

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]

Kadir : Lagu Wok.

Kadir : *Wok Song*

I(1) : Pergi cari apa?

I(1) : *Searching for what?*

Kadir : **Pergi cari pengasuh, pengasuh sore lagi tu kea pok su panggil pengasoh mudo mulo-mulo dok. Maghi, pok su suruh dio gi caro soghe lagi. Dio nyanyi lagu Wok, dio gi sana, turut Peghe sore lagi nyanyi lagu Wok jugok.**

Kadir : Pergi cari pengasuh, pengasuh seorang lagi itu saya panggil pengasuh muda mula-mula itu. Datang, saya minta dia cari seorang lagi. Dia nyani lagu Wok dia pergi sana, panggil Peran seorang lagi menyanyikan lagu Wok juga.

Kadir : *Go and search for the maid, the other maid the one who I called as young maid at first. Come, let me ask him to search for another one. The person sang the Wok song, he went there, followed Peran to sing the Wok song too.*

I(1) : Dia pergi panggil seorang pengasuh lagi? Nyanyi lagu Wok?

I(1) : *He went to call for another maid? To sing the Wok song?*

Kadir : **Ho, panggil sore pengasuh lagi, pengasoh tua dio nyanyi lagu Wok jugok dio maghi.**

Kadir : Ya, panggil seorang pengasuh lagi, pengasuh tua dia datang dia nyanyi lagu Wok juga.

Kadir : *Yes, to call for another maid, if the old maid comes, she will sing the Wok song too.*

I(1) : Bukan lagu Kisah Barat? Kisah Barat itu yang raja nyanyi?

I(1) : *Not the *Kisah Barat* song? Is the *Kisah Barat* song sung by the king?*

Kadir : Bukan. Raja ada nyanyi.

Kadir : *No. The king sings too.*

I(1) : Kita mula, dari mula-mula. Mula-mula itu buka panggung, boleh Pak Su cerita mula sekali? Ada baca doa?

I(1) : *We will start from the beginning. The first event is *buka panggung* (the stage opening), can you explain about the ceremony? Is there any *doa* (prayer) recitation?*

Kadir : Mulo-mulo skali bukok panggung, baca doa selamat, boh berah kunyit, takut hiblih masok dalam kawasan panggong kito nih. Jadi lepah buko panggong, bertaboh bunyi gendang tu, pah tu Pok Yong kelua nyanyi lagu mengadap rebab dimulakan. Lepah nyanyi mengadap rebab, permaisuri nyanyi lagu Sedayung Mok Yong.

Kadir : Mula-mula sekali buka panggung, baca doa selamat, letak beras kunyit, bimbang iblis masuk dalam kawasan panggong kita. Jadi, selepas buka panggung, bertaboh bunyi gendang, selepas itu Pak Yong keluar menyanyi lagu Mengadap Rebab dimulakan. Selepas menyanyi Mengadap Rebab, permaisuri nyanyi lagu Sedayung Mak Yong.

Kadir : Firstly, to open the stage, we will first recite some prayers so that everything will run well, put some turmeric rice, fearing that Satan will enter our stage area. So, after opening the stage, and the sound of drum starts, *Pak Yong* will appear singing the *Mengadap Rebab* song. After singing the *Mengadap Rebab*, the queen will sing the *Sedayung Mak Yong* song.

I(1) : Kenapa dia menyanyi Sedayung Mak Yong masa itu?

I(1) : Why will she sing the *Sedayung Mak Yong* song at that time?

Kadir : Macam ni, maso Pok Yong tudio adalah rajo, ini permaisuri. Raja dio nok kelua daripada istano ni, jadi permaisuri pesan lah ko rajo, tok laki dio tu. Abe nok kluar, kluar la abe kato. Kluar jange dok lamo, ingat ko adik dale istano ni. Dio pese ko tok laki dio, ko abe dio. Jadi permaisuri pese ko rajo la. Pah rajo pun cakap la, kato dio kelua lamo. Loho hari dio masok samo-samo denge adik anjo dale istano pulok. Ohh tu dio kluar... dio keluar Sedayong Pok Yong tuh.. dio nyayi lagu Sedayong Pok Yong pulok. Habih Sedayong Pak Yong dia sambung lagi satu dengan satu Kisoh Barak.

Kadir : Macam ni, masa Pak Yong itu dia raja, ini permaisuri. Raja ingin keluar daripada istana, jadi permaisuri berpesan kepada raja, suaminya itu. Abang ingin keluar, keluarlah abang cakap. Keluar jangan lama, ingat adik dalam istana. Dia berpesan kepada suaminya. Jadi permaisuri berpesan pada raja. Dan dia cakap, cakap dia keluar lama. Zohor dia akan masuk bersama dengan adik ke dalam istana. Oh dia keluar, dia keluar itu Sedayung Pak Yong pula. Habis Sedayung Pak Yong dia sambung lagi satu dengan satu Kisat Barat.

Kadir : It's like this, when *Pak Yong* is a king, this is the queen. The king wants to go out from the castle, so the queen reminds the king, her husband. If you want to go out, just go out. Don't go for too long, remember me, who is staying in the castle. She reminds her husband, meaning the queen reminds the king. And he goes out for long. At 'Zohor' he enters the castle with the queen. Oh he goes out, he sings *Sedayung Pak Yong*. After singing *Sedayung Pak Yong*, he continues with another song, *Kisat Barat*.

I(1) : Kalau Mengadap Rebab tu maksud apa?

I(1) : What does *Mengadap Rebab* mean?

Kadir : Mengadap rebab tu maksodnyo dio nok tunjok kelemoh lembok kito. Katokan la kito nih rajo nih lah kelembuh rajo ni dio oyak gini oyak ile dage berito nok timbo. Oyak sore rajo sebuoh negeri tak dok rajo nok salin rajo tak dok negeri gaty menteghe. Dio oyak kisah dio tu kisah rajo zame dulu. Rajo Mok Yong tu dok pah adolah yo cekak gini yo kato gini. Oohh...sama mengorok lekare. Dio nok tunjuk. Dio nok tunjuk kato ko kecatikey rajo, lemah lembok tu tidok la dio nok bangun to ado denga lemah lembok. Supo ado denge ula key. Lemoh lembok key.

Kadir : Mengadap rebab itu maksudnya dia nak tunjuk lemah lembut kita. Katakan kita ini raja ini la, lembut raja ini dia cakap macam ini cakap hilang dagang cerita nak timbul. Cakap seorang raja sebuah negeri. Tak ada raja nak tukar raja, tak ada negeri ganti menteri, dia cakap kisah dia itu kisah raja zaman dulu. Raja Mak Yong itu tidak lepas adalah dio letih macam ini, dia kata macam ini. Ohhh...sama mengorak lingkaran dia nak tunjuk. Dia nak tunjuk kata pada kecantikan raja lemah lembut itu tidak dia nak bangun tu.. ada dengan lemah lembut. Sama ada dengan ular kan. Lemah lembut kan.

Kadir : *Mengadap Rebab* means he wants to show our gentleness. The gentleness of the king for instance is portrayed in the beginning of the story. Let's say that we are the king, the

gentleness of a king, he said worths more than all the trading items in the ship. Let the items be lost, but not the story of the king's kindness. Says the king of the state. There is no king to replace the current king, there is no state to replace the ministry, he says his story is the past king's story. *Mak Yong's King* is tired like this, he talks like this. Ohh is the same '*mengorak lingkaran*' (a snake-like coiling up movement) that he wants to show. He wants to show the beauty of the king's gentleness that's why he doesn't want to get up...it is with gentleness. It's the same with the snake. So soft, right.

