

EDUCATION VALUES OF THE ARTS PERFORMANCES MASK “MAK YONG” IN MANTANG ARANG SOCIETY RIAU ISLAND PROVINCE

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Abstract

This study aims to assess the performance art “Mak Yong” with a qualitative approach starts from the phenomenological view of Weber who put pressure on Verstehen, the understanding meaning of human behavior as intended by the perpetrators themselves, that the interpretative nature of research itself. In particular reveals the role of mask art form “Mak Yong” as a performing arts and educational values embodied in the mask symbol “Mak Yong” in the Mantang Arang Kepulauan Riau

Key words: Values education; “Mak Yong” the performing arts, Mantang Arang Kepri

INTRODUCTION

Human beings are the most perfect creation of God, because they equipped by God with different physical abilities, intellectual, and religious potential. It can make a man achieve a high degree of glory in accordance with the objectives of its creation, if it developed (Prayitno and Amti, 1999). To develop optimal perfection, people need education. Through education, each child of a cultural environment are introduced to their culture, for further shown through the actions in accordance with the culture.

Man is the creator and problem solver; from them, it came and solved the problem. Any problem related to survival of their life. When one problem is solved, another problem is created. Thus, man is above the “heap of problem”, the longevity and the higher the status and role of the men have more problems. Problems or incompatibility problem

is what to expect (thought) with the fact that they experienced. Complete human is a human being who uses all her/his mental potential to seek and find the truth (Jacob Sumardjo, 2000).

Talk about education not possibly be separated from man because man is a key element in the educational events, results of studies on humans are a significant input to the theory and practice of education, therefore how closely humans with education, then the discussion about human hares done thoroughly. Pravitno (2008) suggested that a holistic view of human beings is the result of thinking about humans in relation to themselves, their environment, and human dignity (HMM). HMM includes (1) human nature, (2) the human dimension, (3) and five power of human.

Thorough study of humans will result in an understanding of human nature, namely: (1) the most beautiful creature in the completeness of form and imagery, (2) being the highest degree, (3) being the caliph on earth, (4) being the most faithful and devoted to God Almighty, and (5) being possessed of human rights (human Rights). HMM reflects human nature as man's most perfect creatures.

Law of National Education System (SPN) No. 20/2003 states that education is a conscious and deliberate effort to create an atmosphere of learning and learning processes, so that learners are actively developing the potential for him/her to have the spiritual strength of religious, self-control, personality, intelligence, noble character, and the skills needed in – themselves, society, nation and state. Education implemented to develop the potential of students to become a faithful and pious man to Almighty God, noble, healthy, knowledgeable, skilled, creative, independent, and become citizens of a democratic and responsible.

Man is at once the object and the subject of education. Therefore, the rules contained in the HMM entirely the foundation of any education policy. In order to develop the HMM was then that education is a must for every human being. The right to education in the broadest sense is the right of every individual. Formal judicial rights in the field of educational services have been loaded in the preamble and the body of the 1945 Guidelines, 1993, and Law of SPN. No.20/2003, the legal basis of the three above, it is clear that education is the right of every human being.

Education is a vehicle for the development of human values. That's why education is in the corridor of, by, and for the people, and occurs in the interaction or relationships. With education, the whole trilogy HMM developed in a balanced and optimal. This balance is a key to breeding the glory of man. Indeed, education is a conscious and deliberate effort for the establishment of a perfect human being by promoting respect, diversity of

human values. Good education, not just transferring knowledge to their students, not just stuffing students with a series of science alone. Good education must be based on or refer to a set of values that are substantially attached to humans dignity (HMM).

A more operational sense expressed by Philip H. Phonix. (1964: 5-7) which defines education, in this case public education as a process of engendering essential meaning, the appearance of the essential meanings. Six, the essential meaning of the pattern can be generated through the analysis of possible ways of understanding people different. Six patterns of meaning intended by it is symbolic, empirical, aesthetic, synoetic, ethical, and synoptic, each of which has its own fields. Special symbolic meaning found in everyday language, mathematics, and other symbolic forms, such as gestures, rituals, rhythmic patterns, acting, and such. In other words, there is a symbolic meaning in the symbolic structure of the rules and a transformation arrangement accepted by society, and the creation of an instrument for the expression and communication in a variety of interests. Symbolic systems are an area of the most fundamental significance in all six areas of significance, and should be used to express the meanings in each field of meanings.

Education is very important for the people of Mantang Arang, Riau Islands Province. They realize that education should be carried out since the early age of the child. This is consistent with the teachings of Islam they follow, "Seek of knowledge from the cradle to the grave". Traditional and religious expressions have a meaning that is very substantial for the people. Establishment of human nature should start small and if an adult, it is very difficult to establish the nature and character of the man. This is corroborated by the phrase "little used, often carried large, old hard forgettable".

Many ways in which people Mantang Arang Riau Islands province to carry out educational activities, for example by utilizing oral tradition "Mak Yong Mask". For the people Mantang Arang Riau Islands Province, described as faux facial mask formed on the base material is thin or thinned, taking into account the feasibility to apply in advance, so wear a face covered partially or completely closed. Being thus of mask to be a figurative phrase to express personal falsehoods.

Personal mask is represented by different obstacles are not just limited to our fellow human beings, but also the occult figures, and the humanity and god-ness imaginary until the bestiality level. Functions in a cultural system covered by the mask can be distinguished on the function of religious, educational, and artistic functions. Religious function indicates the mask is a means of symbolic expression in religious conceptions, especially with respect to the power of certain supernatural powers. The function of education shows the mask as a means of expression conveying messages that contain

the values of education, while the function of art is shown in the mask is a symbolic expression of channel responses impression of the nature and its properties, as well as on certain cultural concepts through formations planned in the visual culture of ethnic tribes in Indonesia, the mask was originally to have religious and educational functions, and then the switch to or geminate development to the function of art.

