

INTERVIEW WITH ABDUL KADIR BIN DOLLAH

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Venue : Abdul Kadir Bin Dollah's House, Kampung Teluk Bayu, Kuala Besut, Terengganu

Interviewee : Abdul Kadir Bin Dollah (Pak Kadir) [Mak Yong Performer]

Interviewer : I(1) [UMK Research Team Member]

Pak Kadir: Bergelar tuboh ambo bernamo Nik Kecik Dewo Mudo. Duduk maku dale negeri suruhey Tanah Jawo. Laa...wee..awee..eeeeee...ayoh namo. Ayoh dio namo Tok Rajo Jawo la wee awe wee...eee...ha tu lah.

Pak Kadir : Bergelar tubuh saya bernama Nik Kecik Dewa Muda. Duduk memangku dalam negeri suruhan Tanah Jawa. Laa...wee..awee..eeeeee...ayah nama. Ayah dia nama Datuk Raja Jawa la wee awe wee...eee...tu lah.

Pak Kadir : My name is Nik Kecik Dewo Muda. Living in a state called Tanah Jawa. My father's name. His father's name is Tok Raja Jawa.

I(1) : Itu Dewa muda?

I(1) : He is Dewa Muda?

Pak Kadir: Dewo Mudo. Nik Kecik Dewo Mudo. Kalau Dewo Mudo, Nik Kecik Dewo Mudo duduk maku dale negeri suruhey Tanah Jawo. Ayoh bnamo Tok Rajo Jawo, bondo bnamo Tue Teri Selindo Bule. Ayoh bernamo Tok Rajo Jawo. Haa tuh. Tuboh bnamo Nik Kecik Dewo Mudo, bondo bernamo Tue Teri Selindo Bule, bondo dio namo Tue Teri Selindo Bule. Ayoh namo Tok Rajo Jawo. Hoo, kalau gitu hari ne pengasuh ambo nok mitok denga bondo ambo pengasuh ambo nok gi jale nok tengok seluruh di daley negeri nak tengok tara sakat negeri nih. Dio nak gi tengok sakat negeri. Negeri ayoh dio, kalau gitu dio gi la bawok laa pengasuh gi jale. Banyak denge rakyat saka bala menteghi, benar ko nok betul ginie, dok ehh, nok betul hok ginie, nok-nok betul hok ginie.

Pak Kadir: Dewa muda. Nik Kecil Dewa Muda. kalau Dewa Muda, Nik Kecil Dewa Muda duduk memangku dalam negeri suruhan Tanah Jawa. Ayah bernama Tok Raja Jawa, bonda bernama Tuan Puteri Selendung Bulan, ayah bernama Tok Raja Jawa. Tubuh bernama Nik Kecil Dewa Muda, bonda bernama Tuan Puteri Selendung Bulan, bonda dia nama Tuan Puteri Selendung Bulan. Ayah nama Tok Raja Jawa. Ya, kalau begitu hari ini pengasuh saya hendak minta dengan bonda saya pengasuh, saya hendak pergi jalan hendak tengok seluruh di dalam negeri hendak tengok paras kedudukan negeri ini. Dia nak pergi tengok kedudukan negeri. Negeri ayah dia, kalau begitu dia pergi bawa pengasuh pergi berjalan. Banyak dengar rakyat jelata menteri, benar ke hendak betul macam, betul kan? Hendak betul macam ini, hendak betul macam ini.

Pak Kadir: Dewa Muda. Nik Kecil Dewa Muda. If Dewa Muda, Nik Kecil Dewa Muda is living in Tanah Jawa. His father's name is Tok Raja Jawa, His mother's name is Tuan Puteri Selendung Bulan, his father's name is Tok Raja Jawa. My name is Nik Kecil Dewa Muda, his mother's name is Tuan Puteri Selendung Bulan, his mother's name is Tuan Puteri Slendung Bulan, his father's name is Tok Raja Jawa. Yes, today I want to ask for

mother's permission for going out around the country trying to figure out the status of the country. He wants to figure out the status of the country. His father's country, if that's the case, he is going with the caregiver. Hear a lot about the people, the ministers, for certain do they want the right thing, right? Wanting the right thing, like this.

I(1) : **Hok ginie. Hok ni ko Dewo mudo?**

I(1) : Macam ini. Yang inikah Dewa muda?

I(1) : Like this. This is Dewa Muda?

Pak Kadir: Dewo Mudo. Dewo Mudo deh kalu gi tu dia nak gi tengok tara ngeri ayoh dio seluas mano, luas mano. Hoo, dio gi nga pengasuh, bawo pengasuh rakyat sakar gi. Hoo, apo namo nih..gi tu sapa jale pak sipey tigo dio tanyo pengasuh. Jale pak sipe tigo tanyo pengasuh, jale kiri gi kemano?

Pak Kadir : Dewa Muda. Dewa Muda Deh kalau pergi itu dia hendak pergi tengok kedudukan negeri ayah dia seluas mana, luas mana. Ya, dia pergi dengan pengasuh, bawa pengasuh rakyat sakar pergi. Ya, apa nama ini pergi jalan empat simpang tiga dia tanya pengasuh. Jalan empat simpang tiga tanya pengasuh, jalan kiri pergi ke mana?

Pak Kadir : Dewa Muda. Dewa Muda is the kind of person when he goes out, he wants to see looking how big is his father's land, how big is the land. Yes, he goes with the caregiver, taking the caregiver with him. Yes, what was the name, when he comes across a T junction, he asks the caregiver, where does the left road lead to?

I(1) : Dewa Muda tanya?

I(1) : Dewa Muda asking?

Pak Kadir: Dewa Muda tanya, jale kiri gi mano? Pengasuh kato jale kiri ni tembus di pata laok anak ru yey mudo-mudo. Jamey-jamey ayoh mudo pon ayoh gi jugo sini, gi pata laok anak ru mudo-mudo. Pah dio tanyo pulok jale tengoh, jale tengoh pengasuh jawap kato.. Hoo, jale nih gi ko dale alah rimbo utaro. Tepak ayoh duk buru ruso, jame mudo-mudo ghitu, tepat ayoh ni duk buru ruso. Ruso. Pehe tak?

Pak Kadir : Dewa Muda tanya, jalan kiri pergi mana? Pengasuh kata jalan kiri ini tembus di pantai laut anak ru yang muda-muda. Zaman-zaman ayah muda pun susah pergi juga sini, pergi pantai laut anak ru muda-muda. Dan dia tanya pula jalan tengah, jalan tengah pengasuh jawap pula. Ya, jalan ini pergi ke dalam alas rimba utara. Tempat ayah duduk buru rusa, zaman muda-muda hari itu, tempat ayah ini duduk memburu rusa. Rusa. Faham tidak?

Pak Kadir : Dewa Muda asks, where does the left road lead to? The caregiver says, the left road leads to a beach, the dears are all very young. When Dad was little, he went there as well, he went to the beach where there are many young dears. Then, he asks, where does the middle road lead to? The caregiver answers that the middle road leads to the northern forest. The place where Dad hunted deers, when Dad was young, the place where Dad hunted deers. Deers. Understand?

I(1) : Faham!

I(1) : I understand!

Pak Kadir: Pehe. Lepah pado tu,dia tanyo pulo jale kiri gi ko, jale kane gi ko..oo tame bungo, kebun bungo Banjar Sari tempak kebun bungo laa. Tepak pegho'e ayoh jame mudo, ado situ denga mok yong, woye ado belako situ. Tepak ayoh dia buat baruh.

Pak Kadir : Faham. Selepas daripada itu, dia bertanya pula jalan kiri kah, pergi ke jalan kanan pergi kah... taman bunga, kebun bunga Banjar Sari tempat kebun bunga. Tempat belaan ayah zaman muda, ada situ dengan Mak Yong, wayang ada semua situ. Tempat ayah dia buat baruh.

Pak Kadir : Understand. After that, he asks whether the left road, or the right road, leading to the flower garden, Banjar Sari flower garden. The place Dad grew up, there is also Mak Yong, there are also puppet shows and also the place where I grew paddy.

I(1) : Lepas itu Kijang Emas setiap lagu. Dia nyanyi Kijang Emas, Kijang Emas?
I(1) : After that every song is Kijang Emas? They sing Kijang Emas, Kijang Emas?

Pak Kadir : Kijang Mas. Ado lagu Kije Mas!
Pak Kadir : Kijang Emas. Ada lagu Kijang Emas!
Pak Kadir : Kijang Emas. Has this song, Kijang Emas!

I(1) : Nyanyi lagu kije mah lepah tu masuk crito.
I(1) : Nyanyi lagu Kijang Emas selepas itu masuk cerita.
I(1) : After singing Kijang Emas song, then the story begins.

Pak Kadir: Hok tadi Pok Su duk nyanyi duk oyak dale crito Kije Mas. Pok Su nyanyi lagu kije mas laa, kije mah tadi dale crito. Tubuh ambo laa awe wey ado denga binaamo. Kije Mah tu, ho tu namo lagu kije mah..

Pak Kadir : Yang tadi Pak Su sedang nyanyi sedang cakap dalam cerita Kijang Emas. Pak Su menyanyi lagu Kijang Emas, Kijang Emas tadi dalam cerita. Tubuh saya awang weyyh ada dengan bernama Kijang Emas itu. Itu lagu Kijang Emas.

Pak Kadir : Just now Pak Su was singing, was talking in a “Kijang Emas” story. Pak Su sings a “Kijang Emas” song, “Kijang Emas” in the story just now. My body “awang weyyh” there with the named “Kijang Emas”. That song is “Kijang Emas”.

I(1) : Ohh Kijang Emas. Selepas tu dia perkenalkan diri siapa, negara siapa.
I(1) : Ohh “Kijang Emas”. After that he introduces himself, whose country it is.

Pak Kadir : Pekenakey diri dio.
Pak Kadir : Perkenalkan diri dia.
Pak Kadir : Introduce himself.

I(1) : Selepas tu cerita mula.
I(1) : After that the story begins.

Pak Kadir : Dio pekenakey diri dio tu namo gotu, negeri dio namo goni-goni, dia gi lepah pado gi tu, dio kelik maghi mitok denge bondo dio sakni. Dewo Mudo dio gi jale ziarah habih doh, dio tahu doh sini tepak ayoh dio gi jamey ayoh dio gi situ, tapi masa dio, dio nak gi situ jugok. Ho, dio nok buak turuk jejak ayoh dio dulu. Turut jejak.

Pak Kadir : Dia perkenalkan diri nama dan negeri itu. Nama yang tertentu, dia pergi, selepas pergi, dia balik datang minta dengan bonda dia. Dewa Muda dia pergi ziarah kesemua, dia sudah tahu di sini tempat ayahnya zaman ayahnya pergi di situ, tapi masa dia, dia ingin pergi ke situ juga. Ya, dia ingin mengikut jejak ayahnya dahulu. Ikut jejak.

