

## INTERVIEW WITH ABDUL KADIR BIN DOLLAH

**File** : MOV06F  
**Duration** : 22 Min. 49 Sec.  
**Date** : October 24, 2016  
**Venue** : Abdul Kadir Bin Dollah's House, Kampung Teluk Bayu, Kuala Besut, Terengganu  
**Interviewee** : Abdul Kadir Bin Dollah (Pak Su) [Mak Yong Performer]  
**Interviewers** : I(1), I(2) [UMK Research Team]

**Pak Su** : **Kalu ado gong gende dio mari dio tok supo.. kalo kito buat sajo gini kae jadi tok ingat.. mugo dio nyanyi ore nyanyi sekali ore jawab sekali dok.. ho kito boleh ambik gapo pulok aku nok kato tu?**

**Pak Su** : Kalau ada gong gendang dia datang dia tidak serupa.. kalau kita buat saja macam ini kan jadi tak ingat.. sebab dia nyanyi orang nyanyi sekali orang jawab sekali.. ho kita boleh ambil apa pula aku nak kata itu?

**Pak Su** : *The gong and drum come in different ways.. if we were simply to do it like this, it would be forgotten.. because when he sings, others also sing and answer.. ho, what else can we take to explain what I want to say?*

**I(1)** : **Kalau macam tadi Pak Su buat macam ni kan.. ini macam angin er?**

**I(1)** : Kalau macam tadi Pak Su buat macam ni kan.. ini macam angin ye?

**I(1)** : Just now, Pak Su did this.. is this like the wind ?

**Pak Su** : **Buat mace mano tu?**

**Pak Su** : Buat macam mana tu?

**Pak Su** : Did what?

**I(1)** : Tadi tu macam ini.

**I(1)** : Tadi itu macam ini.

**I(1)** : *Just now like this.*

**Pak Su** : **Ho.. ni, ni.. kalo Pok Su ni mace ni.. kalu guru Pok Su dio tok oyak apo pon, dio cekap ni tarian ja.**

**Pak Su** : Haa..ini, ini kalau Pak Su ni macam ini.. kalau guru Pak Su dia tak cakap apa pun dia cakap ini tarian saja.

**Pak Su** : *Yes, this. If it were according to Pak Su.. if the teacher of Pak Su, he said nothing, he would say this is just dancing.*

**I(1)** : Untuk kecantikan saja?

**I(1)** : *Is it for beauty purpose only?*

**Pak Su** : **Ya.. untuk kecantikan tarian je.**

**Pak Su** : Ya.. untuk kecantikan tarian sahaja.

**Pak Su** : *Yes, to beautify the dance only.*

**I(1)** : Kalau bunga tadi tu pergerakan apa?

**I(1)** : *The flower (dance step) just now is for what kind of movement?*

- Pak Su** : **Ini.. mace ni lemah lembut beraso bungo dio kato dok.. lembutnye supo denga kelongsong bungo ni haa.. lembut tu kae tok patoh.**
- Pak Su : Ini.. macam ini lemah lembut berasa bunga dia kata tidak.. lembutnya sama dengan kelongsong bunga ini haa.. lembut tu kan tak patah.
- Pak Su : *This, they said like the gracefulness of a flower.. Graceful like the flower petals, graceful and can't be broken.*
- I(1) : Maca mana gerakan dia?
- I(1) : *How is the movement?*
- Pak Su** : **Lemah lembut klosong bungo pon gini jugok.. nari pun meme tok leh.. kalu kito tukat gini dio tok leh nok liuk.. dio keno bue tok jauh ho tu dio baru mudoh liuk.. ho lemah lembut klosong bungo.. lemah lembut klosong bungo la cik weii.. mari ko ni lagi tari holo ko ni pulok tari.. baru kito boleh...**
- Pak Su : Lemah lembut beraso bunga pun macam ini juga.. menari pun memang tidak boleh.. kalau kita sandar macam ini dia tidak boleh nak meliuk.. dia kena buat tak jauh yang tu dia baru mudah berliuk.. ho lemah lembut berasa kelongsong bunga la cik.. mari dekat sini ialah tarian hala dekat sini pula tarian..baru kita boleh...
- Pak Su : *The gracefulness of a flower is also like this, of course it cannot dance. If we were to bend it like this, it cannot be gracefully shaped. We need twist it little further only then it (hand movement) can be gracefully shaped. Yes, grace of flower petals... Grace of flower petal miss. Come this way is a dance, that way is also a dance.. then we can move (in a dancing movement).*
- I(1) : Sekali lagi..
- I(1) : *Once more..*
- Pak Su** : **Sekali dulu sani Pok Su cekap tu kan.. mace gajoh lambun belala tu sekali.. mace gajoh lambun belala mace tu jugok.. bile gajoh lambun belala tu mace ni “Bere kecik mengayok gading mari lah cik weyy.... ayoh tue wei hai.. bere kecik mengayok gading tue wei, buke gajoh bere kecik mengayok gading...”**
- Pak Su : Sekali dulu sekejap tadi Pak Su cakap itu kan.. macam gajah lambung belalai itu sekali.. macam gajah lambung belalai macam itu juga.. bila gajah lambung belalai itu macami ini (nyanyian) “Barang kecil mengoyok gading mari lah cik wey.... ayoh tuan wei hai.. bere kecil mengayok gading tue wei, buke gajoh bere kecik mengayok gading...”
- Pak Su : *Once more, just now Pak Su said, like an elephant raises their trunk.. it is similar to when the elephant raises their trunk. When the elephant raises their trunk like this, (singing) “Bere kecik mengayok gading mari lah cik weyy.... ayoh tue wei hai.. bere kecik mengayok gading tue wei, buke gajoh bere kecik mengayok gading...” (Small elephant pulls the tusk, come lady, the small elephant pulls the tusk, not the small elephant pulling the tusk...)*
- I(1) : Ini bunga?
- I(1) : *This is a flower?*
- Pak Su** : **Bere kecik ni anak gajoh.. bere kecik mengayok gading ni bere kecik mengayok gading ni pon dio lembut jugok.**
- Pak Su : Barang kecil ini anak gajah.. barang kecil mengayok gading ni barang kecil mengayok gading ni pun dia lembut juga.
- Pak Su : *The small thing is a baby elephant. The small thing that pulls the tusk is also graceful.*

I(1) : Dia ada dua satu bungo satu...  
I(1) : It has one two flower, one...

**Pak Su : Haa.. satu bungo satu gajah.**  
Pak Su : Haa.. satu bunga satu gajah.  
Pak Su : Yes.. one flower (dance movement) one elephant.