I(1) : Kenapa Mak Yong tu pergerakan dio kata dengan ular itu?

I(1) : Why does *Mak Yong* have a similar movement with the snake?

Kadir : Bukan. Umpamonyo lembuk tu..

Kadir : Bukan. Umpamanya lembut tu..

Kadir : No. This is to describe the gentleness..

I(1) : Ohhh mace ula..

I(1) : Ohh macam ular..

I(1) : Ohh just like a snake..

Kadir : Mace ula tu lah. Pah lemah lembok mace gajah lahh lambong belalai. Lemoh lembok. Lembokkk, jadi kito buat jadi tok molek jame dionyo molek. Dio nok tunjok gerok geri dio oyak kecatekey dio jah. Buke denge tujuan gapo pon.

Kadir : Seperti ular. Selepas itu lembut seperti gajah lambung belalai. Lemah lembut. Lembut, jadi kita buat jadi tidak elok zaman dia elok. Dia nak tunjuk gerak geri dia kata kecantikan sahaja. Bukan dengan tujuan apa pun.

Kadir : Yeah, like a snake. Also as gentle as an elephant swaying its trunk. Softly, gently. So gentle, when we do it, it doesn't seem proper, but in that era, this is appropriate. He wants to show the gestures and movements to convey his beauty. Not for any specific purpose.

I(1) : **Kecantikey sore rajo tuh.**

I(1) : Kecantikan seorang raja itu.

I(1) : The beauty of the King.

Kadir : Kecatekey sore rajo tuh. Rajo tuh lemah lembok denge gayo molek la. Molek, jadi molek dio tunjok tuh. Buke tujue apo-apo nyanyi nih, nyanyi denge dio oyak, lemah lembok sore rajo nok bangun jale tu.

Kadir : Kecantikan seorang raja tu. Raja tu lemah lembut dengan gaya elok la. Elok, jadi elok dia tunjuk itu. Bukan tujuan apa-apa nyanyian ni. Nyanyian dia cakap, lemah lembut seorang raja nak bangun berjalan tu.

Kadir : The beauty of a king. The king is soft with proper actions. So he shows a kind act. He is singing not for any specific purpose. The singing he said, displays the softness of the king while standing up, walking.

I(1) : **Pah dio nyayi abis Mengadap Rebab?**

I(1) : Lepas dia nyanyi habis Mengadap Rebab?

I(1) : What happens after he finishes singing *Mengadap Rebab*?

Kadir : Abis Ngadap Rebab, abis Ngadap Rebab tu laa dio..

Kadir : Habis Mengadap Rebab, habis Mengadap Rebab itu pula dia..

Kadir : After finishing *Mengadap Rebab*, then finish that *Mengadap Rebab*..

I(1) : Ada maksud lain kah Mengadap Rebab?

I(1) : Is there any other meaning of *Mengadap Rebab*?

Kadir : Tak dok..

Kadir : Tidak ada..

Kadir : No..

I(1) : Cuma kecantikan Raja?

I(1) : *Only the beauty of a King?*

Kadir : Cuma kecantikan raja saja, lemah lembok kecantikey rajo saja..

Kadir : Cuma kecantikan raja saja, lemah lembut kecantikan raja saja..

Kadir : *Only the beauty of a king, the gentleness of a king's beauty..*

I(1) : Kenapa kata Mengadap Rebab tu?

I(1) : *Why it is named *Mengadap Rebab*?*

Kadir : Pasa, kito nyayi ni ado rebab di hadapan..

Kadir : Pasa, kita nyanyian ini ada rebab di hadapan...

Kadir : *Because, it requires us to sing with a *rebab* in front of us...*

I(1) : Ada makna yang tertentu eh?

I(1) : *Is there any specific meaning?*

Kadir : Ya, pasti. Pasti maknanya yang tertentu. Kalau tak ada rebab tak boleh hadap.

Kadir : Ya, pasti. Pasti maknanya yang tertentu. Kalau tidak ada rebab tidak boleh hadap.

Kadir : *Yes, of course. Surely there is a specific meaning. If not rebab can't be faced.*

I(1) : Ohh..kenapa hadap rebab itu?

I(1) : *Ohh..why do performers have to face the *rebab*?*

Kadir : Hadap rebab tu mace dulu, mace dulu sedio kalo lagi pon rebat ini, seumpamo bapoknyo..

Kadir : Mengadap Rebab itu macam dulu, macam dulu sedia kala lagi pun rebab ini, seumpama bapanya..

Kadir : *Facing the rebab is just like the ancient time, since the very beginning this rebab, is just like his father..*

I(1) : Bapa raja tu?

I(1) : *The King's father?*

Kadir : Buke, umpamonyo..

Kadir : Bukan, seumpamanya..

Kadir : *No, it is just like..*

I(1) : Umpama..?

I(1) : *Just like..?*

Kadir : Umpamanya, rebab ini seumpamo, bapoknyo..

Kadir : Umpamanya, rebab ini seumpama, bapanya..

Kadir : *It's just like, this *rebab* is just like, his father..*

I(1) : Bapa siapa?

I(1) : *Who's father?*

Kadir : Raja ini adalah anaknyo..

Kadir : Raja ini adalah anaknya..

Kadir : *The King is his son..*

I(1) : Ohhh..haa.

I(1) : Ohh..yess.

Kadir : Mace tu la, kalau rajo ini nak pergi kemano-mano pernah Mengadap Rebab dulu, bapok dulu..

Kadir : Macam itu la, kalau raja ini pergi ke mana-mana pernah Mengadap Rebab dulu, bapa dulu...

Kadir : Yes, it is like that, if the King wants to go anywhere, he has to come and see the *rebab* (*Mengadap Rebab*) first, the father first..

I(1) : Hormat kah?

I(1) : For paying respect?

Kadir : Hormati kepada rebab dulu..

Kadir : Hormati kepada rebab dulu..

Kadir : Paying respect to the *rebab* first..

I(1) : Ohhh..dia ada menerima berkat kah?

I(1) : Ohhh.. does he receive any blessing/grace?

Kadir : Dok mace ginie. Mok Su Ti tok cekak..

Kadir : Tidak macam ini. Mak Su Ti tidak larat..

Kadir : It's not like this. Mak Su Ti doesn't have enough energy..

I(1) : Ohhh..

I(1) : Ohhh..

Kadir : Kisah hulu. Hulu Klate, ilir Teganu tu, mace pok dio namo, pok dio namo, sa, hok Mok Su Ti dok oyak tu key, jadi rebab tu, dio ambik tali prot ibu dio tu, buat rebab apo ginie. Bapok dio geset rebab. Ini lah anak dio nyanyi..

Kadir : Kisah hulu. Hulu Kelantan, hilir Terengganu itu, macam ayah dia nama, ayah dia nama, sa, yang Mak Su Ti bagi tahu tadi tu kan, jadi rebab tu..dia ambil tali perut ibu dia tu, buat rebab apa maca mini. Bapa dia gesek rebab. Ini laa anak dia nyanyi..

Kadir : The Upstream Story. The Kelantan upstream, Terengganu's downstream just like his father's name, the father's name, one, the one that Mak Su Ti is talking about, so that *rebab*, he takes the intestine from his mother's stomach, to make a *rebab* like this. His father plays the *rebab*. This then his child sings..

I(1) : So dia mengadap rebab tu ayoh dia laa?

I(1) : Jadi dia mengadap rebab tu ayah dia laa?

I(1) : So when he faces the rebab (*Mengadap Rebab*) he faces his father?

