

Makyong Theater as Melayu Traditional Culture

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ABSTRACT

This study aims to describe the tradition of Makyong as melayu theater which integrates ritual, drama, dance, and music by using vocal or instrumental. Based on the study which is done, there are four main languages, those are 1. Type and kinds of dance of Makyong traditional theater, 2. System in process of making makyong theater, 3. The method of showing Makyong theater, 4. Function of makyong theater. The result of this study is found that in the tradition of Makyong theater, there is influence Melayu culture by integrating between art of dance, music, canticle, element of religion, simple manuscript which is had role by a figure in the story with different character.

Keywords: makyong, traditional culture, melayu

INTRODUCTION

Indonesian is archipelago state which consists of many islands and has a variety of caste, language, mores or we often call culture. Based on Taylor (1974: 62) culture or which can be called "civilization" has so wide definition and has national opinion comprehension that is very complex includes knowledge, beliefs, arts, morals, law, customs, and any other capabilities and habits acquired by (a human) as a number of society. Meanwhile, Binford' study (1968) culture is all the way that forms are not directly under genetic control that works to adjust individuals and group into their ecological community.

Then, Harris' result study (1969) said cultural concepts fall into a particular groups-associated behavioral patterns, it becomes "customs" or "way of life" for human.

In North Sumatera, especially in Medan, there are many varieties of cultural types, one of them is Melayu culture. It is the result of interview with Melayu society (Tengku Lukman Sinar, SH, the lecturer of USU Department Faculty) in Melayu culture has the difference if it is compared with other ethnical culture in the archipelago, that usually decides its ethnical group based on generation or cognation, so Melayu ethnic or Melayu society decides its ethnic based on culture, whoever be able to go into Melayu on condition that follows Melayu culture. As Melayu ethnic in North Sumatera of Province, admit that its forefather comes from Batak ethnic. People of sub-ethnical group *Melayu Langkat*, *Melayu Deli*, *Melayu Serdang* admit partly that its forefather is someone who comes from Batak karo's ethnical group. However, a part of Malayan admits that they are from Malaysia. It is back grounded history, it was when Malacca kingdom fell within Portuguese in 1511. As a consequence, there are Malayan who run away and leave Malacca to go to the East Sumatera seashore and Aceh. In this area contained the village names such as Perlis, Kelantan, Pahang, Kedah, Pangjang and Johor. So that, in the end of eighteen century or thereabouts in 1898 Sultan Sulaiman is a king of Serdang kingdom held the work visit to Sultan Kedah Kingdom (Malaysia) as means to increase the wet

field rice construction area. Sultan Sulaiman is someone who is successful in wet field rice development, so his coming in Kedah is so wished to tell technical management and the things which relate to development of food *swasembada*. For his achievement of Sultan Sulaiman, Sultan Kedah donates an art exhibition, it is *Makyong* Theater, complete with its tool and actors (10 persons), they are wished to teach this theater to Serdang inhabitants and up to now the generation or posterity (grandson) is in the Perbaungan Village.

Thus, this Malay can be understood in special meaning as ethnic, Malay family, Malay dynasty, and also Malay race therefore there are many nobilities or kingdoms which use custom even language Malay as unifying language. (James T. Collin, 2005: 99).

The arts of Malay culture like music exhibition of arts, dance and theater, fine arts, architecture, and others. One of the traditional cultural art forms of Malay is in North Sumatera, especially in Medan, it is traditional arts named *Makyong* Theater arts. Effendi (2012: 58) *Makyong* is traditional theater of Malay society which its exhibition adds some varieties of *ritual* elements (dedication to rebab (two-stringed musical instrument)), drama, dance, vocal music or instrument. The main character is man and woman, both of them are brought by mask-wearing woman dancer. Based on Irwansyah (2001:3), Music has a functional relation by cultural totality belonged its society. Music can be studied by its role in the ceremony that is unsacred or sacred. The study of musical function in unsacred ceremony is to entertainment program-used the music where the musical role more emphasizes worldliness. Whereas, ceremonial sacred is more emphasized to element religion, relates to the Lord, soul of forefather, idols or spirit that is regarded to has magic power depended on way of society opinion, race or certain ethnic.

In early its development, *Makyong* exhibition is held as exhibition for a program of expression thankfulness to the God when harvest time, wedding ceremony, celebration of King's birth day, rescuing ceremony which is used in princess-play exhibition that is rescuing ceremony of illness traditionally. The character of *Makyong's* theater is carried by the characters in around numbers 10 to 25 persons depend on the story that is presented. The unique one of *Makyong* exhibition is acted by woman and if there is man as an actor, he must wear a mask or paint his face. (Waspada, 2000).