**I(1) : Semua sama.. sikit-sikit sama?**  
I(1) : Is it all the same or just slightly similar?

**Pak Su : Semua samo..**  
Pak Su : Semua sama..  
Pak Su : All the same..

I(1) : Untuk kelembutan..  
I(1) : For gracefulness..

Pak Su : Haa.. ya.  
Pak Su : Haa.. yes.

I(1) : Ada apa-apa pergerakan lagi?  
I(1) : Any other movements?

**Pak Su : Mace kito nok berdiri dok.. dio cekap mace ni, (nyanyian) “Heiii.. heii heii.. berdiri dari tapok tigo air dage nok pecoh ko langkoh limo tue weii, ayuh cik weii air palin mengadap ko timbo jago cik weii.. heii..” Ho ni bangun la ni.**

Pak Su : Macam kita nak berdiri kan.. dia cakap macam ni, (nyanyian) “Heiii.. heii heii.. berdiri dari tapak tiga air dagang nak pecah pada langkah lima tue weii, ayuh cik weii air pusing mengadap ke timba jaga cik weii.. heii..” Sampai sini bangunlah ini.

Pak Su : Like we want to stand... she / he said like this, (singing) “Heiii.. heii heii.. berdiri dari tapak tiga air dagang nak pecah pada langkah lima tue weii, ayuh cik weii air pusing mengadap ke timba jaga cik weii..heii..” (hey..hey..hey.. standing from three steps of water, the water base will be broken at step five. Come on miss, stir the water facing the bucket) Until here, stand up.

I(2) : Ni Mengadap Rebab?  
I(2) : Ini Mengadap Rebab?  
I(2) : This is *Mengadap Rebab* (Mak Yong opening dance)?

**Pak Su : Ho.. hok ni Mengadap Rebab hok nok bangun... (nyanyian) “Heii.. heii.. heii berdiri dari tapok tigo air dage nok pecoh ...” Habis sini.**

Pak Su : Ha.. yang ni Mengadap Rebab masa nak bangun... (nyanyian) “Heii.. heii.. heii berdiri dari tapak tiga air dagang nak pecah ...” Habis sini.

Pak Su : Yes, this one is Mengadap Rebab the time standing up... (singing) “Heii.. heii.. heii berdiri dari tapok tigo air dage nok pecoh ...” (Hey.. hey.. hey standing from the three steps of water base going to break) It ends here.

**I(1) : Mengadap Rebab habis?**  
I(1) : Ending for *Mengadap Rebab*?

**Pak Su** : Habis.. Mengadap Rebab.. pah barulah permaisuri nyanyi, “Here memikir la abe weii hati dale meraso”, hok ni Sdayung Mok Yong, dia pesan ko abe, “Abe kelua la abe jange duk lamo, ingat ko adik...”

**Pak Su** : Habis.. Mengadap Rebab.. selepas itu barulah permaisuri menyanyi, ‘Hairan fikirkan abang hati dalam meraso’, yang ini Sdayung Mak Yong, “Dia pesan dengan abang, abang keluar jangan duduk lama, ingatkanlah adik...”

**Pak Su** : The end.. Mengadap Rebat.. then only the queen sings, “*Hairan fikirkan abang hati dalam meraso*” (It's strange thinking about my sweetheart, my heart feels). This is *Sedayung Mak Yong*, she enjoined him, “Abe kelua la abe jange duk lamo, ingat ko adik...” (Dear come out, dear do not stay there for a long time, remember me...)

**I(1)** : **Dalam Sdayung Mak Yong tu ada sikit-sikit tarian ye?**

**I(1)** : Dalam Sdayung Mak Yong itu ada sikit-sikit tarian ya?

**I(1)** : *Does Sedayung Mak Yong have small elements of dancing?*

**Pak Su** : **Hom.. ada tarian sikit. Tarian bgini aje.**

**Pak Su** : Yaa.. ada tarian sikit. Tarian begini sahaja.

**Pak Su** : *Yes, a little dance movement. Some dance like this.*

**I(1)** : Ada goyang.. gerak-gerak...?

**I(1)** : *Any swaying.. any movement...?*

**Pak Su** : **Tak dok goyang.. tari bgini aje.. gini mesti ada. Dale nyanyi lagu gapo-gapo pun mesti ada tarian ni, tariye Mak Yong.**

**Pak Su** : Tiada goyang.. menari begini sahaja.. macam ini mesti ada. Dalam nyanyian lagu apa-apa pun mesti ada tarian ini, tarian Mak Yong.

**Pak Su** : *No swaying.. only a dance like this.. it must have this. In any songs, it is a must to have this dance, Mak Yong dance.*

**I(2)** : **Ado namo ko tariye yo?**

**I(2)** : Ada nama ke tarian dia?

**I(2)** : *Do we have a name for this dance?*

**Pak Su** : **Tak dok namo.. tarian aje, nyanyi mesti ada tarian.**

**Pak Su** : Tiada nama.. tarian sahaja, nyanyian mesti ada tarian.

**Pak Su** : *No name.. just the dance. Singing must have dancing.*

**I(1)** : **Lepas tu Sdayung Pak Yong ada?**

**I(1)** : Selepas itu Sdayung Pak Yong ada?

**I(1)** : *After that do we have Sedayung Pak Yong ?*

**Pak Su** : **Hoo.. Sdayung Pok Yong.. raja deh... “Tingga dik, tok nga abe la dik weyy...” Hoo payoh ni la, tak dok gendae tak dok oghe jawab kae jadi tok masuk la. “Samo adik palin... palin blakae la adik weyy... adik masuk ayung abe plueyy di lame... balaa tuwey weyy...”. Tari ni ah, tari Sdayung Mok Yong.. ni.. “Jame bala, bukea mudoh kea, aii.. bukea payoh... la dik weyy... jago tughun... dari tango gading cik weyy... tanggo gading teloh sudoh gerok pngasuh, undo dulu ketiko lakoh. Lakoh tigo tapok.. nati pngasuh cik wey”. Habis, banyak tapi tokleh nok ambik banyak. Banyak lagi.**

**Pak Su** : Yaa.. Sdayung Pak Yong.. raja ya... “Tinggal adik, letak dengan abang la adik weyy...” Hoo ini susah la, tiada gendang tiada orang jawab kan jadi tidak masuk la. “Sama adik berpaling.. berpaling ke belakang la adik weyy... adik masuk buai abang beri peluang di

