

Lombok Cultural Values in *Amaq Abir* Traditional Theatre

M. Okta Dwi Sastra F.M. Marijo^{1*}, Wadiyo Wadiyo¹, Agus Cahyono¹, Suwardi Endraswara²

¹ Universitas Negeri Semarang, Indonesia

² Universitas Negeri Yogyakarta, Indonesia

*Corresponding Author: oktadwisastra@students.unnes.ac.id

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 Tedeusz 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 *stoicism, adigang-adigung, item-puteq, jiwe seli, sekti, 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.

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).

Not only the synopsis, but the complete script in the form of the dialogues of the characters is also fully written in the 1999 script.

Amaq Abir theater performances are usually held during traditional wedding ceremonies (*nyongkolan*) and circumcision ceremonies (*nyunatan*), as well as special events, organized by the government (Zuhri et al., 2018). The presence of *Amaq Abir* theater in the midst of Lombok society, especially in Central Lombok, has several functions, as described in Zuhri et al.'s (2018) research describing the functions of *Amaq Abir* theater performances, namely, as entertainment, as social criticism, and as a commodity. First, as a means of entertainment for the local community when watching the *Amaq Abir* theater live, in which there are humorous characters in the show. Second, as a social critique of people whose activities violate the law, such as cockfighting, gambling, drinking, and so on, Third, as a commodity, the performers get wages from tenants, and the surrounding community also gets economic benefits from selling around the *Amaq Abir theater performance area*.

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 exhume 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:

Cultural Values of the Sasak Tribe in the Amaq Abir Theater

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*

theater:

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 suruq aku begocek padahal ndeqte kanggo gaweq pegawean botoh maraq meno laguq aku ndeq bani tolak perentahne kedue malik suruq ne aku begocek laguq 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 laguq berembe akalku nengke (SAMBIL BERPIKIR) nah Putri taoqku 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 *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...ha... bagus Amaq Tempenges nah nengke yaq beketuan leq kamu Amaq Tempenges berembe ruen pengirupan kaule saq araq leq desendesemenoan 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 desedasan semenoan juaq saq araq leq pelosoq-pelosoq ndeqne araq saq merase kekurangan niki berkat pelungguh dekaji saq memerintah 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..ha bagus Amaq Tempenges aku demen suke gati lamun kuterimaq laporan maraq menoh nah nengke Amaq Tempenges cobaq kamu bekayaq atau belakaq leq taoq sine aku melet gati dengah onkat 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 : *eh neneq kaji saq kuase Datu berembe saq ngene laloq tabeatne iye suruq aku begocek padahal ndeqte kanggo gaweq pegawean botoh maraq meno laguq aku ndeq bani tolak perentahne kedue malik suruq ne aku begocek laguq 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 laguq berembe akalku nengke (SAMBIL BERPIKIR) nah Putri taoqku 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 gitaq lek julu sino araq gegoroh beliq denden aku Amaq Tempenges mele(ng)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 besuruq 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....nurge*

- Translation: All right, if that's your order, Gusti Putri... Excuse me
- Datu Ide* : *Amaq Tempenges ! kurang ajar kamu Amaq Tempenges ! kusuruq kamu begocek Amaq Tempenges teke araq leq taoq sine kamu bani malik demak anak aku no Amaq Tempenges melemeq taoq upaq kuala saq bani ganggu anak aku no Amaq Tempenges ah? Ni gitaq poto keris ine eaq nanjek leq selaq dade(n) kamu Amaq Tempenges*
Translation: Amaq Tempenges! You are impudent, Amaq Tempenges; I told you to have a cockfight, but you don't want to do it either. Now that you dare to hold my child, Amaq Tempenges, do you want to know the consequences of daring to disturb my child, Amaq Tempenges? Take a look at the tip of this dagger that will stick between your chest and Amaq Tempenges
- Amaq Tempenges* : *ampurayang Gusti Datu kaji nenten saq ganggu Gusti Putri dekaji Datu kaule kaji temanikang bedenden leq gegoroh nike dekaji Datu daweg*
Translation: I beg your pardon. Gusti Datu, no one bothers your daughter Datu; I only accompany (hold) Datu in the big ditch.
- Datu Ide* : *kamu lelak Amaq Tempenges !*
Translation: You are lying, Amaq Tempenges!
- Putri Ayu* : *ampure mamiq Amaq Tempenges ndeqne salaq sengak tiang saq suruk ie bedenden sampunang pelungguh menggahin ie mamiq*
Translation: I'm sorry, dad. Amaq Tempenges wasn't wrong. I ordered him to hold hands. Stop scolding him, dad
- Datu Ide* : *tedok kamu selapuk no jari alesan doang kamu maseh nyedi eleq ite percume aku bedoe anak lamun marak mene kelakuanne becat nyedi !*
Translation: Shut up! Everything is just your excuse; get out of here. It's useless for me to have children if this is how he behaves. Leave quickly!

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:

- Amaq Tempenges* : *nunas nurge Gusti Putri*
Translation: Excuse me Gusti Putri
- Putri Ayu* : *ah... Amaq Tempenges ape araq ampok side dateng leq taman sine Amaq Tempenges*
Translation: Ah, Amaq Tempenges, what else are you doing at this park, Amaq Tempenges?
- Amaq Tempenges* : *meran Gusti Putri kaji mauq tutur ntan pelungguh dekaji bekedek leq taoq niki jari kaji bemanah yaq jagaq pelungguh Gusti Putri*
Translation: Yes, Gusti Putri, I heard that you play in this park, so because I hold the trust, I want to take care of you. Gusti Putri
- Putri Ayu* : *cobaq pacuan Amaq Tempenges lamun kugitaq rue(n) side pasti side tesuruk lain siq Datu wayah*
Translation: Seriously, Amaq Tempenges, if I look around, you must have been told about other things by Ayah Datu?
- Amaq Tempenges* : *oh... ampure Gusti Putri meran patut sekadi manik pelungguh dekaji Gusti Putri kaji mule temanikang si deside datu yaq lalo begocek laguq pamaran kaji ndeqne patut deside Datu yaq kanyeang maraq nike Gusti Putri kaji Putri khawatir laun ndaq selapuq kaule dewe yak milu gawek pegawean maraq nike Gusti Putri*
Translation: oh.... Beg forgiveness Gusti Putri, yes, it is appropriate for me to face you, Gusti Putri. I was indeed ordered by your father to go to fight cocks, but my feelings are inappropriate for your father to do something like that, Princess. I'm afraid that later everyone will join in doing work like that, Gusti Putri.
- Putri Ayu* : *mule kenaq ongak 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*
Translation: It's true what you said, Amaq Tempenges; later I will talk to Ayah Datu to stop doing that again. Now, Amaq Tempenges, you and Rande will come with me to the park.
- Amaq Tempenges* : *daweng kaji ngiring Gusti Putri*
Translation: OK, I'll join Gusti Putri

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 keperiak 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: Alraight 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 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.

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