Kadir : Haa! Itulah, itulah kisah dio!

Kadir : Haa! Itulah, itulah kisah dia!

Kadir : Yes! That's it, that is his story!

I(1) : Ibu dia?

I(1) : Where is his mother?

Kadir : Ibu dio doh mati..

Kadir : Ibu dia sudah mati..

Kadir : His mother is dead..

I(1) : Ibu dio jadi rebab..

I(1) : His mother has become a *rebab*..

Kadir : Ibu dio sudoh jadi satu rebab, ibu dio tuh, meninggal. Dio sakit susu nih, susu nih tak dok sebelah, susu nih. Rebat tahu tok, rebab dio ado susu sebelah sajo. Sebeloh saja ado susu rebab kan. Hoo, sebelah lagi dio burok. Ibu dio mati kerana sakit susu. Pah bapak dio tu, anak dio duk nangis-nangis, bapak ambik orak tali perot mok dio nih uat tali rebab. Ambik rambok anak mok dio nih buak. Rebab key ado rambok-rambok kok nih. Amik tange mok tu geset rebab. Hok tu laa duk hibur hati anak dio denge rebab tu la. Itu laa katakan. Hoo, klau rajo ke mano, hormati kepada rebab dulu, ko bapak dulu..

Kadir : Ibu dia sudah jadi satu rebab, ibu dia itu, meninggal. Dia sakit susu nih, susu nih tak ada sebelah, susu nih. Rebab tahu tak, rebab dia ada susu sebelah sahaja. Sebelah saja ada susu rebab kan. Hoo, sebelah lagi dia buruk. Ibu dia mati kerana sakit susu. Kemudian bapa dia itu, anak dia menangis, bapa ambik urat tali perut mak dia nih buat tali rebab. Ambil rambut anak mak dia ini buat. Rebat ada rambut-rambut di sini nih. Ambil tangan mak tu gesek rebab. Yang itulah menghiburkan hati anaknya dengan rebab tu la, itu laa katakan. Hoo, kalau raja ke mana, hormati kepada rebab dulu, pada bapa dulu..

Kadir : The mother has become a *rebab*, the mother, is dead. She has breast disease, so one of the breasts is gone (damaged). Do you know *rebab*, *rebab* has only one breast. Only one part has the breast right? Hoo, the other part seems ugly. The mother died because of the breast disease. After that, the father, when the child (daughter) is crying, the father takes the mother's intestine to make the *rebab*'s strings. Take the hair of the mother to do it. *Rebab* has a hairy part here right? Take the hand of the mother to play the *rebab*. That's how the father makes his child happy.

I(1) : Sebab bapak yang main rebab..

I(1) : Because the father played *rebab*..

Kadir : Haa. Iya, iya. Betul dok, betul laa tuh..

Kadir : Haa. Ya, ya. Betul tak, betul laa tuh..

Kadir : Haa. Yes, yes. That is right..

I(1) : Rebab mak la?

I(1) : The *rebab* is the Mother then?

Kadir : Rebab tu mok, yang geset tu bapak..

Kadir : Rebab tu mak, yang gesek itu bapa..

Kadir : *Rebab* is the mother, the player is the father..

I(1) : Kalau Kelantan dengan Terengganu ada kelainan ka dalam cerita? Orang Kelantan dia percaya Mok Yong Kelantan..

I(1) : Is there any difference between the Kelantan and Terengganu story? Kelantanese people believe in Kelantan *Mak Yong*..

Kadir : Iye...?

Kadir : Yes...?

I(1) : Mak Yong Kelantan percaya, percaya cerita ini, Mak Yong Kelantan. Percaya ka?

I(1) : Do the Kelantanese Mak Yong people believe in this story?

Kadir : Percayo. Samo..

Kadir : Percayo. Sama..

Kadir : Believe. It's the same..

I(1) : Sama. Cerita sama?

I(1) : Same. Is the story the same?

Kadir : Mok Yong Kelantan, Teganu, Thailand samo crito..

Kadir : Makyong Kelantan, Terengganu, Thailand sama cerita..

Kadir : Kelantan *Mak Yong*, Terengganu, Thailand have the same story..

I(1) : Sama cerita. Ohh..

I(1) : The story is the same. Ohh..

Kadir: Samo crito, tapi ado berbeza. Ado sikit-sikit bezo, ado tarie bezo, sikit-sikit tak samo walaupun Kelantan samo Kelantan pon macam tu jugok. Tok samo sikit-sikit ado bezo..

Kadir : Sama cerita, tapi ada berbeza. Ada sikit-sikit beza, ada tarian beza, sikit-sikit tak sama walaupun Kelantan selalu Kelantan pun macam tu juga. Tak sama sikit-sikit ada beza..

Kadir : The story is the same, but some few things are different. There are some minor differences, different dances, a few things are not the same. Even within Kelantanese performers it's like that. Not the same, some little things are different..

I(1) : Alunan nyanyian?

I(1) : How about the rhythm of singing?

Kadir : Alunan nyanyian pon tok samo..

Kadir : Alunan nyanyian pun tak sama..

Kadir : The rhythm of singing also is not the same..

I(1) : Sikit?

I(1) : Not even a bit?

Kadir : Kalau Tailan..Kelantan tok samo..alunan nyanyian..

Kadir : Kalau Thailand..Kelantan tak sama..alunan nyanyian..

Kadir : Thailand and Kelantan both have distinctive rhythms of singing..

I(1) : Kalau dalam Kelantan pun tak sama?

I(1) : Even within Kelantan, the rhythm is not the same?

Kadir : Tak samo. Ado tok samo.

Kadir : Tak sama. Ada tak sama.

Kadir : It's not the same. Some (*Mak Yong* performers) are different.

I(1) : Kalau Kelantan dengan Terengganu.

I(1) : Can you compare the rhythm between Kelantan and Terengganu?

Kadir : Kelantan dengey Tenganu pun tak samo nyayie. Tak samo. Pok Su nih bukan Tenganu. Pak su nih Thailand, Pak su thailand..

Kadir : Kelantan dengan Terengganu pun tak sama nyanyi. Tak sama. Pak su nih bukan Terengganu. Pak Su nih Thailand, Pak Su Thailand..

Kadir : Kelantan and Terengganu also do not have the same rhythm. Not the same. I am not from Terengganu, I am from Thailand.. (singing the Thailand rhythm).

I(1) : Kalau di Kelantan tu Mak Yong lebih kepada Thailand atau Mak Yong tersendiri?

I(1) : In Kelantan, does *Mak Yong* have a Thai influence or does it have it's own rhythm?

Kadir : Mok Yong Kelantan Teganu tok samo..

Kadir : Mak Yong Kelantan Terengganu tak sama..

Kadir : The Kelantan and Terengganu's *Mak Yong* are not the same..

I(1) : Sama..

I(1) : It is the same..

Kadir : Samo, tapi alunan nyanyi tak samo. Pelat, pelat Teganu Thailand key tok samo chekak. Loghat dio tuh, mace Pok Su nih bole “aaaaaaaaaaaa” banyak-banyak “aaaa”, sini “eee”. Gitu tak jadi banyak, yo sikit.

Kadir : Sama, tapi alunan nyanyi tak sama. Pelat, pelat Terengganu Thailand tak sama percakapan. Loghatnya itu macam Pok Su ini boleh “aaaaaaaaaaaa” banyak-banyak “aaaa”, sini “eee”. Seperti itu tak jadi banyak, dia sikit.