- laman... balai tuan weyy...”. Tarian ini la, tarian Sedayung Mak Yong... ini.. “Zaman balai, bukan mudah kan, aii.. bukan susah... la adik weyy... jaga turun... dari tangga gading cik weyy... tangga gading telah sudah bangun pengasuh, undur dulu ketika melangkah. Langkah tiga tapak.. tunggu pengasuh cik weyy”. Habis, banyak tapi tak boleh nak ambil banyak. Banyak lagi.
- Pak Su : Yes, Sedayung Pak Yong.. the king... *“Tinggal adik, letak dengan abang la adik weyy....”* (Stay young lady, leave it with me young lady) This is difficult, no drums and no person to answer so it does not match. *“Sama adik berpaling.. berpaling ke belakang la adik weyy... adik masuk buai abang beri peluang di laman... balai tuan weyy...”* [As the young lady (you) turns, turn back young lady, sit on my swing at my garden... my hall...] This dance is *Sedayung Mak Yong.... “Zaman balai, bukan mudahkan, aii.. bukan susah... la adik weyy... jaga turun... dari tangga gading cik weyy... tangga gading telah sudah bangun pengasuh, undur dulu ketika melangkah. Langkah tiga tapak.. tunggu pengasuh cik weyy...”* (from the hall not too easy, not difficult young lady. Watch your step from the stairs young lady, the stairs have awoken the caregiver, take a step back first, with three steps, wait for the caregiver young lady.) Done, there is more but cannot take a lot more. There is still more.
- I(1) : Cuma lambai-lambai saja.. sama kan.  
I(1) : Just waving...similar.
- Pak Su : **Macam ni.. bukan lambai-lambai. Macam ni.. kito buat tariye kito jah ni dok.. “Teloh sudoh geghok pngasuh, undo dulu betigo lakoh. Lakoh tigo tapok nati pngasuh cik wey..” Hoo.. dio ado oghe jawab, hok ni pat payoh ni.. pak tak dok gong gendae ni tak dok, payoh.**
- Pak Su : Macam ini.. bukan lambai-lambai. Macam ini.. kita buat tarian kita sahaja kan.. “Telah sudah bangun pengasuh, undur dahulu tiga langkah. Langkah tiga tapak tunggu pengasuh cik wey..” Hoo.. dia ada orang jawab, yang ini tempat susah ni.. tempat tiada gong gendang ni tiada, susah.
- Pak Su : Like this, not waving. Like this, we just dance... *“Telah sudah bangun pengasuh, undur dahulu tiga langkah. Langkah tiga tapak tunggu pengasuh cik wey...”* (Done awoken the caregiver, take three steps back. Make three steps and wait for your caregiver.) Yes, someone has to answer, this part is difficult.. no drums no gongs. It is difficult.
- I(2) : **Kalo gende yo puko cepat, yo boleh gi cepat?**  
I(2) : Kalau gendang dia pukul cepat, dia boleh pergi cepat?  
I(2) : If the drum is beaten faster, can it go faster?
- Pak Su : **Hom.. yo! Kito boleh gi cepat.. “Yoolah Aweyy weyy”. Abih situ.**  
Pak Su : Hom.. ya! Kita boleh pergi cepat.. “Yaa lah Awang weyy”. Habis di situ.  
Pak Su : Hom.. yes! We can go faster.. “Yaa lah Awang weyy” (Yes Awang). Finish there.
- I(1) : **Dio lebih kurang lambai... banyak lambai.**  
I(1) : Dia lebih kurang melambai... banyak melambai.  
I(1) : It's like waving... lots of waves.
- Pak Su : **Satu aje.. gini.. “Teloh sudoh gerok pngasuh”. Tu joh.. bukea lambai ni, tariye... teloh sudoh gerok pngasuh, undo dulu betigo tapok, lakoh tigo tapok nati pngasuh cik wey”. Satu sajo.**
- Pak Su : Satu saja.. macam ni.. “Telah sudah mengejutkan pengasuh”. Itu sahaja.. bukan lambai ni, tarian.. telah selesai mengejutkan pengasuh, undur dahulu bertiga tapak, Langkah tiga tapak tunggu pengasuh cik wey”. Satu sahaja.

Pak Su : Only one.. like this.. “*Telah sudah mengejutkan pengasuh*”. *Itu sahaja.. bukan lambai ni, tarian.. telah sudah mengejutkan pengasuh, undur dahulu bertiga tapak. Langkah tiga tapak tunggu pengasuh cik wey...*” (Done awaken the caregiver, take three steps back. Make three steps and wait for the caregiver). Just one.

**I(1) : Semua ni tak do maksud, yang tadi tu tak da maksud?**

I(1) : Semua ini tiada maksud, yang tadi tu tiada maksud?

I(1) : *Do all these have no meaning? The other one also has no meaning?*

**Pak Su : Tak dok maksud.**

Pak Su : Tiada maksud.

Pak Su : *No meaning.*

**I(2) : Mace tak dok binatang ko, ula ko gapo dio?**

I(2) : Macam tiada binatang ke, ular kah apa?

I(2) : *Nothing like animals, snake or something like that?*

**Pak Su : Ho.. hok ni tak dok maksud.**

Pak Su : Ya.. yang ini tiada maksud.

Pak Su : *Yes.. this has no meaning.*

**I(1) : Tak da macam bunga.. alam.. tak da.. angin.. tak da.. cuma kecantikan aje?**

I(1) : Tiada seperti bunga.. alam.. tiada... angin.. tiada.. cuma kecantikan saja?

I(1) : *Not like flowers, nature.. no.. wind.. no.. just beauty?*

**Pak Su : Tak dok... tak dok... dok.. angin tak dok... hom.. kalu oghe buat cantik, kalu tubehe, lemah-lembut oghe tino wak gak comey la.**

Pak Su : Tiada... tiada... tak.. angin tiada...hom.. kalau orang buat cantik, kalau tumbuhan, lemah-lembut orang perempuan yang hasilkan cantik la.

Pak Su : *No... no... no... no wind... hom.. if they make it beautiful, if plants, the ladies' gracefulness will make it beautiful.*

I(1) : Oo dia nak lembut.. cantik.. teliti ya. Anggun ada? Anggun macam raja?

I(1) : *Oo he / she wants soft.. beautiful.. conscientious. With grace? Graceful as king?*

**Pak Su : Yaa! Meme ado, kalu bagian raja meme ado.**

Pak Su : Ya! Memang ada, kalau bahagian raja memang ada.

Pak Su : *Yes! We do have it, the king's part has it*

**I(1) : Lepas Sedayung Pak Yong, Kijang Emas semua ada arr?**

I(1) : Selepas Sedayung Pak Yong, Kijang Emas semua ada la?

I(1) : *After Sedayung Pak Yong, does Kijang Emas have it all?*

**Pak Su : Slepas Sdayong Pok Yong ooo lagu... tok ingat la aku nok oyak pun.**

Pak Su : Selepas Sedayung Pak Yong aaa lagu... tak ingat la saya nak beritahu pun.