Pak Kadir : He introduces himself and that state. A certain name, he goes, after he goes, he comes back to ask from his mother. Dewa Muda he visits all, he knows this place, his father used to go back then, during his time, he also wanted to go there. Ya, he followed his father’s footsteps. His footsteps.

I(1) : Dio gi jupo mok dio mitok izin.
I(1) : Dia pergi jumpa emaknya minta izin.
I(1) : He went to ask his mother's permission.

Pak Kadir: Dio mitok izin buru dale alah. Buru dale alas itu.
Pak Kadir : Dia minta izin memburu dalam alas itu. Memburu dalam alas itu.
Pak Kadir : He asked permission to hunt in that place. Hunting in that place.

I(1) : Lepas tu, dia nyanyi lagi apa. Kijang Emas?
I(1) : After that, they sing what song. Kijang Emas?

Pak Kadir: Kijang..

I(1) : Selepas Kijang Emas..?

I(1) : After Kijang Emas..?

Pak Kadir: Kijang Emas ini kalau braso dio nak gi buru tu. Hok tu denge tarie dale dio gi. Lagu tarie, ado hok-hok umah Husairy baru nie. Ble-ble bejale, dio gi denge tu laa.

Pak Kadir : Kijang Emas ini kalau berasa dia ingin pergi memburu. Yang itu dengan tarian dia pergi. Lagu tarian, ada di rumah Husairy baru-baru ini. Sambil berjalan, dia pergi dengan itu.

Pak Kadir : This Kijang Emas is when he wants to go hunting. He goes with dancing. Dance song, at Husairy's house just before. While walking, he went like that.

I(1) : Lagu apa?

I(1) : What song?

Pak Kadir: Lagu? Kato tarie istano!

Pak Kadir : Lagu? Cakap tarian istana?

Pak Kadir : Song? We are talking about Palace (*istana*) dance?

I(1) : Tarian istana, dia pergi mana?

I(1) : Palace dance, where did he go?

Pak Kadir: Dio nok gi buru.

Pak Kadir : Dia ingin pergi memburu.

Pak Kadir : He wants to go hunting.

I(1) : Buru, ini untuk Dewa Muda saja.

I(1) : Hunting, this is only for Dewa Muda..

Pak Kadir : Untuk Dewo Mudo.

Pak Kadir : Untuk Dewa Muda.

Pak Kadir : For Dewa Muda..

I(1) : Kalau untuk Dewo Pechil, tiada?

I(1) : If it's for Dewa Pechil, none?

Pak Kadir : Dewa Pechil tak dok.

Pak Kadir : Dewa Pechil taka da.

Pak Kadir : Dewa Pechil no.

I(1) : Dia lain-lain?

I(1) : They are different?

Pak Kadir: Ho, lain-lain. Kalau dio nok burutu, ado kito buat umoh Siri. Hok ble-ble jale, nyanyi rama-ramai tu kea. Jale kliling.

Pak Kadir : Ha, lain-lain. Kalau dia nak buru tu, ada kita buat di rumah Siri. Yang sambil-sambil berjalan, nyanyi rama-ramai tu kan. Jalan berkeliling.

Pak Kadir : Yes. different. If he wants to hunt, we have and do it at Siri's house. While walking, singing together. Walk in a circle.

I(1) : Bulatan?

I(1) : Circle?

Pak Kadir: Ho.

Pak Kadir : Ya.

Pak Kadir : Yes.

I(1) : Kenapa jalan bulatan? Macam Mengadap Rebab pun adakan? Mula-mula. Yang Sedayung Mak Yong, yang bulatan.

I(1) : Why walking in circles? There is also in Mengadap Rebab? Firstly, the Sedayung Mak Yong, that is in circle.

Pak Kadir : Sedayung Pok Yong pun dio bulate jugok. Yang ini tarie istano pun bulatey jugok.

Pak Kadir : Sedayung Pak Yong juga bulatan. Yang ini Tarian Istana juga bulatan.

Pak Kadir : Sedayung Pak Yong is also in circles. The Pakace dance is also in circles.

I(1) : Sambil tari, bulate jugok?

I(1) : Sambil menari, bulatan juga?

I(1) : While dancing, also in circles?

Pak Kadir : Ho, bulatey jugok.

Pak Kadir : Ya, bulatan juga.

Pak Kadir : Yes, in circles too.

I(1) : Kenapa bulatan?

I(1) : Why in circles?

Pak Kadir : Itu Pok Su tok bulih royak.

Pak Kadir : Itu saya tak dapat jelaskan.

Pak Kadir : Pak Su is unable to explain.

I(1) : Ada orang cakap cakra.

I(1) : Some people said the circle means “cakra”.

Pak Kadir : Cakra tu apa tu?

Pak Kadir : What is “cakra”?

I(1) : Macam Hindhu punya.

I(1) : Like the one in Hinduism.

Pak Kadir : Katonyo Mok Yong-Mok Yong ni asalnya daripado Hindhu. Tok tahulah pok su pun. Ada orang kata, setengah Indonesia ni kato Mok Yong ni hok dio. Kalu Thaile pun, Thaile kato Mok Yong ni hok asal hok dio. Dio tok tahu lagi sapa dio bulih Mok Yong ni.

Pak Kadir : Katanya Mak Yong ini asalnya daripada Hindu. Saya juga tidak tahu. Ada yang mengatakan, sesetengah Indonesia mengatakan milik mereka. Kalau Thailand juga, Thailand mengatakan Mak Yong ini milik asal mereka. Dia tidak tahu lagi siapa yang mendapatkan Mak Yong ini.

Pak Kadir : It is said Mak Yong came from Hinduism. I don't know. They also said, some Indonesians said it's theirs. Also in Thailand, the Thai say Mak Yong belongs to them. He doesn't know who's getting this Mak Yong.

I(1) : Ada berkenaan dengan apa-apa?

I(1) : Is it related to anything?

Pak Kadir : Berkenaan denga jalaney jah lah. Jale maso dio dulu bukey dok jale gini, jale gi gitu. tak dok keto tak dok gapo. Jale gi gitu jah, tapi doh kito jadi buat Mok Yong ni, kito nok gi jale betol gitu tok boleh. Dio keno buat tarieni lah.

Pak Kadir : Berkenaan dengan perjalanan sahaja. Perjalanan pada waktu dahulu bukan seperti ini, jalan pergi begitu sahaja. Kita tiada kereta tiada apa-apa. Berjalan pergi begitu sahaja, tapi untuk mempersembahkan Mak Yong ini, kita tidak boleh berjalan seperti itu. Perlu dilakukan tarian.

Pak Kadir : Related to walking only. Walking, in the past, is not like this, just walking through. No transport. Just go through. But to perform Mak Yong, we can't walk like that. We have to dance.

I(1) : Kena buat bulatan?

I(1) : It has to be done in a circle?

Pak Kadir : Ho, buat bulate nok wi jadi nari samo molek.

Pak Kadir : Ya, buat bulatan untuk menghasilkan tarian yang sama cantik.

Pak Kadir : Yes, we do a circle to make a beautiful dance.

I(1) : Kenapa tiada empat segi?

I(1) : Why not a square?

Pak Kadir : Tak dok pat segi.

Pak Kadir : Tiada empat segi.

Pak Kadir : No square.

I(1) : Ada sebab kah?

I(1) : Any reasons?

Pak Kadir : Kalu pat segi tak boleh nak jalan tu, dio tak boleh jalan, hom...ada bulatan saja.

Pak Kadir : Kalau empat segi tidak boleh berjalan, ya...hanya ada bulatan sahaja.

Pak Kadir : We can't walk if its a square, ya...only a circle.

I(1) : Tak boleh menari? Lebih senang untuk menari?

I(1) : Can't dance? Easier for dancing?

Pak Kadir : Ho, untuk lebih senang menari. Tarian ni hok baru lah kalu kato dale mok yong lah. Kalu kato jame rajo tu dio tidok jale gini, dio keno gi. Missal kato, hari ni nok gi, nak gi mano..nok gi Bachok eh, jale kaki gi jale. Pah kalu mok yong, nk gi buu..kito nok jalan gi tidok boleh malam-malam. Hoo Macam tu lah.

Pak Kadir : Ya, untuk lebih senang menari. Tarian ini yang baru jika dalam Mak Yong. Jika dikatakan zaman raja dahulu tiada jalan seperti ini, harus pergi. Contohnya, hari ini ingin ke Bachok, jalan kaki pergi. Dan jika Mak Yong, ingin pergi berjalan, tidak boleh sampai lepas bermalam-malam. Seperti itu.

Pak Kadir : Yes, to ease the dancing. This dance is new in Mak Yong. If we consider the previous royal era it was not like this, have to go. For example, today if you want to go to Bachok, by walking. And if Mak Yong, if we want to walk there, even after nights, we cant reach. That is what it means.

I(1) : Nyanyi yang istana itu?

I(1) : The singing in the palace?

Pak Kadir: Ho nyanyie istano tu dio rama, dio gi nga rakyat sakar, balo tentero, bukey dio gi duo ore, tigo ore jah tu, dio gi ramai. Mugo anak rajo kea? Nok jale ni banyak escort-escort dok.

Pak Kadir : Ya nyanyian istana itu adalah ramai, dia pergi dengan rakyat sakar, bala tentera, bukan hanya dua atau tiga orang, dia pergi ramai. Kerana anak raja, kan? Berjalan dengan ramai pengawal.

Pak Kadir : Yes, the one from the palace is by many people, he went with his people, army, and it's not like he went with two or three people, he went with many people. Since he is the Kings's son. When he went out, there must be their escorts.

I(1) : Dia balik ke istana dengan pengasuh?

I(1) : He went to the palace with the court servant?

Pak Kadir: Tidok balik ke istano la, dio gi buru. Dio gi mitok dulu jerak areh, jerak mato, mintok izin dengey bondo dio dulu nok gi. Pah, bondo dio mulo-mulo tok wi, lepah tu anak dio dok teriok-teriok, bondo dio wi gi. Gi pun pese lah, gi ni Nik gi jange lamo, ingat ko bondo ayah dale istano, gini gini lah. Jangey lamo sangat mu gi Nik, ingat ko bondo dale istano. Nik gi jange lamo, mugo Nik ni kecik budok lagi. Dio budok lagi tekoh tu Raja Muda, Dewo Mudo tu.

Pak Kadir : Bukan balik ke istana, dia pergi berburu. Dia minta dahulu jerat areh, jerat mata, minta izin dengan bondanya dahulu. Dan, bonda pada asalnya tidak mengizinkan, selepas anaknya menangis, bonda mengizinkannya pergi. Pergi dan berpesan, Nik jangan pergi lama, ingat pada ayah bonda dalam istana, itu dan ini. Nik jangan pergi terlalu lama, ingat bonda dalam istana. Nik pergi jangan lama, kerana Nik masih kecil. Dia masih kanak-kanak pada ketika itu Raja Muda, Dewa Muda tersebut.