Kadir : It is the same, but the singing rhythm is not the same. Terengganu and Thailand accents are different. The dialect, like me (from Thailand), I use many “aaaaaaaaaaaa” , many “aaaa”, but here “eee”. If it is like that, it doesn't become too much, there are only little (differences).

I(1) : Dia punya lirik perkataan nyanyian sama kah?

I(1) : Are the words in the song lyrics the same?

Kadir : Samo..

Kadir : Sama..

Kadir : They are the same..

I(1) : Perkataan sama?

I(1) : They use the same words?

Kadir : Perkataan samo, tapi. Gapo ore pangey nih “ohhhhhhhhhhhhhhh” kalu Malaysia Kelantan tak ada.

Kadir : Perkataan sama, tapi. Apa orang panggil “ohhhhhhhhhhhhhhh” kalau Malaysia Kelantan tak ada.

Kadir : The words are the same, but. The rhythm/word “ohhhhhhhhhhhhhhh” does not exist in Malaysian Kelantanese Mak Yong's singing.

I(1) : Kelantan tak ada..

I(1) : Kelantanese tradition does not have this word..

Kadir : Tak ada. Ada sikit-sikit..

Kadir : No. Only a bit..

I(1) : Tak ada alunan...

I(1) : There is no rhythm..

Kadir : Alunan itu sikit aja..

Kadir : It rhymes only a bit..

I(1) : Ohhh.. Tengganu lebih banyak? Thailand lebih banyak?

I(1) : Ohh.. does Terengganu or Thailand's *Mak Yong* have more rhythmic singing?

Kadir : Thailand la. Kok tuh lebih banyak. Ini kalu, ore gendang dak, kalau nyanyi, Pok Su nyanyi Thailand. Pok Su nyanyi sini lah. Tapi Pok Su nyanyi pelet bahaso Thailand dok, kena bereti gendang ne smeta. Turut Pak Su naty nak buak. “Aaaaaahhhhhhhhhhhhaaaaa” nok buak tu gende. Tak leh pergi lagi keno breti dulu. Kalu Malaysia Kelantan dio bulih straight..

Kadir : Thailand la. Di situ lebih banyak. Ini kalau, orang gendang, kalau nyanyi, Pok Su nyanyi Thailand. Pak Su nyanyi sini. Tapi Pok Su nyanyi dialek bahasa Thailand, kena berhenti gendang ne sekejap. Turut Pak Su nanti nak buat. “Aaaaaahhhhhhhhhhhhaaaaa” nak buat itu gendang. Tak boleh pergi lagi kena berhenti dulu. Kalau Malaysia Kelantan dia boleh terus...

Kadir : Of course Thailand has more rhythm. As an example, let's look at the people who play gendang in Thailand and in Kelantan. The method of my singing will be different. I am singing here. But I am singing in a Thai dialect, I have to stop at the drum section a moment.

Follow me to do. “Aaaaaahhhhhhhhhhhhhhhhhhaaaa” want to do that drum. Cannot proceed, have to stop. If in Kelantanese Mak Yong, their singing cuts through the drum section...

I(1) : Sebab kurang alunan.
I(1) : Because of the lack of rhythm.

Kadir : Kurang alunan dio, alung, kurang sikit.
Kadir : kurang alunannya, alunan, kurang sikit.
Kadir : Lack of rhythm, lacking.

I(1) : Cuba-cuba nyanyi...
I(1) : Try singing...

Kadir : Hahaha. Tadi baghu nyanyi doh..
Kadir : Hahaha. Tadi baru nyanyi dah..
Kadir : Hahaha. Just now I was singing...

I(1) : Yang itu Thailand punya...
I(1) : That one is the Thai version...

Kadir : Iyelah yey Thailand!
Kadir : Ya yang Thailand!
Kadir : Yes the Thai rhythm!

I(1) : Kalau Kelantan punya?
I(1) : How about the Kelantanese rhythm?

Kadir : Kelantan dio ado jugok tapi sikit..
Kadir : Kelantan dia ada juga tapi sikit...
Kadir : Kelantanese *Mak Yong* has it's rhythm but just a little...

I(1) : Ohhh...maksudnya dia punya pemuzik tu tak sama. Di sini ya?
I(1) : Ohh...it means the musicians are different here?

Kadir : Iya. muzik tak samo. Thailand, Kelantan tak samo, sikit-sikit..
Kadir : Iya. muzik tak sama. Thailand, Kelantan tak sama, sikit-sikit..
Kadir : Yes. The music is different. There's a little difference between Thailand and Kelantan here and there.

I(1) : Di sini ada Mak Yong Terengganu?
I(1) : Is there any Terengganu *Mak Yong* here?

Kadir : Ado Mok Yong Terengganu sini...
Kadir : Ada Mak Yong Terengganu sini...
Kadir : Yes, Terengganu *Mak Yong* exists here...

I(1) : Pak Su, Mak Yong Terengganu? Ada main?
I(1) : Pak Su, Terengganu *Mak Yong*? Is it being played here?

Kadir : Pak Su di sini, ore panggil Pak Yong Terengganu la.
Kadir : Pak Su di sini, orang panggil Pak Yong Terengganu la.
Kadir : Like me (Pak Su) here, people call me Terengganu *Pak Yong*.

I(1) : Terengganu. Sama juga Thailand la.
I(1) : Terengganu. Similar to Thailand.

Kadir : Meme. Samo-samo pon. Nyanyi Pok Su tak samo. Ehhh, mace nih..nyooo Pok Su nyanyi tok samo bulih. Bulih direkod, ado nyanyi caghi ore klate sore. Ahh Pok Su sore. Tak samo nyanyi, nyanyi lagu tulo.

Kadir : Memang. Sama-sama pun. Nyanyi Pak Su tidak sama. Ehhh, macam ni...nyooo Pak Su nyanyi tak sama boleh. Boleh direkod, ada nyanyi cari orang Kelantan seorang. Ahh Pok Su seorang. Tak sama nyanyi, nyanyi lagu sama.

Kadir : Certainly. It is similar. The way I sing is different. Ehhh, like this...the way I sing can't be the same. It can be recorded, you can find a Kelantanese (to compare). The way I sing is different but the song is the same.

I(1) : Tapi Terengganu dengan Thailand sama kah?

I(1) : But Terengganu and Thailand has the same *Mak Yong* style?

Kadir : Tak samo...

Kadir : Tak sama...

Kadir : Different...

I(1) : Di sini ada orang Terengganu kah?

I(1) : Is there anyone from Terengganu here?

Kadir : Yeah. Ado orang Terengganu sini...

Kadir : Ya. Ada orang Terengganu sini...

Kadir : Yes. There are people from Terengganu here...

I(1) : Mak Yong...?

I(1) : *Mak Yong*...?

Kadir : Mok Yong Teganu ado sini satu panggung dekat golilik.

Kadir : Mak Yong Terengganu ada sini satu panggung dekat Gong Lilik.

Kadir : There is one Terengganu *Mak Yong* stage here at *Gong Lilik*.

I(1) : Ohh...apa nama dia?

I(1) : Ohh...what is the name?

Kadir : Nama dio, namo dio, ohhh...Tiung Mah...Kumpule Tiung Mah...

Kadir : Nama dia, nama dio, ohhh...Tiung Emas...Kumpulan Tiung Emas...

Kadir : It is called, ohh...*Tiung Emas*...*Tiung Emas* Group...

I(1) : Di mana tempat? Tempat mana?

I(1) : Where is it? Where is the place?

Kadir : Tempat dio tu, ahh! Ingak dok Mok Joh hari tuh, tapi meninggal dah...