In other words, the mask in its function as a means of religious rites, beliefs, the mask itself (a sich) are sacred objects, sacred objects (sacred) that should not be imposed on any person. Mask dance is also a freelance dance is a sacred dance that should not be danced just anyone. As a means of moral education rules and ethics, which is based on the philosophy of the purpose of life according to the teachings of religion, belief, the performance of masks are more likely to be a form of theater that the show reveals the aesthetic value of dance, music and singing. So as a form of theater, mask is an expression of the aesthetic philosophy of life through dance, music and singing. Philosophy of life expressed aesthetically has a theme of achieving life safety in the world and perfection of the afterlife

One of use of masks in the field of human life is on acting. Role in the realization of traditional theater is essentially a performing arts complex, lifted from the elements of art in which a collaboration all kinds art. There are as follows: dance, literature, music, art and even art as well as art acting it. In Riau Malay Theater, all collected in the form of Puppet Nobility, Mendu, Delmuluk, Mamanda Mask and Mak Yong

The work of the mask, in primitive art appeared in the form of a human face, plants, geometric curves liner with ornamental style symmetrical / asymmetrical, and rhythmic static or dynamic. The art style decorative mask embodiment differs between regions and develops in accordance with the technical finesse and aesthetic artist (Tusan and Yudoseputro, 1991:86).

Among the traditional role of the arts in Indonesia using the mask in *pelaksanaan* performances, requires that even the main, is the art of living the role of Mak Yong in Malay society. One of the most popular Mak Yong exist today in Riau were Mantang Charcoal. Shamsuddin (1995:2-3) explains that mask the role of art in society Mantang Mak Yong Charcoal is one of the nine kinds of theater Malays who comprise the play Lekon, Mendura, Wayan Kun, Mek Mulong, Duke Parsi senses Snobar, Puppet macaws, Leather puppets, Mendu and Mak Yong. Characteristics common to all forms of Malay theater is fantastic costumes of Arab or Indian, was the leading role belongs to humans, the jinn, haunter fairies and animals, and if there is a wicked man that he is the robbers and criminals who want to seize power.

The art of performance of Mak Yong in society Mantang Arang, District East Bintan are theater from small grassroots people folk games, first growing up in Thailand and Kelantan. Then go to Singapore continues to evolve into Langkat, Deli Serdang and spread to the Riau Linga at the beginning of the 19th century, during the heyday of Malay kings reign centered on the island of Penyengat Indera Sakti, Mak Yong Acting on the East Bintan District Mantang Arang growing Bintan Island is based in Mantang Arang.

However, the current understanding of the Mantang Kayu Arang Islands Province toward pearls of wisdom such as oral literature Mask Mak Yong, especially for encouraging the younger generation. Some of the problems described above are *perrilkiran*, the conditions underlying the phenomenon of this study, begins with the existence and uniqueness of "Yong Mask" with a variety of functions in the community then attract further explored through research, educational values contained in the symbolization "Mask Mak Yong", educational value disclosures contained in the symbol of the mask usefull to answer the presence of Mak Yong mask in the art of performance in Mantang Arang society. Educational values contained in the mask symbolizes the beautiful Mak Yong became the focus of attention in this study.

THE DEVELOPMENT OF 'MAK YONG' MASK

Ashley M. Turner (1985), a researcher from Australia, found that in the Riau Malay culture is still archaic, since the practice of shamanism is done through song and dance in their culture. Involving legacy proof, then the Malay culture can still be studied include an animistic culture to the modern culture/westernized. Nevertheless, it can be said that culture which is based on Islamic culture is the most prominent. Now we need to dig up the roots that remain in their home communities As well as examining the elements that are flow and settle in other areas, identification of Malay in other areas is essential to the revitalization of the elements that have been lost or are not significant in the region of origin.

Efforts to revive Mak Yong are not only done recently. In Activity of Malay Cultural Revitalization since 2004, it was put on the agenda for conservation efforts. It was not only by cultural figures in the Riau Islands. Even starting in 1975 and in 1982 there has been a Mak Yong Powering through a kind of revitalization activities in the teacher education of high school students or SPG (now SMAN 5 Tanjung Pinang). Mak Yong staging in the real sense does not turn up. (Interview with Said Parman, July 15, 2011).

Now, the existence of theater Mak Yong is increasingly rare, for many generations not knowing this theater art. From observations show Mak Yong, both played in Mantang

Charcoal and played in Jakarta, seen some factors that show will mark the destruction Mak Yong Theater in Riau. It also raised some cultural observers Mak Yong or knows much about this kind of theater. These factors are age supporters stage performances and rare opportunity, because this type of theater is considered less desirable communities. With regard to the second factor, the Mak Yong only one in Riau is already on the brink of extinction. They have difficulty getting clothes and all kinds of equipment supporting Mak Yong performances. The experienced musicians have also very less.

As a recognized cultural heritage of UNESCO, Mak Yong should be maintained. Governments have an important role to preserve it. It would look funny if Mak Yong submitted to the UN as a cultural heritage of Indonesia, especially from Bintan and finally recognized, it is difficult to find in the middle of the Malay Riau Islands.

Mak Yong is still known in Tanjung Pinang and Mantang Arang; their viewers prefer to come to the show was held, Mak Yong rarely staged because there are other more interesting entertainment, such Joget/Ronggeng. Makyong staging the event a celebration is never done anymore because the prices too expensive. Mak Yong be popularized again by improving the way the play, such as, the language is should be daily Malay that is easily to understood, the clothes should be beautified; included the game in the younger; story should be updated, as well as how the play should be adjusted to taste public today.

