *Niti Naik Mahligai* dance is considered.

Speaking of periodization in the history of the *Niti Naik Mahligai* dance, Kuntowijoyo (2008:20) states that periodization is a product of comparative thinking between one period and another, by observing the characteristics of a historical era and marking significant changes from one historical period to another. The use of periodization in history becomes a way to facilitate understanding of what has occurred and what has caused the *Niti Naik Mahligai* dance to change its function—from a ritual for the coronation of kings to its current role as a performing art. The following is the periodization of the *Niti Naik mahligai* dance

Period Form of Change	(1971-1979)	(1980-1986)	(1987-1990)	(1990-2000)	(2001-now)
Supporting Facilities for the Performance	Glass stone, Forest Shrub Thorn, Kris, Spear Burning Ember	Glass Shards Spike Nails Sword spear Burning ember	Glass Shards Spike Nails Sword spear Burning ember	Glass Shards, Egg on a Bowl, nail, bamboo spike, paper, sword spear Burning ember	Glass Shards, Egg on a Bowl, nail, bamboo spike, paper, sword spear Burning ember
Function	Ritual tools	Performing arts	Performing arts	entertainment	entertainment
Dancer	4 women	4 women	4 women	3 - 4 women	3 - 4 women
Performance Frequency	Siulak Mukai Tengah area, Kerinci, Jambi"	Siulak Mukai Tengah area, Kerinci, Jambi"	Siulak Mukai Tengah area, Kerinci, Jambi"	FMPDK, Provinsi Jambi	Tenggaro, FMPDK, METRO TV, Jakarta, Jakarta, TVRI Jambi, Malaysia, TRANS TV, TV Malaysia, FMPDK,SCTV

Table 1
Period of Niti Naik Mahligai Dance

As previously described, it can be concluded that the Niti Naik Mahligai dance has undergone functional changes, as seen in the form of the performance, supporting facilities, function, dancers, and performance frequency. These

changes occur due to the conditions and needs of the community. The needs of the community are reflected in the continuity of the Niti Naik Mahligai dance, which is related to its supporting community. In each region, the dance develops and adapts according to the needs of the surrounding community and continuously changes in response to the demands of its supporters. Daryustri states:

Traditional dance art chronologically always changes according to the demands of its supporters. In other words,

traditional dance is not static or dead. Therefore, artists are required to adapt to changes not by altering the essence of the dance, but by adjusting themselves to the current demands of the community that supports the development of the dance (2010:15).

Based on the opinion above, the growth and development of the dance will continue to depend on its supporting community. Similarly, changes occur due to the conditions of the surrounding environment and society. The changes in the Niti Naik Mahligai dance among the Siulak Mukai Tengah community have become a driving force for the community's development. These changes primarily broaden the function of the dance, as stated by Soedarsono (1985:41): New forms

arise as a result of human needs and creativity. This can be seen in the Niti Naik Mahligai dance, which, from the past to the present, has retained its movements but has undergone various changes in the form of its performances to achieve a more appealing presentation. After the changes in function, performance, and elements of the Niti Naik Mahligai dance, it can now be performed at various events. The following is one of the documented performances of the Niti Naik Mahligai dance:



Figure 1
Performance of the Niti Naik Mahligai Dance in East Kalimantan

As previously explained, the Niti Naik Mahligai dance has undergone changes in function without eliminating its form and movements. These changes are the result of several factors that have transformed it into a performing art. According to Jazuli, M. (2008:45) regarding the function of performing arts: essentially, all human activities are aimed at fulfilling life's needs, such as learning, working, playing, and engaging in the arts. The

functions of dance itself, according to him, are as follows, among others:

- a) Entertainment is an activity that provides emotional satisfaction without any further purpose.
- b) Economic: the function of art is performed for the purpose of the performance and holds economic value to meet the economic needs of the artists