Kadir : Tempatnya itu, ahh! Ingat tak Mak Jah hari itu, tapi sudah meninggal...

Kadir : The place is, ahh! Do you remember Mak Jah, but she has passed away...

I(1) : Meninggal baru...

I(1) : Recently passed away...

Kadir : Baru meninggal dah. Ohh...jadi anak. Anak murid Mok Joh...

Kadir : Baru meninggal dah. Ohh...jadi anak. Anak murid Mak Jah...

Kadir : Recently passed away. Ohh...so Mak Jah's students (are running the group)...

I(1) : Ohhhh..anak-anak murid Mek Joh..

I(1) : Ohhhh..anak-anak murid Mak Jah..

I(1) : Ohhh...Mak Jah's students..

Kadir : Anak murid Mek Joh ado sore lagi.
Kadir : Anak murid Mak Jah ada seorang lagi.
Kadir : There is one more of Mak Jah's student.

I(1) : Dia...berapa tahun nah, umur?
I(1) : Dia...berapa tahun, umur?
I(1) : She...how old is she?

Kadir : Tigo puluh. Pak puloh lebih doh...
Kadir : Tiga puluh. Empat puluh lebih sudah...
Kadir : Thirty. Forties...

I(1) : Tak berapa handal laa..
I(1) : Tidak berapa handal laa..
I(1) : Not that good...

Kadir : Macang-macang anak Pok Su tuh lah. Tak berapa handal lah lagi dio tuh, tapi dio mudo cantik tak kan. Tapi dio besa, dio besa. Ohhh anak Pak su tu, Rohana tu kan. Dio cantik muda kan, tapi nyanyian tak berapa handal lagi kan. Takkk...takk. Ye, tahu tak?

Kadir : Macam-macam anak Pak Su itu lah. Tak berapa handal lah lagi dia tuh, tapi dia muda cantik tak kan. Tapi dia besar, dia besar. Ohhh anak Pak Su tu, Rohana itu kan. Dia cantik muda kan, tapi nyanyian tak berapa handal lagi kan. Takk...takk. Ya, tahu tak?
Kadir : Like my children. Not really good enough, but she is young and beautiful. But she has grown up. Ohhh my daughter, Rohana. She is young and beautiful, but her singing is not good enough. No...no. Yes, do you know?

I(1) : Tahu-tahu..
I(1) : I know..

Kadir : Dio nyanyi, gendam tu dio. Dio tok sapa lagi di gendang, dah habis, ataupun gendang belum sampai lagi dia dah habis. Ohh..mace Pok Su ore tuo nih. Habis samo dengan gendam samo dengan rebab, ado silap-silap lagi. Dio baru kan..

Kadir : Dia nyanyi, gendang tu dia. Dia tak sampai lagi di gendang, dah habis, ataupun gendang belum sampai lagi dia dah habis. Ohh..macam Pok Su orang tua nih. Habis sama dengan gendang bersama dengan rebab, ada silap-silap lagi. Dia baru kan..
Kadir : When she sings, she ends before the drum, or she ends after the drum. Ohh...like an older person like me. I manage to end the singing in sync with the drum, the *rebab*, but still I make some mistakes. She's still new...

I(1) : Lepas Mengadap Rebab. Sampai bertabuh kan?
I(1) : After *Mengadap Rebab*. Till '*bertabuh*' right?

Kadir : Bertabuh dulu...
Kadir : '*Bertabuh*' first...

I(1) : Ohh bertabuh dulu..
I(1) : Ohh '*bertabuh*' first..

Kadir : Iye...
Kadir : Ya...
Kadir : Yes...

I(1) : Sampai Mengadap Rebab, lepas itu Mengadap Rebab, lagu apa?
I(1) : Till *Mengadap Rebab*, and what song is after *Mengadap Rebab*?

Kadir : Mengadap rebab, lepah mengadap rebab? Lepah Mengadap Rebab, Pak Su cakap. Lepah Mengadap Rebab, permaisuri nyanyi lagu key, Sedayung Mok Yong, permaisuri lagu Sedayung Mok Yong. Abe keluar laa abe sikit. Tapi jange lamo ingak ko adik anjung dale istano, permaisuri nyanyi. Pah abe jawab ginie, tidok apo adik abe kluar tak lamo babas abe tak mati luah hari abe masuk ngadap adik anjung dale istano. Ho tu lah, tu la cakap mokyong. Payoh pehe laa tuh..

Kadir : Mengadap rebab, selepas Mengadap Rebab? Lepas Mengadap Rebab, Pak Su cakap. Lepah Mengadap Rebab, permaisuri nyanyi lagu kan, Sedayung Mak Yong, permaisuri lagu Sedayung Mak Yong. Abang keluar laa abang sikit. Tapi jangan lama ingat pada adik anjung dalam istana, permaisuri menyanyi. Kemudian abang jawab macam ini, tidak mengapa adik abang keluar tak lama babas abang tak mati luah hari abang masuk mengadap adik anjung dalam istana. Ha itu lah, itu cakap Mak Yong. Susah faham laa tuh..

Kadir : *Mengadap Rebab, and what is after Mengadap Rebab? After Mengadap Rebab, I'll tell you. After Mengadap Rebab, the permaisuri (queen) will sing a song, the song is called Sedayung Mak Yong. 'Dear, please come out dear. Don't take too long I'm waiting at the palace's balcony', the permaisuri sings. And then the King replies 'It's alright dear, I'll come out in a while and meet you on the balcony'. That's Mak Yong language. It's difficult to understand...*

I(1) : Ohh, faham-faham. Lepas Sedayung Mak Yong itu dia nyanyi dengan Pak Yong. Pak Yong itu nyanyi Sedayung Mak Yong. Pak Yong laa..

I(1) : *Ohh, understood. After Sedayung Mak Yong she sings with Pak Yong? Pak Yong sings Sedayung Pak Yong?*

Kadir : Lepah Sedayung Mok Yong, Mok Yong pulok. Pak Yong nyanyi lagu Sedayung Pok Yong laa.

Kadir : Lepas Sedayung Mak Yong, Mak Yong pula. Pak Yong nyanyi lagu Sedayung Pak Yong laa.

Kadir : *After Sedayung Mak Yong, Pak Yong sings Sedayung Pak Yong song.*

I(1) : Dia cakap apa dalam itu?

I(1) : *What is the song about?*

Kadir : Dalam tu, dio kato ginie. Teloh meningga adik tu denga abe, adik duduk bla-bla baik-baik dale istano nih abe nok kluar balaa diatas lamey bala. Abe nok jakoh turung di tango gading tejembo dibilik pengasuh. Pengasuh tidur di bilik mano dio nok gerak pengasuh dah tu. Pengasuh tidur dibilik mano. Pengasuh make disunyi mano. Ohhh..pengasuh tuo, pengasuh muda, pengasuh usung, pengasuh asal dio akat belako doh tuh. Ohh...jadi suk nyanyi tu sapa di bilik pengasuh, breti situ dulu. Abis situ nyanyi dio cekak lagi sudah sapa daghi bilik pengasuh cekak. Kalu ambo tak gerak pengasuh, aghe sekali pengasuh tak jago dio cakap Mak Yong tuh. Deh, tak, pehe tak? Dio kato ginie dio jale maghi sapa dah dibilik pengasuh tapi kalu dio tak gerak pengasuh. Pengasuh tu tak jago nih. Pehe kato gitu tu baru pehe..