Fishing village on the Mantang Island is the village where housing settlements are houses on poles, it is known as a "permahan pelantar". Coastal village on the island is made up of: Mantang Besar, Mantang Tengah and Mantang Arang. The houses these people in fact rarely inhabited by people here more often at sea.

In the past fishermen stayed at home only in the season is windy or tempestuous sea, which is around November to February, known as the north and west while winds down around October and November of the year so that they can be said to occupy the house only four months. As a result of this, they do not pay attention to other than the state, their home, even worse once gave less attention to the land or agricultural land or gardens they have. What they noticed was the canoes and boats and fishing equipment such as nets, trawl, uncover, or similar *Serampang Mata Tiga*, and *Tembuling* or similar *Serampang Mata Satu*.

Because of the empty and the amount of time they often wander, these people create and familiar with a variety of art they had inherited from generation to generation.

Berdalung is a kind the poem and sang, it is an excellent art they like, it is understandable because they often do when waiting on a net or trawl or while repairing

equipment. Linger in the sea must be very boring and tiring, therefore to eliminate the boredom they sing alone or unrequited rhyme among them or between boats. *Bertandak Ria* and dancing entertainment is definitely not going to be left when they are on land, especially during a full moon on the beach is often very melancholy atmosphere, will certainly not pass away by them. Young and old, men and women and children to grandchildren and great-grandchildren, all while enjoying this familiarity, through rhyme and poetry elders counsel and advice to the young ones, are the poems and rhymes are used to lure the youth girls and vice versa.

At such times often then others will act out the role of art as Mak Yong. Acting is much loved people, and able to penetrate the castle wall and become one of the art entertainment for the royal family, especially his prime Sultan Riau-Linga circa 1722-1911. This is why they think that Mak Yong Mantang widely available on the island, due to Bintan Island and adjacent islands Biting Indra Sakti which time it became the seat of government of Sultan Raiu Linga.

According to the stories of the elders in the future Mantang Arang Mak Yong was once played, or else he had also heard the story of the old folks young first, that art `Mak Yong was never committed a goodwill visit to Bangka, Penang, Johor, Melaka, Siak Sri Indrapura and Deli Serdang.

They came there to honor the invitation of the Sultan's ruling in his day. It is also claimed that the Mak Yong is a game that comes from the land of the white elephant of Siam nomads, Muang Thai.

Expansion spread south during no unity mix between Thai and Melaka state between the years 1470-1500. At first arts Mak Yong, was developed in Penang and Kelantan, Malaysia. From here, with years of development is no longer known, spread to the east coast of Sumatra, Langkat.

Judging from the names of people and develop the arts village Mak Yong Riau Islands nineteenth century, it is with great suspicion that art progresses through the hands of people who live on the sea coasts and always on the move, which then settle on the Island Mantang , Bintan Timur.

Names of Mak Yong guidance XIX - beginning of XX century are:

1. *Mak Yong*, Hasan: in Mantang Arang
2. *Mak Yong*, Ni: in Mantang Arang
3. *Mak Yong*, Pase: in Mantang, Arang
4. *Mak Yong*, Tangling: in Mantang Arang

5. *Mak Yong*, Ungu Mayang: in Mantang Arang
6. *Mak Yong*, ANvang Begih: in Mantang Arang
7. *Mak Yong*, Botch: in Mantang Arang
8. *Mak Yong*, Emboh: in Tanah Merah
9. *Mak Yong*, Niah: in Senibulang
10. *Mak Yong*, Embah Dompok: in Pulau Dompok
11. *Mak Yong*, Minali Kekep: in Kasu
12. *Mak Yong*, Mat Darus: in Kasu

According to the history of the golden age, is the reign of Sultan Riau - Linga between the years 1722-1911. These activities can be seen on their visit, such as: the Siak Sri Indrapura, the Deli Serdang, and Bangka in the age of the Kings. Even up to a visit to the Land of the Malay Peninsula, about abaci XVIII – XIX period, the Mak Yong, financed by the Sultan.

At the time of the Japanese occupation, this art is always a spectacle staged for the local community. Last Mak Yong appeared in the era of Independence Day in August 1951 at Yuliem Park, Tanjung Pinang. And after disappearing for 24 years, suddenly arts Mak Yong appeared again in Tanjung Pinang in August 1975. His appearance once, it finally continued his trip with a visit to the Taman Ismail Marzuki, Jakarta, in December 1975, to follow the First Traditional Theater Festival for Indonesia; Mak Yong Mantang Arang Pitupinan Khalid, then, is the only remaining Mak Yong from extinction .

Because the skill and patience Khalid preserve cultural heritage treasures of the past, the Government, in this case the Ministry of Education and Culture of the Republic of Indonesia has been pleased to confer the gift of art to him in 1977. Until Khalid position of Mak Yong guardian figures put in parallel with other artists nationwide. It was not excessively so, to say that Mak Yong is still available in Mantang Arang , it is a national role appreciating art form “cultural historical”.

Unesco Said that:

Experts believe that Mak Yong appeared we'll before the Islamization of the country. It was performed as a royal theatre under the direct patronage Of the Kelantan Sultanaet" until the 1920s. Henceforth the tradition was perpetuated in its original rural context without forsaking the numerous refinements acquired at the court, such as sophisticated costume design.

(www.unesco.org).