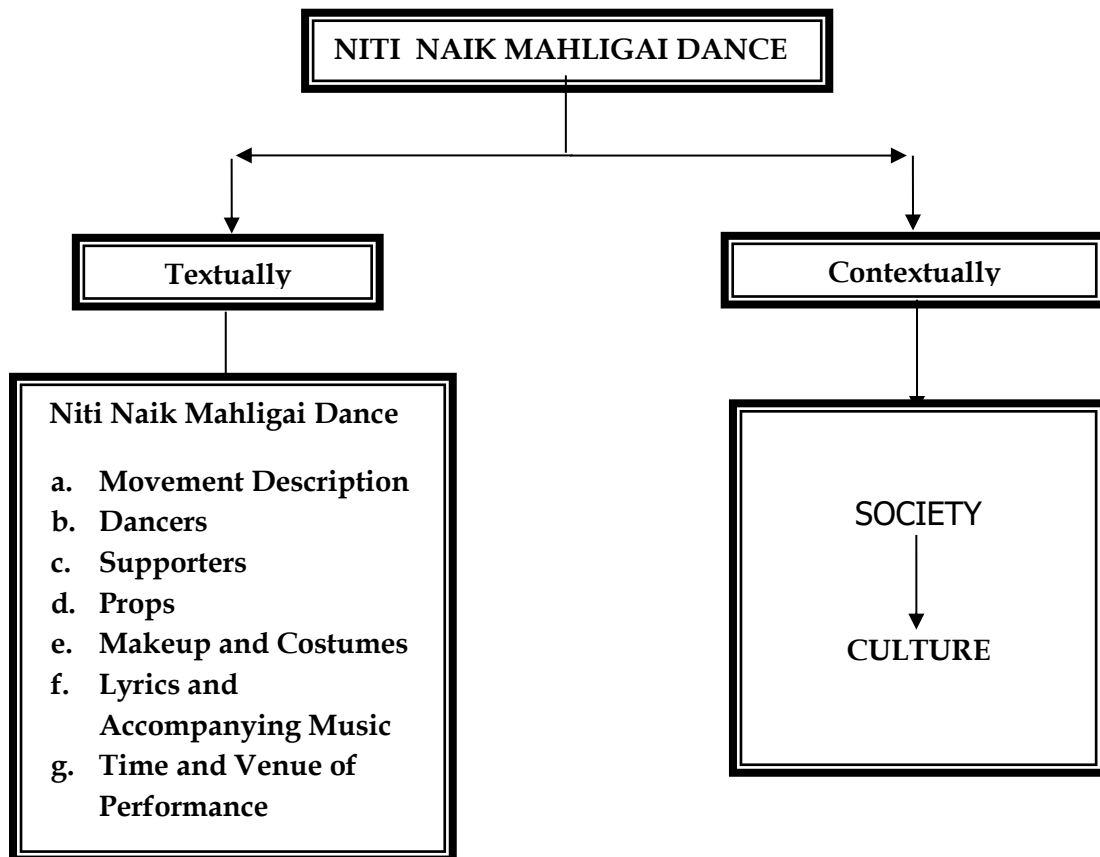
The Current Form of the Niti Naik Mahligai Dance

The study of the current form of the Niti Naik Mahligai dance cannot be separated from the traditions that underlie the life of its community. According to Sal Mulgiyanto (2003:10), tradition is usually defined as a way of passing down thoughts, habits, beliefs, and arts from generation to generation, from ancestors to descendants, orally. Every traditional art or dance that is inherited from generation to generation can be influenced by the social life of the community, which changes the way people think and live. This has led to the development of the Niti Naik Mahligai dance today, as seen in its performance form.

The current form of the Niti Naik Mahligai dance performance can be observed from several aspects, namely textual and contextual. Textually, the movement patterns and structure of the Niti Naik Mahligai dance remain unchanged, and the dance elements that have existed in the dance are not entirely altered. However, some props in the Niti Naik Mahligai dance performance have been added according to the needs of performing arts and contemporary conditions. Contextually, the performance of the

Niti Naik Mahligai dance has been newly packaged to meet the aesthetic demands of today's performing arts, with the addition of several props. The inclusion of these props adds a unique attraction to the

Niti Naik Mahligai dance performance. The following bar diagram illustrates the Niti Naik Mahligai dance in terms of textual and contextual aspects:



The Niti Naik Mahligai Dance in Textual Terms

The Niti Naik Mahligai dance in textual terms relates to the form of the dance, which includes elements associated with the performance. Soedarsono (2001:88) states regarding the concept of form in dance text studies that the elements of a dance related to form are as follows: a performing art is always multi-layered, encompassing aspects such as the dancers, dance movements, makeup and costumes, musical accompaniment, stage floor, and even the audience. In relation to

the performance form described by Soedarsono, the Niti Naik Mahligai dance includes elements connected to the most important aspects, such as the description of movement forms, dancers, supporting personnel, props, makeup and costumes, lyrics and musical accompaniment, as well as the time and place of the performance.

