Lombok Cultural Values in *Amaq Abir* Traditional Theatre

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**Abstract.** Traditional theater is part of a culture that is deeply rooted and needs to be preserved. As a manifestation of culture, traditional theatrical arts certainly have characteristics that reflect the traditions, customs, and norms of the local community. Theater is an effective medium for providing information, teaching, educational facilities, and an understanding of the values that are believed by the community. The *Amaq Abir* Theater, which is a traditional theater for the Sasak tribe, certainly has cultural values that contain the life norms of the supporting community. Therefore, exploring the cultural values contained in the *Amaq Abir* traditional theater needs to be investigated. The benefits obtained will be in the form of community understanding of the personal value of the Sasak tribe in living their social life, which is built from several *Amaq Abir* theatrical sign systems, as well as efforts to preserve this traditional theater. This study uses a qualitative-descriptive approach using the semiotic analysis method of Tedeusz Kowzan theater. Data analysis in this study includes data reduction, data presentation, and drawing conclusions. The result of this study is the discovery of cultural values related to the personality of the Sasak people, including Tindih, Maliq, and Merang values, from the results of semiotic analysis based on the Tedeuz Kowzan sign system.

**Keywords:** Amaq Abir; Culture; Sasak; Theatre

**INTRODUCTION**

Traditional theater is part of a culture that is deeply rooted and needs to be preserved. As a manifestation of culture, traditional theatrical arts certainly have characteristics that reflect the traditions, customs, and norms of the local community. Its presence may be a reminder to the local community about the noble traditions that have been handed down and taught by the local community. The position of art in traditional society has several functions, namely as a ceremony or ritual, as a guide, and as a spectacle or entertainment. These functions imply that the presence of theatrical art is not only entertainment in traditional society but can also be a means of legitimacy if the art is in the palace (Pamadhi et al., 2021: 1.10).

In traditional society, art functions as a means of demonstration and guidance. As a spectacle function, traditional theater has entertainment content for the community where it is performed. Entertaining art is art that is able to bring pleasure to a person or group of people around the performance (Pamadhi et al., 2021: 1.10). Of course, apart from being a means of viewing, traditional theater also has values that can be used as guidance by the people who witness it. Guidance can be in the form of practicing the values presented in each staging scene as well as learning solutions to problems in the social life of society. Sumaryadi (2019: 3) explains the presence of ketoprak, which is a traditional theater of society that presents the reality of the existence of various human characters and life conflicts in a social context, which ends with the application of problem-solving strategies or conflict resolution management.

Theater is an effective medium for providing information, teaching, educational facilities, and an understanding of the values that are believed by the community (Hidajat et al., 2022: 71). Also included in traditional theater are cultural values and local wisdom, which can be a guide for the supporting community. One of the traditional theaters that can be used as a guide by the community is the *Amaq Abir* traditional theater. This theater contains a lot of the cultural values of the people of Lombok because of its presence in the midst of the Sasak people. Rapi Rendra (2021) in his thesis research found eastern aesthetics that can be used as a guide in viewing and practicing the aesthetic values of the *Amaq Abir* theater, which include the values of *stolicism, adigang-adigang, item-puteq, jiwe seli, sekili, and manut*. Behind the eastern aesthetic values are also cultural values concerning the local wisdom of the life of the supporting community. Therefore, exploring the cultural values contained in the *Amaq Abir* traditional theater needs to be investigated.
METHODS

The method in this study uses qualitative methods with the semiotic analysis technique of Tedeusz Kowzan Theater. Theatrical semiotics: Tedeusz Kowzan divides the sign system in theater into 13 parts. In this study, the signs that come out only in the words (dialogue) are narrowed. The sign system is analyzed to obtain cultural values in the Amaq Abir theater. The data validity technique uses data triangulation techniques, namely interviews, observation, and documentation. The data presentation technique uses Miles and Huberman's data presentation techniques, including data collection, data reduction, data presentation, and drawing conclusions.

