

**THE STAGING PERFORMANCE OF ULEK MAYANG BY JKKN
TERENGGANU'S CHOREOGRAPHY**

FTKWW



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UNIVERSITI

BACHELOR OF HERITAGE STUDIES WITH HONOUR

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BY

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UNIVERSITI MALAYSIA KELANTAN

2022

FTKW

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ABSTRAK

Malaysia merupakan sebuah negara yang kaya dengan pelbagai khazanah warisan. Hal ini, merangkumi warisan budaya seperti seni persembahan yang semakin hari menjadi kebimbangan kerana hampir hilang ditelan zaman. Seni warisan seperti seni tari merupakan suatu budaya yang unik kerana wujud mengikut persekitaran yang berbeza. Berdasarkan kajian ini, ia adalah untuk membincangkan tentang salah satu tarian ritual masyarakat Melayu di Terengganu iaitu Tarian Ulek Mayang. Kajian ini menfokuskan tentang gerak tari Tarian Ulek Mayang. Selain itu, kajian ini juga menfokuskan tentang elemen-elemen persembahan yang terdapat di dalam Tarian Ulek Mayang. Kaedah temu bual telah dijalankan dengan menemubual seorang informen di mana hasil daripada temu bual tersebut ia bukan sahaja dapat menambah pengetahuan mengenai pergerakan Tarian Ulek Mayang. Selain itu, pengkaji memperolehi pengetahuan mengenai elemen-elemen dalam pementasan Tarian Ulek Mayang yang melibatkan kostum, set dan prop sert bunyi dan lagu. Elemen pakaian adalah termasuk pakaian tujuh puteri, bomoh dan nelayan. Mereka memakai kostum untuk menggambarkan watak mereka dalam persembahan. Elemen seterusnya set pentas dan prop dalam persembahan seperti mayang pinang dan kemenyan yang digunakan oleh bomoh. Set juga mempunyai perubahan mengikut tempoh masa. Daripada tirai hitam kepada reka bentuk yang indah seperti ukiran kayu pintu pagar. Akhir sekali, unsur bunyi dan muzik yang menggunakan alat muzik dan kesan bunyi. Selain itu, pengkaji telah mengetahui jalan cerita dalam persembahan bermula nelayan pergi ke laut, bagaimana mereka bertahan semasa cuaca buruk, diteruskan dengan nelayan yang tidak sedarkan diri dan bagaimana upacara bermula, berserta kemunculan tujuh puteri dan berakhirnya upacara itu.

ABSTRACT

Malaysia is a country that is rich with the various type of heritage treasures. This is including cultural heritage such as performing arts which is increasingly becoming a concern as it is almost lost to time. This study discusses one of the ritual dance of the Malay community in Terengganu named Ulek Mayang dance by focusing on the staging elements of performance including dance movements, stage performance and the storyline of the Ulek Mayang performance, created by JKKN Terengganu. To obtain the findings, the interview method was conducted. The result found that, the Ulek Mayang dance is new choreography and the dance can be choreographed according to the creativity of the choreographer itself. Next, the researcher gained a piece of knowledge about the element in the Ulek Mayang dance staged performance which is include the costume, set and props, sound and music. The element of costume is including the costume of the seven princesses, the shaman and the fisherman. They are wearing a costume to portrays their character in the performance. The next element is set and props in the performance. The props they are using in staged performance is the shaman will use a palm blossom and incense. The set also has changes according to the time period. From a black curtain to the scenic design like a carving gate wood. Lastly, the sound and music element that using musical instrument and sound effect. In addition, the researcher has known the storyline in the performance starting the fishermen go to the sea, how they survive during the bad weather, continue with unconscious fisherman and how the ritual begins, along with the appearance of the seven princess and the end of the ritual.

CHAPTER 1 INTRODUCTION

Terengganu is a state that is full of unique customs and cultural arts. This state is famous for the beautiful geography of sea and beach. On January 1, 2008 Terengganu's main city, Kuala Terengganu has been granted with the title of Waterfront Heritage City. The culture and heritage in Terengganu has been influenced by the geographic. The coastal culture, soulful and seafaring character are seen and portrayed in the traditional dance song and the art itself. There are many state performances in Terengganu such as Ulek Mayang dance, the dance for healing purpose, the Joget Gamelan, the dance that once performed in the palace and was revived after the 1960s for various royal or state ceremonies. The Rodat dance, the lively dance that enlivens the event's atmosphere, the Pulai dance, the folk dance that performed by the young maiden for appeasing the spirit of paddy plant. This dance accompanies by song that shows the farmer's happiness after obtain the harvest. Before Islamic era, dancing is something people used as a medium to communicate with ancestral spirits. The Terengganu community, which is synonymous with coastal living have no exception to such activities. Aside from the Pulai dance, Ulek Mayang is an example of the spiritual dance created which becomes a famous image of Terengganu.

Ulek Mayang dance is a special and popular dance in Terengganu. It is a traditional state dance that has the ritualistic and spiritual elements. The dance depicts the story of the seven princesses, a shaman, a sick fisherman and other four fishermen. There is various version about the legend of Ulek Mayang, but all story tells the similar story about an unconscious fisherman who is fall into the sea because their

boat got hit by the strong waves and storm. Since they believed in Animism, spirit and mystical, they ask the help from the shaman for spiritual treatment because the villagers suspected that the soul of unconscious fisherman is being lost in another world, leaving the body behind lying on the beach. To calling back his soul, the Ulek Mayang ritual performance is conducted.

Ulek Mayang is known as traditional and unique performance and has been an identity to Terengganu state as symbol of cultural heritage. Before an Islamization, Ulek Mayang used as a ritual performance to cure a disease. But, today Ulek Mayang dance doesn't have many performances. The main factor is because the Malay community in Terengganu converted to Islam, this healing dance has considered as contradict with the Islamic teaching due to superstition elements. With this circumstance, the Ulek Mayang dance has been modified from the original and perform as an art for entertainment purpose only. The second factor is the changing of way of life based on economic factors. Nowadays, most of Malay community in Terengganu has work and do economic activities in urban areas. In the meantime, the people today works are not based on agricultural activities and they do not know much about the fisherman lifestyle which is closely related to the origin of Ulek Mayang. Third is about the changing of new form of Ulek Mayang itself. According to Zamzuriah Zahari (2020), Ulek Mayang performance today only performs dance performance. It's doesn't have any other element and meaning. It is just for entertainment. Besides, people in this era, did not watch the traditional performance anymore. The young people have many activities to do in their spare time. They have a gadget on their own. So, a lot of time is spent on media social such as Facebook, Instagram and other digital platform. Many of them don't interest in traditional dance because they don't find traditional or folk things is an interesting thing to do.

