



### THE EXISTENCE OF MAK YONG MASK PERFORMANCE AS MANTANG ISLAND TOURISM ATTRACTION

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#### Abstract

This article aims to describe and reveal the existence of Mak Yong Mask Performing Arts as a Tourist Attraction on Mantang Island. Mak Yong mask is a traditional performing art of the Malay community which consists of a combination of ritual elements, performing arts, dance, music creation and singing. This show has been recognized by UNESCO (United Nations Educational, Scientific and Cultural Organization) as an intangible cultural heritage belonging to a group of three countries, namely Malaysia, Thailand, and Indonesia. Mak Yong's mask on Mantang Island itself has a characteristic that is the use of masks as its property. Qualitative research methods are carried out using interview, observation, and literature studies. The Sociological Dance approach is used to examine the social role of society in the development of the performing arts itself. The results of the discussion in this study indicate the development of the performing arts of Makyong masks on the island of Mantang as an indicator of the existence of performing arts, one of the important aspects and has a relationship with government efforts in developing the tourism sector. The function of performing arts as a tourist attraction is packaged in the form of cultural tourism.

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**Keywords:** Existence of Performing Art, Mak Yong Mask, Cultural Tourism

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#### 1. INTRODUCTION

Performing arts are one of the mainstay forms of tourist attractions which are one of the sectors of tourist attraction. Based on the principles of sustainable tourism elaboration, performing arts in the context of tourism are based on exploring the cultural heritage of the local community in order to describe the characteristics of the local area. This is in line with Law Number 24 of 2019 article 1 point 1 which states that the Creative Economy is the embodiment of added value from intellectual property originating from human creativity based on cultural heritage, science, and/or technology.

The Performing Arts of the Mak Yong Mask is one of the intangible cultural heritages that originate from the embodiment of human creativity. Mak Yong is a traditional performing art of the Malay community which is created from a combination of elements of ritual, play, dance, music and singing. Mak Yong's performances are almost similar to traditional arts from other regions in Indonesia such as Ludruk (East Java), Kethoprak (Central Java), and Lenong (Betawi). This Mak Yong performance is included in the type of populist performing arts, this is because the form of presentation is still very simple from its main elements and supporting elements that are interrelated in the presentation structure.

The Mak Yong show is believed to have existed since the 14th-19th century, which originally started in Pattani, southern Thailand. This show was staged as a form of entertainment for the Malay kings and was believed to be a form of ritual to eliminate disease among the kings. From Thailand this dance drama spread and entered Kedah and Kelantan, Malaysia until it arrived and developed to Mantang Arang Island, Riau Islands during the heyday of the Riau-Lingga sultanate in the year 1722-1911. This is a factor that ultimately UNESCO decided that the Mak Yong Show is an intangible cultural heritage belonging to three countries, namely Thailand, Malaysia, and Indonesia.

Mak Yong's show on the island of Mantang, Riau Archipelago, differs from the Mak Yong that developed in Thailand and Malaysia. The characters in the Mak Yong Show on the island of Mantang play the characters by using masks which were originally made of banana leaves, but along with the needs of the show, the masks used in this show are made of wood. This is what characterizes this show so that in the Riau Islands it is called the Mak Yong Mask Show. This show contains story elements that are played full of lively sounds such as the blowing of trumpets, long drums and gedombak blows, mong punches, and breng and gung. Meanwhile, witty jokes and dances sequentially become a unified performance that is shown at a certain time.

The Mak Yong Mask Show is performed by dancers and musicians, totaling about 10-15 people. This show is equipped with dance elements which are divided into several parts to emphasize the division of certain scenes. The dance divisions include *Betabik* (opening) in the form of an introductory song, *Timang Welo Walks Far*, *Happy*, *War*, *Entertainment* and *Cik Milik* (Closing Dance). Meanwhile, the characters in this show have roles including Awang Caretaker, Cik Wang, Mak Senik, Host Caretaker, Pemattak, Wak Marks Raja, Wak Pelata Guru, Wak Pelata Bumi, Wak Role Dew, Wak Role Dew, Jin, and Host Dayang. (Syamsyuddin, 1994, 6-78).