Pak Su : *After Pak Yong, owh that song... I already forgot even if I want to tell you that also.*

I(1) : Lagu Wok, Lagu Kisah Barat?

I(1) : *The Lagu Wok Song, Lagu Kisah Barat song?*

**Pak Su** : **Bukan... lagu Pok Yong, Sdayong Mok Yong tu la.**  
Pak Su : Bukan... lagu Pak Yong, Sedayung Mak Yong itu la.  
Pak Su : No... the *Pak Yong* song, *Sedayung Mak Yong*.

I(1) : Haa betul.  
I(1) : Yes right.

Pak Su : Permaisuri nyanyi.  
Pak Su : The one that the Queen sings.

I(1) : Sedayung Pak Yong dulu, baru Sedayung Mak Yong.  
I(1) : *Sedayung Pak Yong* first, then *Sedayung Mak Yong*.

**Pak Su** : **Sdayong Pok Yong dulu, baghu Sdayong Mok Yong, ingat tak?**  
Pak Su : Sedayung Pak Yong dulu, baru Sedayung Mak Yong, ingat tak?  
Pak Su : *Sedayung Pak Yong* first, then *Sedayung Mak Yong*, remember?

I(1) : Ingat.. ingat..  
I(1) : Yes, I remember.

**Pak Su** : **Sdayong Pok Yong dulu... buat, buat...check, check.**  
Pak Su : Sedayung Pak Yong dahulu..buat, buat...periksa, periksa.  
Pak Su : *Sedayung Pak Yong* first... do, do... check, check.

I(2) : Mengadap Rebab tu, lepas tu Sdayong Pak Yong?  
I(2) : *Mengadap Rebab*, then *Sedayung Pak Yong*?

**Pak Su** : **Hoo..Sedayong Pok Yong dulu, baru Sedayong mok Yong.**  
Pak Su : Yes..Sedayong Pak Yong first, then *Sedayung Mak Yong*.

I(1) : Lepas tu Kisah Barat?  
I(1) : After that the *Kisah Barat* song?

Pak Su : Haa lepas tu Kisah Barat.  
Pak Su : Yes, after that, the *Kisah Barat* song.

I(1) : Ada tarian?  
I(1) : Does it come with a dance?

**Pak Su** : **Hoo tarian sikit ni jah.**  
Pak Su : Yaa tarian sedikit ini sahaja.  
Pak Su : Yes, only a short dance.

**I(1)** : **Macam Sedayung Mak Yong aahh?**  
I(1) : Macam Sedayung Mak Yong la?  
I(1) : Is it like *Sedayung Mak Yong*?

**Pak Su** : **Bukan! Tari macam ni jah. “Jago la Awe weyy... yo pngasuh tido beradu..” Mace ni jah.**

Pak Su : Bukan! Tarian seperti ini saja. “Jaga la Awang weyy... dia pengasuh beradu tidur..”  
Macam ini saja.

Pak Su : No! The dance is simply like this. “*Beware hey Awang... the caregiver has fallen asleep*”.  
It’s like this.

I(1) : Pak Yong nyanyi..? Kisah Barat..?  
I(1) : Pak Yong sings..? The *Kisah Barat*..?

Pak Su : Pak Yong nyanyi.. Kisah Barat..  
Pak Su : Pak Yong sings.. the *Kisah Barat song*..

I(1) : Dan Lagu Wok..  
I(1) : And *Lagu Wok Song*..

**Pak Su** : **Lagu Wok dio mace ni jah la.. sikit jale, ngasuh.**

Pak Su : Lagu Wok dia seperti ini sahaja. Jalan sikit, pengasuh.  
Pak Su : The *Lagu Wok Song* is like this. Take a short walk, caregiver.

I(1) : Kijang Emas?  
I(1) : How about *Kijang Emas*?

**Pak Su** : **Kijang Mas maso rajo nok cekap, “Duk diye dulu Awey, ambo nok oyak cghito ko mu..” “Silo bdengar la awey wey... ambo cghito baghi la awey wey, tubuh ambo ado denga binamo... negeri ambo ado dengan begelar la awey weyy eyy”. Ho dio nok oyak tu tubuh ambo ado... namo negeri ambo ado denga begelar tu... dari sini... ni kito nok wat tengoh ni.. kito ambik hok tu plok.. jadi tok...**

Pak Su : Kijang Emas semasa raja nak beritahu, “Diam dulu Awang, hamba mahu bercerita kepadakamu..” “Sila dengar Awang wey... hamba mahu bercerita Awang wey, badan hamba ada dengan binamo... negeri hamba ada dengan gelaran ya Awang wey eyy”. Haa dia nak memberitahu badan dia ada... nama negeri hamba ada dengan gelaran itu... dari sini... ini kita tengah buat.. kita ambil yang itu pula.. menjadi ke tidak...

Pak Su : Kijang Emas is sung when the king wants to tell, “*Be quiet Awang, I want to tell you something.*” “*Please listen hey Awang... I want to tell a story hey Awang, my body is with you... my country comes with its title hey Awang.*” Haa he wants to tell that his body has... the name of my country comes with that title... from here... this is what we are doing.. we are taking that.. to see whether it works...

I(1) : Ada tarian masa tu?  
I(1) : Is there a dance during that time?

**Pak Su** : **Meme ado tariye.. tarian sikit ni jah.**

Pak Su : Memang ada tarian.. tariannya sedikit sahaja.  
Pak Su : Yes, there is a dance.. but it’s short.

I(1) : Lagu Wok sikit, Kijang emas sikit eh?  
I(1) : A few parts from *Lagu Wok Song*, a few parts from *Kijang Emas*?

Pak Su : Lagu Wok macam ni.  
Pak Su : *Lagu Wok Song* is like this.