Pak Kadir : Not going back to the palace, he went hunting. He went and asked for his mother's permission. At first, his mother did not want him to go, then after he started crying, his mother finally gave him the permission to go. His mother told him not to go for a long time and always remember his parents in the palace. "Nik, don't go for a long time, since Nik is just a boy." He was just a boy at that time, Raja Muda, that Dewa Muda.

I(1) : Lepas buka cerita itu, nyanyian itu, lagu-lagu berubah? Setiap cerita tak sama lagu?

I(1) : After the story starts, the singing, and the songs change? Does every story have different songs?

Pak Kadir: Ya berubah. Tak sama. Hok tu datah ore gesek rebab. Kalu ore rebab tu gesek lagu tu, nyanyi lagutu lah.

Pak Kadir : Ya berubah. Tidak sama. Yang itu bergantung pada penggesek rebab. Kalau pennggesek menggesek lagu itu, maka lagu tersebut akan dinyanyikan.

Pak Kadir : Yes, the songs change. Not the same ones. That depends on the person handling the rebab, if he plays that song, then that is the song used.

I(1) : Oh dia tak bagi tahu?

I(1) : Oh he doesn't tell others?

Pak Kadir: Dio tak bagi tau. Pok Su kato, baiklah sini aku nok bjale la nok masuk alah rimba utara. Ore rebab gesek lagu gapo kito keno turut lagutu.

Pak Kadir : Dia tak beritahu. Pok Su cakap, baiklah sini aku nak berjalan la nak masuk ke rimba utara. Orang rebab menggesek lagu apa kita mesti ikut la gutu.

Pak Kadir : He doesn't tell. Pak Su said, its better for me to walk into the north forest. Based on the person playing rebab, we need to follow him.

I(1) : Macam mana dia gesek? Dia bunyi dengan alunan?

I(1) : How does he play? It sounds with the music?

Pak Kadir: Ooh Alunan kito tau. Dio gesek lagu ni lagu Kije Mah, dio gesek lagu ni, lagu Pok Yong Mudo, dio gesek lagu ni, lagu Sdaro Mamat. Kito denga, kito reti la.

Pak Kadir : Alunan kita tahu. Dia gesek lagu Kijang Emas, dia gesek lagu ini, lagu Pak Yong Muda, dia gesek lagu ini, lagu Saudara Mamat. Kita mendengar, kita tahu.

Pak Kadir : We know the music. He plays the song of Kijang Emas, he plays this song, Pak Yong Muda. He plays this song, the song of Saudara Mamat. When we listen, we know.

I(1) : Kalu lagu Sdaro Mamat tu biaso nyanyi dale mano?

I(1) : Jika lagu Saudara Mamat itu biasanya dinyanyikan di dalam mana?

I(1) : If the song of Sdaro Mamat, when do we usually sing it?

Pak Kadir: Kalu Sdaro Mamat pun dale ni pon boleh jugok, dale hok maso nok pecoh crito.

Pak Kadir : Jika Saudara Mamat itu juga dalam pecah cerita.

Pak Kadir : The song Saudara Mamat can also be sung during the time when the story begins (or the time to break the story).

I(1) : Pecoh crito tu hok mano? Kijang Emas?

I(1) : Pecah cerita itu yang mana? Kijang Emas

I(1) : Breaking story... with which song? Kijang Emas?

Pak Kadir : Buke. Dale maso panggil pengasuh kedua, sila bdengar pengasuh aku nok kaba bile ko mu.

Pak Kadir : Bukan. Sewaktu panggil pengasuh kedua, sila dengar pengasuh aku ingin sampaikan kepada kamu.

Pak Kadir : No. When we call the second court servant, please listen court servant, I want to tell you something.

I(1) : Maknonya sebelum dio nyanyi Lagu Wok, dio nyanyi lagu Kisah Mamat?

I(1) : Maknanya sebelum dia nyanyikan Lagu Wok, dia menyanyi lagu Kisah Mamat?

I(1) : Meaning before he sings the Wok song, he sings the Kisah Mamat song.

Pak Kadir: Dio nynayi lagu Wok doh dua-dua lepah doh dok? Lepah kito, Dio maghi depey kito, kito kato pengasuh dok die pengasuh aku nok royak crito ko mu.

Pak Kadir : Dia sudah menyanyi kedua-dua lagu Wok. Datang di hadapan kita, kita kata pengasuh ingin aku cerita kepada kamu.

Pak Kadir : He sang two Wok songs. He comes in front of us, he tells the court sevant, I want to tell you a story.

I(1) : Oh sebelum lagu Kije Mah la dio nyanyi Sdaro Mamat?

I(1) : Oh sebelum lagu Kijang Emah dia menyanyi Saudara Mamat?

I(1) : Oh before Kijang Emas song, he sings the Saudara Mamat song?

Pak Kadir: Situ la, kalu Sdaro Mamat pun boleh, kalu Kije Mah pun boleh.

Pak Kadir : Di situ, jika Saudara Mamat juga boleh, jika Kijang Emas juga boleh.

Pak Kadir : It's there, Saudara Mamat is also acceptable, Kijang Emas is also acceptable.

I(1) : Dale dua, atah oghe rebab tu?

I(1) : Dalam dua, bergantung pada orang rebab tersebut?

I(1) : For the two songs, need to depend on the *rebab* player?

Pak Kadir: Ho, atah oghe rebab tu.

Pak Kadir : Ya, bergantung kepada orang rebab tersebut.

Pak Kadir : Yes, it depends on the *rebab* player.

I(1) : Dia nyanyi satu saja? S'dara Mamat atau Kijang Emas.
I(1) : He only sings one song? Saudara Mamat or Kijang Emas.

Pak Kadir: S'dara Mamat atau Kijang Emas, ataupun Pok Yong. Lagu apa sajo asalke bunyi rebab bulih nyanyi.

Pak Kadir : Saudara Mamat atau Kijang Emas, ataupun Pak Yong. Lagu apa sahaja asalkan bunyi rebab boleh menyanyi.

Pak Kadir : Saudaro Mamat, Kijang Emas or Pak Yong. Any song as long as the *rebab* player plays the music.

I(1) : Asalkan dia buka cerita?
I(1) : As long as he starts a story?

Pak Kadir: Ho, asalkan dio buka cerita, asalkan kito kata sila bdengar pengasuh aku nok kaba bile ko mu. Dok die pengasuh aku nok crito ko mu ni. Ore rebab gesek lagu apupun, sayo boleh nyanyi.

Pak Kadir : Ya, asalkan dia buka cerita, asalkan kita kata sila mendengar pengasuh aku ingin khabarkan kepada kamu. Duduk diam pengasuh aku ingin ceritakan kepada kamu. Orang rebab menggesek lagu apa sahaja, saya boleh nyanyikan.

Pak Kadir : Yes, as long as he starts a story, as long as he says, "Please listen court servant, I like to tell you some news. Sit quietly, court servant, I like to tell you. Whatever song the *rebab* player plays, I will be able to sing.

I(1) : Tapi macam mana orang yang menggesek rebab itu, dia atas apa? Dia tahu lagu ini sesuai.
I(1) : But how about the person playing the *rebab*, how does he know which song is most suitable?

Pak Kadir : Tahu? Yang itu atas kepandaie dio jugok.

Pak Kadir : Tahu? Itu berdasarkan kepandaian dia juga.

Pak Kadir : Know? It depends on his knowledge.

I(1) : Kepandaian? Pengalaman dia?
I(1) : Knowledge? His experience?

Pak Kadir : Ho, pengalaman dia. Dio blaja la. Ho susah tu.

Pak Kadir : Ya, pengalaman dia. Dia belajar. Ya itu susah.

Pak Kadir : Yes, his experience. He studies. Yes it's difficult.

I(1) : Susah? Siapa? Siapa selalu mengajar?
I(1) : Difficult? Who? Who's always teaching?

Pak Kadir: Sapo? Oohh Che Amat, eh bukan! Pok Sin, kalu dale mok yong ni, dio adoe hok main di Pok Siri tu.

Pak Kadir : Siapa? Oohh Che Amat, eh bukan! Pak Sin, jika dalam Mak Yong ini, dia ada yang bermain dengan Pak Siri itu.

Pak Kadir : Who? Che Amat, no! Pak Sin, if in Mak Yong, he performs with Pak Siri (Siri Neng Buah).

I(1) : Pak Sin itu yang menggesek rebab? Dia yang menggesek rebab? Ada guru cikgu rebab la?
I(1) : Is Pak Sin the one playing *rebab*? He plays the *rebab*? So there is a *rebab* teacher?

Pak Kadir: Ya. Meme dio. Jame dulu dio ado guru. Skare loni pun kalu di Kuolumpo ni, banyak guru rebab. Ore ngaja rebab.

Pak Kadir : Ya. Memang dia. Zaman dahulu ada guru. Sekarang ini jika di Kuala Lumpur ini, banyak guru rebab. Orang mengajar rebab.

Pak Kadir : *Yes, it is him. In the past, he had a teacher. Now, there are many rebab teachers even in Kuala Lumpur. There are people teaching rebab.*

I(1) : Oh, mereka pun tahu Mak Yong?

I(1) : *Oh, they know about Mak Yong?*

Pak Kadir: Ya, kalu di Kualumpo banyak. Blaja mok yong, tapi tok bulih po pok su. Ada laki-laki pun ado. Laki-laki namo Senin.

Pak Kadir : Ya, kalau di Kuala Lumpur banyak. Belajar Mak Yong, tapi tidak dapat seperti saya. Ada lelaki juga. Lelaki bernama Senin.

Pak Kadir : *Yes, there are a lot in Kuala Lumpur. They learn Mak Yong, but they can't be like me. There are men also. A man named Senin.*

I(1) : Yang gesek rebab?

I(1) : *The one playing rebab?*

Pak Kadir: Bukey, jadi Pok Yong. Dio nok blaja jadi Pok Yong supo Pok Su ni. Pok Su ni laki-laki, Pok Yong laki-laki, dio nok blaja nok wi wak staro Pok Su, tapi lembut dio, tarie dio. Dio oghe mudo, comey tapi tok leyh nyanyi. Tok boleh nyanyi, nyanyi tok panda.

Pak Kadir : Bukan, jadi Pak Yong. Dia ingin belajar jadi Pak Yong seperti saya. Saya ini lelaki, Pak Yong lelaki, dia ingin belajar untuk seperti saya, tapi dia lembut, tariannya. Dia orang muda, cantik tapi tidak dapat menyanyi. Tidak boleh menyanyi, tidak pandai menyanyi.