The Mak Yong Mask Show on Mantang Island itself is still the focus of the performance form which is preserved by the local community as an effort to preserve sustainability so that it does not disappear. On the island of Mantang, there is a studio that actively plays a role as a forum for preserving the Mak Yong Mask performance. Local government support is also one of the factors in the form of government support in cultural preservation. This is also used as a strategy in developing regional tourism potential based on the participation of local culture. Zepel and Hall in their article *Art and Heritage Tourism* (1992) emphasized that performing arts can be categorized as *heritage tourism*. The implication of *heritage tourism* is part of cultural tourism which briefly explains to visitors about the important role of culture in the context of tourism.

From an artistic point of view, the development of the tourism industry has significantly encouraged the growth of the community's role in preserving local culture. The Mak Yong Mask Festival which is held on Mantang Island is a form of community and local government participation in maintaining the existence of the existing Mak Yong Mask performances to date. The Mak Yong Mask Festival indirectly has an impact on tourism development on the island of Mantang. Performing arts in the context of the tourism industry have become a very important and interesting tourist attraction, especially when associated with cultural tourism activities.

The focus of the study in this article discusses the existence of the development of the Mak Yong Mask Show on Mantang Island as a local tourism attraction which is now packaged and has become popular through development in the form of a festival as a form of annual tourism activity. Basically there are several elements that influence the existence of a regional art, namely, the government, the community, and the artist himself. The lack of community participation is also a negative impact on the existence of performing arts. There are still many people in Bintan Regency who do not know about the Mak Yong Mask Show, some of them are not aware of the existence of Mantang Island. This was obtained based on brief interviews with 10 youths who were met at the "Community-Based Marine Tourism Implementation and Development Training Forum in Bintan Regency" on May 24, 2021.

Various efforts have been made by the Mantang community in maintaining the existence of Mak Yong's traditional arts. The role of the young generation has become one of the most important supports in dealing with changing conditions in the socio-cultural environment that have changed due to the impact of the emergence of modern art. At this time the performing arts of Mak Yong



Mask are performed by local youths. This happened after the death of Mak Yong on the island of Mantang. And passed down to his son. These young men and women are not actively registered as members of an art studio, nor do they have deep skills in theater, dance, and music. This becomes interesting because of their interest in learning and preserving culture as a form of self-identity. In the current era, which uses technology more, it has a bad impact on the existence of traditional populist art. Especially in the case of the Mak Yong Mask Show, based on a survey conducted by researchers by randomly taking students in Bintan Regency 64.5% had never heard of the Mak Yong Mask Show. In fact, Mak Yong's performance has been recognized by UNESCO and has been used as a festival based on local arts.

Based on this phenomenon, it is necessary to have an active role for young people in development and preservation efforts that can create the attraction of local and foreign tourists so that they can be known by people of all ages. Santosa (2004, 20) says that performing arts have a very prominent role in the context of tourism activities, in fact it has shown its position as well as a component of cultural tourist attraction. Thus, it is necessary to conduct research on the role of Mak Yong's Mask Performance as a tourist attraction on the island of Mantang .

## 2. IMPLEMENTATION METHOD

This article contains questions about how the existence of the performing arts of Mak Yong Mask on the island of Mantang has become a form of tourism attraction. This study uses a qualitative method with a multidisciplinary approach in order to obtain the required data. The source of the data in this research is the Mak Yong Mask performance that developed in the village of Mantang Lama , Mantang District . This was developed based on the perspective of Sodarsono in his writing entitled *The Impact of Tourism on the Development of Indonesian Performing Arts* (1986) by borrowing the ideas of Theodore M. Greene in his writing *The Scope of Aesthetics* (1967). This idea is visualized in the diagram below:

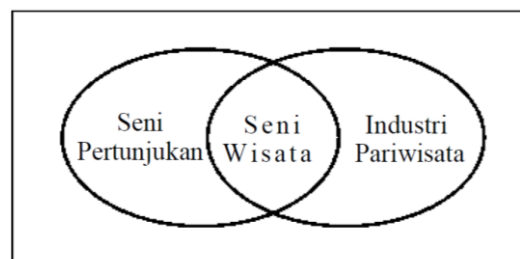


Figure 1. Tourism Art Perspective  
(Photo documentation maintained by Komala, 2021)

This is to see two optimization domains in the development of performing arts in tourism development areas. In relation to the performing arts with the tourism industry. Sedyawati (1981) has clearly stated that, the development of performing arts is largely determined by two factors, namely the growth of society which will have a direct influence on the style of art. And secondly, the artist's creativity is the most decisive factor for the continuity of the performing arts itself. In the description of the impact of the cultural tourism industry on the creativity of choreographers (Nursilah, 2014:133) explains that

choreographers are always responsive to various stimuli in their work, whether they are artistic or create as tourism commodities. Spillane (1971) revealed that the art forms of tourism packaging must be anticipated with proper management handling, so as not to sacrifice the essential elements in the packaging.