RESULTS AND DISCUSSION

Amaq Abir Theatre

Amaq Abir Theater is a traditional theater whose sustainability has experienced ups and downs. Rendra (2021: 96) explains that before 1999 (before Amaq Abir's manuscript was recorded in a book), the Cultural Library Center, which had consistently preserved the Amaq Abir traditional theater, had been in a vacuum in the creative process of staging Amaq Abir's play, until, in the end, the Department of Education and Culture was assigned to exhum the story and actors of the traditional drama Amaq Abir. The revival of the Amaq Abir theater was marked by the writing of the script in 1999. The synopsis of the Amaq Abir theater found in the script written by Lalu Mahir in 1999 is as follows:

The story of Amaq Abir tells of a king who reigns in a kingdom or country. The King was very arrogant and happy to be praised by his people. His hobbies are drinking and gambling, especially cockfighting, so that the welfare of his people is never thought of. Once upon a time, their only daughter, Puteri Ayu, was playing in a park. Then came a creature with a giant form to kidnap the princess. The news about this incident was known to the king, so he panicked and then held a contest to be able to return his daughter to the palace. A wanderer named Amaq Abir involved himself as a participant in the contest. He can win the competition by destroying the giant and reclaiming Princess Ayu. For his success, Amaq Abir was crowned king in that kingdom or country, and as a reward, he was married to Puteri Ayu (Amaq Abir Manuscript, 1999).

Cultural Values of the Sasak Tribe in the Amaq Abir Theatre

Cultural values are closely related to local values (local wisdom). Rahayu (2017: 39) reveals that local wisdom is part of various cultural assets that grow and develop in society and is an important element for strengthening social cohesion among community members. Based on the naming of the Sasak tribe, the basic nature or character of the Sasak people is straight, in the sense of being modest, honest, innocent, and simple (Bahri, 2014: 406). As in the book "Sasak Cosmology," the whole person of the Sasak people is symbolized by one basic value, namely Tindih, and two supporting values as a buffer of basic values to fortify themselves and society from human degradation. The two supporting values are Maliq and Merang. These three values are categorized as local wisdom values that concern the personal Sasak people (Marijo, 2018: 27). The whole value of wisdom concerning the Sasak people is illustrated in the dialogues of Amaq Abir's performance. The following will describe the values of local wisdom concerning the Sasak people in the Amaq Abir traditional performance area.
The value of Tindih in Amaq Abir Theatre

Tindih is the basic value system of the personality of the Sasak people, who have commitment, consistency, and sincerity to defend the truth, goodness, beauty, and nobility that come from faith (Fathurrahman, 2017: 121). The Sasak people highly uphold cultural values that are built on the foundation of monotheistic religiosity, which is reflected in the relationship between humans and nature, fellow humans, and their God. This basic value becomes one of the values that express the human relationship with God. The basic value of this overlap is illustrated in the Amaq Tempenges dialog as follows:

Amaq Tempenges: eh neneq kaji saq kuase Datu berembe saq ngene laloq tabeatne iye suraq aku begocek padahal ndeqte kanggo gaweq pegawean botoh maraq meno lagaq aku ndeq bani tolok perentahnhe kedue malik suraq ne aku begocek lagaq manukna ndeq ne kanggo kalah ketelu lamun menang eaqne tebeliang tuaq dait brem wah mule pegawean salaq doang selapuk sino peling kenaq ndeq kueaq patik ie lagaq berembe akalku nengke (SAMBIL BERPIKIR) nah Putri taqoqa eaq munas adeqe ne bau ubah tabiat Gusti Datu paling bagus aku Merangkat joq tama
Translation: O God Almighty, why is his character like this? He (the King) ordered me to go to a cockfight even though this act was not permissible to do, but I did not dare to refuse his (the King’s) order. Third, if the chicken wins, he wants to buy palm wine and brem. Wow, this is all wrong. The best way is not to obey his (the king’s) wishes, but how do you do it now? I better hurry to the park to meet the princess.

The Amaq Tempenges dialogue describes a person who holds the value of Tindih, namely defending the value of truth that originates from faith. He questions the king’s orders that tell him to do something that is prohibited by religion, such as cockfighting and buying liquor. This made Amaq Tempenges have to think hard to refuse all the king’s orders that asked him to do something outside of the value of the truth. The value of truth that is maintained is the value of truth that comes from one’s faith in God’s command to stay away from actions that are forbidden by Him, as written in the Al-Quran, "O you who believe! In fact, drinking alcohol, gambling, (sacrifice to) idols, and raffle fate with arrows are abominable acts and include the deeds of Satan" (QS al-Maidah, 5:90). Amaq Tempenges realized that his God had a higher position than the King, who ordered him to do something that was against his faith. In the end, to defend the value of the truth, Amaq Tempenges took the path of telling Princess Ayu (the daughter of the king) that according to him, she could change the character of the king.