- I(1) : Betul-betul, Kijang Emas sikit-sikit.  
 I(1) : Really, it's somewhat like *Kijang Emas*.
- Pak Su : Ho, Kijang Mas macam ni, kalau Sdayong... Kisah Barat pun macam ni... ada tarian ni jah... Mok Yong tak dok tarian lain.**  
 Pak Su : Ya, Kijang Emas seperti ini, kalau Sedayung...Kisah Barat juga seperti ini... ada tarian ini sahaja... Mak yong tiada tarian lain.  
 Pak Su : Yes, *Kijang Emas* is similar to this, *Sedayung*...the *Kisah Barat* song are also similar... there is only this dance... Mak Yong doesn't have any other dance.
- I(1) : Kalau macam buka cerita, lepas dia buka cerita tu... tarian dia agak sama macam depan la?  
 I(1) : If for example (the part to) start the story, then after the story starts... the dances are almost similar like the opening dance?
- Pak Su : Sama.. ya.. ya.  
 Pak Su : Same.. yes.. yes.
- I(2) : Pastu dale cerita pun srupa?**  
 I(2) : Selepas itu dalam cerita juga sama?  
 I(2) : What about the dances in the story, are they also the same?
- Pak Su : Umm samo. Cghito dio, Mok Yong kalu dio nyanyi sama tarien, tak dok tariye lain... ado ko, Sdayong Pok Yong tu sajo tok samo.**  
 Pak Su : Yaa sama. Ceritanya, Mak Yong kalau menyanyi tarian sama, tiada tarian lain... ada ke, Sedayong Pak Yong sahaja tidak sama.  
 Pak Su : Yes, it is the same. Actually, in Mak Yong the singing parts comes all with the same dances, there is no other dance... there is only *Sedayong Pak Yong* that is different.
- I(1) : Mengadap Rebab tu?  
 I(1) : How about *Mengadap Rebab*?
- Pak Su : Mengadap Rebab tok samo la.. sebab dio duduk. Ado kan Pok Su buat doh.**  
 Pak Su : Mengadap Rebab tidak sama la.. sebab dia duduk. Ada kan Pak Su tunjuk tadi.  
 Pak Su : *Mengadap Rebab* is not the same.. because it is danced while sitting. I have already shown you just now.
- I(1) : Sedayung Pak Yong tak sama la?  
 I(1) : *Sedayung Pak Yong* is not the same?
- Pak Su : Sedayong Pok Yong denga nyanyi tok sama.**  
 Pak Su : Sedayung Pak Yong dengan nyanyian tidak sama.  
 Pak Su : *Sedayung Pak Yong* comes with a different song.
- I(1) : Sedayung Pak Yong dengan Mengadap Rebab tak sama?  
 I(1) : *Sedayung Pak Yong* and *Mengadap Rebab* are not the same?
- Pak Su : Hoo dio tok sama, Sdayong Pok Yong dio pusing-pusing.. Sdayong Pok Yong.**  
 Pak Su : Haa dia tidak sama, Sedayung Pak Yong berpusing-pusing.. Sedayung Pak Yong.  
 Pak Su : Yes it is not the same, *Sedayong Pak Yong* is the circling dance.. *Sedayong Pak Yong*.

I(1) : Cuma dua saja yang pusing-pusing?  
I(1) : Only two people circling?

**Pak Su** : **Ho boleh, duo pun boleh.. kalu nok ramai pun boleh.**  
Pak Su : Ya boleh, dua juga boleh.. kalau nak ramai juga boleh.  
Pak Su : Yes possible, can be done by only two people.. it is possible with more people too.

I(1) : Bukan!  
I(1) : No!

**Pak Su** : **Hoo.. hoo.. tigo.. tigo..**  
Pak Su : Haa.. haa.. ha.. tiga.. tiga..  
Pak Su : Ha ha... three.. three..

I(1) : Satu lagi apa? Tarian Istana, Sedayung Pak Yong, dengan apa lagi, yang menari bulatan.  
I(1) : What is the other one? The Palace Dance, *Sedayung Pak Yong*, and what other dances include dancing in a circle?

**Pak Su** : **Dalam bulatan, dale lagu Sdayong Mok Yong pun bulatey jugok. Hoo.. “Silo la bae” Dio duk oyak ko abe dio tu, bulatey jugok. Pah kalu Tariye Istano dio bulatey jugok tapi dio tariye lain tu, Istano lagu lain. Naghi ramai-ramai, nyanyi soghe jah.**

Pak Su : Dalam bulatan, dalam lagu Sedayung Mak Yong juga bulatan. Haa.. “Sila berdengar la abang” Dia memberitahu kepada abang dia, itu bulatan juga. Selepas itu, jika Tarian Istana dia bulatan juga tapi tarian dia lain, Lagu Istana adalah lain. Menari beramai-ramai, menyanyi seorang sahaja.

Pak Su : In a circle, in *Sedayung Mak Yong* it also is conducted in a circle. Yes.. “Please come and listen hey brother” She tells to her brother, to be in the circle too. Next is the Palace Dance, it is in circle too but the dance is different, *Lagu Istana* song is different. They dance in a group of people, but only one sings.

I(1) : Sedayung Pak Yong.  
I(1) : *Sedayung Pak Yong*.

**Pak Su** : **Sdayong Pok Yong nyanyi soghe jah.**  
Pak Su : Sedayung Pak Yong menyanyi seorang sahaja.  
Pak Su : *Sedayung Pak Yong* requires only one singer.

I(1) : Bulat.. pun bulat?  
I(1) : A circle.. a circle too?

**Pak Su** : **Bulatey jugok, bulat. Bulat pah undo-undo. Pusing kokni plok, Sdayong Pok Yong.**  
Pak Su : Bulatan juga, bulat. Bulatan selepas itu undur-undur. Pusing sebelah sini pula, Sedayung Pak Yong.  
Pak Su : In a circle too, a circle. Making a circle and then reversing. Turning on this side, *Sedayung Pak Yong*.