### 3. RESULTS AND DISCUSSION

#### 3.1 The Existence of Mak Yong Mask Show on Mantang Island

Existence in the human community has an active power to respond to humans either individually or in groups (Sinaga 2001, 73). The existence in question is not a place where an object is located, but this refers to the existence of an activity that is continuously carried out, so that the activity has a stable continuity. This is usually influenced by support from group members and other people who are not part of the group.

Based on this definition, it can be concluded that existence is a process or motion to become existent and then do something to remain existent. While what is meant by existence in this article is the existence of the performing art of Mak Yong Mask which refers to the existence of an element of survival. The concept of self-defense is something that is important to see how the traditional art of Mak Yong Mask is in maintaining its existence as a traditional art of the people of Bintan Regency.

The Mak Yong Mask Show is a type of Malay tradition that combines elements of ritual, dance, singing, and music in its populist performances. In the show, Mak Yong brings together players and audiences in the same space, time and place. This art originates from the Nara Yala area, Pattani which in terms of culture, belongs to the Malay family around the 17th century. Mak Yong then spread to the Kelantan area (about 200 years ago), but without wearing a mask like in his original place. From Kelantan, Mak Yong then spread to Indonesia, namely to the Bintan and Batam areas via Tanjung Kurau (Singapore). In the past, Mak Yong was considered a palace art and in Indonesia experienced its heyday during the golden age of the Riau-Lingga sultanate and in the 1950s and in the Serdang sultanate at the end of the 19th century.

The existence of Mak Yong's Mask performing arts is reviewed based on the existence of activists who still survive to perform in the midst of competition with modern performances, such as music bands, tourist attractions, cinemas that display modern tastes in technology that is increasingly developing in the Riau Islands. Its existence is also shown by the struggle of the Bungsu Sakti art studio in Mantang District in the process of managing and preserving this traditional art. Widjaja in Jacobus (2006, 115) defines conservation as an activity or activity that is carried out continuously, directed and integrated in order to realize certain goals that reflect something that is permanent and eternal, dynamic, flexible and selective.

At present, there is a scarcity of Mak Yong performances, possibly as a result of the inevitable changes in the times. The preservation of this performance on the island of Mantang is still ongoing to keep this traditional art from being lost. In this case, because this traditional art is still very simple, it leads to the perception among young people that this performance is very boring. The Bungsu Sakti Art Studio has been working hard to make the packaging for the Mak Yong Mask performance one of the attractions on the island of Mantang.



Figure 2. Activities of the Youngest Sakti Art Studio at Mak Yong's Mask Show  
(Photo documentation processed by Komala, 2021)

Another reason for the scarcity of Mak Yong's art is that the story content is not updated and the performances are old. Those old stories are no longer relevant for now. Another factor is the age of the show's supporters and the scarcity of performance opportunities, because this type of theater is seen as less attractive to the public. This was then used as the basis for Pak Khalid as the leader of the Bungsu Sakti Art Studio to maintain the existence of one of them by improving the content of the story as long as it does not eliminate the original traditional art. The roles played by actors in the story also need to be improved. Likewise, the show time does not have to be for hours or until late at night because the contents of the story can be summarized or condensed into 2-3 hours. This is done with the aim that the audience does not feel bored. Mak Yong can be popularized again with the support of local and central government.

The Riau Islands Provincial Government through the Cultural Values Conservation Agency (BPNB) has held the Mak Yong Festival since 2018. This festival is held on Mantang Island every December as an effort to preserve and maintain the form of culture itself. One of the objectives of holding cultural preservation is also to revitalize culture (strengthening). Regarding cultural revitalization, Alwasilah said there were three steps, namely: (1) understanding to raise awareness, (2) collective planning, and (2) generating cultural creativity (Chaedar, 2006, 18).