Kadir : Dalam tu, dia kata macam ini. Telah meninggal adik tu dengan abang, adik duduk la baik-baik dalam istana ini abang nak keluar balai diatas laman balai. Abang nak langkah turun di tangga gading terjumpa dibilik pengasuh. Pengasuh tidur di bilik mana dia nak kejutkan pengasuh itu. Pengasuh tidur di bilik mana. Pengasuh makan disunyi mana. Ohhh...pengasuh tua, pengasuh muda, pengasuh usung, pengasuh asal dia angkat semua itu. Ohh...jadi semasa menyanyi itu sampai di bilik pengasuh berhenti situ dulu. Habis situ nyanyi dia penat lagi. Sudah sampai dari bilik pengasuh penat kalu saya tak kejutkan pengasuh mungkin sekali pengasuh tak jaga. Dia cakap Mak Yong itu. Ya kan, faham tak? Dia kata macam ini dia jalan datang sampai sudah di bilik pengasuh tapi kalau dia tak gerak pengasuh, pengasuh itu tak jaga, faham kata macam itu baru faham..

Kadir : *The song is like this. Have left me (the queen) by you (the king), you (king) behave yourself in this palace, I'm (the queen) leaving for the courtyard. I am going to climb down the stairs made of trunk to the maids' room. In which room the maids sleep, I'm going to wake them up. In which room the maids sleep. Where do the maids dine. Ohhh...senior maid, junior maid,*

bearer maid, first maid. Ohh...so while he sings and when he reaches the maids' room, he stops. So as he arrives at the maids' room, if he doesn't wake them up they wouldn't wake up. So he's speaking *Mak Yong* language. Do you understand?

I(1) : Itu Pak Yong..

I(1) : That is *Pak Yong*..

Kadir : Pak Yong cekak ambo nih sudah sapa dibilik pengasuh ni. Tapi kalau ambo tok gerok pengasuh tak jago pengasuh ni. Mace tuh laa..

Kadir : Pak Yong pena saya ini sudah sampai dibilik pengasuh ni. Tapi kalau saya tak gerak pengasuh tak terjaga pengasuh ini. Macam itu laa..

Kadir : Pak Yong has reached the maids' room. If I don't wake them up they wouldn't wake up. Like that

I(1) : Sedayung Pak Yong..?

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

Kadir : Haaa..lepas Sedayung Pak Yong tu. Lepah sapa di bilik pengasuh apo gitu ginie. Dio kato ginie, sudah sapa doh-doh dibilik pengasuh doh. Dio jale sudah sapa dibilik pengasuh, kalu aku tok gerok pengasuh dio tak jago pengasuh nih...

Kadir : Haaa...selepas Sedayung Pak Yong itu. Selepas sampai di bilik pengasuh apa macam itu da ini, dia kata macam ini sudah sampai di bilik pengasuh. Dia berjalan sudah sampai di bilik pengasuh, kalau aku tak kejutkan pengasuh tak jaga pengasuh nih.

Kadir : Haaa...after *Sedayung Pak Yong*. After reaching the maids' room, he says he has reached the room. He walks to the mads' room (and says) if I don't wake them up they wouldn't wake up.

I(1) : Nyanyi lagu Sedayong ko. Ko lepas doh?

I(1) : Jadi nyanyi lagu Sedayong kah. Atau lepas sudah?

I(1) : So he is singing the *Sedayung* song. Or it has already been sung?

Kadir : Ohh..lepas Sedayung Pok Yong.

Kadir : Ohh..selepas Sedayung Pak Yong.

Kadir : Ohh..after *Sedayung Pak Yong*.

I(1) : Dia cakap saja laa?

I(1) : He just speaks?

Kadir : Lepah Sedyung Pok Yong, mulo-mulo dia tingga adik denge abe tu dok. Lepah tu dio nyanyi lagu Sedayong Pok Yong. Lepas Sedayong Pok Yong, dio sudah sapa di bilik pengasuh nih. Dio kato ginie, aku sudah sapa dibilk pengasuh nih kalu aku tak gero dio dio tak jago nih..

Kadir : Lepas Sedyung Pak Yong, mula-mula dia tinggal adik dengan abang tu. Selepas itu dia nyanyi lagu Sedayong Pak Yong. Selepas Sedayong Pak Yong, dia sudah sampai di bilik pengasuh ini. Dia kata macam ini, aku sudah sampai di bilik pengasuh ini kalau aku tak bangunkan dia, dia tak jaga nih.

Kadir : After *Sedayung Pak Yong*, first he leaves the queen. And then he sings the *Sedayung Pak Yong Song*. After that, he reaches the maids' room. He talks like this 'if I don't wake them up they wouldn't wake up'

I(1) : Lepas dia jalan tu, bila dia nyanyi lagu Kisah Barat.

I(1) : After he walks, he sings the *Kisah Barat* song.

Kadir : Maso tuh..

Kadir : Masa tu..

Kadir : At that time..

I(1) : Jalan kah?
I(1) : While walking?

Kadir : Dio sapa sinie dio nok gerok pengasuh nih, dia nak panggil pengasuh nih buke dio. Ehh pengasuh. Ehh dok dio nyanyi dulu..

Kadir : Dia sampai sini dia nak gerak pengasuh ini, dia ingin panggil pengasuh ini bukan dia. Ehh pengasuh. Ehh dia nyanyi dulu..

Kadir : When he reaches here he wakes the maids up, he's calling for the maids. Ehh maid. Ehh he sings first..

I(1) : Dia nyanyi lagu?
I(1) : He sings a song?

Kadir : Dio nyanyi lagu Kisah Barat...

Kadir : Dia nyanyi lagu Kisah Barat...

Kadir : He sings the *Kisah Barat* song...

I(1) : Ahh...Pak Yong tu.
I(1) : Yes...the Pak Yong.

Kadir : Pak Yong tuh...

Kadir : Pak Yong itu...

Kadir : The Pak Yong...

I(1) : Dia cerita apa? Nyanyi apa?
I(1) : What is the song about?

Kadir : Dio nyanyi jago "la awe-awe wey ehhhh yo pengasuh tido beraduuu, sangat la mu sanggok menanti laa awe wey...ehhh..soro menyanyi mejadiiii...jadi parah laa awe wey". Nyanyi lagi laa, lepah habis nyanyie tu, baru lah dio panggry pengasuh tuu.

Kadir : Dia nyanyi jaga "la awe-awe wey ehhhh yo pengasuh tidur beradu..sangat la mu sanggok menanti laa awe weh...ehhh..suara menyanyi menjadiiii...jadi parah laa awe wey". Nyanyi lagi laa, selepas habis nyanyian itu, baru dia panggil pengasuh itu.

Kadir : He sings "*la awe-awe wey ehhhh yo pengasuh tidur beradu..sangat la mu sanggok menanti laa awe weh...ehhh..suara menyanyi menjadiiii...jadi parah laa awe wey*" ("hey you all people, hey all you sleeping maids...I have been waiting for you...ehhh...I'm singing well...I can't help". He sings more, after he finishes the song, he calls upon the maids.

I(1) : Apa maksud Kisah Barat tuh?
I(1) : What is the meaning *Kisah Barat*?

Kadir : Kisah Barat?

Kadir : *Kisah Barat*?

I(1) : Tadi nyanyi tu?
I(1) : The one we you sang just now?

Kadir : Sakni nyanyi tuh. Maksudnyo jago la awe weyy duk tido sangat lamo ambo panggiey.

Kadir : Tadi nyanyi tu. Maksudnya jaga Awang wey tidur sangat lama saya panggil.

Kadir : Just now I sang to wake Awang (the maids) from sleeping.

I(1) : **Raja dok panggey.**
I(1) : Raja sedang panggil.
I(1) : The King is calling.