No one knows the meaning of the word pasta Makyong. However, the public knows that Mak yong the name of a show or theater that was popular in Malaysia. For the country of today, Mak Yong just a memory or a story about a very famous theater. Mubin Sheppard is considered the most understanding of the intricacies of Mak Yong in Malaysia also did not know the exact meaning of the word Mak Yong. He suggested that Mak Yong derived from Ma Hiang or *The Mother Spirit*. What is clear Mak Yong known as the name of a form of theater, and the name of a main character in the play Mak Yong.

Mak Yong Theater is musical theater from Siam or Phatani, Thailand, now in its performance accompanied by music and dance, theater characterizations in this story is using a mask, this mask is known as a mask of Mak Yong. Until now Mak Yong still exist, especially in the area of Keke and Mantang Island.

Royal palace to be protective, Mak Yong dance since the second half of the 19th century until the 1930's. When the king heard that dancers are playing pretty clever especially kampong-ward, the king immediately ordered the recipients to dance in the palace. Dancers who dance in the palace all accommodations will be covered as well as the necessities of life, and even accepted the loan paddy land owned to do.

Sultanate of economic slowdown due to the arrival of the British colonial empire in Kelantan cause no longer be protective performance to the groups of Mak Yong. As a result, at the beginning of the 20th century, Mak Yong dance began to flourish freely in the villages. Mak Yong performances without the royal patron causing declining quality of the show, especially after the big flood in Kelantan is known as the Red Flood of 1926 until the 1950's, in addition, traditional aesthetic values Mak Yong performances began to fade due to commercialization. Long show also shortened darts night at 20:30 until 23:00 at night. After the show directly forwarded Mak Yong dancing-associated events. The audiences are up on stage to dance with dancers of Mak Yong. Musical instruments for Mak Yong are also replaced with violin and accordion to play a song for dancing.

In the group of Mak Yong, moral values dancers also began to decline. Not uncommon to hear stories of incestuous that occurred between the dancers with the audience after the show. Family dancer of Mak Yong also be messy, divorce causes children to be abandoned. Mak Yong dancers in fact many are proud of the amount owned by the husband. Public questioning of moral values among the dancers so that the image of the dancer Mak Yong declining. This makes the image of art Mak Yong getting crushed. In the late 1960s, the Mak Yong dance group can no longer be found. There are no one who intend to study about Mak Yong anymore. Western culture that swept the art submerges makyong Malaysia. If there was a show of Mak Yong at important events such as the Day

Keputeraan Sultan, It only shows older people. The group is a pioneer of dance Series Chief Mak Yong third generation seeks to revive native dance and song performances mak yong as the first generation. Group Chief dance series is still relatively new to the teachers who are the first generation of dancers dart Mak Yong.

MakYong in Indonesia experienced a golden age during the heyday of the empire and the Riau-Linga in the period surrounding the 1950's. In its heyday it was once regarded as MakYong art palace. However, today's art is not only the consumption of certain groups, but has become a show that can be enjoyed by the general public.

At first Mak Yong main function is a form of respect for the Almighty. But in its development are full of entertainment. Many played by the fishermen and traders. The stories in the Mak Yong tell a lot about the realities of ancient life. The story was shown in the form of prose, without a script. Speaking to the players without special preparation, it can even extend the show.

In Riau Mak Yong maritime spread to many places such as, Mantang Arang and Kijang (East Bintan), Rempang/Sembulan, Dompok, Kasu, Buluh Island, and Cate (Batam Island). For the latter, it may be a distribution of Mok Yong who was in Batam. The story is presented dalam Mak Yong performances most widely recognized, because the story comes from the Mak Yong folktale or dart heritage palace storyteller. There is no written legacy Mak Yong drama. All the plays transmitted metalul oral tradition. Among the stories are very famous Makyong Tuan Putri Ratna Emas, Nenek Gajah dan Daru, Cerita Gondang, Wak Peran Hutan, Gunung Intan, Dewa Muda, Dewa Indra, Megat Muda, Megat Sakti, Megat Kiwi, Bungsu Sakti, Putri Timun Muda, Raja Muda Laleng, Raja Tingkai Hati, Raja Dua Serupa, Megat, Raja Betimbang. Sometimes also staged story from Mahabharata, Ramayana, Panji stories, and Pagar Ruyung. Stories and materials of the latter are much different from the original, so it can only be known from the frame or pattern only. An example is the story that comes darti cerita Koripan Panji. Jika the wayang (puppet prototype) known stories taboo staged without offering or sernah and special ceremonies, Mak Yong also has a story like that, that plays Grandma Elephant and Daru. The story tells about a mythological animal Malay named Gajah Mina at Tasik Center Pauli Janggi a fight with an assortment of snakes and dragons. Kelornpok Makyong and community members around Mantang Arang believe that if the story is staged without *semah* and certain ceremonies; it will cause a violent storm.

MAK YONG PERFORMANCE

Mak Yong performance art is usually done at night, after Isyak prayers. Where time tenting after worship complete. Long process of the show is determined by the stories that will be displayed. Prior to the show, performed by local mutual aid to make stage or implementation stage that will be used, Mak Yong performances, stage performances clan dirt floors previously only topped by sail-shaped rectangle. Limit arena is made of a few sticks of bamboo, the next arena or open plain, left and right, and the back decorated. Having finished stage then stepped on the musical preparation and other tools that will be used in the Mak Yong performances.

From the observation on one of the shows that were held in houses that hold receptions (observation, 18 Jun 2011) outline some stage of the process through which to implement Mak Yong performances:

1. Preparation Stage

The preparation stage done in order to prepare everything needed to support the whole process of the show or to be carried out. In addition to the preparation stage or the stage as alluded to above, the preparation of the figures play a role in the performing arts holders Mok Yong largely determine the success of the show Mak Yong. Later storylines that will be played are related to the types of masks and other equipment used. Based on interviews with Mr. Khalid (Interview, June 18, 2011) a series of preparations to be made before the show was held was

a) Property

Properties are the tools or equipment that will be used to support the show, from the preparation to the ceremony in the show until the preparation of players, basin, the storyline and type of mask. Among the tools that the show is: rattan to bat, Paring, dagger, ax, arrows, sticks, nail length (*canggih*).