Figure 3. 2019 Mak Yong Festival Activity Poster  
(Documentation of BPNB Riau Islands, 2019)

The Mak Yong Festival has become an icon for the old Mantang village government, especially for the surrounding community. This is illustrated by the enthusiasm of the local and foreign people who attended the festival. One of the beneficiaries is the *tekong* which means the driver of the *pompong* (small wooden boat). To reach Mantang Island, local people have to cross the ocean using a small boat known as a *pompong*. From an economic perspective, the existence of this Festival has become an indicator that helps revive the economy of the local community, as well as being able to provide increased welfare for residents who have businesses around the location of the performance.

### 3.2 Forms of Presentation of the Mak Yong Mask on Mantang Island

The Performing Arts of the Mak Yong mask is a unified appearance of several elements that complement each other. these elements support each other and support the success of a Mak Yong stage. Some of these elements include the following.

#### 1. Story

The story in the Mak Yong Mask show has a very important role because it is the heart of the show itself. The story in this show generally always revolves around royal life such as stories of kings, empresses, princesses, crown princesses who are stricken with disaster and end in victory through struggle. Victory will be obtained with the help of parties, namely the help of the gods from heaven or magic figures who are on the right path. The Mak Yong Mask Show on Mantang Island has a different story from Mak Yong in Thailand and Malaysia.

The Mak Yong Mask Show on Mantang Island adapts stories that have been passed down from generation to generation in the people of the Riau Archipelago. The staging of Mak Yong's story flows from the narrative from generation to generation to the players verbally from outside the head so that the story is without a screenplay and director. The story controller is held by a *Panjak Chair*. The story is taken from folklore which generally contains elements of education, heroism, and the implied message that evil will be defeated by good. The stories that are famous and usually used are Segunung Intan, Raja Mahniaya, Putra Lokan, Wak Perambun, Tuan Putri Rakne Mas, Grandma and Daru, and Awang Putih. Like the aristocratic theater, Mak Yong's theatrical life was initially supported by the Malay courts in Sumatra. When the Riau-Lingga sultanate was no longer in power, Mak Yong's activities at the palace declined, and finally moved outside the palace and got a place in the hearts of the people.

The language used in the story dialogues of Mak Yong's Mask is Malay, because it is not based on certain script texts, the dialogues in this show are witty. This creates an entertainment context for the audience. Not infrequently some dialogues contain incantations to provide ritual context. This is believed to be a form of respecting the spirits of their ancestors in the past.

Because the story is patterned without a script, the story does not know the absolute arrangement of a director. The one who acts as a behavior regulator is *the Panjak Chair* who at the same time leads the whole game. In the Mak Yong Show on Mantang Island, substitutions are made only by swapping masks. Therefore, a player can play any role. Players involve themselves in the scene, when they feel they should join in, and do so spontaneously. If he feels he doesn't have to come again, the player sits back down or for the male, takes off his mask. Mak Yong's stage does not know the storyline. Chapters and scenes change in an imperceptible way, alternately harmoniously in improvised games that are chosen by each player according to the storyline being played. Scene swap, adjust to the tempo of the music. They complement each other. (Gerry Interview Data, 2021).



## 2. Dance Move

Dance is one of the elements that has an important position in the Mak Yong Mask Show. In the Mak Yong show, the actors or performers walk with simple dance moves. This simple movement describes the character of the actors. So that the actors in the Mak Yong Mask Show must be smart and shrewd in moving their bodies.

This show is equipped with dance elements which are divided into several parts to emphasize the division of certain scenes. The dance divisions include *Betabik* (opening) in the form of an introductory song, *Timang Welo Walks Far*, *Happy*, *War*, *Entertainment* and *Cik Milik* (Closing Dance).

The resulting movement is still very simple in accordance with the concept of dance in a populist context. The movements in this dance give their own meaning following the existing storyline. This is in line with Sudarsono's opinion that dance is a system among the arts that has received considerable attention from the public. This should not be surprising, because the art of dance is like the language of motion, as a tool of human expression and as a universal communication, which can be done and enjoyed by anyone, anytime and anywhere (Sudarsono, 1972, 20).

The movements used for the hands are walking *lenggang* for men, walking *lenggang* for Mak Inang, opening prayer, opening dance movements when sitting and standing, left and right belt dance movements, fun dance movements, rice field snake dance movements, drunk dance movements, hand movements side when retreating, horn dance movements, *kecipung* movements, plural humming movements, and cue movements. The types of dances contained in the Mak Yong theater are the opening dance called *Betabik*, the far or near walking dance, the variety dance or happy dance, and the war dance or martial arts movement. The entertainment dance performed by the host and lady in the form of the *Inai* dance, which is a dance for the wedding ceremony, and the *Happy Hearts* dance in the Park, which is a dance to entertain the princess.