**I(2)** : **Pusing bulatey la?**  
I(2) : Pusing bulatan la?  
I(2) : Turning in a circle?

- Pak Su** : Ho bulatey jugok la, tapi dio gini Sdayong Pok Yong. Dio gi gini, gi gini, gi gini... Sdayong Pok Yong deh, ho Sdayong Pok Yong. Ambik sini plok, soghe deh, soghe dio jah. Ho gi gini... gi gini, gi gini... pah sapa sini dio wak gini. Sapa kokni, ambik kokni plok. Akhir skali, dio letok tange gini. Tariye.. bukea lambai, pah sapa sini. Itu mengikut gende. Gende ambik panje, panje lah dio.
- Pak Su** : Ya bulatan juga la, tapi Sedayung Pak Yong seperti ini. Dia bergerak seperti ini, bergerak begini, bergerak begini... ini Sedayung Pak Yong, ya Sedayung Pak Yong. Ambil di sini pula, seorang sahaja ya, seorang sahaja. Ha bergerak seperti ini... bergerak begini, bergerak begini... selepas sampai di sini, dia buat begini. Sampai di sini, ambil di sini pula. Akhir sekali, dia letak tangan seperti ini. Tarian... bukan melambai, selepas itu sampai di sini. Itu mengikut gendang. Gendang ambil panjang, maka panjang la dia.
- Pak Su** : Yes in a circle too, but *Sedayung Pak Yong* is like this. It moves like this, move like this, like this... This is *Sedayung Pak Yong*, yes *Sedayung Pak Yong*. Take it from here, only one person ya, only one. Yes move like this... move like this, move like this... After reaching here, the dancer dances like this. When the dancer arrives here, she takes it from here. Lastly, she puts her hands like this. Dancing... not waving, then, reaching here. Following the drumbeat. If the drumbeat continues for a long period, the dance will be long too.
- I(1) : Sedayung Pak Yong dengan Mak Yong ramai orang ke tak?  
I(1) : Are there many people involved in *Sedayung Pak Yong* and Mak Yong?
- Pak Su** : Sedayung Pak Yong satu aje, Pok Yong sorang.  
Pak Su : Sedayung Pak Yong satu sahaja, Pak yong seorang.  
Pak Su : In *Sedayung Pak Yong* there is only one person, Pak Yong.
- I(1) : Sedayung Mak Yong pun seorang?  
I(1) : *Sedayung Mak Yong* also has one person?
- Pak Su** : Sdayong Mok Yong banyak.  
Pak Su : Seadyung Mak Yong banyak.  
Pak Su : *Sedayung Mak Yong* has many dancers.
- I(2) : Tigo oghe...  
I(2) : Tiga orang...  
I(2) : Three people...
- Pak Su** : Tigo oghe, bghapo oghe ado pon dio killing semo tapi nyanyi sorang.  
Pak Su : Tiga orang, berapa orang ada pun dia keliling semua tapi menyanyi seorang.  
Pak Su : Three people, but no matter how many people are involved in the performance, there is only one singer.
- I(1) : Kalau Tarian Istana lebih ramai?  
I(1) : Does the Palace Dance have more people?
- Pak Su** : Hom lebih ramai.  
Pak Su : Yaa lebih ramai.  
Pak Su : Yes there are more people.
- I(1) : Oh lebih ramai lagi. Empat, lima orang, tujuh orang, berapa orang nyanyi Istana?  
I(1) : Oh more. Four, five, seven, how many singers for the Palace singing?

- Pak Su** : Empat, limo, spuloh, limo belah pun boleh... Tarian Istana satu aje nyanyi.  
 Pak Su : Empat, lima, sepuluh, lima belas pun boleh...Tarian Istana satu sahaja nyanyi.  
 Pak Su : Four, five, ten, even fifteen can perform it... There is only one singer for the Palace Dance.
- I(1) : Oh. Boleh tunjuk sikit Tarian Istana?  
 I(1) : Oh. Can you show a little bit of the Palace Dance?
- Pak Su** : Payoh sikit dio tak dok gende dik eh. Payoh kito... payoh. Yo mulo-mulo gini, gini, pahtu gini, pahtu gini, pahtu gini... ramai kae. Dio ghamai kae napok molek. Kalu kito wak soghe tok molek.  
 Pak Su : Susah sedikit dia tiada gendang adik ya. Kita susah... susah. Dia mula-mula begini, begini, selepas itu begini, selepas itu begini, selepas itu begini... ramai kan. Dia ramai kan nampak cantik. Kalau kita buat seorang tidak cantik.  
 Pak Su : A little difficult because we don't have the drums. It is difficult... hard. First like this, then like this.. because there are many people. When you have many people dancing, it looks beautiful. If it is done alone, it is not that beautiful.
- I(1) : Ada maksudkah menari macam ni?  
 I(1) : Does it have any meaning if we dance like this?
- Pak Su** : Tak ada. Kalu guru Pok Su tak ada.  
 Pak Su : Tiada. Kalau guru Pak Su tiada.  
 Pak Su : No. Also there's no meaning according to my teacher.
- I(1) : Ow tak ada. Ini pun tak ada?  
 I(1) : Oh it doesn't have any. This (movement) also has no meaning?
- Pak Su : Ini pun tak ada. Ini tarian saja.  
 Pak Su : This too. Only dancing.
- I(2) : Pastu tarian tu masuk istana la?  
 I(2) : After that dance was introduced to the palace?
- Pak Su** : Masuk Istana.  
 Pak Su : Masuk Istana.  
 Pak Su : (Introduced) Into the palace.
- I(2) : Masuk Istana?  
 I(2) : (Introduced) Into the palace?
- Pak Su** : Ho masuk Istana.  
 Pak Su : Ya masuk Istana.  
 Pak Su : Yes into the palace.
- I(1) : Kalau macam kecantikan tarian selalunya dia ikut kata-kata dalam lagu arr?  
 I(1) : As for the beauty of the dance does it normally follow the words in a song?

- Pak Su** : Haa iya.. iya... ikut kata lagu. “Maghi adik wey, dok blakae abae soghe...” Hok ni ah payoh, dio keno oghe jawab.
- Pak Su : Haa ya.. ya... ikut kata lagu. “Mari adik wey, duduk di belakang abang seorang...” Yang ini susah, dia kena ada orang jawab.
- Pak Su : Yes... it follows the words in a song. “Mari adik wey, duduk di belakang abang seorang...” (Hey come here younger sister, sit behind me...) This one is hard, it must have someone to answer.
- I(1) : Sebab tadi tu Pak Su kata ada bunga, dia ikut kata-kata tu la?
- I(1) : Because just now Pak Su said there are flowers, did it follow the words?
- Pak Su : Yang bunga tadi tu, yang bunga itu Mengadap Rebab.
- Pak Su : That flower, that flower is *Mengadap Rebab*.
- I(1)** : **Aaa.. dia tarian tu, dia ikut kata-kata lagu arr?**
- I(1) : Aaa.. dia tarian tu, dia ikut kata-kata lagu la?
- I(1) : Aaa.. the dance, it follows the song?
- Pak Su** : **Ha ya, dia Mengadap Rebab tu. Lemoh-lembut klosong bungo Pok Su kato dok. Lemoh-lembut klosong bungo, dio tidok patoh kae klosong nih, lembut kae nih.**
- Pak Su : Ha ya, itu dia Mengadap Rebab. Lemah-lembut kelosong bunga Pak Su cakap kan. Lemah-lembut kelosong bunga, dia tidak patah kan kelosong ini, lembut kan ini.
- Pak Su : Yes, that is *Mengadap Rebab*. Soft and gentle flower petal as I said. Soft flower petal, the soft petal does not break.
- I(1) : Semua ni ikut lagu aaa... ikut kata-kata lagu.. belalai gajah, sawa... ikut lagu.
- I(1) : All follow the song aaa... follow the words in the song.. *elephant trunk, sawa snake...* follow the song.
- Pak Su** : **Haa. Hoo.. ho... sawo mengoghok lengkarey, bere kecik mengayok gading.. gajah la tu.**
- Pak Su : Haa. Yaa.. ya... ular sawa mengorak lingkaran, barang kecil mengayak gading.. gajah la itu.
- Pak Su : Yes... *sawa mengorak lingkaran (coiled snake), barang kecil mengayak gading.. that’s the elephant.*
- I(1) : Lepas itu saja tarian?
- I(1) : Then is that it?
- Pak Su : Ya.
- Pak Su : Yes.
- I(1) : Selalunya dulu-dulu tu belajar tarian tu kena ikut guru untuk pergi berlakon.. untuk mempersembah?
- I(1) : Usually, in the olden times, to learn dancing did you have to follow your teacher acting.. performing?
- I(2)** : **Biasa guru mace mane nak aja pergerakan?**
- I(2) : Biasa guru bagaimana hendak mengajar pergerakan?
- I(2) : Usually how does a teacher teach movement?