However, the property which is used in the performance of the art Mak Yong is not too special, except a *Bilai* (*pemiat*) were made from seven split bamboo, which is always carried by Pak Yong (king) and Pak Yong Muda (prince) used to hit Awang Pengasuh. Such as when Awang Pengasuh come late or when Awang Pengasuh say mocking dialogue (criticize) the king. A further property consisting of bent, a piece of wood used by Awang Pengasuh to pull the neck of equal playmate.

Musical instrument is most important to complete or prepared to be used in Mak Yong. The musical instruments of Mak Yong in the performing arts

are essential. Besides, the missions of the musical dialogue, it also contains the missions that can be communicated between music and dialogue. It is very closely related, such as dialogue in the song, as an addition to musical accompaniment (musical as a part of the story).

In the traditional art of Mak Yong event is expected to accompany the music in harmony performances and in the stories that presented. In this case the songs presented are songs that are not related to the story being presented, such as the opening song, *Betabik* and closing song, *Cik Milik*. These songs never left for the Mantang Arang Mak Yong show. As for the other songs are depending to the stories selected for the show. (music plays as a companion of story)

In others, the music is involved as a crutch to liven the player. Music in this atmosphere sustains player, such as walking scene. In the Mak Yong Mantang Arang, there is no music as depiction atmosphere (illustration) for not taking such melodic instruments. Based on interviews with Mr. Khalid as one of arts group Panjak in Mantang Arang Mak Yong (interview, 6 June 2011) kind of musical instrument used in a performance are:

1. *Gendang Pengibu*; *Pengibu* is major drum performances. It's tone low and the functions as a regulator role. *Gendang Pengibu* removed when not needed to atmosphere gedombak blow in the ongoing process of staging.
2. *Gendang penganak*; this drum sound sounds louder drum serves as *peningkah pengibu*, usually played by a drummer who advanced, believed to be co-chairman for Panjak as a regulator of the play.
3. *Gedombak*. It evokes the emotions of the players, run faster, swim rivers, climb mountains, war, terminate all messages though unfinished story played. And many other musical genres, such as (1) *Geduk*, (2) *Gong or Ketawak Jantan* and one *Ketawak Betina*, (3) *breng-breng* that struck its liver that sound pounding to lift the atmosphere of the game, (4) *Cecrek*, (5) flute, (6) fiddle, (7) Chicks, (8) violin bamboo.

Beside the type of sounds, it should be note that the type of song that be sung during the show. Some kinds of song performances in Mak Yong show are: *Bertabuh*, *Betabik*, *Gedombak*, *Memanggil Awang*, *Gaduh tuan susah manis*, *Selendang Awang*, *Kelantang*, *Tinggi-tinggi Merendah duduk*, *Slap simpan pakaian badan*, *Bangun Inang*, *Kabar bilang*, *Berjalan dekat atau lagu berjalan masuk*, *Berjalan jauh*, *lagu sahradam Encik*, *Encik Hitam dodoy sayang*, *Wak onggoy*, *Terkejut kami tengah tertidur*, *Hilang royak bentanak tidur*, *Dari*

jauh silau terpendang, Gemalai, Ketipong bolong, Ikan Ketek, Alif dunia, Anak indung, Oo oy, Selandang Mayang, Senandung, Timang burung, Maulidal, Timang-timang anak, Bong oy, and joget songs. And in addition there are still other kind of dance in the Mak Yong. Based on interviews with several figures, Panjak in Matang Arang, some types of dances known in the Mak Yong, namely:

- a) *Pak Yong: Menjunjung sembah dance, Asyik dance, Ular sawah dance, Pakai baju dance, Gedombak dance, Mengulung tali dance, menyiram Bunga dance, Basuh tangan dance, Sabuk dance, Elang menggiap dance, Memanggil Awang dance, and Tanduk titik dance.*
- b) *Awang: Awang Mengojoi dance or Jalan keluar dance, Kabar bilang dance, Sendang Awang Selapis dance, Awang dua lapis dance, Elang menggiap dance, Senandung dance, Berjalan masuk adik hitam dance, and Berjalan jauh dance.*
- c) *Bunda or Mak Senik: Gernalar dance, Berjalan Masuk dance, Selondang Mayang dance, Kelantan dance, Gelansa dance, Onggol Yak dance, Segitiga dance, Sabuk dance, Tanduk dance, and Saridam dance.*
- d) *Inang Pengasuh along with the type of dance for dance dreamily coupled with a hood and completes other dances: the Kijang Emas dance, Batak dance, Jin or Cakar dance.*

b) Dress or Costume

Regarding the dress is not so tight. Sometimes players wear normal everyday clothes now, both for male players and female. However, in general the completeness of clothing used by supporters of Mak Yong participants wear traditional Malay clothes, from hasi conducted detailed interviews with several figures from the tester Mak Yong Mantang Arang, it can be concluded that the clothing worn each role in staging Mak Yong is as follows:

- a) *Pak Yong Tua: short-sleeved shirt, pants (trousers), Dagang Luar (fabric side), apron (bib), also known Ellau which decorated with beads, Tanjak decorated with beads and tinsel paper flowers, on the right Tanjak ornate ear, and the left a bit short, bottom edge-rends rends decorated with golden yellow to colored plain. Bengkung, pending, sabuk consist of three pieces, the middle is a little bit longer. Sabuk is tied down outside of the Dagang Luar. The color of clothing worn by Pak Yong is dark.*