Pak Kadir : *No, playing Pak Yong. He wants to learn on how to be Pak Yong just like me. I am a man, Pak Yong is a man, he wants to learn and be like me, but his dance is soft. He is a young man, beautiful but can't sing. Can't sing and not good in singing.*

I(1) : Tapi guru Mak Yong itu, dia boleh mengajar rebab?

I(1) : *But the Mak yong teacher, can he teach playing rebab?*

Pak Kadir: Guru Mak Yong tok boleh mengajar rebab. Guru rebab jago boleh mengajar rebab. Pak Sin dio mudo pado Pok Su.

Pak Kadir : Guru Mak Yong tidak boleh mengajar rebab. Guru rebab juga boleh mengajar rebab. Pak Sin dia muda daripada saya.

Pak Kadir : *No he can't. Only a rebab teacher can teach rebab. Pak Sin is younger than me.*

I(1) : 50 lebih?

I(1) : *More than 50 years old?*

Pak Kadir: Mungkin, mudo dio pado Pok Su, dok? Pok Su lebih tuo. Tapi kalu dio gesek, lagu apo pun Pok Su boleh nyanyi.

Pak Kadir : Mungkin, dia lebih muda daripada saya? Saya lebih tua. Tapi kalau dia menggesek, lagu apa sahaja saya boleh menyanyi.

Pak Kadir : *Maybe, he is younger than me? I am older. But if he plays, I can sing any song.*

I(1) : Kenapa dia pandai, dia 50 lebih?

I(1) : *Why is he good at it, he is over 50?*

Pak Kadir: Dio jame omo 17, 18 dulu dio blaja doh, blaja rebab.

Pak Kadir : Dia zaman berumur 17 atau 18 tahun dahulu dia belajar rebab.

Pak Kadir : *He learned rebab since he was 17 or 18 years old*

I(1) : Rebab untuk Mak Yong?

I(1) : *Rebab* for Mak Yong?

Pak Kadir: Ya, betul. Rebab untuk Mak Yong. Anok dio tigo pat ore panda rebab, anok dio. Blaja ngan dio lah.

Pak Kadir : Ya, betul. Rebab untuk Mak Yong. Anak dia tiga atau empat orang pandai bermain rebab. Belajar dengan dia.

Pak Kadir : Yes, correct. *Rebab* for Mak Yong. Three or four of his sons can play rebab well. They learnt from him.

I(1) : Sebab rebab diguna dalam Mak Yong?

I(1) : Because the *rebab* is used in Mak Yong?

Pak Kadir: Mak Yong. Mak Yong ataupun Teri.

Pak Kadir : Mak Yong. Mak Yong ataupun Teri.

Pak Kadir : Mak Yong. Mak Yong or Teri (Main Peteri or Main Teri).

I(1) : Ada lain? Menora?

I(1) : Any others? Menora?

Pak Kadir: Ho, Menora. Menorah pun ado rebab.

Pak Kadir : Ya, Menora. Menora juga ada rebab.

Pak Kadir : Yes, Menora. Menora also has *rebab*.

I(1) : Wayang kulit?

I(1) : Shadow puppet show (Wayang Kulit)?

Pak Kadir: Tak de. Wayang kulit sruna.

Pak Kadir : Tiada. Wayang kulit ada serunai.

Pak Kadir : No, the puppet show has a *serunai*.

I(1) : Serunai ada guna di Main Teri?

I(1) : There is *serunai* in Main Teri?

Pak Kadir: Serunai pon ado guna dale mok yong.

Pak Kadir : Serunai juga ada digunakan dalam Mak Yong

Pak Kadir : *Serunai* is also used in Mak Yong.

I(1) : Main Teri?

I(1) : Main Teri?

Pak Kadir : Main Teri pon ado. Menorah pasti, keno srunai.

Pak Kadir : Main Teri juga ada. Menorah perlu ada serunai.

Pak Kadir : Also in Teri. *Serunai* is also needed in Menora.

I(1) : Serunai dengan rebab?

I(1) : *Serunai* and *rebab*?

Pak Kadir: Yoo serunai denga rebab.

Pak Kadir : Ya, serunai dengan rebab.

Pak Kadir : Yes, *serunai* and *rebab*.

I(1) : Dia lebih kurang berapa lagu? Dalam selepas buka cerita. Macam dalam Dewa Muda.

I(1) : How many songs are used? After the stories start. Just like in Dewa Muda.

Pak Kadir: Lepas pado buka cerita?

Pak Kadir : Selepas daripada buka cerita?

Pak Kadir : After the story begins?

I(1) : Yang depan sama?

I(1) : The front part is the same?

Pak Kadir: Mengadap rebab hingga ko panggil peran duo tu samo.

Pak Kadir : Mengadap rebab hingga yang panggil peran kedua itu sama.

Pak Kadir : From the section of *mengadap rebab* until the scene calling the *peran*, the songs used are the same.

I(1) : Semua cerita sama? Dewa Pencil, Dewa Muda, semua sama?

I(1) : Is it the same for all the stories? Dewa Pencil, Dewa Muda, all the same?

Pak Kadir : Ya, dimulakan mengadap rebab, semua samo.

Pak Kadir : Ya, dimulakan mengadap rebab, semua sama.

Pak Kadir : Yes, starting with *mengadap rebab*, all are the same.

I(1) : Mengadap rebab, lepas tu sedayung mak yong, sedayung pak yong, lagu kisah barat, dua Lagu wok, semua sama. Raja Adil, Raja Gondang, Raja Pencil, semua sama?

I(1) : Mengadap rebab, after that the songs, Sedayung Mak Yong, Sedayung Pak Yong, Kisah Barat, two Wok songs, the same for all stories. Raja Adil, Raja Gondang, Raja Pencil, all the same?

Pak Kadir : Ya, ya...samo..samo. Kalu crita apa-apa pon dimulo dengaa Pak Yong.

Pak Kadir : Ya, ya...sama..sama. Kalau cerita apa-apa pun dimulakan dengan Pak Yong.

Pak Kadir : Yes, yes...same..same. Every story begins with Pak Yong (singing).

I(1) : Lepas tu kalau Dewa Muda, lepas buka cerita, lepas kijang emas, ada berapa lagu?

I(1) : After that, if it is Dewa Muda, after the story starts, after Kijang Emas, how many songs?

Pak Kadir: Itu, datak gini...lambat lagi ko pukul 12 skarey, kalu lambat lagi puko 12 keno nyanyi lagi, nyanyi.. tak apo, lagu apo lagi dio nk nyanyi, atah oghe gesek rebab.

Pak Kadir : Itu, macam ni...lambat lagi ke pukul 12 sekarang, kalau lambat lagi pukul 12 mesti Menyanyi lagi, nyanyi.. tidak mengapa, lagu apa lagi dia nak nyanyi, atas orang mengesek rebab.

Pak Kadir : It is like this, how long until its 12 midnight, if there is time, we have to continue singing, more and more. The song is based on the person playing *rebab*.

I(1) : Lebih kurang berapa lagu satu malam sebab Dewa Muda ada tiga malam.

I(1) : How many songs per night because Dewa Muda is performed for three nights.

Pak Kadir: Ya, Dewa Muda tiga malam pon, kito main sakat-sakat aje, malam ni, malam esok, pah boleh malam esok kito balik nyanyi lagu tu pulok. Lagu samo. Lagu tu jugok, dio tak banyak sangat lagu Mok Yong. Lagu kito nok boleh kito nyanyi dale crito kea dok, lagu dale crito dio tu lagu Sdaro Mamat, Lagu Kisah Barat...hoo boleh ambik wat crito pulok tu, lagu kije mah, lagu Sdayung Mak Yong tu boleh wat nyanyi dale crito plok.

Pak Kadir : Ya, Dewa Muda tiga malam pun, kita main sekerat-sekerat sahaja, malam ni, malam esok, lepas tu dapat malam esok kita nyanyi balik lagu tu lagi. Lagu sama. Lagu tu juga, dia tak banyak sangat lagu Mak Yong. Lagu kita yang boleh kita nyanyi dalam cerita kan, lagu dalam cerita dia tu lagu Sedara Mamat, lagu Kisah Barat...haa boleh ambil buat cerita pula tu, lagu Kijang Emas, lagu Sedayung Mak Yong tu boleh buat nyanyi dalam cerita lagi.

Pak Kadir : Yes, Dewa Muda lasts for three nights, we play by bits. Tonight, tomorrow night and back to the same songs again the following night. The same song, there are not many songs in Mak Yong. The songs that we can sing in the stories, the songs used in the stories are Saudara Mamat song, Kisah Barat song... Haa... Can be used to create stories, Kijang Emas song, and Sedayung Mak Yong song can be sung in the stories.

I(1) : Oh berulang. Tapi lirik dia sama? Lirik boleh ubah kan?

I(1) : Oh, repeated. But the lyrics are the same? Can we change the lyrics?

Pak Kadir: Hom, lirik samo jah. Hom.. dio pkato'eyy dio lain-lain, nyanyi samo.

Pak Kadir : Ya, lirik sama sahaja. Ya..dia perkataan lain-lain, nyanyi sama.

Pak Kadir : Yes, same lyrics (villages understand “lyrics” as “melodies”) only. Yes, their words are different, same melodies.

I(1) : Kata-kata dalam nyanyi atau lagu?

I(1) : The words in the singing or song?

Pak Kadir: Kato lain, kato dale nyanyi tu, kalu kito kato nok gi dale lah rimbo utaro, kito oyak kato ambo nok gi dale lah rimbo utaro kito nyanyi tu, kito kate la kito reko'an wat tubik la nok wi jadi samo samo supo ore wak dikir barat jugok, nok jadi pat kerat.

Pak Kadir : Kata lain, kata dalam nyanyi tu, kalau kita kata nak pergi dalam rimba utara, kita cakap beritahu saya nak pergi dalam ke rimba utara semasa kita menyanyi tu, kita la kita rekaan saja untuk keluaran nak suruh jadi sama seperti orang buat Dikir Barat juga, nak bagi jadi empat kerat.

Pak Kadir : Different words in the song, if we say we want to go into the north forest, we say we want to go into the north forest in the song. We say, we create to make it the same, just as when we perform Dikir Barat, to make it into four lines.

I(1) : Kisah Barat, ayunan sama, tapi kata tak sama.

I(1) : Kisah Barat song, the music is the same, but not the words.

Pak Kadir: Samo..kato tak samo, kalu kito main crito goni dok, ambo nok g alah rimbo utaro, ho keno kato gituh...kalu kito wat nok panggey peran tuh, jagola maso tido sangat lamo...ambo panggey mu...sogho nyarieyy.. bagha teh kok tu pulok..tapi lagu samo tu.