Kadir : Sangat lamo ambo panggih mu nih. Soro ambo nyaring-nyaring nih, soro ambo jadi para doh dok panggih mu tak jago nih. Mace tu laa, tu laa, maksuknyo...

Kadir : Sangat lama saya panggil kamu ni. Suara saya nyaring-nyaring nih..suara saya jadi parah dah duk panggih kamu tak jaga ini macam tu laa, tu laa, maksudnya...

Kadir : I've been calling for you for too long. My voice is getting sore, my voice is broken calling for you. That is the meaning...

I(1) : Semua? Setiap kali nyanyi sama...

I(1) : All? Everytime it is the same singing...

Kadir : Sama...

Kadir : Same...

I(1) : Sama...?

I(1) : Same...?

Kadir : Yo samo..kalu Pok Yong hok handa-handa lah...samo..kalu Pok Yong-Pok Yong kurang dio tak tahu nih lagu Kisah Barat. Haa lagu Kisah Barat nih..

Kadir : Dia sama..kalau Pak Yong yang handal-handal lah...sama..kalau Pak Yong-Pak Yong kurang dia tak tahu ini lagu Kisah Barat. Lagu Kisah Barat nih..

Kadir : Yes, the same..For expert people who play the *Pak Yong* character... it is the same..if the person is not that good in playing the *Pak Yong* character, he will not know this is the *Kisah Barat* song. This is the *Kisah Barat* song..

I(1) : Dia nyanyi sendiri?

I(1) : He sings himself?

Kadir : Bulih nyanyi sendiri..tapi tak samo.

Kadir : Boleh nyanyi sendiri..tapi tak sama.

Kadir : He can sing himself.. but it will not be the same.

I(1) : Dia jadi tak sama..

I(1) : Dia jadi tak sama..

I(1) : It's becomes different..

Kadir : Supo anak Pok Su keey dio nyanyi. Tak samo..

Kadir : Sama anak Pak Su kan dia nyanyi. Tak sama..

Kadir : It's just like if my son is singing. It's not the same..

I(1) : Bukan. Dia setiap kali. Nyanyi tak sama. Dia lupa?

I(1) : No. It happens everytime when he sings. He doesn't sing the same song. Does he forget (the song)?

Kadir : Haa. Dia lupa...

Kadir : Yess. He forgets...

I(1) : Dia lupa?

I(1) : He can't remember?

Kadir : Doh tak ingak dari otak dio nih..

Kadir : Dah tak ingat dari otak dia nih..

Kadir : He can't remember, it is not instilled in his brain..

I(1) : Ohh dia buat sendiri?

I(1) : Ohh he created the song/lyrics himself?

Kadir : Dio buat sendiri. Hok Pok Su nih, hok setiap rajo original.

Kadir : Dia buat sendiri. Yang Pak Su ni, yang setiap raja asli.

Kadir : He did it himself. The one that I sing is the original version, sung by the king.

I(1) : Original..

I(1) : Original..

Kadir : Bla laa Pok Su akui, Pok Su original. Sebab Pok Su tuo doh nih.

Kadir : Biar Pak Su akui, Pak Su original. Kerana itu Pak Su sudah tua.

Kadir : Let me admit it, I sing the original version. Because I am an old man.

I(1) : Dari bila, dari mana original..?

I(1) : From when and from where did the original song come from..?

Kadir : Lamo dari Pok Su bulih, kalu nyanyi lagu Sedayong Mok Yong pun betul.

Kadir : Lama dari Pak Su boleh, kalau nyanyi lagu Sedayung Mak Yong pun betul.

Kadir : Those who sing *Mak Yong* longer than I can, they can also sing the original version of *Sedayung Mak Yong*.

I(1) : Dari berapa tahun? 50 tahun?

I(1) : Since when? 50 years ago?

Kadir : Dari 50 tahun..

Kadir : From 50 years ago..

I(1) : Dari 50 tahun dulu ya..

I(1) : From 50 years ago ya..

Kadir : Pak Su nyanyi Lagu Kisah Barat pon, pon betul..

Kadir : Pak Su nyanyi Lagu Kisah Barat pun, pun betul..

Kadir : The *Kisah Barat* song that I am singing is also the original version..

I(1) : Dari dulu, dari guru-guru.

I(1) : From the past, from the teachers.

Kadir : Jadi Pok Su mengaja denge guru Pok Su sampai sekarang betul.

Kadir : Jadi Pak Su mengajar dengan guru Pak Su sampai sekarang betul.

Kadir : So what I am teaching, together my teacher, is the original version, until now (nothing has been changed).

I(1) : Betul. Selepas Kisah Barat apa?

I(1) : True. What happens after *Kisah Barat* song?

Kadir : Lepah nyanyi Kisah Barat. Panggey pengasoh lah.

Kadir : Lepas nyanyi Kisah Barat. Panggil pengasuh lah.

Kadir : After the singing of the *Kisah Barat* song has ended. Call the maid.

I(1) : Lagu apa nyanyi?

I(1) : What song comes after that?

Kadir: Lepah kisah barat tu, nok panggey pengasuh. Tak payoh nyanyi dah, panggey pengasuh...

Kadir : Lepas Kisah Barat tu, nak panggil pengasuh, tak payah nyanyi dah, panggil pengasuh...

Kadir : After the *Kisah Barat* song, it's the time to call for the maid, singing is not required, just call the maid...

I(1) : Berlakon..
I(1) : It's the acting part..

Kadir : Haa belakon. Belakon dah tu. Iyo awe weh, panggey pengasuh doh..

Kadir : Haa berlakon. Berlakon dah tu. Iye awaang weh, panggil pengasuh dah..

Kadir : Yes, acting. The acting starts. Hey Awang, call the maid now..

I(1) : Selepas tu dia nyanyi apa kisah..

I(1) : Then he sings about which story..

Kadir : Dale dio nok pegy cari, pengasuh sore lagi tuh dio nyayi Lagu Wok..

Kadir : Dalam dia nak pergi cari, pengasuh seorang lagi tuh dia nyanyi Lagu Wok..

Kadir : While he is searching for the maid, the other maid will sing the *Wok* Song..

I(1) : Siapa yang nyanyi, Peran?

I(1) : Who will be singing, *Peran*?

Kadir: Dok Peran, dia nyanyi Lagu Wok..

Kadir : Ia Peran, dia nyanyi Lagu Wok..

Kadir : Yes, its *Peran*, He will sing the *Wok* song..

I(1) : Dia cerita. Cerita nak pergi cari..

I(1) : He will tell the story. The story about going on a search..

Kadir : Ahhh, crito dio nak pegi cari. Dio kato telah meningga di kaki rajo, tibo mnuju di bilik saim laa gitu gitu, dio rakung-rakung gi laa. Ohh pahtu pengasuh panggey sapa di rumoh pengasuh, rumoh saim dio tu dak dio panggi laa. Kato rajo panggi mu nih hari ni rajo panggi mu hari ni “ado kijo gapo kato” kalu mu nok tahu gak mu gi laa kito gi ngadap rajo dulu lah. Haa gitu laa betul-betul nyo jadi pengasuh tuo turuk maghi nyayi lagi skali.

Kadir : Ahhh, cerita dia nak pergi cari. Dia kata telah meninggal di kaki raja, tiba menuju di bilik kawan laa, macam itu dia rakung-rakung pergi. Ohh selepas pengasuh panggil sampai di rumah pengasuh rumah kawan dia itu, dia panggil laa. Berkata bahawa raja panggil kamu ini, hari ni raja panggil kamu hari ini “ada kerja apa kata” kalau kamu nak tahu, kamu pergi laa. Kita pergi mengadap raja dahulu lah. Haa seperti itulah betul-betulnya jadi pengasuh tua ikut datang menyanyi lagi skali.