- b) *Pak Yong Muda*: material and shape wear clothes similar to the *Pak Yong Tua*, but brighter color.
- c) *Mak Yong*: *Long Kebaya* with shiny materials (satin, or other), three sequential pin for clothes chest. Sarong and the left outside *baju kebaya* (Ikat Johor). *Kelingkan* embroidered shawl or other similar dressing right shoulder, the front end up to her stomach and the back of the ankle or heel. *Pending* override waist scarf section. *Selempai* tip of his shirt tucked on the outskirts on the left and slung left shoulder. *Sanggul Bulat*, decorated with flowers surrounding her left. *Kilat Bahu* wears on left and right. Crowns worn over the head of the front and comes with a jewelry worn by women as possible.
- d) *Putri Mak Yong*: The same worn by *Mak Yong*, but bright color clothes.
- e) *Awang Pengasuh*: a T-shirt or a pair of scissors, white short-sleeved. *Seluar* made from ordinary cotton, different color to her outfit, outside the trade type of fabric adhesive, head, tied waist, bottom end past her knees, wearing headband.
- f) *Mak Inang Pengasuh*: short curly dress, sarong, scarf tied chest. *Mak Inang Pengasuh* in the theatrical tradition of *Mak Yong Mantang Arang* played by a man. This figure uses a mask and bun. Other actors such as *Jin Kafri Gangga*, *Wak Prabun*, *Raksasa*, *Wak Pertanda Raja*, dressed in traditional local such as *Teluk Belanga*, some wearing T-shirts like *Awang*. They wear a mask depicting the role that they bring.
- g) *Dayang-Dayang*: wearing clothes or pieces that form similar to that used by *Putri Mak Yong* but are made with quality materials that are simpler. Sometime used local girls clothing, with materials that are more modest than that worn by *Putri Mak Yong*.

c) Mental Preparation

When all the above preparations have been completed, the pre-show event held in advance preparations performed inner led by *Panjak* chairman (Bomo) as well as the handler during the staging process later. Preparation mind are: in drinking water gong ceremony, facing rehab ceremony, masks fumigation ceremony, waste language ceremony, or open ground ceremony.

Hose inner preparation period, conducted by *Panjak* chairman, the players prepare for performances such as clothes and primp. But now some mental preparation is not completely done and conditional nature. For example, if the field

is open to fully do, but if the place of the usual crowded attended a closed room or place it in a simple ceremony performed alone.

About procession Mr. Khalid, as Bomo said as follows:

Memang upacara buka tanah itu syarat mutlak, kami tak mau diganggu. Maka itu kami minta izin yang pada punya tempat ini, yang kuasa alam semesta ini, pada arwah leluhur yang selalu melindungi anak cucunya yang bermain, jadi mengasapi topeng itu wajib untuk budak-budak yang memakai itu, budak-budak tu supaya lancar ngomong, bercakap-cakap. Kalau peralatan itu supaya suaranya bagus, suaranya nyaring. Suara gong itu nyaring. Kisah wong tua-tua zaman dahulu, gong diasapi itu suara nyakedengaran sampe ke seberang. Sampai kijang terdengar bahawa kami sedang bermain Mak Yong. Itu akibat dari mengasapi alat alat tu.

(Interview, 18 June 2011).

Indeed, the ceremony opening the land was absolutely necessary, we do not want to be disturbed, so we asked for permission to have this place, the power of the universe, the ancestral spirits who always protects his descendants were playing, so bloat mask was obliged to slaves wear it, the slaves so smooth talking, talking. If the equipment is so good voice, sonorous voice, the voice was loud gong. The story of the old folks of old, his voice sounding gong smoked until it across. Until the deer heard that we were playing mak yong. The outcome of the bloat tool (Interview, 18 June 2011).

Mental preparation is loaded with magical nuances, because many associated with spirits, such as open land or bloat ceremony, the ceremony opening the ground or bloat is bloat the tools used in the Mak Yong performance using the censer. Some equipment that is smoked artificial nails (*canggih*), masks, musical instruments, and other tools that are used during the show.

As for the waste of language ceremony or ritual of open land is done by planting certain herbs. Ingredients are: chicken egg, a handful of rice wash, a handful of yellow rice, *betih*, cigarette palm leaves. All the herbs are planted in the ground. Based on field observations, the process should not be where it is passed, let alone children. It was submitted before the general public.

There is a presumption that violate the ban would be an accident. Once the ingredients are grown by the maid *Panjak* chairman, sprinkled the remaining ingredients (wash rice, saffron rice, and *betih*) accompanied by the sound of the drum. The next herb is taken and eaten by the players to voice their intention to become wins with a perfect

performer. All this process is done with the goal of keeping the show going smoothly and not gets interference and got the pleasure of Almighty God, ruler of the universe.

2. The Staging

Based on the observation of several performances Mak Yong performed, Mak Yong staging can be done anywhere and anytime. Ground field, in front of the society, even in public or special stage, as long as the audience can be seen from every corner. With a record of where the stage was set approved by Panjuk chairman or Bomo. By his inner strength of a Bomo, stage can be determined in the most appropriate place. When a string of preparation is completed, from the preparation stage, masks, story lines, dance, and spiritual preparation, so the performance of Mak Yong will be begun. In staging Mak Yong, viewers can watch the show from all directions and the players sit in a place on the stage, as mentioned above, the story is always displayed to dwell on life in the royal palace or centrist, sometimes adapted to the times. These stories are the legacy of a storyteller in Malay palace. The story is presented without text, and the audience received an outline of the story.