Figure 4. *Betabik* Dance (Opening) in Mak Yong . Mask  
(Gery Documentation, 2020)

Another pattern of motion shows the strengthening of a character's character, for example a woman playing Pak Yong must show agile movements to describe that she is a man. An example of the difference in the movement of men and women is in the way they sit. Sitting cross-legged, kneeling on a man's knees, and sitting on his knees is a way of sitting for women. Sitting with your knees up is a way of sitting for both men and women. Other movements in Mak Yong's performance are when standing, namely: upright low, crossed legs, turning in place, inching in a semi-circle to the

left and right, and shifting parallel to the circle. When stepping is known the movement of walking steps, walking, stopping steps, dance steps, triangular steps or changing directions, quadrangle steps, chasing steps, and rushing.

### 3. Music and Singing

Mak Yong as a performing art requires musical instruments as accompaniment. Music that is sung as an accompaniment to dances, songs, and conversations, as well as switching scenes. The music continues throughout the story. Music is the introduction to each scene or accompanies the characters when playing roles. Music players when playing the instruments they hold should not be careless in the slightest. Because every step and movement of the player must be followed by a song. Likewise, when each scene changes, it is accompanied by music. Because the story and the music go hand in hand, the music is continuously played from the beginning to the end of the game. The tempo of the music changes every time. Sometimes it slows down, sometimes it speeds up. There are also monotonous and many are melodic songs. The instruments played are varied, they are not sounded all at once, except for the gung and trumpets.

Gedombak is beaten when the scene is hot and serves as a sign when switching scenes. When the game, not the same as a long drum. Therefore, the drum and gedombak may be played by one person alternately. The rhythm of the music is more passionate when the scene changes are also acted by mong and breng.

Songs that are often echoed in the staging include: Bertabuh, Bertabik, Memanggil Awang, Gedobak, Gaduh Tuan Susah Mana, Selendang Awang, Kelantan, Ikan Kekek, Alip Dunia, Anak Tudung, O Oi, Selendang Mayang, Senandung, Timang Burung, Timang Anak, Bong Oi, and dance songs such as: Dondang Sayang, Bertari Rawai, Melemang, Serampang Pantai, and Tanjung Keling Tepi Laut. Her dances include: Betabik (opening), Timang Welo Berjalan Jauh, Gembira, Perang, Hiburan, and Cik Milik (closing dance). Meanwhile, the stories that are played are: Tuan Puteri Ratna Mas, Nenek Gajah dan Daru, Gondang, Wak Peran Hutan, Gunung Intan, Dewa Muda, Raja Dua Serupa, Raja Muda Lembek, Gading Bertimbang, Megat Sakti, Mugat Muda, Megat Kiwi, Raja Great, Wak Perambun, King Lak.

### 4. Masks and Properties

Mak Yong as a complete performing art requires supporting equipment that is used when performing. The stage equipment is in the form of masks worn by male players. The mask or face covering when playing the role of Mak Yong is a staple in the performance. In the past, masks were made simply from leaves, paper, or clay. But now they are made of wood, rubber, or plastic. The mask consists of various characters according to the character in the role. The masks include the following. 1) The Mask of Role Awang or Caregiver Awang. His characteristics are funny, round nose (red and white) resembling a clown with an open mouth, and always laughing. 2) Host Mask. The character is sweet-faced, smiling character, white. Sometimes it has red or black spots. 3) Shell or Shell Mask. The term shell can be interpreted as evil or a troublemaker. Characteristics of a scary face, violent character, evil. The color of the mask is black or red. There is also half black half red.





Figure 5. Mak Yong . Mask  
(Arbi Documentation, 2020)

The supporting equipment is a rattan bat or blade made of bamboo that is split into seven parts, a machete, a keris, axes, arrows, wooden sticks, canggai, nine fake nails, and several masks, namely masks: Grandma Betara Guru, Grandma Betara Shiva, Awang Caretaker , Old Hosts, Young Hosts, Wak Perambun, Mamak-mamak, Wak Pakih Jenang, Wak Shamans, Pemattak, King Jin, Forest Roles, Great Roles, Apek Kotak, and some animal masks. The property in the Makyong performance is not specially prepared, except for a blade made of bamboo which is split in seven. This Bilai is always carried by the king (Pak Yong) and the prince (Pak Yong Muda) who is used to beat Awang (the nanny) when he arrives late when he is called or when Awang criticizes sharply. Another property is a crooked piece of wood that Awang uses to tug on the neck of his equal playmate. If the story in Mak Yong's performance calls for an item in the form of a magical kite, one of the performers quickly removes his headband and attaches it to the end of the stick so that the audience can already imagine it as a magic kite. Similarly, to describe the magic stick, the lucky geliga, and so on.