**Pak Su** : **Guru nak aja pgerakae. Waktu aja, male. Male baghu aja, Mok Yo dio blaja male. Ado petah, petah besa mace ni la petah ni.**

**Pak Su** : Guru nak mengajar pergerakan. Waktu mengajar, malam. Malam baru mengajar. Mak Yong dia belajar malam. Ada pentas, pentas besar seperti ini la pentasnya.

**Pak Su** : *To teach movement. The time is night. He teaches at night. We learn Mak Yong at night. There's a stage, a big stage like this.*

**I(1)** : Bukan ikut-ikut... ikut-ikut belajar semasa berlakon... tak boleh?

**I(1)** : *Not following...imitating the acting...no?*

**Pak Su** : **Tak boleh.. tak boleh.. nak blaja ada rebab, ada serunai, ada gendang.**

**Pak Su** : Tak boleh.. tak boleh.. nak belajar kena ada rebab, ada serunai, ada gendang.

**Pak Su** : *No. .no.. to learn there must be rebab, serunai, drums.*

**I(1)** : Tapi, semasa persembahan tu macam Mek Nisah, Mek Jah...mereka kata mereka pergi ikut-ikut. Dia belajar dengan ikut saja. Dia tak belajar macam malam-malam. Dia tak ada, dia ikut buat persembahan.

**I(1)** : *But, during the performances, I have met Mek Nisah, Mek Jah...they said they imitated (their teachers). Learning through imitation. They did not learn at night. They followed their teachers to do performances.*

**I(2)** : Dia ikut guru.

**I(2)** : *She followed the teacher.*

**I(1)** : Buat Persembahan.

**I(1)** : *Doing a performance.*

**Pak Su** : **Ooo ado jugok lagu tu.. Mak Yong tu dio tok berenti. Stahun tughun, dio pegi main, oghe padoh. Bulae duo dok, bulae tujuh, bulae lapae baghu kelik. Ado, lepas sinih tigo male, deknun tujuh male, deknun puloh male. Pehe dok? Pehe dok Pok Su cekap?**

**Pak Su** : Ooo ada juga seperti itu.. Mak Yong itu ia tidak berhenti. Turun setahun, dia pergi main, orang mempelawa. Bulan dua kan, bulan tujuh, bulan lapan baru balik. Ada yang selepas di sini tiga malam, dekat sana tujuh malam, dekat sana lagi sepuluh malam. Faham tak? Faham tak Pak Su cakap?

**Pak Su** : *Ooo there are some like that... performances of Mak Yong do not stop. If people are invited, they perform for a year. In February, July, August before returning. It happens after here three nights, there seven nights, another place ten nights. Understand? Got what I said?*

**I(2)** : **Tok pahe.**

**I(2)** : Tak faham.

**I(2)** : *I don't understand.*

**Pak Su** : **Pok Su tughun main bulae duo, bulae duo pah boh doh. Oghe maghi padoh nga Pok Su alek Siyea dok, Pok Su duk alek Siyea dok. Oghe lain padoh nga Pok Su nok gi main Tganu tujuh male.. boh kito gi main Tganu tujuh male, tok dae sudoh lagi maing tujuh male, oghe Kolo Kereai plok maghi padoh nga Pok Su nok spuloh male plok. Jadi sambung-sambung, tok leh kelik. Sambung, sambung, sambung sokmo. Sapa ko bulae lape, baghu boleh kelik, bulae smilae baghu boleh kelik.**

- Pak Su : Pak Su pergi persembahan bulan dua, bulan dua selepas musim tengkujuh kan. Orang mempelawa Pak Su di sebelah Siam kan, Pak Su tinggal di sebelah Siam kan. Orang lain mempelawa Pak Su nak pergi persembahan di Terengganu tujuh malam.. semasa persembahan di Terengganu tujuh malam, tak sampai tujuh malam buat persembahan, orang Kuala Krai pula datang mempelawa Pak Su nak persembahan sepuluh malam. Jadi, bersambung-sambung, tidak boleh balik. Sambung selalu. Sampai ke bulan lapan, bulan sembilan baru boleh balik.
- Pak Su : Pak Su (I) went to a performance for two months, in February after the rainy season. They invited Pak Su to Thailand. So Pak Su stayed there. Other people also invited me to perform in Terengganu for seven nights. In Terengganu, not even for seven nights, people from Kuala Krai came and invited me to make a performance for ten days. So it kept on going, I couldn't go back. Continue. Until August, or September, then I could go back.
- I(2) : **Boleh kelik maghi alek Siyea?**  
 I(2) : Boleh balik semula di sebelah Siam?  
 I(2) : Can you return to Thailand?
- Pak Su : **Haaa.. boleh balik.. boleh balik ghumoh. Keno maing sokmo Mok Yo tiap-tiap male.**
- Pak Su : Haaa..boleh balik.. boleh balik ke rumah. Kena buat persembahan Mak Yong selalu setiap malam.
- Pak Su : Yes..I can return.. can return home. I have to perform Mak Yong every night.
- I(2) : **Kalu dulu maso mudo, mace 17, 18 tahun, kalu nok blaja dengan guru.. dio mace malas aja waktu male ko, sebab male kae dio nok wat ptunjukae...**
- I(2) : Kalau dulu sewaktu muda, dalam 17, 18 tahun, kalau nak belajar dengan guru.. dia macam malas mengajar waktu malam ke, sebab malam kan dia nak buat pertunjukan...
- I(2) : When you were young, about 17,18 years old, if you wanted to learn with your teacher.. he seemed lazy to teach at night, because at night he has to make performances...
- Pak Su : **Hoo laa. Wat ptunjukae pon kito nati tengok male kakre dok cikgu kito buat dok. Cikgu kito tubik jadi Pok Yo, kito tengok cikgu kito tu lagu mano. Atapon, kito tok pehe gitu, tengoh hari cikgu kito buat, kito keno tughuk dio. Kalu tok tughuk, dio piak aghitu, piak nga ghotea.**
- Pak Su : Yaa laa. Buat pertunjukan pun kita mesti tunggu tengok malam nanti cikgu kita buat persembahan. Cikgu kita mempersembahkan watak Pak Yong, kita tengok cikgu kita tu macam mana. Ataupun, kita tak faham cara itu, tengahari cikgu kita buat, kita kena ikut dia. Kalau tidak ikut, dia pukul waktu dahulu, pukul dengan rotan.
- Pak Su : Yes. To make a performance we must wait for the night and see the teacher's performance. If he/she presents the role of Pak Yong, then we observe. Or, if we don't understand, in the afternoon when the teacher does it again, we must observe (imitate) him. If we didn't follow him, he would beat us in old days, beat with a rattan cane.
- I(2) : Oooo.  
 I(2) : Oooo.
- Pak Su : **Piak nga ghotea aghitu oghe blaja.. payoh.**
- Pak Su : Pukul dengan rotan sewaktu dahulu semasa orang belajar.. susah.
- Pak Su : Beaten with a rattan cane when learning in the olden times.. hard.