Pak Kadir : Sama.. kata tak sama, kalau kita main cerita macam ni kan, saya nak pergi ke rimba utara, ha mesti cakap begitu...kalau masa kita nak panggil peran tu, jaga la masa tidur sangat lama...saya panggil kamu...suara nyaring-nyaring...cakap macam tu pula..tapi lagu sama tu.

Pak Kadir : The same, the words are not the same, if we tell the story like this, “I want to go into the north forest.” Then we need to say it like that, if we want to call the peran, “Be careful with the sleeping time, very long. I call you.” Loud voice, speak in that manner, but the melodies are the same.

I(1) : Alunan sama, melodi sama, lirik tak sama. Lirik sama, kata tak sama.

I(1) : The same music and melodies, but different lyrics. Same lyrics (melodies), different words.

Pak Kadir: Alune samo, kato-kato lain, ho melodi samo, lirik samo, kato lain, kato tok samo

Pak Kadir : Alunan sama, kata-kata lain, ya melodi sama, lirik sama, kata lain, kata tak sama.

Pak Kadir : The same music, different words, the melody is the same, the lyrics are the same, different words.

I(1) : Lepas tu kalau tarian kan, tarian tu ada maksud ke dalam mengadap rebab? Ada tarian?

I(1) : Then, about the dance, is there any particular meaning for the dance in *mengadap rebab*? Is there a dance?

Pak Kadir: Ada tarian mengadap rebab? Meme la hok Pok Su cakap tu, ini pujiee-pujiee kito sajo, pujiee rajo sajo.

Pak Kadir : Ada tarian mengadap rebab? Memangla yang Pak Su cakap tu, ini pujian-pujian kita sahaja, pujian Raja sahaja.

Pak Kadir : Is there any dance for *mengadap rebab*? It is the one Pak Su said, our praises only for the king.

I(1) : Selepas mengadap rebab, lagu apa ada tarian? Sedayung makyong?

I(1) : Besides the performance of *mengadap rebab*, what other songs are accompanied by dances? Sedayung Makyong?

Pak Kadir: Hoo, hom. Sdayong Mak Yong ado tarie'ey sikit-sikit. Sdayung Pak Yong banyak tarie'ey sikit. Banyak killing-kliling, pusing-pusing, undo-undo.

Pak Kadir : Haa, ya. Sedayung Mak Yong ada tarian sikit-sikit. Sedayung Pak Yong banyak tarian sikit. Banyak keliling-keliling, pusingan, undur-undur.

Pak Kadir : Yes. Sedayung Mak Yong has a bit of dancing, Sedayung Pak Yong has a lot of dancing. Circling around, backing out.

I(1) : Lepas tu, Kisah Barat ada? Semua sama?

I(1) : Then, Kisah Barat? All the same?

Pak Kadir: Hom tarie'ey macam ni aje, aaa samo jah.

Pak Kadir : Ya tarian macam ni saja, aaa sama sahaja.

Pak Kadir : Yes only dancing like this, aaa same.

I(1) : Lepas Kisah Barat, Lagu Wok ada tarian?

I(1) : After Kisah Barat, is there a dance along with Wok song?

Pak Kadir : Aa ado tarie'eyy dio, gini-gini, Wok-wok gini je tarie'ey Wok

Pak Kadir : Aa ada tarian dia, macam ni, Wok macam ni sahaja tarian Wok.

Pak Kadir : Aa there is dancing, like this, Wok is like this, the Wok dance.

I(1) : Ohh jalan ya, dia jalan kaki ya?

I(1) : Ohh yes, he is walking right?

Pak Kadir : Hoo hoo jalan kaki. Jalan kaki blako. Ha ha ha.

Pak Kadir : Yaa yaa jalan kaki. Jalan kaki semua. Ha ha ha.

Pak Kadir : Yes yes walking. All walking. Ha ha ha.

I(1) : Ada lepas buka cerita tu, ada pergerakan tarian ke? Ada tarian buka cerita lepas tu?(15)

I(1) : After the story starts, are there dance movements? Is there a dance after the story starts?

Pak Kadir: Holah ho maso kito duduk crito nok nyanyi lagu Kije Mah dok meme ado tarie'ey. Tarie'ey gini jah, "Yoo pngasuh weyy...silo pngasuh jago di pitu koto...ambo nok masuk tido bradu dale stano laa Awey weyy..." Tarie'ey gini jah la.

Pak Kadir : Ya la ya masa kita duduk cerita nak menyanyi lagu Kijang Emas kan memang ada tarian. Tarian macam ni saja, "Yaa pngasuh weyy... sila pngasuh jaga di pintu kota...saya nak masuk tidur beradu dalam istana laa Awang weyy..." Tarian macam ni sahaja la.

Pak Kadir : At the time when we tell the story while singing the song Kijang Emas, there is a dance. The dance is just like this, "Yaa court servant, please guard the main gate, I want to go in and sleep inside the palace." The dance is just only like this.

I(1) : Ni maksud gapo dio?

I(1) : Ni maksud apa?

I(1) : What does this mean?

Pak Kadir: Tak dok maksud. Ini tarie'ey sajo.

Pak Kadir : Tak ada maksud. Ini tarian sahaja.

Pak Kadir : No meaning. Only a dance.

I(1) : Brapo keno mace gini?

I(1) : Berapa mesti macam ini?

I(1) : How much must it be like this?

Pak Kadir: Gini, gini, gini, ini pelembuk'han rajo jah la.

Pak Kadir : Macam ni, macam ni, macam ni, perlembutan Raja sahaja la.

Pak Kadir : Like this, this, this, this only represents the softness of the king.

I(1) : Lepas tu kijang emas, ada sikit-sikit la tarian?

I(1) : Then Kijang Emas, is there a little bit of dance?

Pak Kadir: Hom, sikit-sikit tarian ni ja la, gini, gini,gini jah la.

Pak Kadir : Ya, sikit-sikit tarian ini sahaja l, macam ni, macam ni, macam ni saja la.

Pak Kadir : Yes, a bit of this dance, just like this,

I(1) : Dia gerak sikit, berdiri saja la?

I(1) : Only a little move, just standing?

Pak Kadir: Hoo hoo.

Pak Kadir : Yaa yaa.

Pak Kadir : Yes yes.

I(1) : Yang cuma Pak Yong, lepas tu ada tarian lagi dalam cerita? Tak ada ya?

I(1) : Only for Pak Yong, after that, is there another dance in the story? There isn't ya?

Pak Kadir: Haa ya Pak Yong. Dale crito tu kalu nyanyie'ey, kalu ado nyanyi, ado sikit tarie'ey. Ado doh sikit tarie'ey.. kalu nyanyi duduk gini tak boleh, kalu nyanyi meme ado keno naghi.

Pak Kadir : Haa ya Pak Yong. Dalam cerita tu kalau nyanyian, kalau ada nyanyi, ada tarian sedikit. Ada dah sikit tarian.. Kalau nyanyi duduk macam ni tak boleh, kalau nyanyi memang ada kena menari.

Pak Kadir : Yes, Pak Yong. There is a singing part in the story, if there is a singing part, there will be a bit of dancing. There is a bit of dancing. We can't sit like this if we are singing, if we are singing, we must be dancing as well.

I(1) : Siapa nyanyi tu siapa menari ya?

I(1) : The one singing will be dancing?

Pak Kadir : Siapa nyanyi pon ado.

Pak Kadir : Siapa nyanyi pun ada.

Pak Kadir : Anyone can sing.

I(1) : Siapa nyanyi tu dia yang menari ya?

I(1) : The one who sings, he is dancing?

Pak Kadir: Ya, oghe tu nyanyi, oghe tu la naghi.

Pak Kadir :Ya, orang tu nyanyi, orang tu menari.

Pak Kadir : Yes, the same person.

I(1) : Selalunya kami nampak Pak Yong dengan Mak Yong tu yang menari, peran tu jarang.
I(1) : Usually, we see Pak Yong and “Mak Yong” (inaccurate term that refers to the female actors. The female actors are actually called by names of their own characters) dancing, rarely the *peran*.

Pak Kadir: Peran tu nari macam ni jah, gini jah part peran.

Pak Kadir : Peran tu menari macam ini saja, macam ni sahaja bahagian peran.

Pak Kadir : The Peran is just dancing like this, the peran's part is just like this.

I(1) : Ni namo gedio gerakan?

I(1) : Gerakan ini nama apa?

I(1) : What’s the name of this movement?

Pak Kadir: Gerakan dio, oghe tuo kea..hoo yo gini ja,pah kalu pokyong ni meme dio..ado lemah lembut dio tu dio ghoyak lemah lembut dio jah, lemah lembut rajo jah. Tak dok masoaloh. Tak dok maksudnyo dan di dale tarie’ey. Kalu tarie’ey tu lemah lembut rajo jah.

Pak Kadir : Gerakan dia, orang tua kan..haa dia macam ni saja, lepas tu kalau Pak Yong ni memang dia..ada lemah-lembut dia sahaja, lemah-lembut Raja saja. Tak ada masalah. Tak ada maksudnya di dalam tarian. Kalau tarian tu lemah-lembut raja sahaja.

Pak Kadir : The movement, old people, it’s just like this, then, if Pak Yong, the king has his own kind of gentle movements. There’s no problem. There is no meaning in the dance. If looking at the dance, we only see it as the king’s gentle movements.

I(1) : Pak Su boleh mula dengan tarian Mengadap Rebab?

I(1) : Pak Su can start with the *Mengadap Rebab* dance?

Pak Kadir: Boleh, ho boleh.

Pak Kadir : Boleh, ya boleh.

Pak Kadir : Can, yes I can.

I(1) : Boleh belajar?

I(1) : Can learn?

Pak Kadir: Susoh kalu tak dok gende.

Pak Kadir : Susah kalau tiada gendang.

Pak Kadir : It is hard if there’s no *gendang*.

I(1) : Boleh tunjuk sikit dia punya pergerakan?

I(1) : Can you show me a little of its movements?

Pak Kadir: Mace ngadap rebab dok, dale nyanyi’ey, dale tu tak dok tarie’ey lagi, duduk gini sajo dok. Pok Su ni tak sihat lagi, Po Su sakit baru ni. Tak boleh duduk sedap lagi, mugo baru ni duk main rumah Pok Siri, Pok Su tak leh ngadap rebab.

Pak Kadir : Macam mengadap rebab kan, dalam nyanyian, dalam tu tiada tarian lagi, duduk begini sahaja kan. Pak Su ni tidak sihat lagi, baru-baru ni Pak Su sakit. Tidak boleh duduk selesa lagi, sebab baru-baru ni semasa main di rumah Pak Siri, Pak Su tidak boleh mengadap rebab.

Pak Kadir : Its like *Mengadap Rebab*, in singing, there is no dancing just yet, just sitting like this. Pak Su is not yet well, before this I was sick. I can’t sit comfortably yet, because before this I was playing at Pak Siri, Pak Su can’t perform *mengadap Rebab*.