Kadir : Yes, the story tells that he wants to go for the search. He says he has left from the King's feet, he heads to his friend's room, just like that he goes. Ohh, after that the maid calls until he reaches at the other maid's house, the friend's house, he calls. He tells the other maid that “The King calls for you, today the king is calling for you.” The other maid asks, “What is the matter?” “If you want to know, you have to go and see him.” “We go to face the King first”. Haa, it's like that, so the old maid comes along to sing once more.

I(1) : Nyanyi Lagu Wok..

I(1) : Singing the *Wok* song..

Kadir : Lagu Wok jugok..

Kadir : Lagu Wok juga..

Kadir : Yes, singing the *Wok* song too..

I(1) : Peran yang tua?

I(1) : You mean the old *Peran*?

Kadir : Yang tuo..

Kadir : Yang tua..

Kadir : Yes, the older one..

I(1) : Yang pertama itu muda..

I(1) : The young maid appears first..

Kadir : Muda..

Kadir : Young..

I(1) : Setiap kali sama?

I(1) : It's the same every time?

Kadir : Samo, yang pertama muda. Yang kedua baru tua..

Kadir : Sama, yang pertama muda. Yang kedua baru tua..

Kadir : The same, firstly the younger one. Secondly the older one..

I(1) : Kenapa muda dulu?

I(1) : Why does the young one have to appear first?

Kadir : Itu Pak Su tak tahu. Jadi selalunyo Pak Su main blakon mace la panggey yang muda dulu gi caghi temu ore mudo dulu. Jadi pok su jadi rajo nih tak tahu pengasuh tido bilik mano tak tahu. Gi panggi bilik nih temu. Keno pengasuh mudo baru, buke pengasuh tuo lagi suruh pengasuh mudo cari pengasuh tuo. Pengasuh tuo maghi laa baru laa kito bulih wak pecoh crito nih.

Kadir : Itu Pak Su tak tahu. Jadi selalunya Pak Su main berlakon macam la panggil yang muda dulu. Pergi cari jumpa orang muda dulu. Jadi Pak Su jadi raja ni tak tahu pengasuh tidur bilik mana tak tahu pergi panggil bilik nih jumpa keno pengasuh muda baru. Bukan pengasuh tua lagi suruh pengasuh muda cari pengasuh tua, pengasuh tua datang laa. Baru laa kita boleh buat buka cerita nih.

Kadir : I am not sure about that. Usually I will act like I am calling for the young *Peran* first. I will go and search for the young man first. So, I, who will be acting as the King, don't know in which room the maid stays in. I call the maid at that room and finds him. Not the old maid, I will ask the young maid to find the old maid, then the old maid comes. In this scene, after the old maid has been found then the story starts.

I(1) : Lepas tu, kalau lepas dia panggil tu macam mana?

I(1) : After that, how does he call?

Kadir : Ha ahhh..

Kadir : Ha ahhh..

I(1) : Lepas dia panggil dia pergi panggil kan?

I(1) : After he calls, he goes there to call right?

Kadir : Hok dio gi panggey “wey bagunla wey kato..rajo panggi mu nuh..” Mace tu laa dok maksudnyo. Wat apo rajo panggi aku, rajo ado duk susoh bala nga mu tuh, mu keno gi hari ne mu tuh keno gi turuk bilo. Keno gi turut slalu, dio pun gi laa kat rajo. Nyanyi satu lagu Wok jugok..

Kadir : Yang dia pergi panggil “weh bagunlah weh kata..raja panggil kamu sana..” Macam itu maksudnya. Buat apa raja panggil aku, raja ada susah balai dengan kamu, kamu kena pergi hari ne kamu tuh kena pergi ikut bila. Perlu pergi turut sekarang, dia pun pergi laa dekat raja. Nyanyi satu lagu Wok juga..

Kadir : The one, who goes to summon, calls “weh bagunlah weh kata..raja panggil kamu sana..” (hey, wake up..The King is calling for you there). That's the meaning. “Why does the King call for

me?” “The King has something to ask you, you have to go today, you have to go now.” The maid then goes to see the king, singing the *Wok* Song too.

I(1) : Dua Lagu Wok?

I(1) : Singing the *Wok* song twice?

Kadir : Yey mudo Lagu Wok, yey tuo Lagu Wok jugok..

Kadir : Yang muda Lagu Wok, yang tua Lagu Wok juga..

Kadir : The young one sings the *Wok* song, the elder one also sings the *Wok* song..

I(1) : Dua sahaja laa..?

I(1) : Only twice..?

Kadir : Dua saja lagu Wok.

Kadir : Dua saja lagu Wok.

Kadir : *Wok* song, only twice.

I(1) : Dua Lagu Wok. Lepas dua Lagu Wok, dia akan buka cerita..

I(1) : Twice, *Wok* song. After the *Wok* song, the story will start..

Kadir : Bukak cerita, buka cerita sapa di sini. Dio kato tueku, tueku panggey patik wak gapo nih. Lepah tu tueku kato ginie, silo pdengar laa Awe aku nok crito maghi ko mu kesohe aku, aku nok oyak hok aku susah tiak hari ne..

Kadir : Buka cerita, buka cerita sampai di sini. Dia kata tuanku, tuanku panggil patik buat untuk apa. Lepas tu tuanku kata macam ini, sila pedengar laa Awang, aku nak cerita pada kamu kesusahan aku, aku nak cakap yang aku susah setiap hari ne..

Kadir : The opening of the story, the story is open till here. He says, “Your highness, your highness why do you call for me?” Then your highness says, “Please listen Awang, I want to tell you about my hardship, I want to tell you that I am facing hardship everyday..”

I(1) : Ketuo rajo oyak..

I(1) : Ketua raja cakap..

I(1) : The leader of the king says..

Kadir : Rajo oyak..

Kadir : Rajo cakap..

Kadir : The King says..

I(1) : Lepah Lagu Wok laa..

I(1) : Lepas Lagu Wok laa..

I(1) : This is after the *Wok* song..

Kadir : Lepah Lagu wok, pah rajo dio nok oyak pun. Buke nok oyak denge mulut ginie dulu, dio keno nyanyi jugo skali. Jadi..

Kadir : Lepas Lagu Wok, kemudian raja dia nak bagi tahu pun. Bukan nak cakap dengan mulut macam ini dulu, dia kena nyanyi juga skali. Jadi..

Kadir : After *Wok* song, when the king wants to tell his intention. It is not communicated through speaking, he also has to sing. So..

I(1) : Hok tuh lagu gapo dio tuh..

I(1) : Yang itu lagu apa dia tuh..

I(1) : Which song does he sing?

Kadir : Hok tu lagu Kije Mah..

Kadir : Yang tu lagu Kijang Emas..

Kadir : At this part, the *Kijang Emas* song..

I(1) : Itu cerita apa?

I(1) : Which story is it?

Kadir : Cerita, ini baru dio nok oyak crita nih..

Kadir : Cerita, ini baru dia nak cakap cerita ni..

Kadir : The story, at that time he will tell the story..

I(1) : Maso tuh dio nok jupo denge pengasuh. Oyak cerito dulu, dio nyanyi

I(1) : Masa itu dia nak jumpa dengan pengasuh. Cakap cerita dulu, dia nyanyi.

I(1) : At that time, when he wants to see the maid. He tells the story first, then sings.

-END-

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