I(1) : Dia ikut persembahan, dia tengok?

I(1) : Did he follow the performance, did he watch?

**Pak Su : Ha dio tengok, kalau cikgu buat persembahae tu kito keno tengok lah.**

Pak Su : Ha dia tengok, kalau cikgu buat persembahan tu kita kena tengok la.

Pak Su : Yes he watched, if the teacher performs we must observe.

I(1) : Tengok aaa... dia menari juga?

I(1) : Watch aaa... he danced too?

**Pak Su : Haa.. dio.. pasal dio ado rebab, ado gendang, ada serunai.**

Pak Su : Haa.. dia.. sebab dia ada rebab, ada gendang, ada serunai.

Pak Su : Yes... he.. because he has *rebab*, drums, *serunai*.

I(1) : Semasa persembahan, dia ikut cikgu buat persembahan juga la?

I(1) : After the performance, you imitate the teacher's performance too?

**Pak Su : Haa.. hoo.. cikgu buat sano, kito tengok la. Kito tengok aje, pah besok hari, kito boleh buat sikit.**

Pak Su : Haa.. yaa.. cikgu buat dekat sana, kita tengok la. Kita tengok aje, selepas hari esok, kita boleh buat sedikit.

Pak Su : Yes.. teacher does it there, we just watch. The next day we can do it a little.

I(1) : Selepas itu malam belajar lagi?

I(1) : Then at night learn again?

**Pak Su : Hoo. Malam besok dio buat lagi, kito tengok lagi.**

Pak Su : Yaa. Malam esok dia buat lagi, kita tengok lagi.

Pak Su : Yes. The next night he does it again, we observe again.

I(1) : Malam tu, cikgu yang ajar saja?

I(1) : At night, only then the teacher teaches?

**I(2) : Cikgu wat petunjukae, demo tengok.**

I(2) : Cikgu membuat pertunjukan, orang-orang tengok.

I(2) : The teacher performs, people watch.

**Pak Su : Cikgu wat pertunjukae, kito akae tengok. Hok tu lah hok Mek Joh cekap dio tok blaja tu, dio tengok cikgu. Pok Su, mace anak-anok Pok Su ghama baghu ni dok, Pok Su aja male, ado petah mace ni... besar...**

Pak Su : Cikgu membuat pertunjukan, kita akan tengok. Itulah yang dicakapkan oleh Mek Jah dia tidak belajar, dia tengok cikgu. Pak Su, macam anak-anak Pak Su yang ramai-ramai hari itu kan, Pak Su ajar malam, ada pentas seperti ini... besar...

Pak Su : The teacher performs, we observe. That's what was said by Mek Jah that she did not study, she watched the teacher. Like my many children. Pak Su (I) teach them at night, there's a stage like this... big...

I(1) : Kalau malam, Pak Su ajar sendiri-sendiri la malam... yang itu dulu ada kea tau baru saja ada sekarang?

I(1) : At night, Pak Su (you) teach by yourself... was it like that in former times or only now?



- Pak Su : Dulu pun ada.  
Pak Su : *It was like that in former times*
- I(1) : Dulu pun ada?  
I(1) : *Like that in former times?*
- Pak Su : Dulu pun ada, kalu Pok Su buat ni dok, Cik Seri bui petas, panjang 30, besar 20 kaki. Cik Seri bagi ko Pok Su kat tanoh oghang. Pok Su dae blaja 3 tahun. Aja anak Pok su 3 tahun, oghe nok guno tanoh, dio gi golok abih. Pok Seri tu.. Pok Seri bagi.**
- Pak Su : Dulu pun ada, kalau Pak Su Buat ini kan, Cik Seri bagi pentas, panjang 30, besar 20 kaki. Cik Seri beri kepada Pak Su dekat tanah orang. Pak Su sempat belajar 3 tahun. Ajar anak Pak Su 3 tahun, orang nak guna tanah, dia melakukan pergolakan. Pak Seri tu.. Pak Seri yang beri.
- Pak Su : *Yes in the olden days, Pak Su made this, Cik Seri for the stage, about 30 feet long, 20 feet wide. Cik Seri gave it to Pak Su (me) at someone's land. Pak Su (I) learned for 3 years. (I) taught Pak Su's (my) children for 3 years, they wanted to use land, they caused chaos. Pak Seri gave it.*
- I(1) : Pak Siri?  
I(1) : Pak Siri?
- Pak Su : Ya.  
Pak Su : Yes.
- I(1) : Pak Siri bagi tanah?  
I(1) : *Pak Siri gave the land?*
- Pak Su : Bagi petah.**  
Pak Su : Bagi pentas.  
Pak Su : *Gave the stage.*
- I(1) : Pentas... di mana tu?  
I(1) : *The stage... where is it?*
- Pak Su : Nih... blakang rumah ni ado.**  
Pak Su : Ini... belakang rumah ini ada.  
Pak Su : *This one... behind my house.*
- I(1) : Oo belakang rumah Pak Su.  
I(1) : *Oo behind your house.*
- Pak Su : Nati Cik nok tubik pah, Pok Su nok tunjuk. Ado, skarang ni dio wat rumoh besar-besar doh tu.**
- Pak Su : Nanti Cik nak keluar nanti, Pak Su akan tunjuk. Ada, sekarang ini dia buat rumah besar-besardah.
- Pak Su : *Later when you want to go out, Pak Su (I) will show you. Now they build big houses.*
- I(1) : Sini Kampung apa?  
I(1) : *What village is this?*

Pak Su : Kampung Pengkalan Atap.  
Pak Su : Pengkalan Atap village.

I(1) : Kampung Pengkalan Atap, di Besut?  
I(1) : Pengkalan Atap Village, in Besut?

Pak Su : Ya. Besut, Terengganu.  
Pak Su : Yes. Besut, Terengganu.

I(1) : Ok.  
I(1) : Okay.

**-END-**

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