Ulek Mayang performance had once been the cultural arts of the traditional community which performance in the ceremonies to cure diseases and seek protection. After a hundred year, Ulek Mayang dance has many changes and developments after the advent of Islam. The Malay community has been adhering to the teachings of Islam that is not to engage in any matter godless idolatry and other things other than Allah S.W.T. The researcher finds the Ulek Mayang dance has unique story and want to learn more about aesthetic value in the dance. As mentioned above, the researcher wants to study the Ulek Mayang dance in the choreography perspective for valuing the dance and the element of dance as a creative activity. This is also to ensure the preservation of traditional cultural heritage arts as well as the development of creativity and ingenuity of the community.

OBJECTIVE

1. To study the dance movement of Ulek Mayang choreographed by JKKN Terengganu.
2. To elaborate the element of Ulek Mayang stage performance.
3. To narrate the storyline of the Ulek Mayang performance.

RESEARCH QUESTION

1. How the Ulek Mayang movement had been choreographed?
2. What is the element of Ulek Mayang staged performance?
3. What is the storyline in Ulek Mayang?

SCOPE OF STUDY

Researcher focuses on the Ulek Mayang dance that is considered as an intangible heritage which is found in the state of Terengganu. This dance was a famous dance as it has a ritual element and once practiced by the Malay community in Terengganu. This study focus on the staging performance of Ulek Mayang dance by JKKN Terengganu's choreography. The researcher chooses the JKKN Terengganu troupe as the scope of study because the performance of Ulek Mayang dance from JKKN Terengganu is one of the active troupes. Their choreography is a common used for the stage performance. The researcher also chooses Puan Wan Salmah Wan Sulaiman as the respondent because she is one of the famous singers and dancers of Ulek Mayang. She is also known as Prima-donna of Ulek Mayang.

THE IMPORTANCE OF STUDY

- **INDIVIDUAL**

The importance of study for individual is to be able to provide knowledge and understanding more deeply. Ulek Mayang is something rare to be seen. So, when the study is conducted the individual be able to learn something related to the dance movement that can be found in the performance of Ulek Mayang in Terengganu.

- **COMMUNITY**

The importance of study for community is to be able to provide knowledge. The community can broaden their knowledge related to the traditional performance and its origin. With this study, we can maintain our national culture from generation to generation, especially in the traditional performing art of the Malay community.as a national heritage.

- **UNIVERSITY**

The importance to the academic institution is it can be used as a reference material for other researchers.

CHAPTER 2 LITERATURE REVIEW

Literature review is a study of previous research that has been conducted. It is the method to gain more knowledge and information about the study of Ulek Mayang dance. References such as books, article, journal, websites or any relevance studies has been used as a reference for conducting this study. From the literature review, researcher had to read about dance which is to know more about the dance movement. Furthermore, gaining more information about the history of Ulek Mayang dance.

This literature review is conducted based on the objective where it is divided into studying the dance movement of Ulek Mayang choreographed by JKKN Terengganu, elaborating the element of Ulek Mayang staged performance and narrating the storyline of the Ulek Mayang performance. This literature reviews about more knowledge in terms of giving ideas and helping the researcher to conduct this study.

2.1 Ulek Mayang Dance

The story of Ulek Mayang begins when there is an unconscious fisherman who is fall into the sea because their boat got hit by the strong waves and storm. Since the villager believed in Animism, spirit and mystical, they ask the help from the shaman for spiritual treatment. Although, Ulek Mayang nowadays has been completely transformed into performing art and become the cultural heritage of Terengganu, it still retained the original concept of the seven princesses, the shaman, the bewitched fisherman and the villagers. This original concept is a symbol of Ulek Mayang that are contrary to Islamic Law (Noraien Mansor (2017).

Mubin Shepherd (1983) has given the definition of 'ulek' in Ulek Mayang dance, the traditional local dance of local community in Terengganu means by 'lulling a person to sleep'. In Malay word 'ulit' also give a same meaning as 'ulek' which means comfort someone to sleep. These two words also can describe the situation of a fisherman who is bewitched by the spirit of the sea that causes him to lost in a dream and be unconscious. By the told legends, the spirit is the princess in other realm that want to test the fisherman, but only one fisherman fell under her spell. The unconscious fisherman is believed to have trapped and wandering in the realm of the *Orang Bunian*. According to Ramli Ibrahim (2017), the original Ulek Mayang in Terengganu has the element of healing and worship. It is practices in Kampung Pasir Panjang, Seberang Marang and Kampung Maras. Based on this statement, we can see the element of healing and worship on the performance of Ulek Mayang dance. There is a dancer act the shaman and bring the palm blossom.

“Ulek Mayang is performed using the areca nut inflorescence to raise the spirit and origin of the palm blossom. During the performance, the performers enter a trance-like state. They take turns to entreat the palm blossom accompanied by seloka and pantun by the rest performers. The performance is carried out by a group forming a circle with the person holding the palm blossom sitting in the middle. It is not accompanied by music”

(Noraein Mansor,2017, pp.16)

By this statement, the Ulek Mayang performance today is created from the original ritual. When the Ulek Mayang dance is performance, the dancer will use the props that become the symbolic of the performance. There is slightly different from the ritualistic ceremony and the dance performance. But, they still keep the originality

of Ulek Mayang by using the same objects from the ritual ceremony such as preserved palm blossom. The use of non -natural palm blossom is one of the methods or ways to save costs because it can be used for a long time. According to Zamzuriah Zahari (2020), she has mentioned the use of incense is also no longer seen in the present Ulek Mayang performance. The use of materials that can emit smoke exactly like incense is replaced by the use of joss stick. It only used to produce smoke as an effect on the shaman's acting gimmick in the performance. The purpose the use of matches is to replace the incense which is originally used in Ulek Mayang involving ritual ceremonies.

Nurul Ain and Muammar Ghaddafi Hanafiah, (2020) discussed about the transformational aspects of Ulek Mayang performance. Ulek Mayang tradition has undergone various of changes in terms of performance structure. The study of transformation structure of Ulek Mayang performance was to identify new elements in the present performance as well as the transformational aspects that gone through. They have analysed Ulek Mayang performed by Sukira group in Terengganu in terms of ceremonies, equipment, musical instrument and costumes. Through the paper, research gets to know about the changing that have applied in the performance. Such as the formation of gimmicks, the use of props, musical instruments and mantras.

2.2 The Concept of Choreography

The existence of the choreography and composition of the dance can see things especially the adaptation in terms of dance knowledge possessed by the dancer or the result of the performance.

“Choreography can be influenced by cultural diversity and regional differences. Therefore, each state has a special dance. The construction of identity in

the dance must be done intellectually, through creativity, and quality development. philosophically and aesthetically, this is because the dance is a symbol. The dance work that emerged is no longer superficial and refers more to the moral development of a nation that has a style, emerges from the basis of the nation's cultural ideals instead of imitating the culture of other countries.”