I(1) : Sebab sakit?

I(1) : Because of the sickness?

Pak Kadir: Bukan, mugo anak Pok Su ado kea, hoo tok kea Pok Su nok maghi aku main. Tok kea begitu, keno wi ko anak...

Pak Kadir : Bukan, sebab anak Pak Su kan ada, haa tak kan la Pak Su nak main. Tak ada la macam tu, mesti beri kepada anak...

Pak Kadir : No, because I have my daughter. Pak Su chooses not to perform. It's not like that, I must give the opportunity to my daughter.

I(1) : Pok Su boleh tunjuk sikit Mengadap Rebab?

I(1) : Pak Su, can you show me a little bit of *Mengadap Rebab*?

Pak Kadir: Dimulakan begini, tubik daripada pok yong, klua dio duk gini...

Pak Kadir : Dimulakan begini, keluar daripada Pak Yong, keluar dia duduk macam ini...

Pak Kadir : Starting like this, coming out from Pak Yong, he comes out and sits like this...

I(1) : Dia duduk macam tu...dia keluar macam tu?

I(1) : He sits like that.. he begins performing like that?

Pak Kadir: Hoo, dio klua dio duduk macam ni hoo..Pok Yong dio duduk gini, duduk rajo la.

Pak Kadir : Yaa, dia keluar dia duduk macam ini haa..Pok Yong dia duduk macam ini, duduk raja la.

Pak Kadir : Yes, he begins his performance by sitting like this. Pak Yong sits like this, the way a King sits.

I(1) : Mak Yong dengan dayang?

I(1) : Mak Yong (inaccurate term that refers to the female actors. The female actors are actually called by names of their own characters) and the maid?

Pak Kadir : Mok Yong blakang, hoo dio dengan dayang. Pok Yong, dayang duk blakang.

Pak Kadir : Mak Yong belakang, yaa dia dengan dayang. Pak Yong, dayang duduk di belakang.

Pak Kadir : Mak Yong is at the back, yes, she is with the maid. Pak Yong, the maids sit at the back.

I(1) : Pastu dia nyanyi Mengadap Rebab?

I(1) : Then he sings the *Mengadap Rebab* song?

Pak Kadir: Hoo..pastu Pok Yong nyanyi Ngadap Rebab.

Pak Kadir : Yaa..lepas tu Pak Yong nyanyi Mengadap Rebab.

Pak Kadir : Yes. After that Pak Yong sings *Mengadap Rebab*.

I(1) : Macam mana dia menari ya?

I(1) : What is the dancing like?

Pak Kadir: Mngadap Rebab macam ni, dio nyanyi sajo tak dok naghi lagi. Dio oyak crito dulu “hai royak crito nok timbul...timbul ghoyak soghe rajo sebuah... sebuah negeri la cik weii...laaa...eeyy... sebuah negeri tak dok rajonok salin...aaii nok salin rajo... kalau ile... meteri laa cik weii... kami nok ganti menteri... ayuhhh...eeyy...ayuhhh dik... alaaa... gok rajo busung meteri brasal... anak soghe ado binamo... aaiii Tu’eyy Teri Rana Seri la cik weii... aaii pon ralik tok sudoh... dageay ambo bile banyok tu’eyy weii...ooo...bile cik... kami wi tamboh... tamboh banyok la cik weiii... ayuhh...tu’eyy weii...aiii... siap makea je dale stano cik wei... eeiii...eeiii... eeiii... siap makea dale stano, alatey rajo turun jaley tu’eyy weiii... ayuhhh cik weiii... aii dengan kami mengayok gading tu’eyy weii... eeyy...eeyy... eeyy...eeyy... mere kecik mengayok gading, ayok kighi tulih ngan kaney tu’eyy weyy... eeyy... ayuh cik weii, ayok tulang wi tok tah tule banda tu’eyy wey...” Cukup, cukup, lamo-lamo tak akak pasal tak dok gendang, tak dok rebab kan.

Pak Kadir : Mengadap Rebab macam ni, dia menyanyi saja tiada tarian lagi. Dia beritahu cerita dahulu “hai beritahu cerita nak timbul...timbul beritahu seorang raja sebuah...sebuah

negeri la cik weii...laaa...eeyy...sebuah negeri tiada raja nak ditukar...aaii nak tukar raja...kalau hilang...menteri la cik weii...kami nak ganti menteri...ayuh...eeyy...ayuh dik...alaaa...Raja busung menteri berasal...anak seorang ada binamo...aaiii Tuan Puteri Rana Seri la cik weii...aaii pun asyik tak sudah...dagang hamba bila banyak tuan weii...ooo...kira cik...kami beri tambah...tambah banyak la cik weiii...ayuh...tuan weii...aiii...siap makan saja dalam istana, Raja turun jalan tu weei.. ayuhh cik weii...eiiii...eiiii...eiiii...siap makan dalam istana, alatan raja turun berjalan tuan weei...aaii dengan mengayak gading tuan weii...eeyy...eeyy...eeyy...eeyy...merang kecil mengayak gading, ayak kiri toleh dengan kanan tuan weyy...eeyy...ayuh cik weii, ayok tulang bagi letak atas tulang Bandar tuan wey..." Cukup, cukup, lama-lama tidak mengangkat sebab tiada gendang, tiada rebab kan.

Pak Kadir : *Mengadap Rebab is like this, he only sings without dancing. He tells a story first. "There is a story. A story about a king. In a county. A county where there is no king to be replaced. He wants to replace the king. If he has gone missing. Minister.. We want to replace the minister.. come... Raja Busung is the original minister.. a son of binamo.. Tuan Puteri Rana Seri la cik weii.. we add more.. more and more... come... come sir... eat in the palace.. the king comes down walking.. come... swaying your tusks, to the left and right. Put the bone on top of your City's bone wey..." Enough, enough, can't sing too long because there is no drum beat (gendang), no accompaniment of the music of rebab.*

I(1) : Haa dia punya pergerakan semuanya agak sama saja la?

I(1) : *All the movements are quite the same?*

Pak Kadir: Haa agak sama. Tapi tarian tu adalah lemah lembut rajo lah.

Pak Kadir : Haa agak sama. Tapi tarian itu adalah lemah-lembut Raja la.

Pak Kadir : *Yes, almost the same. But the dance is as gentle as the king.*

I(1) : Kecantikan raja la.

I(1) : *The beauty of a king.*

Pak Kadir: Hom. Kecantikan rajo, tak dok la maksud gini tu, maksud gini, tak dok.

Pak Kadir : Ya. Kecantikan raja. Tidak ada maksud macam tu, maksud macam ini, tiada.

Pak Kadir : *Yes. The beauty of a king. There is no particular meaning, none.*

I(1) : Sebab maksud gini ada kaite nga ajarey Isle ko gapo dio.

I(1) : Sebab maksud macam ni ada kaitan dengan ajaran Islam ke apa?

I(1) : *Because the meaning has something to do with Islam?*

Pak Kadir: Tak dok...Pok Su...tak dok, tak dok.

Pak Kadir : Tiada...tiada...Pak Su...tiada, tiada.

Pak Kadir : *No...no...Pak Su... no, no.*

I(1) : Kecantikan raja tu maksudnya apa? Kehalusan raja ke? Agungan ke?

I(1) : *What is the meaning of the beauty of a king? The softness? The greatness?*

Pak Kadir: Kehalusan ko, lemah lembut kerajaan skarang pon, rajo-rajo ni bukan ado lemah lembut tertib ternin dok, rajo ni tak dok po nga kitoni gogeng-gogeng dok.

Pak Kadir : Kehalusan ke, lemah-lembut kerajaan sekarang pun, raja-raja ni bukan ada lemah-lembut tata-tertib tak, raja ni tidak seperti kita joget-joget ni tak.

Pak Kadir : *The subtleness, the softness of the new government, it does not refer to the kings' softness, codes of conduct. It means the kings won't dance the joget like us.*

I(1) : Kehalusan.

I(1) : *The subtleness.*

Pak Kadir : Kehalusan, kecantikan.
Pak Kadir : The subtleness, the beauty.

I(1) : Kelembutan.
I(1) : Softness.

Pak Kadir: Kelembutan.
Pak Kadir : Softness

I(1) : Ada keagungan ko yang maksud raja lain?
I(1) : Ada keagungan ke yang maksud raja lain?
I(1) : Is there the quality of greatness or is there another royal meaning?

Pak Kadir: Ya meme...kalu rajo meme ado keagungan.
Pak Kadir : Ya memang...kalau raja memang ada keagungan.
Pak Kadir : Yes there is. If we are talking about kings, they have their own greatness.

I(1) : Ada juga dalam tarian?
I(1) : Is it there as well in the dancing?

Pak Kadir: Ho la...
Pak Kadir : Ya la...
Pak Kadir :Yes...

I(1) : Ada ya?
I(1) : There is?

Pak Kadir : Ya...ya...ya...
Pak Kadir : Yes...yes...yes...

I(1) : Macam sekarang ni Pak Agel kata, duduk macam tu, macam ular. Betul ke?
I(1) : Like now as Pak Agel said, sitting like that, like a snake. Is it true?

Pak Kadir : Macam ular dia cakap? Hoo tu la. "Eeyy...eeyy...eeyy...eeyy sawo mengoghok lengkareyy..." Bukea ula, sawo. Sawo tu ula la.

Pak Kadir : Macam ular dia cakap? Haa tu la. "Eeyy...eeyy...eeyy...eeyy sawa mengorak lingkaran..." Bukan ular, sawa. Sawa tu ular la.

Pak Kadir : It's like a snake he says? Yes. "Eeyy..... sawo snake (python) coiling..." It's not a snake, it's a python. A python is a snake.

I(1) : Ooo macam ular la?
I(1) : Ooo like a snake?

Pak Kadir: Hola. "Sawo mengoghok lengkareyy... bembea gugur di tapuk, sludeademonok mayeng tu'eyy weyy... ayuhh tu'eyy weyy..." Ho tu jah la.

Pak Kadir : Ya la. "Sawa mengorak lingkaran... bemban gugur di tapuk, seludang kamu nak semaian tuan...ayuh tuan..." Ha tu saja la.

Pak Kadir : Yes it is. "A python coiling. Bemban plant falls at the stem, spathe that you want to sow, sir...O! Sir, come!" Ha, that's all.

I(1) : Macam ular, pergerakan macam ular ke? Lembut macam ular?
I(1) : Like a snake, movement like a snake? Soft like a snake?

Pak Kadir: Bukan. (ketawa) “Eeyy...eeyy...eeyy...sawo mengoghok lengkareyy...” macam ni la, rajo nok bangun tu dok, jadi lembut mace ula sawo tu kea, ula sawo dio lembut jah.. lembut jalane ula.