In addition to maintaining the value of truth that comes from faith, Tindih can also be interpreted as being careful in speaking and acting (Bahri, 2014: 414). The attitude of being careful in speaking and acting is a value of faith that is expressed in human relationships with other humans. The Sasak people, in associating and communicating with friends, the community, or community groups, always rely on the social values prevailing in society (Bahri, 2014: 413). This overlap is illustrated in the dialogue between Amaq Tempenges and Datu Ide as follows:

Datu Ide: Amaq Tempenges
Amaq Tempenges: kaji datu (ng) kaji
Translation: Yes I’am Datu

Datu Ide: cobak gitak berembe tandang aku Amaq Tempenges ape aku paut jari Datu Amaq Tempenges?
Translation: Take a look at how I look in Amaq Tempenges. Do I deserve to be the King of Amaq Tempenges?

Amaq Tempenges: duh meran dekaji Datu pelungguh dekaji mulene paut cocok jari datu ndeqne arak patut tandingne lek
gumi Sasak niki Datu(ng) kaji
Translation: Duh, yes, Datu, you are indeed worthy and fit to be King; no one deserves to match you in this Sasak land, Datu.

Datu Ide : ha....ha....ha... bagus Amaq Tempenges nah nengke yaq beketuan leq kamu Amaq Tempenges berembe ruen pengirupan kaule saq araq leq desen-desen semenoan juaq saq araq leq pelosoq-pelosoq sino Amaq Tempenges?
Translation : Ha., ha., ha., good, Amaq Tempenges. Now, I want to ask you, Amaq Tempenges, how is the life of the people in the villages there and in remote areas?

Amaq Tempenges : eh meran dekaji Datu ruen kuale dowe saq leq desedasen semenoan juaq saq araq leq pelosoq-pelosoq ndeqne araq saq merase kekurangan niki berkat pelungguh dekaji saq memerentah dengan adil tur bijaksana dekaji Datu
Translation: Oh, good Datu, it seems that the people in the villages and also those in remote areas don't feel a lack of your blessings for ruling Datu fairly and wisely.

Datu Ide : ha....ha....ha....ha bagus Amaq Tempenges aku demen suke gati lamun kuterimaq laporan maraq meno nah nengke Amaq Tempenges cobaq kamu bekayaq atau belakaq leq taoq sine aku melet gati dengah ongkat kayak maraq laeq sino
Translation: ha....ha....ha....ha...ha good Amaq Tempenges: I am very happy to receive a report like that. Now, Amaq Tempenges, if you try to tell the story there, I really want to hear the story like before.

Amaq Tempenges : eh ampure dekaji Datu ndeq kaji semel saq eaq bekayaq arepan pelungguh dekaji Datu
Translation: Uh, I'm sorry, Datu. I'm ashamed to recite the saga in front of you.

The dialogue between Amaq Tempenges and Datu Ide represents the value of Tindih, namely the cautious attitude of Amaq Tempenges when talking to a king, who in this case is the leader. Even though Amaq Tempenges was aware of the shortcomings of his greedy and arrogant king, Amaq Tempenges still kept his words so that the king was happy with Amaq Tempenges. Being careful in speaking is an effort to defend the truth that comes from faith, as in a hadith it is explained, "Whoever believes in Allah and the Last Day, let him say good or be silent" (HR. al-Bukhari and Muslim). The Tindih attitude of Amaq Tempenges is a picture of the Sasak people, who in their communication always rely on the social values prevailing in society.

The value of Maliq in Amaq Abir Theatre
Maliq as a buffer value system means that people abstain from doing things that are inappropriate and useless (Fathurrahman, 2017: 121). In other words, this buffer value system regulates what the Sasak people may and may not do. This value is the supporting value of the Tindih value, so faith is still the foundation for determining the appropriateness and usefulness contained in the Maliq value system. The dialogue delivered by Amaq Tempenges illustrates the existence of this Maliq value, along with the following:
Amaq Tempenges: oh neneq kaji saq kuase Datu berembe saq ngene laloq tabeatne iye suruq aku begokek padahal ndeqte kanggo gaweeg pegawean botoh maraq meno laguq aku ndeq bani tolok perentahne kedu melik suruq ne aku begokek laguq manukna ndeq ne kanggo kalah ketelu lamun menang eaqne tebeltian tuaq daikt brem wah mule pegawean salaq doang selapuk sino peling kenaq ndeq kueaq patik ikie lauq berembe akalku nengke (SAMBIL BERPIKIR) nah Putri taooqku eaq nunas adeqne bau ubah tabiat Gusti Datu paling bagus aku Merangkat joq taman
Translation: O God Almighty, why is his character like this? He (the King) ordered me to go to a cockfight even though this act was not permissible to do, but I did not dare to refuse his (the King’s) order. Third, if the chicken wins, he wants to buy palm wine and brem. Wow, this is all wrong. The best way is not to obey his (the king's) wishes, but how do you do it now? I better hurry to the park to meet the princess.