(Kurath, 1960: 233-254)

Based on the statement, choreography is influenced according to the cultural diversity and the different of regional. This is because the different of ethnicity will produce different cultural based on their social-economic and the political. The born of their identity is built from the originality and the uniqueness of their culture. Royce (1977:37) also mention dance isn't just about the performer and the audience, but rather in a relationship with good socio-cultural aspects in regional or tribal boundaries, class differences and status however national differences, special features the rate. The overall balance of that feature patterns in dance are evolving through imitations and interactions among members of the community, so that the institutionalized blossoms mark one identities. The pattern is called style. Style composed of symbols and shapes based on orientation values that are embraced, believed, and internalized in the members of the group, so that it becomes an identity.

According to Nevada Union Dance (2013), choreography is an art of designing dance. Dance is a language of movement and choreography is putting that language into form. The choreographer need to pull a dance into one form to become a performance. A choreographer is a maker or a creator of dances. There is three element of choreography to be include of energy, space and time. The energy need to be active, passive, strong, gentle and movement qualities by Swinging Movement,

Percussive Movement, Sustained Movement, Vibratory Movement, Suspended Movement and Collapse which means to release of energy, relaxed and without tension. Next, the space in position and dimension. The position is level in regards to the floor and direction in which he or she is moving. Meanwhile, the dimension is the size of the dancer's movement of shape and designs in space.

According to Gayle (2007), design and choreography a dance includes several important elements that should be highlighted such as elements of space and time. These elements are very important in connecting between dancers with the structure of the dance according to the wishes of the script as well as its needs underlying the choreography would like to be conveyed to the audience. Furthermore, the dance, choreography, dance moves, compositions, dance genre choices and modifications are the creativity of a choreographer. In addition to understanding the concepts and theories of choreography, one choreographers need to be trained in the art of dance as a dancer who has experience and have extensive knowledge in the field of dance. The choreographer must understand the whole story of Ulek Mayang, and they need to understand the character in creating a movement in the performance. This because every detail movement are need to portray the character and to tell the audience about the story of Ulek Mayang.

“Usually, the one who is knowledgeable is the shaman because not only act as the leader in Ulek Mayang dance, also a ritualistic who recites the mantras. For dancers, they would only perform follow the choreography. Besides that, Ulek Mayang dance is now for the entertainment. It will show there is request for the dance or as a demonstration for the research purpose.”

(Azaha bin Haji Othman, 28/11/2019)

According to Encik Azaha, Ulek Mayang dancer who acts as the shaman is the knowledgeable because he would act as leader and also be the mantra's reciter. As for the performance in Ulek Mayang dance, the dancer will dance according to the choreography. Noraien Mansor (2017) also mentions in her book 'Ulek Mayang Heritage of Terengganu' that during the performance the dancer stands in the middle of the circle holding the blossom palm with the accompaniment of the lead singer (adi) in the ensemble. The performance starts with three male dancers who become unconscious and one of the male dancers will hold the blossom palm. The dancer acting as the princess will appear on the stage based on the song. When the Ulek Mayang song summons the second princess, the dancer will come out until the seventh princess is called. After the last princess appears, the song to drive away the spirit is being sung.

2.3 The concept of Intangible Cultural Heritage.

Cultural heritage is an expression of way of life developed by a community and passed from generation to generation. There are two types of cultural heritage, which is tangible heritage, including artefacts, buildings and landscape. Meanwhile, in terms of Ulek Mayang, it is an intangible cultural heritage because intangible form includes voices, values, tradition, religious ceremonies, performing arts, storytelling and myth. According to UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage, intangible heritage is defined as:

“The practices, representations, expressions, knowledge, skills- as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to

generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

(UNESCO, 2003)

There are five domain of Intangible Cultural Heritage (ICH) which include oral traditions and expressions, including language as a vehicle of the intangible cultural heritage, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe and traditional craftsmanship. The Ulek Mayang dance has the criteria in performing arts. Which include the performing arts range from vocal and instrumental music, dance and theatre to pantomime, sung verse and beyond. They include numerous cultural expressions that reflect human creativity and that are also found, to some extent, in many other intangible cultural heritage domains (United Nations Educational, Scientific and Cultural Organization, n.d, pp.6). The Ulek Mayang dance can be included in performing art because the performance has the criteria which is the dance, music and the cultural expressions that can be identity of Terengganu cultural.

The intangible heritage can include everything that has been practising in daily life. For example, the Ulek Mayang started from a ritual to a dance performance of drama dance. It has a special meaning behind, which is bond with the action of people in Terengganu. In addition, the dance has been recreated followed the suitability of performance. The heritage can be transmitted to generation by generation and can be the identity of the community in Terengganu.

‘Intangible cultural Heritage is a ‘Living Heritage’ that surround within many traditions, practices and custom. These include the stories we tell, the family events we celebrate, our community gathering, the languages we speak, the song we sing, knowledge of our natural spaces, our healing traditions, the foods we eat, our holidays, beliefs and cultural practices.’

(Heritage Newfoundland & Labrador, 2008)

As for the statement, it shows our daily behaviour is a part of cultural because we living with it and culture is systems of human behaviour and thought. It can be an expression of way in living developed by community and passed from generation to generation. By using the context of ‘Living Heritage’ it is not something wrong because cultural heritage is often expressed as either intangible heritage or tangible heritage (ICOMOS, 2002). The cultural is human creation and we can value the intangible heritage by voices, tradition or performing arts.

The ICH concept can be used for Ulek Mayang because dance is created from the ritual cultural of Terengganu community in old times. This can include as the community cultural that has been show and passed to generation to another generation. The practices of the Ulek Mayang dance become a representation of Terengganu and the knowledge and skill also recognize as part of their cultural heritage

2.4 The Concept of Dance Studies

The dance is a movement of the body and has a value in it. Every dance movement has a purpose and can be the expression of emotion, ideas, feelings. There is a lot of dance and has different meaning and can be performance according their purpose of existent. In Malaysia, there is a ritual dance, a court dance, folk dance or worship dance. They are the art heritage and become the symbol of existence of some culture. Before the Islamic teaching, the people has their own belief and the it can be one of the reason behind the existence of the dance. For example, the animism is a belief of object, places and creatures as stated by Ghulam Sarwar Yousof.

“The existed dance is associated with symbols and metaphors of the forest, rivers and highlands which from their habitat. According to the dance, it is caused by the evolution of human where all the nature is influenced which will form the beliefs and hold as guidelines in their life.”

(Ghulam Sarwar Yousof, 2001, pp.30-45)

From the sentence, the dance is existed since from the mankind from millennium years ago. This is because the people from the thousand year ago had the animism beliefs. They seeking blessing to the nature such as to the forest and rivers and highland. This is because the nature providing them foods, drink and a place to stay. They do a dance to show a gratitude and celebrating for a gift from the God.

In the study of Sachs (1963), found that dance is one of the forms the oldest art and can be considered the mother of the field of art. In the beginning human culture, dance is a performing art that appeared before other forms of art or science emerge. This is because dance is associated with an element of belief. The emergence of dance in line with the beliefs espoused by earlier societies. There is evidence of dance from a

9000 year-old painting, found at Shelter Rock of Bhimbetka, India and as well as the paintings on tombs back to 3300-BC in Egypt, which depicts a dancer. From the notes Sachs (1937) it is clear that dance is a type of art that appeared since ancient times

2.5 The Concept of Scenography

“They give visual and aural life to the ideas of the playwright and directors”.