Pak Kadir : Bukan. (ketawa) “Eeyy...eeyy...eeyy...sawa mengorak lingkaran...” macam ini la, raja nak bangun tu kan, jadi lembut macam ular sawa tu kan, ular sawa dia lembut sahaja.. lembut jalatanan ular.

Pak Kadir : No (laughing). “Eeyy..... *sawa* snake (python) coiling...” The movements depicts the king getting up, the movement is very smooth just like a snake.

I(1) : Tidak kasar?

I(1) : Not harsh?

Pak Kadir: Dio tidok kasar. Ho tu la..bukea Pok Su Agel kato ula, sawo. Dio cakap sawo.

Pak Kadir : Dia tidak kasar. Ha tu la...bukan Pak Su Agel kata ular, sawa. Dia cakap sawa.

Pak Kadir : He is not harsh. Yes. Pak Su Agel didn't say snake, python. He says python.

I(1) : Sawo tu ular?

I(1) : Sawa tu ular?

I(1) : The "sawa" is a snake?

Pak Kadir : Ular la.

Pak Kadir : Yes a snake.

I(1) : Dalam dia nyanyi apa? Sawa apa?

I(1) : In which song? What does the *sawa* look like?

Pak Kadir: “Eeyy...eeyy...sawo mengoghok lengkareyy.” Sawo tu dio duduk blekar, apabila dio nok ngorok lengkareyy dio tu gak, lembut jah..ado ko cik rajin tengok ko dok ular duk lekar? Kalu dio nok jale, dio akea klua lengkareyy dio tu. Sghuuhhh jah tubik, Pok su beso tengok.

Pak Kadir : “Eeyy...eeyy...sawa mengorak lingkaran.” Sawa tu dia duduk berlingkar, apabila dia nak mengorak lingkaran dia tu, lembut saja.. ada ke cik pernah tengok ke tak ular duduk berlingkar? Kalau dia nak berjalan, dia akan keluar lingkaran dia tu. Syhhhh saja keluar, Pak Su biasa tengok.

Pak Kadir : The snake is in a round shape, when it moves, it moves slowly. Have you ever seen a snake curling in a circle? If it wants to go somewhere, it will go out from the curl. Syhhh... there it goes, I have seen.

I(1) : Maksudnya kata-kata tu memang ular la?

I(1) : Meaning, it is a real snake?

Pak Kadir: Kato-kato tu meme hok tu la...ho...ho ula la, sawo tu ula la.

Pak Kadir : Kata-kata tu memang yang tu la...ha...ha ular la, sawa tu ular la.

Pak Kadir : Yes. It is the snake. “*Sawa*” means snake.

I(1) : Dia buat lingkar-lingkar?

I(1) : He forms a circle?

Pak Kadir:Ya...dio buat lengkar-lengkar. Pahtu kalu dio nok jale dio tubik kohokoho...lembut...pah mace bere kea, apo ni...gajoh...gajoh lambung blalai pun gitu jugok. Halus...gajoh lambung blalai dio kea lembut kea...beso tengok?

Pak Kadir : Ya...dia buat lingkaran. Lepas tu kalau dia nak berjalan dia keluar perlahan-lahan... lembut...pastu macam ‘bere’ kan, apa ni...gajah..gajah melambung belalai pun macam itu juga. Halus...gajah melambung belalai dia kan lembut kan...biasa tengok?

Pak Kadir : Yes..it makes circles. And then if it wants to go somewhere, it goes out slowly, softly.

Then like an elephant, it raises its trunk in the air just the same like that. Soft... like as soft as an elephant raises its trunk in the air... Have you seen it before?

I(1) : Pak Su tadi buat macam tu.

I(1) : Pak Su did it just now.

Pak Kadir: Hoo..hoo.

Pak Kadir : Haa..haa.

Pak Kadir : Yes...yes.

I(1) : Ooo dia nyanyi, ada gajah?

I(1) : Ooo he sings, there's an elephant?

Pak Kadir: Ado sakni Pok Su nyanyi kea.. ado gajoh lambung blalai. Pah Pok Su ni tok leh buat buat doh mugo tuo, udoh, tok comei, tok lembut.

Pak Kadir : Ada tadi Poksu nyanyi kan.. ada gajah lambung belalai. Lepas tu Paksu ni tak boleh buat dah sebab tua, hodoh, tak cantik, tak lembut.

Pak Kadir : There was a time when Pak Su sings. There is a part about an elephant raising the trunk. I can't do it anymore since I'm already old, it is not pretty anymore.

I(1) : Tak apa.

I(1) : It's okay.

Pak Kadir: Tapi lagok-lagoknyo gitu la..macam tu la.

Pak Kadir : Tapi lagak-lagaknya macam tu la..macam tu la.

Pak Kadir : But the dance movements are just like that..like that.

I(1) : Lagi, lagi, yang macam ni tu apa?

I(1) : Some more, what is it that moves like this?

Pak Kadir: Mano tu?

Pak Kadir : Mana tu?

Pak Kadir : Which part?

I(1) : Maso ni...tepi dio ni gerok.

I(1) : Masa ni...tepi dia ni bergerak.

I(1) : This part, the side is moving.

Pak Kadir: Maso ni, tepi dio ni gerok? Ho...ni pranea jah, sajo-sajo kito mnari kea.

Pak Kadir : Masa ni, tepi dia bergerak? Ha...ni peranan saja, saja-saja kita menari kan.

Pak Kadir : During this time, the side moves? Yes, that was just dancing for fun.

I(1) : Tapi semuo oghe meme gerok.

I(1) : Tapi semua orang memang bergerak.

I(1) : But everyone moves in that way.

Pak Kadir: Meme gerok, dio sajo..sajo-sajo menari jah.

Pak Kadir : Memang bergerak, dia saja..saja-saja menari.

Pak Kadir : Yes, they move. Just dancing.

I(1) : Hok ni tak dok maksud godio gini?

I(1) : Yang ni tak ada maksud apa macam ni?

I(1) : What is the meaning of this movement?

Pak Kadir: Sajo...hok ni atas oghe-oghe jah.

Pak Kadir : Saja...yang ni atas orang-orang saja.

Pak Kadir : It depends on the dancer individually.

I(1) : Sebab ada oghe oyak, ni nok tarikan penonton. Yo ko? Tok tau.

I(1) : Sebab ada orang cakap, ni nak menarik penonton. Ya tak? Tak tahu.

I(1) : Some says it is to attract the audience's attention.

Pak Kadir: (Ketawa). Tak...tak da...sajo je. Atas tari'eyy oghe jah, tapi tiap-tiap oghe pun ado gitu.

Pak Kadir : (Ketawa.) Tak...tak ada...saja. Atas tarian orang je, tapi setiap orang pun ada macam itu.

Pak Kadir : (Laughing.) No, it depends on certain people, but everyone dances in that way.

I(1) : Ada orang kata, yang macam ni kan, dia ni tanah, air, api...betulkah?

I(1) : Some say, just like this one, it is land, water, fire... is it true?

Pak Kadir: Haa ya ni... hoo ni la.

Pak Kadir : Haa ya ni... haa ini la.

Pak Kadir : Haa yes... haa yes.

I(1) : Betul?

I(1) : It's true?

Pak Kadir : Betul.

Pak Kadir : True.

I(1) : Boleh tunjuk yang mana tanah?

I(1) : Can you show me which one represents the land?

Pak Kadir : Tanah, ni.

Pak Kadir : This represents land.

I(1) : Yang pertama?

I(1) : The first one?

Pak Kadir : Tanah, pertama. Tanah, air, api, angin.

Pak Kadir : Soil is first. Soil, water, fire, wind.

I(1) : Yang ni...yang hujung?

I(1) : This one...the last one?

Pak Kadir : Yang ni tak masuk.

Pak Kadir : This one is not involved.

I(1) : Empat saja?

I(1) : Only four?

Pak Kadir: Ye...empat je.

Pak Kadir : Ya...empat saja.

Pak Kadir : Yes... only four.

I(1) : Dia jari tunjuk macam tu saja?

I(1) : The finger is points like this?

Pak Kadir : Ya, macam tu je. Empat jari tu.
Pak Kadir : Yes, just like that. The four fingers.

I(1) : Kenapa dia titik-beratkan empat-empat ni?
I(1) : Why do they focus on those four?

Pak Kadir :Titik-beratkan empat-empat ni aje...mnari meme empat tu je, di sini tak da ni, empat tu je.

Pak Kadir : Titik-beratkan empat-empat ni saja...menari memang empat tu saja, di sini tak ada ini, empat tu saja.

Pak Kadir : Focusing on those four only, only four of those for the dances, here we don't have this, we only use these four.

I(1) : Kenapa dia tak lautan, langit, sawah, buah?
I(1) : Why is it not the sea, sky, paddy field, fruit?

Pak Kadir : (Ketawa.) Kita tak tau la.
Pak Kadir : (Laughing.) I don't know.

I(1) : Tapi ada belajar yang tanah, air... ada belajar?
I(1) : But, there are still some who learn it as soil, water.. Are there?

Pak Kadir: Ni ada la petua tok guru Pok Su cakap. Ni tanah, ni air, ni api, ni angin. Jari mu tu, ingat la, maso mu mnari, mu ingat tanah, air, api, angin.

Pak Kadir : Ni ada la petua tok guru Pak Su cakap. Ini tanah, ini air, ini api, ini angin. Jari kamu tu, ingat la, semasa kamu menari, kamu ingat tanah, air, api, angin.

Pak Kadir : There is a saying from Pak Su's teacher. This is land, this is water, this is fire, this is wind, your fingers, you need to remember, when you dance, remember soil, water, fire, wind.

I(1) : Di mana tanah, api, angin, air?
I(1) : Where's soil, fire, wind, water?

Pak Kadir : Tak tahu, (ketawa).
Pak Kadir : I don't know, (laughing).

I(1) : Di dalam badan?
I(1) : In the body?

Pak Kadir : Di dalam badan kita, (ketawa). Macam tu la.
Pak Kadir : In our bodies, (laughing). Just like that.

I(1) : Yang ini?
I(1) : This one?

Pak Kadir: Yang ni tak da, gerakan saje, kalau mnaghi, macam tu aje.

Pak Kadir : Yang ini tak ada, gerakan saja, kalau menari, macam tu saja.

Pak Kadir : There is none for this one, only the movement, when dancing, it is just like this.

I(1) : Tak ada maksud la?
I(1) : Means nothing?

Pak Kadir: Hmm... tak ada maksud. Yoo tari'eyy ni atah patt ni je.

Pak Kadir : Hmm... tak ada maksud. Dia tarian ni atas empat ni saja.

Pak Kadir : Hmm... it has no meaning. Only dancing based on these four concepts.