Several types of stories that are also staged in the Mak Yong performances are: *Tuan Putri Ratna Mas*, *Nenek Gajah dan Daru*, *Cerita Gondang*, *Wak Peran Hutan*, *Gunung Intan*, *Dewa Muda*, *Dewa Indra*, *Indra Dewa*, *Bungsu Sakti*, *Putri Timun Muda*, *Raja Laleng*, *Raja Tingkai Han*, *Raja Dua Serupa*, *Raja Muda Lembek*, *Gading Beti Marig*, *Megat Sakti*, *Megat Muda*, *Megat Kiwi*, and many other stories. As mentioned, the stories are usually maintained by oral tradition and merely rely on memory players. In the sense, that there is no written documentation about this story.

VALUES OF EDUCATION IN THE MASK OF "MAK YONG"

Clyde Kluckhohn (in Manan, 1989:19-20) gave the definition of value, cultural value orientations and the system of cultural values. The value is a conception, explicit and implicit, a special characteristic as one group of people, on matters that affect the desired holdings of the various methods, tools, actions and goals are available, while the value of cultural orientation is the conception organized general, affecting the behavior associated with nature, the place of humanity with nature, relationships with people and about things that are desirable and undesirable that may be related to the relationship between the environment and human beings. While the cultural value system be a series of abstract concepts that exist in the community, about what is important and valuable, but also understand what is considered trivial and worthless life. The cultural value system guides

and drives of human behavior in a concrete manifestation of life seen in the code of conduct. The cultural value system formed norms and attitudes formed in the concrete form are seen in the form of behavior patterns of members of a society.

According to Koentjaraningrat (1990) that a system of cultural values often also be a way of life or world view to people who hold them. But the term "worldview" should be separated from the concept cultural values system. View of life that usually contain most of the values held by a society, which selectively chosen by individuals and factions within the community. Thus, if the "value system" is a way of life shared by most citizens of the community, "worldview" is a system of guidelines adopted by groups or narrower, specific individuals in the community.

At the present time many social phenomena showed a trend to return to the values contained in the substantial value a tradition, where tradition placed as the wealth of the nation to guard its survival. Suppose religious traditions, cultural traditions, as well as traditional art, which is really a wealth that has binding force emotionally, and also became a power to shape living together in a community. Such statements "*back to nature*" or a return to nature is a reality that can support true concerning trend. In a situation like this, to bring the case, there should be the role of the central figures in the society such as opinion leaders (opinion leader), or tools media tools to grow and thrive in the society. Mak Yong scenes depict that through art known as Mak Yong is not just endorsement of value, which may be in our community supporters, but also at the same criticism to the government. However, the overall message to be conveyed through the arts is that goodness will always triumph against falsehood. If in the overall analysis of the stories in the traditional theater play Mak Yong is centered on the palace or royal. The story contains the symbols of the conflict between the truths of the ugliness, the symbol of the struggle of human life. Where the truth does always beats evil despite the twists and turns and a long struggle. The educational values contained are: 

a. Education Value

Education is part of a knowledge system and human culture. As argued by Koentjaraningrat (1981:202-209), that culture is a system that includes human life such as religion, language systems, knowledge systems, livelihood systems, social systems, farming systems, and the art system. Education directs people to the way of intelligent and rational thinking. As stated in the preamble of the 1945 Constitution, the national education goals is educating the nation and the establishment of world order based on social justice and lasting peace. Thus it can understand as a nation

should have the intelligence to think, able to maintain peace in a common life on earth and able to uphold the truth were as fair as possible.

Lessons in staging taught to know something (message stories) in the Mak Yong as part of a cultural symbol that contains the value of education. Position values are so important in any culture. Understanding the cultural system and cultural value orientation is also worth noting in the context of understanding the behavior of a society. And an education system that is used as an inheritance to deliver behavioral systems and products inspired by the culture of the community that own value system. That is the most important thing that the community should be recognized.

Educational value in mak yong performances when seen from the figure, for example Awang Pengasuh is honesty and loyalty. Messages are delivered in a few scenes of Mak Yong such as; how to be honest man, wise and loyal to the leader who can shape a person's character from morality and culture. in character education Lickona (1992) in Zaim elmubaraq (2008:110) emphasizes the importance of the three components of good character (the components of good character) is moral or knowledge of moral knowing, moral feeling or sense of morality and moral action or deed bermoral.hal this is necessary in order to educate students to understand, feel and work as well as virtues.

Moral knowing: There are six things to be taught moral purpose of knowing which are: 1) Moral Awareness, 2) knowing moral values, 3) perspective taking, 4) moral reasoning, 5) decision making and 6) self-knowledge. Moral feeling, there are six things that should be capable of emotions felt by a person to be a man of character, namely:

1. Conscience
2. Self-esteem
3. Empathy
4. Loving the good
5. Self control
6. Humility

Moral action. Deeds or moral action is the result (come out) of the two components of the other characters. To understand what drives a person to good deeds or (act morally) then it must be viewed from three different aspects of the character that are:

1. Competition (competence)

2. Desire (will)
3. Habit (habit)

Thus, the character of education cannot be successful without moral values which are the basis values in education.

b. The Religious Value

The description of religious life is closely connected with the increased confidence and devotion to God Almighty. Art as a medium for the delivery of religious teachings, religious ceremonies or as a supporter of the worship of the creator (the almighty creator). Philosophical values in the mask can lead people Mak Yong in private memebentuk to be noble in managing the relationship with the creator.

In Malaysia, Mak Yong was forbidden because the opening show begins with opening and closing ritual ground considered *syirik*. But there are still some groups that keep it. In keeping with the times, so at this time rituals that is not used anymore and there also are used (interview with Said Parman, 16 July 2011).