(Wilson, E, 2014: 252)

These scenography approaches are diverse and depend on the creativity of the designer. All forms of visual and auditory expression on stage can be associated with scenography. The element of scenography should work and help the performer bring the atmosphere to the staging. The most noticeable is the visual element, which is the audience can see and explains concept of performance the form of set backgrounds. It is also guided by other visual elements will refer to it including lighting intensity, costume design, makeup and props.

“I understand Scenography as the field that constructs, creates, reflects and reinvents scenic spaces that could be any space where some kind of performative experience occurs. Each scenic space has its own character defined by the location, the materiality of the environment, the way that it is occupied, the objects that we can see and those we cannot, the light that permits its revelation and sometimes even its atmosphere conditions. Consequently, I understand scenography as a spatial creation and I also assume that the building or place where the performance occurs, as well as the stage where it is presented or represented, are variables of the same system in equation: the spatial characterization of an event”

(Sara Franqueira, n.d)

Based on the statement, the scenography is the basic of the performance. Scenography is used to create the look of the performance based on the situation. The scenographer will create a picture of the performance and visualised into the stage. The scenography is to colourful the stage and make stage alive. Which is means, the stage, props, costume, lighting and makeup is the basic of scenography which can help the performer to perform on the stage. In Ulek Mayang, the dancer will wear a costume suitable with their character such as princess, shaman and fisherman.

Scenography is closely related to the beauty aspect of artistic. Scenography in staging performance is able to help illustrate and animate the acting and the form of the story that is trying to be conveyed. The scenography also explains about the time, space of occurrence of role events, nature and character. Robert Edmond Jones, a designer explains; “a costume is not just for a character in a scene in a play, but for that character, in that scene, in that play”. As for Ulek Mayang, the dancer will wear a costume depicts to their character. The character identification will be easy to be understand by the audience through an understanding of the costume aspect. The existence of scenography elements of Ulek Mayang dance can be explained through visual and auditory aspects including the costume, props, lighting, backdrop, set, scenic design and audio.

Based on the literature reviews, researcher had gained more knowledge about the dance of Ulek Mayang. In addition, such as about the concept of choreography, intangible cultural heritage, dance studies and scenography. Based on the literature reviews researcher would implement it in the data analysis and findings when conducting this study.

CHAPTER 3 RESEARCH METHODOLOGY

3.1 INTRODUCTION

In this chapter, the methodology of this study will be elaborated. Methodology is an important role to achieve the objective of this study by using the right technique in collecting and analysing the data. This chapter will explain the methodologies that were used in this case study to conduct the research. To supporting this study, the researcher will use several of methods to conduct this research.

3.2 QUALITATIVE METHOD

In this study, researcher will use a qualitative methodology as a guide to conduct and obtain the result. Data collection from documentary and interview will be analysed. The qualitative method is including the primary data such as interview and secondary data including library, documentary method and internet resource.

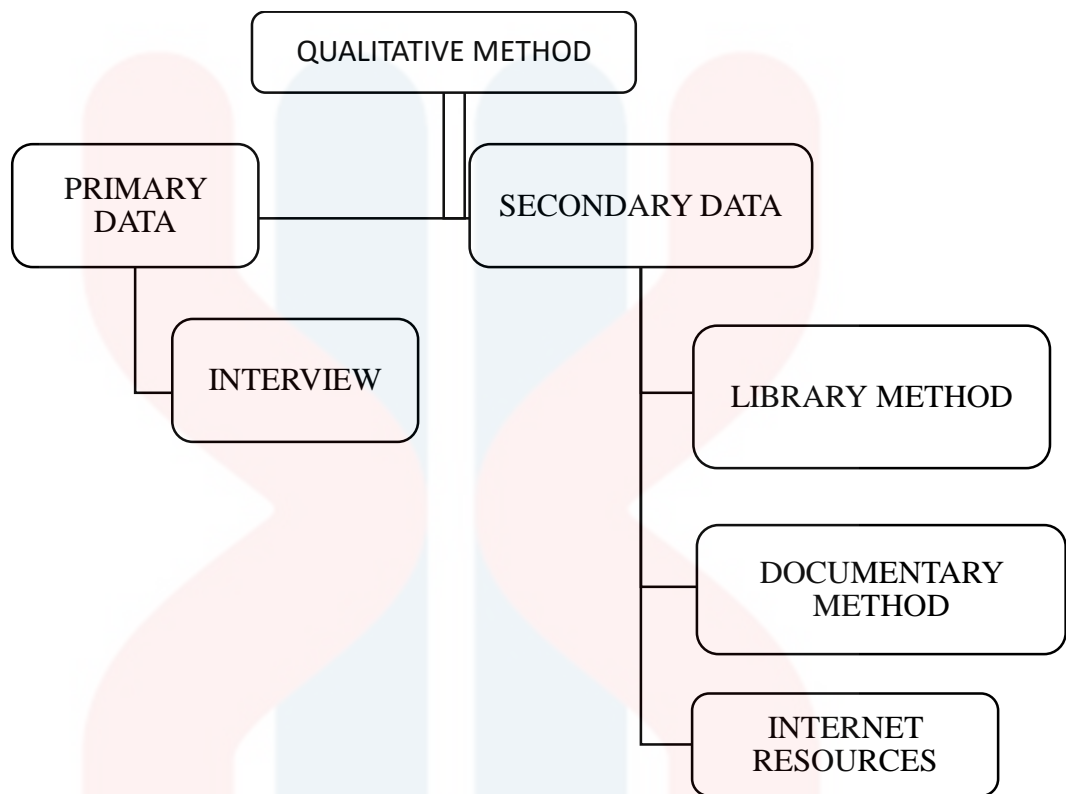


Diagram 1: Show the Qualitative Method

3.2.1 Primary Data

The primary data is observed or collected directly from the first hand which is experience. For the primary data, the researcher has use the interview method to answer the objectives of this study. The interview will help researcher to find more knowledge about the Ulek Mayang dance.

Interview

Interview is one of the methods used by the researcher. There are three types of interview that are instructed, semi-structured and structured. The researcher chooses the semi structured interview because it consists a several key of questions that will help to explored the scope of study. In addition, the researcher also provides some additional information that can be elaborated for this study through the interview. Researcher will conduct the interview to the person who has knowledge and able to give more explanation about the Ulek Mayang dance.

The informant of this study is Puan Wan Salmah Binti Wan Sulaiman or more affectionately known as *Mami* is a famous art activist in Terengganu. She is active as a dancer and singer. She is the original singer of the traditional Terengganu song, Ulek Mayang.