The dialogue above illustrates the attitude of Maliq from Amaq Tempenges, who is reluctant to follow orders from the Datu (King) because he feels it is inappropriate (for Maliq) to do things that are prohibited by religion or the customary system and tries to avoid less useful activities such as gambling and drinking liquor. The attitude of Amaq Tempenges, who prefers to find a way out by telling Putri Ayu (the king’s daughter), is more appropriate than doing what Maliq did by the Sasak people, who are known for upholding cultural values that are built on the foundation of monotheistic religiosity. In this way, Amaq Tempenges avoids inappropriate actions by the Sasak people.
Maliq in the phraseological phrase can be interpreted as an expression that contains an order that prohibits an action (Ratmaja, 2021: 2814). When the Sasak people say Maliq, then something cannot be done at all (Fathurrahman, 2017: 414). If the concept of Maliq is violated, then there will be consequences that must be received by the violator, both from God's law as well as human law. The concept of Maliq is illustrated in the dialogues between Amaq Tempenges, Putri Ayu, and Datu Ide as follows:

Putri Ayu: Oh, Amaq Tempenges cobak kitaq lek julu sino araq gegovoh beliq denden aku Amaq Tempenges mele(n)ku liwat yaq bau kekembang saq kuning sino Amaq Tempenges
Translation: Oh, Amaq Tempenges, look in front of that, there is a big ditch. Hold me, Amaq Tempenges. I want to pass and pick that yellow flower.

Amaq Tempenges: eh ampurayang Gusti Putri kaji nenten patut saq yaq demak peragayan pelungguh dekaji Gusti Putri
Translation: Eh, please forgive Gusti Putri; I don’t deserve to hold your hand. Gusti Putri

Putri Ayu: ndeqne kumbe-kumbe Amaq Tempenges ne aaku saq besuruaq Amaq Tempenges
Translation: It's okay, Amaq Tempenges; let me order Amaq Tempenges.

Amaq Tempenges: meran lamun maraq nike pekayuanan pelungguh kaji manut Gusti Putri....murge
The dialogue between Amaq Tempenges, Putri Ayu, and Datu Ide illustrates the consequences of violating Maliq's values. This is illustrated by the attitude of Amaq Tempenges, who made the mistake of doing something that the Sasak people abstain from doing, namely holding the hand of a woman who is not his mahram. Maliq is a supporting value of the basic value of Tindih, so faith is still the basis or benchmark for actions that are considered inappropriate by the Sasak people. A hadith explains that "piercing someone's head with an iron peg is really better for him than touching a woman who is not his mahram" (HR. ath-Thabrani in al-Mu'jam al-Kabir 20: 212). This explains that believing Sasak people do not deserve to touch a woman who is not their mahram, even though it was the order of a princess, so that Amaq Tempenges received consequences from his king when he violated the Maliq value, which is a taboo to do things that are prohibited, even though the punishment that is obtained for Amaq Tempenges is not explained because it violates Maliq (abstinence). But that can be an illustration of how severe the punishment is if Maliq's value is not heeded.

The value of Merang in Amaq Abir Theatre

Merang means that the Sasak people must have a high value of social solidarity, which includes the values of tolerance, caring for others, and the like (Fathurrahman, 2017: 121). The
value of Merang is reflected in the social activities of the Sasak people, who like to help others, experience hardships together, and do other things that illustrate the value of solidarity. Merang are loyal friends who share the suffering and distress of others and try to help (Hanip and Diana, 2022: 177). Merang's value is illustrated in the dialogue conducted by Putri Ayu and Amaq Tempenges as follows:

<table>
<thead>
<tr>
<th>Amaq Tempenges</th>
<th>nunas nurge Gusti Putri</th>
</tr>
</thead>
<tbody>
<tr>
<td>Putri Ayu</td>
<td>ah... Amaq Tempenges ape araq ampok side dateng leq taman sine Amaq Tempenges</td>
</tr>
<tr>
<td>Amaq Tempenges</td>
<td>meran Gusti Putri kaji mauq tutur ntan pelungguh dekaji bekedek leq taq niki kaji bemanah yaq jagaq pelunggh Gusti Putri</td>
</tr>
<tr>
<td>Putri Ayu</td>
<td>cobaq pacuan Amaq Tempenges lamun kugitaq rue(n) side pasti side tesuruk lain siq Datu wayah</td>
</tr>
<tr>
<td>Amaq Tempenges</td>
<td>oh... ampure Gusti Putri meran patut sekadi manik pelungguh dekaji Gusti Putri kaji mule temanikang si deside datu yaq lalo begocok lauyq pemaran kaji ndeqne patut deside Datu yaq kanyeang maraq nike Gusti Putri kaji Putri khavee laun ndaq selauq kaule dewy yak milu gawek pegawean maraq nike Gusti Putri</td>
</tr>
<tr>
<td>Putri Ayu</td>
<td>mule kenaq ongkat side Amaq Tempenges laun aku matur leq datu wayah adeqne engkah kanyeang maraq meno nah nani Amaq Tempenges dait side saiq Rangde turut aku jok sino</td>
</tr>
<tr>
<td>Amaq Tempenges</td>
<td>daweng kaji ngiring Gusti Putri</td>
</tr>
</tbody>
</table>

The dialogue between Putri Ayu and Amaq Tempenges above illustrates the value of Merang, born in Putri Ayu. Putri Ayu's concern for the presence of Amaq Tempenges, which was unusual, made Putri Ayu wonder about the problems faced by Amaq Tempenges. Amaq Tempenges, who was asked by Putri Ayu's father to fight the chickens and buy palm wine and brem, was so concerned that Putri Ayu seemed to understand the anxiety and wanted to help Amaq Tempenges talk to the King not to carry out these activities. The caring attitude of a Raja's child towards his subordinates is an illustration of the Merang values of the Sasak people who care for
others.

Merang is also a value system that is used to motivate in the sense of being enthusiastic about solving a problem collectively (Bahri, 2014: 414). Togetherness in solving a problem is a social value that is firmly held by the Sasak people. In the lives of the Sasak people, they form a united group commonly called krama to help each other (Bahri, 2014: 412). The following is a dialogue between Datu Ide and Amaq Tempenges that illustrates the presence of Merang values:

Datu: ndeqku yaq matek kamu Amaq Tempenges aku saiq lek kamu aku sanget siq keperiaq kamu Amaq Tempenges, Amaq Tempenges mbe taok anak aku becat boyak ia Amaq Tempenges.
Translation: I will not kill you, Amaq Tempenges; I feel sorry for you. Amaq Tempenges, where is my son? Quickly look for him!

Amaq Tempenges: meran daweg kaji ngiring dekaji Datu.
Translation: Alright Datu.

The dialogue above occurred when Datu Ide was angry at Amaq Tempenges, who dared to hold the hand of his daughter, Putri Ayu. Datu Ide planned to punish Amaq Tempenges by killing him with a keris, but Amaq Tempenges managed to persuade Datu Ide, so that Datu Ide felt sorry for Amaq Tempenges. In Datu Ide, Merang shares Merang's value of tolerance by sharing the sadness Amaq Tempenges felt when he was about to kill him. The apology presented by Datu Ide to Amaq Tempenges is an illustration of Merang's values, which concern the tolerance attitude of the Sasak people.

Amaq Tempenges also illustrates the value of Merang by following the king's orders to search for his missing son, even though he had just been nearly killed by Datu Ide. This is a form of caring for someone even though they are in pain. A form of concern for Amaq Tempenges for his king, who lost a daughter he loved. Amaq Tempenges then moved quickly to seek help so that Putri Ayu could be snatched away from the giant's hand. Amaq Tempenges' concern is an illustration of Merang's values among the Sasak people, which concern for others.

CONCLUSION

Traditional theater does not have an important role in teaching cultural values within the scope of society, which is a supporter of this art. These cultural values are embedded in the dialogue between the characters, so that an overview of the values and norms that develop in a society can be found and taught in people's lives. Of course, the aim is not only to practice these values but also to make a preservation effort for the people who maintain the preservation of their traditional arts because they feel they own this art with all the values it contains.

Amaq Abir theater can certainly be an example of how this theater has experienced its ups and downs in its preservation. But with efforts to dissect, analyze, and reveal the cultural values contained in Amaq Abir's traditional theater arts, namely Tindih, Maliq, and Merang. These values allow this art to be held firmly and protected from extinction by the local community because it is a reflection of the supporting community.

REFERENCES