The substance of the opening ceremony of the soil and cover the soil before and after the actual staging makyong shirk forms of behavior. Hereditary form of the activity was limited to asking the Almighty that the show runs smoothly. The mystical is not interpreted by people in part. This shows that the Mantang Arang upholding religious values. Religious values that can be adopted from mak yong is the educational value of all the activities and everyday human activities always begin with prayer or supplication to the almighty one that is woven the activity or activities of daily running smoothly

c. The Social Value

As performance art, the performing arts of Mak Yong are highly qualified within and in the execution of the show. Due to which there is any aspect of the arts, such as acting (play), dance (choreography), artistic (settings) and the art of music. But since starting to fade to the present, through the performing arts of Mak Yong, they have not been able to unite a sense of unity among the people, just solidarity and oneness classed among the players that can be realized, because they still conduct joint exercises until now. Eventhough, it is not regularly.

Dramatic behavior describes the customs, behavior and practices of human life in an area, the perception of their standing history of ancient empires has led to the

tradition of veneration of the people to the king because the king considered as an incarnation of god on the earth. Social inequality and social stratification in society is getting bigger and wider.

Social background suggested in matters relating to the conduct of social life in the community in one place that told in fiction. Procedures for the community social life includes a variety of issues within the scope of a fairly complex form of habits, customs, tradition, beliefs, worldview thinking and behaving, and others.

Familiarity between the players and spectators seen from the responses that emerged between them despite the brief dialogue during the show progresses commonly. This shows that they come from the same background, simple and familiar. For example, it found in one of the performing arts held Mak Yong (observation, 3 July 2002). It is not just entertainment Mak Yong obtained from the performing arts. There are moral messages and humanity in it, such as unity, politics, education, advice and mutual cooperation as the hallmark of the community and fishermen in Mantang Arang. Poetry and dialogue in the play is full of social criticism society today. The moral of the most prominent on the whole Mak Yong stories that truth even though difficult to enforce but will forever be victorious and defeat evil. Society taught about the attitude of the audience as the attitude which must be done and what should be left out, among a form of struggle for truth is to inculcate the spirit of working together, togetherness and unity in maintaining security and order in society.

In addition, social background also plays a role to determine whether a background, particularly space background, a distinctive and typical or otherwise neutral. In other words, to become more typical and functional, as well as description of the background of the place must be accompanied by social background, social behavior is concerned the community place (Nurgiantoro, 2001:233-234). It makes clearer about the social conditions of the community as the place of the story.

d. The Value of the Arts

The function of art is simply to humans as an entertainment. This is a consequence of human nature that tends to love the beauty. For Malay society, their lives are very familiar with the art of working even had, they also need art. When they are euthanize children, being at sea, preparing to fish tools, they chanted poems to entertain their heart. The art is as an expression of feelings, formerly sparsely inhabited houses because they are more at sea. They just did not occupy his house on the sea.

For the simple people who do not know many types of entertainment such as in Mantang Arang. The performing arts of Mak Yong are an interesting spectacle for them. The play that is played by the actor, the community offered a spectacle which makes stomach ache from laughing of funny, but also deeply moved and saddened watching revolving storyline and is a pleasure for them. Because for entertainment are usually in a marriage party and other party excitement. The community invites to view art Mak Yong in the midst of his party. For society today, there is a kind of pride for them to be able to bring the performing arts Mak Yong performances on a main party. Mak Yong performance art is capable of dissolving the audience to reminisce about their past lives, especially for the elderly. This is evident from their enthusiasm to watch the continuing show. Some of them were interviewed about their responses on the Mak Yong; they looked at their general view that is still an interesting show.

CONCLUSION

Art is a human creation and is always present in every layer of society since prehistoric times to the present. Art at its beginning is a process of human beings, and therefore a synonym of science. Today's art can be seen in the essence of the expression of human creativity. Art can also be interpreted with something man-made that contain elements of beauty, like any other science, the purpose of the artwork was created by the creator so much, even though its purpose is very diverse but essentially of the creative process is the creation of novelty values

Art contains noble values that build spirit of the nation to better quality (Kartono, Ario, et al; 2007). Which values are:) The value of truth: the truth value of art lies in the honesty of disclosure; 2) The value Morality: Morality value of art lies in the sensitivity and subtlety of expression so that everything that is good, wise, noble-minded, and so can be displayed in the media, either express or implied 3) The value of beauty/aesthetics: aesthetic question is the beauty of having an assessment, assessment of the origin of the noun "abstract" meaning reward, favor or the value of it is a psychological reaction to be distinguished their role.

Values are traits (things) that are important or useful to humanity. The content of the values contained in a body to meet and to satisfy human desires. Likewise, the art of Mak Yong in the past was a major entertainment besides dancing (dancer), and *Zapin* (dance/music), because it can give satisfaction and fulfill the desire, on the part both on the part of the presenter and the audience. Thus it can meet the needs of value, in the sense of satisfying the satisfaction of a physical and spiritual beauty.

In humans have less sense of emotion, which is referred to here can be interpreted as follows:

1. The overflow feelings grow and recede in a short time, and
2. The circumstances and psychological and psychological reactions, such as joy, sadness, compassion, love and courage are subjective.

The subjective factor in the creation of an artist's work does not only explore the reality, but also influenced by the factors themselves artists themselves as expressive statement through the work presented. The quality of an artist's work so is determined by the ability and aesthetic experience of all elements of diverse opinion, there are no specific limits for an artist or an artist or a free in expressing their ideas and interpretations of its experience into the creation of a work of art.

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