Puan Wan Salmah was born on 16 September 1944 in Kampung Tiong, Kuala Terengganu. She has been involved in art activities since primary school while studying at Bukit Jambul Primary School, Kuala Terengganu. After that, she joined the Darul Ehsan Youth Club and her involvement became more active. She was one of the activist in SUKTRA when it was established in 1974.

Among her achievements in the field of art, she was being named the Best Terengganu Actress in 1972, awarded the Pingat Jasa Kebaktian (PJK) also in the same year, the Pingat Pangkuan Negara in 1979, the Terengganu State Outstanding Service Award in 1987, the Special Jury Award Terengganu Cultural Figure in 1991, Terengganu Crown Member in 1992 and Terengganu Cultural Arts Figure in 2016.



Diagram 2: Puan Wan Salmah Binti Wan Sulaiman

Source: Google Image

The question of semi-structured is as listed below:

1. How the Ulek Mayang movement has been choreographed?
2. What is the meaning of the dance movement?
3. What is the element of Ulek Mayang staged performance?
4. Why the palm blossom used in the performance?
5. What is the storyline in Ulek Mayang?

The interview was conducted through Google Meet on 21st November 2021 because the researcher got the limited movement due to pandemic Covid-19. To comply with the law and safety, interviews were conducted online. Researcher gains new insight knowledge about Ulek Mayang dance. The data will be further highlighted and analysed in Chapter 4.

3.2.2 Secondary Data

As for the secondary data, researcher had to choose library method and documentary analysis in conducting this research to achieve more information about the dance. The published and collected data from the past or other parties are called as the secondary data. Details are as followed.

Library Methods

For library methods, researcher has visited nearby library to obtain reference materials such as books, magazine, papers, newspapers and scholarly thesis that related with the Ulek Mayang dance. From this study, researcher has visited the University Malaysia Kelantan's library. Relevant materials that used for this study are *Ulik Mayang Warisan Terengganu* by Noraein Mansor (2017), *History of Dance: An Interactive Arts Approach* by Gayle Kassing (2007), *Encyclopedia of Malaysia V08: Performing Arts* (Encyclopedia of Malaysia by Ghulam-Sarwar Yousof (2001), *Taman Saujana: Dance, Drama, Music, and Magic in Malaya, Long and Not-so-long Ago* by Mubin Sheppard (1983) and *The Anthropology of Dance* by Anya Peterson Royce (1977).

Documentary Analysis

For documentary analysis, researcher has watched a YouTube link regarding about Ulek Mayang dance for analysing the entire dance and the performance itself throughout the links. YouTube linked that investigated is <https://youtu.be/KHkZEnCn4pM>. The researcher chooses this link of Ulek Mayang dance performance because the video is originally from JKKN Terengganu's troupe performance. The link contains the full performance according to the storyline of Ulek Mayang history.

Internet Resources

The researcher also used the e-pdf from internet as the resource. The e-pdf has help the researcher in the studies to gain more knowledge. The e-pdf used in this study such as:

Transformasi Struktur Dalam Persembahan Ulek Mayang by Nurul Ain Binti Hassan & Muammar Ghaddafi Hanafiah, Tari Dalam Teater: Analisis Perbandingan Konsep Koreografi Dalam Dua Teater Muzikal Melayu by Sharip Zainal Sagkif Shek & Rohani Md. Yousof & Zairul Anuar Md, Dawam and What is Intangible Cultural Heritage? by Heritage NL

CHAPTER 4 DATA ANALYSIS AND FINDINGS

In this chapter, the data analysis and findings of this study will be elaborated. The data analysis is collected through the qualitative method. This chapter will explain the data collected and findings to achieve the research's objectives including analysing the Ulek Mayang dance movement, and elaborating the element of Ulek Mayang staged performance and the storyline.

4.0. ULEK MAYANG DANCE MOVEMENT

Ulek Mayang is a famous ritual performance for healing purpose and were practised by Malay in Terengganu. Ulek Mayang has a similar characteristic with other ritual performance in Malaysia such as Main Puteri and Mak Yong. They do have a same purpose which is to healing people but the process of conducting the ritual was different. The origin of Ulek Mayang was begin when the fisherman goes to the sea and founded unconscious because he was bewitched by the sea spirits sea spirits or also known as the seven princesses. Ulek Mayang has mantras that was originally used by the shaman in the ritual. But, in the performance, they change the spell into the song which is suitable with the performance and doesn't have any ritualistic element. The song was created by late Tuan Haji Mazlan bin Embong, who is also a choreographer of Ulek Mayang dance. Researcher has conducted an interview with Puan Wan Salmah binti Wan Sulaiman and she has explained about the choreography of Ulek Mayang dance. She has explained about the dance movement through the interview.

“Based on Ulek Mayang performance, the dance was created according to the choreographer creativity and it was for entertainment purpose only. Ulek Mayang performance is different followed by the choreographer. They don't stick to one choreographic style because every choreographer has their own identity and creativity. The Ulek Mayang was a new dance that were created by late Tuan Haji Mazlan bin Embong and this dance does not exist hundred years ago but it is created in year 1970's. The starter of this performance is late Tuan Haji Mazlan bin Embong make a song for a dance drama which perform by Persatuan Belia Darul Ihsan (PBDI), one of cultural group in Terengganu.”

(Wan Salmah binti Wan Sulaiman, 21/11/2021)

According to Puan Wan Salmah, Ulek Mayang movement is different according to choreographer. In addition, the dance was created by Tuan Haji Mazlan doesn't have any meaning because it was based his own thought and the suitability from Ulek Mayang song. Azaha bin Haji Osman (28/11/2019) also stated that from previous interview with the Pak Aziz and Tuan Haji Mazlan about the dance pattern and meaning, he said the choreography was based on his own thought and the suitability from Ulek Mayang song and the choreography just a dance movement.



Diagram 3: Ulek Mayang dance performance

Source: Google Image

The seven princess, the shaman, fishermen and unconscious fisherman are performing a Ulek Mayang dance at the beach. The shaman is trying to healing the unconscious fisherman while the seven princess dancing around them in circle.