The Niti Naik Mahligai Dance in Contextual Terms

The Niti Naik Mahligai dance, in the context of performing arts, has experienced significant development

and changes in function within its performance form. Functional changes in the performance context are influenced by both internal and external factors, where internal factors impact adjustments to changes shaped by the surrounding environment.

The performance context of the Niti Naik Mahligai dance is influenced by internal factors, particularly the declining economic conditions of the Siulak Mukai Tengah community. Traditional customs and performing arts have largely been halted due to the high costs required to conduct the *bilan salih* ceremony. The *bilan salih* ceremony is no longer held because many community members migrate to seek livelihoods for their families. This influence has ultimately led to a change in the function of the *Niti Naik Mahligai* dance within its supporting community, shifting from a medium for royal coronation ceremonies to a form of performing art today.

In addition, external factors also significantly influence the community of Siulak Mukai Tengah, particularly through the effects of modernization, including technology and information, entering the region. This influence has led the community to develop a new appreciation for modern cultural arts. Alvin Boskoff, as cited by Tjetjep Rohendi Rohidi (2000:213), states that changes can also occur due to technological and economic developments, as well as interactions with other communities (whether equal or unequal, peaceful or hostile, through domination or assimilation).

Essentially, the influence of technology on the lifestyle of the Siulak Mukai Tengah community is also shaped by modernization, as many community members prefer using electronic devices and new technological tools. Consequently, their daily life patterns tend to adopt a consumerist lifestyle. The impact of modernization and technology has altered the way of life in Siulak Mukai Tengah, particularly in the realm of traditional arts, leading to the discontinuation of the *bilan salih* ceremony by the community.

The changes in the *Niti Naik Mahligai* dance, in context, are largely influenced by the social situation of the community and external socio-cultural factors. Changes also occur because the community demands a more engaging performance concept with higher market value. Essentially, the community seeks modifications, innovations, and additions. In relation to the *Niti Naik Mahligai* dance, in the context of performance, it has experienced a functional shift toward entertainment.

After its function shifted to entertainment, the Niti Naik Mahligai dance continues to exist, with the dancers' performances providing a unique attraction for its supporting community. Although the dance no longer serves as a ritual for the king's coronation, its presence remains important as a form of entertainment, demonstrating that Niti Naik Mahligai is still alive and developing within the Siulak Mukai Tengah community. This is evident as the dance continues to be performed in various regional events,

such as the FMPDK organized by the local government. In addition to local performances, it is also showcased both nationally and internationally, including in East Kalimantan, Jakarta, and Malaysia.

4. Conclusion

Based on the results of the research and discussion regarding the inheritance system and functional changes of the Niti Naik Mahligai dance in the community of Siulak Mukai Tengah, Kerinci Regency, Jambi Province, the following conclusions can be drawn:

The Niti Naik Mahligai dance follows a vertical inheritance system that relies on a genetic mechanism (family and relatives). The transmission of the dance occurs directly and deliberately through the maternal line from one generation to the next. Through this inheritance system, the Niti Naik Mahligai dance has continued to develop and undergo changes over time, following historical periodization and influenced by modernization, which has altered the social structure and way of life in the community of Siulak Mukai Tengah.

Changes have occurred due to both internal and external factors, which have significantly influenced the development and transformation of the Niti Naik Mahligai dance, affecting its form and function, yet without eliminating the ritual processes performed before the performance. The Niti Naik Mahligai dance continues to be preserved by its inheritors as a form of cultural conservation through a ritual-based inheritance system.

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