### 3.3 The Tourist Attraction of Mantang Island through the Mak Yong Mask Show.

Based on the Law of the Republic of Indonesia No. 10 of 2009, Tourist Attractions are described as anything that has uniqueness, convenience, and value in the form of a diversity of natural, cultural, and man-made resources that are targeted or visited by tourists. From the above understanding, it can be concluded that tourism objects and elements of the environment consisting of natural resources, human resources, artificial resources that can be developed and utilized based on tourist attractions are everything that has attractiveness, uniqueness and value. height of a location or tourist attraction, which can then attract tourists to be able to feel and see through their visit to the area.

Performing arts can be categorized as one of the indicator objects that can become a tourist attraction grouped in the type of cultural tourism. Cultural tourism is a type of tourism based on its object due to the attractiveness of art and culture in an area/place, such as relics of ancestors, ancient objects and so on (Mujadi, 2009, 8).

The Performing Arts of Mak Yong Mask has been developing on the island of Mantang since 1950 and is recognized by UNESCO as an intangible cultural heritage belonging to three countries, namely Malaysia, Thailand and Indonesia. The unique thing about the Mak Yong Mantang Mask show is the use of masks that are the hallmark of the show on the Mantang island. This is what distinguishes Mak Yong's performances in allied countries so that it has its own unique culture for the surrounding community who recognizes its existence.

In the beginning, Mak Yong's Mask Show was only allowed to be performed on the island of Mantang. However, in the early 2000s, this show only became popular among the people of Bintan after performing in Riau and several other performances held by the Jakarta Arts Council. In 2010 the local government focused on the performing arts of the Mak Yong mask as one aspect of efforts to develop regional tourism in line with the development of the sustainable tourism sector based on the decision of the Ministry of Tourism and Creative Economy.

The Mak Yong Festival is a form of government support and efforts in maintaining the existence of traditional arts to be known and preserved. It is also designed as one of the government's strategies in developing Bintan Regency tourism destinations. According to Barreto and Giantari (2015, 34) Tourism development is an effort to develop or advance tourist objects so that these attractions are better and more attractive in terms of places and objects in them to attract tourists to visit them. The Makyong Mask Show on the island of Mantang Lama has become an icon for the village government of Mantang Lama, especially for the surrounding community. This is illustrated by the enthusiasm of the local and foreign community who attended the festival.

This increase in the number of visitors is clearly a support for several influential sectors from the tourism sector, one of which is the economy. This effort is used as an opportunity for the government to make the Mak Yong Mask Performing Art a performance attraction that can become a tourist attraction on the island of Mantang. One of the beneficiaries is the *tekong* which means the driver of the *pompong* (small wooden boat). To reach Mantang Island, local people have to cross the ocean using a small boat known as a *pompong*. From an economic point of view, the existence of this Festival has become an indicator that helps turn the wheels of the local community's economy, in addition to being able to provide increased welfare for residents who have businesses around the location of the performance.

#### 4. CONCLUSION

The existence of Mak Yong's Mask performing arts in this study is related to the existence of activists who still persist in performing in the midst of competition with modern performances. This existence also comes in the form of a creative artistic process managed by the Bungsu Sakti Art Studio in Mantang District, which until now is actively preserving the performing arts of Mak Yong Mask. This is also a form of conservation that is carried out continuously, directed and integrated in order to realize certain goals that reflect, the existence of something that is permanent and eternal, dynamic, flexible and selective.

Mak Yong Mask Performing Arts has developed on the island of Mantang which has a unique characteristic by using masks as a special attraction for the community. The important role of the community and the government is an important indicator in the development of performing arts as a tourist attraction. The Mak Yong Mask Show on Mantang Island has become one of the sectors that has become a tourist attraction, as evidenced by the increasing number of local and foreign tourists on the agenda for the Mak Yong Festival organized by the local government as an effort to develop the regional tourism sector through Cultural Tourism.

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