Lyrics of Ulek Mayang

English verse:	Malay verse:
I entreat the mayang	Ulek mayang ku ulek
Entreat with shining nets	Ulek dengan jala jemala
Entreat the mayang	Ulek mayang diulek
Singing with her highness the princess	Ulek dengan tuannya puteri
Entreat the mayang	Ulek mayang ku ulek
Entreat it with the shining nets	Ulek dengan jala jemala
Entreat the mayang	Ulek mayang diulek
Singing together with the second princess	Ulek dengan puterinya dua
Second princess wears a slanted blouse	Puteri dua berbaju serong

Second princes with the slanted hair knot	Puteri dua bersanggol sendeng
Second princess wears ivory earrings	Puteri dua bersubang gading
Second princess has a yellow scarf	Puteri dua berselendang kuning
Persuading the mayang	Umbok mayang diumbok
Persuade it with shining nets	Umbok dengan jala jemala
Entreating the mayang	Nok ulek mayang diulek
Singing with fourth princess	Ulek dengan puterinya empat
Fourth princess wears a slanted blouse	Puteri empat berbaju serong
Fourth princess with a slanted hair knot	Puteri empat bersanggol sendeng
Fourth princess wears ivory earring	Puteri empat bersubang gading
Fourth princess has a yellow scarf on	Puteri empat berselendang kuning
Persuading the mayang	Umbok mayang diumbok
Persuade it with shining nets	Umbok dengan jala jemala
Entreating the mayang	Nok ulek mayang diulek
Singing with the sixth princess	Ulek dengan puterinya enam
Sixth princess wears a slanted blouse	Puteri enam berbaju serong
Sixth princess with a slanted hair knot	Puteri enam bersanggol sendeng
Sixth princess wears ivory earrings	Puteri enam bersubang gading
Sixth princess has a yellow scarf	Puteri enam berselendang kuning
Persuading the mayang	Umbok mayang diumbok
Persuade it with shining nets	Umbok dengan jala jemala
Entreating the mayang	Nok ulek mayang diulek

Singing with the seventh princess	Ulek dengan puterinya tujuh
Seventh princess wears a slanted blouse	Puteri tujuh berbaju serong
Seventh princess with a slanted hair knot	Puteri tujuh bersanggol sendeng
Seventh princess wears ivory earrings	Puteri tujuh bersubang gading
Seventh princess has a yellow scarf	Puteri tujuh berselendang kuning
Persuading the mayang	Umbok mayang diumbok
Persuade it with shining nets	Umbok dengan jala jemala
Entreating the mayang	Nok ulek mayang diulek
Singing with her highness the princess	Ulek dengan tuanya puteri
Her highness the princess wears a slanted blouse	Tuan puteri berbaju serong
Her highness the princess with a slanted hair knot	Tuan puteri bersanggol sendeng
Her highness the princess wears ivory earrings	Tuan puteri bersubang gading
Her highness the princess has a yellow scarf	Tuan puteri berselendang kuning
Persuading the mayang	Umbok mayang diumbok
Persuade it with shining nets	Umbok dengan jala jemala
Entreating the mayang	Nok ulek mayang diulek
Singing with her highness the princess	Ulek dengan tuannya puteri
I know your origins	Ku tahu asal usul mu
Let those from the sea return to the sea	Yang laut balik ke laut
Let those from the land return to the land	Yang darat balik ke darat
	Nasi berwarna hamba sembahkan
	Umbok mayang ku umbok
	Umbok dengan jala jemala

I present the coloured rice	Pulih mayang ku pulih
I persuaded the mayang	Pulih balik sedia kala
Persuaded it with the shining nets	
I heal with the mayang	
Bringing back to health.	

Translated by Jarsreen Aina (2019)

The first part of the performance according to the choreography, the fishermen will go the sea. There is a movement where they are rowing their boat.



Diagram 4: The fishermen are rowing a boat.

Source: <https://youtu.be/KHkZEnCn4pM>.

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Diagram 5: The princesses are dancing in the circle while the fishermen doing a ritual with the shaman.

Source: <https://youtu.be/KHkZEnCn4pM>.

The princesses will dance in a circle around fishermen and shamans who want to perform rituals. According to Puan Wan Salmah, she does mention that the dancers will dance following the lyric as the guideline. As example, when the lyrics mention about:

'Puteri dua berbaju serong'

'Puteri dua bersanggul sendeng'

'Puteri dua bersubang gading'

'Puteri dua berselendang kuning'



Diagram 6: The princess dance to show a movement of slanted hair knot.

Source: <https://youtu.be/KHkZEnCn4pM>.

The princesses dance to the part of *'Puteri dua bersanggul sendeng'*. It is to show the slanted hair knot.



Diagram 7: The princesses make a movement to show their ivory earring and the fishermen took turn with the shaman to treat the unconscious fisherman.

Source: <https://youtu.be/KHkZEnCn4pM>.

The princesses dance to the part of *'Puteri dua bersubang gading'*. They will make a movement and they will move their hand toward their ear. To show the ivory earring.



Diagram 8: The princesses show their yellow scarf.

Source: <https://youtu.be/KHkZEnCn4pM>.

When the lyric mention about the yellow scarf, the princesses will put their hand up to show the yellow scarf.

In addition, the movement of this dance is to visualize the lyrics of the song. To make sure the movement is suitable with the lyrics, the choreographer can change the movement according to their creativity. Puan Wan Salmah also mention, the dancer of Ulek Mayang must wearing a yellow scarf to indicate to the royal colour.

The movements in the Ulek Mayang dance were also given a makeover by Ulek Mayang practitioners. The dance movements are based on the flowing movements of fairies and long scarfs. The dance also contains mechanical movements. According to the choreographer, the dance movements and stage treatment are necessary to make the performance come alive (Noraïen Mansor, 2017).



Diagram 9: The shaman healing the unconscious fisherman

Source: <https://youtu.be/KHkZEnCn4pM>.

Before start the ritual, the shaman throws with force the palm blossom into the floor. This is the highlighted scene of the ritual. In the diagram 9, the shaman was healing the unconscious fisherman by using the palm blossom. The princesses are danced beside them.



Diagram 10: The seventh princess dancing with the unconscious fisherman

Source: <https://youtu.be/KHkZEnCn4pM>.

The climax of the performance is when the seventh princess came out to the stage. Where's the seventh princesses make a command to everyone to return to their original place.

4.1 ELEMENT OF ULEK MAYANG STAGED PERFORMANCE

The element of staged performance is including sets and props, costumes, make-up, sound and music. A performance of drama dance such as Ulek Mayang need a lot of preparation. This is because it need to be well-prepared and present the best to the audience. In addition, Ulek Mayang is one of famous dance in Malaysia and to make sure the performance still present original stories, having the seven princesses, the fishermen, the unconscious fisherman and the shaman. Each performance of Ulek Mayang can be different with the help of new technology towards the era of modernity.

Set and props

The set is usually the first part of the show that an audience sees. Set designers will typically begin researching the play and its setting to get inspiration for walls, colour schemes and different furniture items or props that should be present. In terms of colour, the master set must put colour that can help to set the mood of the performance. Different genre of dance theatres or performance have different areas of visibility and different blind spots. A designer must know the theatre inside and out in order to properly design a set. One set of stage is a depiction of the story of the performance.



Diagram 11: Ulek Mayang staged by JKKN Terengganu

Source: <https://youtu.be/KHkZEnCn4pM>

The stage sets of Ulek Mayang are different according to the time period. The diagram 11 shows, the performance that only used the black curtain and has no sets. The dancer only dance on an empty stage. While, the diagram 12, already using a different of scenic design. They built the big set on the stage. Such as a big wood carving gate and yellow curtain. Researcher think it may be referring to the palace, indicating the royal princess. In addition, the stage sets may be different according to the director of the performance.