I(1) : Yang sini tak ada?
I(1) : *There's none here?*

Pak Kadir : Haa la... macam ni la, empat aje.
Pak Kadir : *Yes... like this, four only.*

I(1) : Sama la?
I(1) : *Same?*

Pak Kadir: Haa...aaa..empat aje.
Pak Kadir : Haa...aaa...empat saja.
Pak Kadir : *Yes...aaa...four only.*

I(1) : Kalau macam ni?
I(1) : *If it's like this?*

Pak Kadir : Kalau macam ni pun yoo kira empat je.
Pak Kadir : Kalau macam ini pun dikira empat saja.
Pak Kadir : *If it's like this, you still count it as four only.*

I(1) : Kenapa yang dua ni...?
I(1) : *What about these two?*

Pak Kadir: Yang dua ni tak da, tak da mnari macam ni...hoo tuh...
Pak Kadir : Yang dua ni tak ada, tak ada menari macam ni...haa tu...
Pak Kadir : *There's none for these two, not dancing like this.*

I(1) : Macam tadi..?
I(1) : *Just now..?*

Pak Kadir : Haa tu jah la, dio lengkok, lindung slalu maso dio wat gitu dok. Apobilo dio akat, lindo lalu hok tu, masuk slalu... macam ni, apabila dia angkat, dia masuk di situ la, lekat empat aje.
Pak Kadir : Haa itu saja la, dia melengkong, terus terlindung semasa buat begitu. Apabila dia angkat, terus terlindung yang itu, masuk terus... macam ini, apabila dia angkat, dia masuk di situ, tinggal empat sahaja.
Pak Kadir : *That's all, he bends, it is covered when we do that. When he picks it up, it's covered, goes in straight... like this, when it comes up, it goes there, leaving only four.*

I(1) : Kenapa dia ada macam ni ya...semua belok?
I(1) : *Why is it like this, all bending?*

Pak Kadir : Ini tarien aje.
Pak Kadir : Ini tarian saja.
Pak Kadir : *This is just a dance.*

I(1) : Kalau dulu, cikgu aja pegerokan mace ni, dio mace mane nok oyak...nok suruh Pok Su ingat?
I(1) : Kalau dulu, cikgu ajar pergerakan macam ni, dia macam mana nak beritahu? Nak suruh Pak Su ingat.
I(1) : *During the old time, the teacher taught a movement like this, how did your teacher teach? Like to ask Pak Su remember back.*

Pak Kadir: Tak dok. Tak dok. Ini kecantikan aje. Maso Pok Su blaja dulu-dulu pun dio kato bgitu, kalu mu wat molek, molek la tari'eyy mu tu. Gitu jah la.

Pak Kadir : Tiada. Tiada. Ini kecantikan sahaja. Masa Pak Su belajar dahulu pun dia cakap begitu. Kalau kamu buat cantik, cantik la tarian kamu. Macam tu sahaja.

Pak Kadir : No. No. This is just the beauty. When Pak Su learnt this during the old times, my teacher also said, if you make it beautiful, your movements will become beautiful. Just like that.

I(1) : Bila menari tu, ada ini...pastu, ada ini.

I(1) : When dancing, there is this, after that this.

Pak Kadir: Ada ini, ada ini, pastu ada ini... apabila mnari, masuk gajoh lambung blalai, masuk slalu, ni masuk dale tari'eyy.

Pak Kadir : Ada ini, ada ini, lepas tu ada ini... apabila menari, masuk gajah melambung belalai, masuk terus, ini masuk dalam tarian.

Pak Kadir : There is this, this, after that this.. When dancing, the elephant comes with a raised trunk, it always comes into the dancing.

I(1) : Lagi ada apa lagi?

I(1) : Is there anything else?

Pak Kadir : Gajoh lambung blalai, sawo mengoghok lengkareyy tu dok, kato mace ula tu dok “sawo mengoghok lengkareyy... bumbea gugur di tapuk... gajoh lambung blaa...” (ketawa). Aaii tok ingat.

Pak Kadir : Gajah melambung belalai, sawa mengorak lingkaran tu kan, cakap macam ular tu kan “sawa mengorak lingkaran...bemban gugur di tapuk, gajah melambung blaa...” (ketawa). Aaii tidak ingat.

Pak Kadir : The elephant raises it trunk, the python coils into a circle, singing about the python, “A python coiling... bemban plant falls at the stem, an elephant raises its trunk blaa...” (laughing). Aaii can't remember.

I(1) : Dia tak boleh macam ni?

I(1) : Can't it be like this?

Pak Kadir: Macam ni, tak boleh. Dia macam ni.

Pak Kadir : Macam ni, tak boleh. Dia macam ini.

Pak Kadir : It can't be like this, it is like this.

I(1) : Dia macam perkataan Al-Islam?

I(1) : Is it like the word Al-Islam?

Pak Kadir : “Eeyy... eeyy... apo ni...aaa...tok ingat dea banyak-banyak. Dio tok tubik, dio tak dok gong gende kea.

Pak Kadir : “Eeyy...eeyy...apa ni...aaa...tak ingat dah banyak-banyak. Dia tak keluar, dia tak ada gong gendang kan.

Pak Kadir : “Eeyy.. eeyy.. what is it.. aaa... I can't remember all of it. It doesn't come out, because there is no gong and gendang.

I(1) : Tak apa, yang ni ada maksud Islam ke... Allah...perkataan Jawi?

I(1) : It's okay, does this one have meaning in Islam? Allah.. the Jawi word?

Pak Kadir: Kalu Pok Su blaja, tak da, tok guru tak da cakap la.

Pak Kadir : Kalau Pak Su belajar, tak ada, tok guru tak ada cakap la.

Pak Kadir : Based on what Pak Su learnt, no, my teacher said nothing about it.

I(1) : Kalau masa ular, ada berdiri tak?
I(1) : If it's the snake part, is there a standing part?

Pak Kadir : Masa ular tu macam ni, kito duk gini dok, “Eeyy sawo mengoghok lengkareyy, bumbea gugur di tapuk, hauh menaghek susseyy tu’eyy weyy... ayuhh cik weyy... aiii sawo mengoghok lengkareyy la cik weyy...eeyy...” Ho ni la kito nok akat ni, hok ni la dio sughuh teliti molek jame cikgu aritu pun.

Pak Kadir : Masa ular tu macam ni, kita duduk macam ni kan, “Eeyy sawa mengorak lingkaran, bemban gugur di tapuk, haus menarik songsang tuan weyy... ayuh cik weyy... aiii sawa mengorak lingkaran la cik weyy...eeyy...” Ha inilah kita nak angkat ni, yang ini la dia suruh teliti betul-betul cantik zaman cikgu dahulu pun.

Pak Kadir : When we are dancing at the snake part, we sit like this, “Eeyy the python coiling, bemban plant falls at the stem, worned out as pulled inversely weyy... come ladt weyy... aiii..the python coiling lady...weyy...eeyy...” We are raising our arms now, it is this part our teacher taught us to be meticulous and beautiful, even in our old days.

I(1) : Ohh teliti.
I(1) : Meticulous.

Pak Kadir: Hom teliti molek. Sughuh jadi molek, jadi lembut la ni. Ni sawo mengoghok lengkareyy la ni.

Pak Kadir : Yaa teliti betul-betul. Suruh jadi molek, jadi lembut la ni. Ini sawa mengorak lingkaran la

Pak Kadir : Yes. Very meticulous. If we make it beautiful, make it soft. This is a python in circle (coiling).

I(1) : Tak boleh buka kaki?
I(1) : Can't open the legs?

Pak Kadir: Ho...dio koho-koho, wak molek la.

Pak Kadir : Ha...dia perlahan-lahan, buat betul-betul la.

Pak Kadir : Ha, it goes slowly.. need to do it exactly right.

I(1) : Tak boleh buka kaki?
I(1) : Can't open the legs?

Pak Kadir: Ho tak leh.

Pak Kadir : Ya tak boleh.

Pak Kadir : Yes can't.

I(1) : Kaki tu rapat la?
I(1) : The legs must be together?

Pak Kadir: Ho kaki rapat macam ni.

Pak Kadir : Ha kaki rapat macam ni.

Pak Kadir : Yes. (Both) legs together like this.

I(1) : Naik perlahan-lahan?
I(1) : Standing up slowly?

Pak Kadir: Ho naik plahan-lahan.

Pak Kadir : Ha naik perlahan-lahan.

Pak Kadir : Yes standing up slowly

I(1) : Teliti?
I(1) : Meticulous?

Pak Kadir: Hom, teliti la, ni sawo mengoghok lengkareyy cik cakap.

Pak Kadir : Yaa, teliti la, ini sawa mengorak lingkaran cik cakap.

Pak Kadir : Yes. Very meticulous, this python is coiling, as I said.

I(1) : Lepas tu?

I(1) : Next?

**Pak Kadir : Hoo...bumbea gugur di tapuk, hauh menarek susseyy dok, duduk kok ni pulok.
“Ayuh tu’eyy weyy...” Pas tu dio kato, “Aiii lemah lembut plosong bungo...skali...”**

Pak Kadir : Hoo...bemban gugur di tapuk, haus menarik songsang kan, duduk ikut ni pula. “Ayuh tuan weyy...” Lepas tu dia kata, “Aiii lemah lembut pelosong bunga...sekali...”

Pak Kadir : Yes...the bemban plant falls at the stem, worned out as pulled inversely, seated here.
“O! Come, Sir!” Then he said, “Eh, how soft the corollas are...”

I(1) : Macam bunga eh lembut tu?

I(1) : Soft like a flower?

Pak Kadir: Ho macam bungo. Macam plosong bungo.

Pak Kadir : Ya macam bunga. Macam pelosong bunga.

Pak Kadir : Yes like a flower. Like the corolla.

I(1) : Pelosong... kerongsong?

I(1) : “Pelosong”... brooch?

**Pak Kadir: Pelongsong ado kea kito wak plosong dulu, pah bubuh bungo dale tu, ada tak?
Adabeso pernah tengok tak?**

Pak Kadir : Pelosong ada kan kita buat pelosong dulu, lepas tu letak bunga dalam tu, ada tak? Ada biasa pernah tengok tak?

Pak Kadir : “Pelosong”, we used to make “pelosong” back then, and we put flowers inside it. Seen it before?

I(1) : Tak ada.

I(1) : No.

**Pak Kadir: Daun macam daun selai gini, kito wak kerosong, pah kito lipak masuk gotu dio
sinih. Pah kito plembut jadi... Pok su tunjuk deh, Pok Su ambik daun selai.**

Pak Kadir : Daun macam daun sehelai begini, kita buat kerongsong, lepas tu lipat masuk benda tu di sini. Selepas tu kita perlembutkan jadi... Pak Su tunjuk ya, Pak Su ambil daun sehelai.

Pak Kadir : Leaf like a leaf like this, we make “kerongsong”, after that we fold it here, and we make it more soft. Pak Su will show you. Pak Su takes one leaf.

MALAYSIA

-END-
KELANTAN