Diagram 12: Ulek Mayang Stage

Source: Google Image

Props is something is needed to complete the performance. It is to help the dancer to act in their character. As for the props, all the Ulek Mayang performance still using a same prop as the original performance which is they are using the palm blossom and incense. The shaman will bring the incense and palm blossom in the performance.



Diagram 13: Incense

Source: Google Image



Diagram 14: Palm Blossom

Source: Google Image

In addition, the purpose of the use of props is merely to serve as symbolic of the performance. It is very important in the visual formation from the point of view of the audience because it can provide exposure and knowledge to them that this The palm blossom or called as *mayang* is a main prop because the lyric of the song also indicated to the palm blossom. The lyrics already mention about:

Ulek mayang ku ulek

Ulek dengan jala jemala

Ulek mayang diulek

According to Puan Wan Salmah, for the performance of Ulek Mayang dance. If the performer wants to replace the palm blossom with the another thing because of the difficulty to get the palm blossom, there is no problem. But, the performance will

look lacking and doesn't seem real. This is because according to the lyrics, it already mentions about the palm blossom or *mayang*.

However, the use of incense is also no longer to be seen in most of the Ulek Mayang performance. The use of materials that can emit smoke exactly like incense is replaced to produce smoke as an effect of the gimmick with the shamans acting in the performance. The purpose of its use to replace the use of incense that was originally used in the performance of Ulek Mayang which involves ritual ceremonies (Zamzuriah Zahari, 2020).

Researcher think it may refer to the safety. As the performance was showed on the modern stage, lighting the fire are prohibited. In addition, nowadays there is a special place to have a performance. It already complete with the lighting and special effect that can support or visualize the scene properly.

Costume

Costume is very important and becomes a part of the performance. This is because the costume is something that can describe an identity or character to be portrayed. For example, in Ulek Mayang performance. There is a character of the seven princesses, fisherman and the shaman.

According to Noraien Mansor (2017), she has mention through her writing that the several cultural experts in Terengganu and those involved in the Ulek Mayang performance has mentions there is no special costume for the dancers. The Ulek Mayang costume is inspired from the beauty of the princess. Originally, the dancers were dressed based on the Joget Gamelan costume which comprised a short top worn with gold embroidered sarong to symbolise the high status of a princess. The dancer who plays the part of the princess wears a yellow shawl, an inlaid belt and a crown on

her head. The dress is a yellow, green and red which have specific symbols meaning in the customs of the Malays.



Diagram 15: Ulek Mayang's Costume

Source: Google Image



Diagram 16: Ulek Mayang's Costume

Source: Google Image

The preparation of the costume of the male fishermen and the shaman is also the most important aspect. However, the choice of costume is not specific and only needs to show the visual of the character of the fishermen and needed to displaying the characteristics of the Malays in the pattern of life of the traditional community. The male dancers who plays as fisherman dress like when they go out to the sea. They usually will wear a traditional Malay costume such as *Baju Melayu Teluk Belanga* with three-quarter sleeve and *Kain Pelikat*. They also will wear a fabric to tie around their head and a hat. The shaman will wear a white shirt inside and an outwear. He will have a different colour of outfit to make a different between the shaman and fishermen.



Diagram 17: Fisherman's costume

Source: <https://youtu.be/KHkZEnCn4pM>

The fisherman is wearing a straw hat and orange *Baju Melayu Teluk Belanga* with three-quarter sleeve and *Kain Pelikat*.



Diagram 18: The fisherman wearing a full costume

Source: <https://youtu.be/KHkZEnCn4pM>

The dancer is wearing a full costume of fisherman. He is wearing a straw hat, a fabric around his head, a three-quarter sleeve of *Baju Melayu*, *Kain Pelikat* around his waist and a checkered pant.



Diagram 19: The fisherman wearing a green fabric around his head.

Source: <https://youtu.be/KHkZEnCn4pM>

Originally, the Malay in old days use the *Kain Lepas* and wear it around their head. The *Kain Lepas* can be used to cover the head from the sun heat, fanning the body when hot and to wiping the sweat. But, in the performance the fisherman is wearing green fabric and tie around their head. Researcher think it maybe to replace the use of *Kain Lepas* in the performance.

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Sound and music

Sound and music is a must for a performance. The use of musical instruments in producing sound audio in Ulek Mayang performances has undergone a reform from traditional Ulek Mayang performances. In the past, the Ulek Mayang ritual did not use musical instrument, but the modern version of Ulek Mayang dance is accompanied with various of instruments.

As for the traditional performance of Ulek Mayang the instruments used is *gendang*, *gong* and *rebana*. The used of music instrument is to create an immersive atmosphere and rouse the spirit of the seven princesses. In the modern term, the instruments that has been added to the performance is *seruling*, accordion, viola, guitar, small or large *rebana*, *silat* drum and background song as the backing track.

The sound effect also used in the performance such as the strong winds and thunder. This is help the performance of the dancer in creating a situation of a strong waves that hits the fisherman at the sea. The sound effect must be sound realistic to convey the storyline of Ulek Mayang performance. The song of *Kolek Berkolek* also been played before the Ulek Mayang song.

Lyrics of Kolek Berkolek song:

Malay verse:	English verse:
Kolek berkolek ke dada laut	Collectively roll to the chest of the sea
Deru kucah ombak berombak	The roar of the waves crashed
Laut ke laut tempat berpaut	Sea to sea clinging place
Tuntutan hidup di hari esok	The demands of life tomorrow

Perahu kolek sarat muatan	Load collection boat
Ikan tenggiri si ikan tambang	The mackerel, the silver-stripe round herring
Nelayan ke laut menangkap ikan	Fishermen go to sea to catch fish
Hidup nelayan dipukul gelombang	The lives of fishermen were hit by waves
Kolek berkolek di tengah laut	Collectible in the middle of the sea
Lautan tenang tempat berpaut	The calm ocean is a clinging place
Sebelum ajal berpantang maut	Before death is abstinence from death
Sumpah kaum nelayan di dalam hidup	The oath of the fishermen in life
Kolek berkolek di tengah laut	Collectible in the middle of the sea
Lautan tenang tempat berpaut	The calm ocean is a clinging place
Sebelum ajal berpantang maut	Before death is abstinence from death
Sumpah kaum nelayan di dalam hidup	The oath of the fishermen in life
Ikan kekek ikan gelama	Pony fishes fish, Croaker fish
Terkena pukut di muka kuala	Hit by a net in front of the estuary
Nelayan ke laut bukannya lama	Fishermen to the sea is not long
Pasti pulang di kala senja	Definitely go home at dusk
Di tengah gelombang riak beriak	In the middle of a rippling wave
Kolek nelayan di alun gelombang	Collect fishermen in the wave square
Langit mendung awan berarak	The cloudy sky of clouds marched

Terkulai nelayan di tengah lautan	Dangling fishermen in the middle of the ocean
Kolek berkolek di tengah laut	Collectible in the middle of the sea
Lautan tenang tempat berpaut	The calm ocean is a clinging place
Sebelum ajal berpantang maut	Before death is abstinence from death
Sumpah kaum nelayan di dalam hidup	The oath of the fishermen in life
Kolek berkolek di tengah laut	Collectible in the middle of the sea
Lautan tenang tempat berpaut	The calm ocean is a clinging place
Sebelum ajal berpantang maut	Before death is abstinence from death
Sumpah kaum nelayan di dalam hidup	The oath of the fishermen in life

(This translation from Siti Hanisa (2021))

4.2 STORYLINE OF ULEK MAYANG PERFORMANCE

According to the observation on the performance of Ulek Mayang dance by JKKN Terengganu. The storyline of Ulek Mayang performance begins with the sound of the minus one of Ulek Mayang song.

The first part of this performance begin when there were five fishermen came into the stage and made a dance movement like rowing a boat on the sea. After the dance, the fisherman freezes for a while before the song of *Kolek Berkolek* played. The song was about the story of the life of a fisherman who went to the sea.



Diagram 20: The fisherman made a pose

Source: <https://youtu.be/KHkZEnCn4pM>

After the song finished, there was a sound effect of big waves, a strong wind and thunder to indicate a bad condition at sea. The fisherman immediately rowed the boat to return back to the land. However, due to bad weather and rough waves, the fishermen were hit by the big waves. (see diagram 21).



Diagram 21: The fishermen collapsed after being hit by the big waves

Source: <https://youtu.be/KHkZEnCn4pM>



Diagram 22: The fishermen helping the unconscious fisherman together

Source: <https://youtu.be/KHkZEnCn4pM>

There were four fishermen who were fainted in the boat. Once they woke up, the song of Ulek Mayang was played. They started to row back to the land to find a missing fisherman. The four fishermen found the unconscious one and brought him back to treat him.



Diagram 23: They bring back the unconscious fisherman to get treated at the shore.

Source: <https://youtu.be/KHkZEnCn4pM>

The second part of this performance began when the unconscious fisherman was treated and healed by the shaman. The fisherman called the shaman to started the ritual as they thought the man was being under spell a sea spirit. The shaman came to the scene and brought an incense, while another fisherman brought a palm blossom for ritualistic used.



Diagram 24: The shaman wants to started the ritual

Source: <https://youtu.be/KHkZEnCn4pM>

After that, the six princesses came to the ritual and danced around the fishermen and the shaman. The unconscious fisherman started moving while shaman started the ritual. The shaman used the palm blossom and read the spell of Ulek Mayang.

The highlighted lyrics is:

Puteri dua berbaju serong

Puteri dua bersanggol sendeng

Puteri dua bersubang gading

Puteri dua berselendang kuning

When this part of song played, the shaman swung the palm blossom near the unconscious fisherman and he slowly revived. This is to show the healing process when the shaman chanted and the patient reacted.



Diagram 25: The shaman swung the palm blossom toward the unconscious fisherman.

Source: <https://youtu.be/KHkZEnCn4pM>

After another part of the song about:

Puteri empat berbaju serong

Puteri empat bersanggol sendeng

Puteri empat bersubang gading

Puteri empat berselendang kuning

The shaman had changed position with another fisherman who sat beside him. The fisherman continued the ritual by shaking the palm blossom meanwhile the shaman read a spell. The other fisherman has supported the ritual by sat around the unconscious one and they begin to rotated position on held the palm blossom.

When part of song about:

Tuan puteri berbaju serong

Tuan puteri bersanggol sendeng

Tuan puteri bersubang gading

Tuan puteri berselendang kuning

Umbok mayang diumbok

Umbok dengan jala jemala

Nok ulek mayang diulek

Ulek dengan tuannya puteri

The shaman took back the palm blossom and the unconscious fisherman woke up. At the same time, the seventh princesses came to the ritual. The fisherman could

not believe he could see the princess. He stood up and went near the seventh princess. They started danced together. He fell down and the seventh princess were about to leave him.



Diagram 26: The unconscious fisherman dancing with the princess in his dream

Source: <https://youtu.be/KHkZEnCn4pM>



Diagram 27: The fisherman begged the princess not to left him.

Source: <https://youtu.be/KHkZEnCn4pM>

This was an imagination of the unconscious man and only he and the shaman could see it. The unconscious fisherman begged the princess not to leave him. After the last part of the song, the shaman has ended the ritual and the fisherman back to the reality.

Ku tahu asal usul mu

Yang laut balik ke laut

Yang darat balik ke darat

Nasi berwarna hamba sembahkan

Umbok mayang ku umbok

Umbok dengan jala jemala

Pulih mayang ku pulih

Pulih balik sedia kala

The performance ended after the seventh princess made command to brought all the thing to normal if all of them went back to their original place. Basically, the song already told the story of the Ulek Mayang and the dance is choreographed according to the song. The movement inspired from the lyric and they have applied the history of the Ulek Mayang into the drama dance.



Diagram 28: The end of Ulek Mayang performance

Source: <https://youtu.be/KHkZEnCn4pM>

According to discussion on chapter 4, the researcher has achieved the objectives as discussed. The first objective is to study the dance movement of Ulek Mayang choreographed by JKKN Terengganu. Secondly, to elaborate the element of Ulek Mayang stage performance and lastly to narrate the storyline of the Ulek Mayang performance.

CHAPTER 5 CONCLUSION AND SUGGESTION

5.1 CONCLUSION

From the study that has been conducted, researcher has known more about the Ulek Mayang staged performance. Throughout the research, Ulek Mayang is one ritual dance for the healing process that created by Malay people in old time.

Based on this study, researcher has found out the about the choreography and the movement of Ulek Mayang dance. Even thought, there is no specific meaning behind the movement but researcher able to learn a new thing about the dance which the dance is actually to visualize the lyrics. Researcher also able to reveal the element of Ulek Mayang staged performance including the scenography and artistic of the performance. Besides that, researcher gain more knowledge about storyline of the Ulek Mayang performance.

From the study, researcher used the qualitative method involving the primary and secondary data. For the primary data, an interview had been conducted with Puan Wan Salmah Binti Wan Sulaiman, a dancer and singer of Ulek Mayang while for the secondary data is collected from the library and documentary method and internet resource. These method is very helpful because researcher is able to study more knowledge about the Ulek Mayang dance and the entire objective has achieved.

5.2 SUGGESTION

From the research, researcher has the opportunity for conducting a research about the Ulek Mayang dance. While conducting the research, there are many problems in gaining the information. This is because there is not many information about the dance. As for my suggestion, I would like the Terengganu government or JKKN itself make a research about the dance and publish a book. This is will help many people in gain knowledge. The Ulek Mayang dance is something very unique and has the identity of Terengganu. So this dance should not be forgetting.

Furthermore, the dance of Ulek Mayang should have a recognition from many people. Nowadays, many young people don't have any interest. As a student of performing arts itself, I would to suggest the Ulek Mayang dance should be one of the dance we can learn and be part of education. The Ulek Mayang today doesn't have any ritualistic element and it should be learning by many people as an entertainment purpose.

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