Makyong is not only embrace Malay arts in one stage. The journey of *Makyong* is from Thailand to Riau and all at one it becomes one of the historical study of Malay race. It had ever been *Primadona* in South Thailand and Malaysia, today *Makyong* almost loses in its birth field. In Thailand, based on the note of Pudentia, *Makyong* is hard to hold out. Not only it is an old but also it is Malay culture. As a consequence, it is less accepted in Thailand. Ironically, Malay society of Thailand less accepts *Makyong* because it is regarded unsuitable with Islamic Value. Whereas, Malay, today, it is regarded identical to Islam. The same reason also has ever disappeared *Makyong* in Malaysia. There, *Makyong* is forbidden because the woman characters play a man character. In other hand, in the real story, there is a part of *inses* or cognation. The effect is more than one decade of *Makyong* forbidden by Malaysia. And in Pattani, *Makyong* is shown although with un-original schedule and so seldom. Riptide of policy of *Makyong* describes its riptide hook or Malay race also. (Suwardi, 2007: 121)

RESEARCH METHOD

This study is the study of art works in culture through document analysis like previous study. The form of this study is qualitative descriptive which is like describing from one certain situation by interactive method. Interactive method is used in this study to analysis the content of a document. Data source which is used in this study is document and informant. Document of Data source is video of Makyong theater, and books about Makyong Theater. In other hand, Informant of Data source is the elders of Malay holding on Malay culture, Tengku Lukman Sinar, SH (faculty lecturer of USU literature) and Teuku Mira Syah Sinar. Taking sample in this study uses *purposivesampling*.

RESULT AND DISCUSSION

This descriptive object-becoming Makyong theater is one of traditional theater in Serdang coastal area, Perbaungan subdistrict, Deli Serdang regency, North Sumatera of province, Medan City. The result of Makyong theater analysis is discussed as below.

1. Its Types and Kinds

Makyong theater is a traditional art types in Serdang, it has merger between song element (vocal) and dance. And musical tools used, those are: Rebab, a pair of double-headed barrel drums that are called mother and child, A pair of gungs which are put in east corner, that are also called mother and child, A pair of double drums *gedombak* for variety dance song, and they are also called mother and child, Double reed oboe, Double of *telempong*, A pair of *Kesi*, A rimmed gung which often called "*breng-breng*" or *canang* for variety fast dance, some of pairs cymbal from bamboo to rhythm and sometimes uses *geduk*.

In this Makyong theater uses also some kinds of song which becomes the unique characteristic of it, the special songs are: *Menganjur* of Western song, like intro when performance will be begun. *Mengambur* song, when the sad situation or full of sadness. *Mengulit* song, when getting love or eating, taking a bath, and picnic. *Yur* song, the tired situation has just arrived from far journey. *Kijang Emas* song, when dance together. *Timang-timang Welu* or *cagak manis* or *pandan wangi* Song, when romantic and love situation. *Trai Ragam* song, fast tone when the dancers dance in the place circulating while descent and mother drum (*gendang induk atau geduk*) is clubbed anymore when dancer veers.

In this Makyong theater is also followed by dances, woman's hand movement is as tall as *epigastrium* and chest, and for man is as tall as shoulder or not passes head. Some kind of dances: Opening dance (*betabik*), Walk dance (near and far), Melody dance or Variety dance (happy dance), Battle dance (*silat* /traditional self-defence arts), Exhibition dance by ladies-in-waiting.

2. The Model of making process on Carrying Makyong Theater

There are some things which must be observed in Makyong Theater presentation, it is a part of its structure. Here, it will be discussed clearly, it is following below;

- a. Stage: because this is three dimension theaters, so the roof and wall of bamboo is opened for all majors by using majors line east-west. But, in modern era, this is not carried again.
- b. Musical tools: the important one is *rebab* player sitting closed series-pole in east side, although when dance ceremony "face to *Rebab*" the dancer must face to east. In modern age, today is only some of people who still follow the rule of its ceremony, in the Riau archipelago and Serdang, *rebab* is not used again.
- c. The player consist of girl, except role of the character (domedians)
- d. Pakyong (the King) wears crown, holds "dispersed-rattan" (*rotan-berai*) to be defeated to character or to indicate if talk and a kris. Makyong and Princess, in other side wear small crown, their chest is draped with beads cloth and all their fingers wear *canggai* (decorative fingernail). And the characters of the story and girl-in-waiting may not wear crown or *canggai* or shawl.

There are some characters of Makyong, as following below: *Pakyong* (King), *Pakyong Muda* (Prince), *Makyong/ Mak Senik* (Queen), *Puteri Makyong* (Princess), *Peran Tua* or old character (*awang pengasuh* / nurse, adviser of King, his protector), *Peran Muda* or young character (the server), *Mak Inang (duenna)*, *Inang Bongsu*, *Tok Wak Tua (tukang nujun*, manager of King), *Dewa-dewa* (idols), Giant and Raksasa dan genie, Western person and villagers, Kind of animals (bird, elephant, snake, and others), Gilrs-in-waiting, plunderer (bad man).

In the process of Makyong, theater is followed by music and also dance arts. In its presentation of *Tok Wak Tua* and role of dancer by using "*tapak*" (steps), "*kirat*" (turns), and action. Hand movement and finger close to form *mudra* and *anjali* (respectful greeting) and banner. In its song of chorus (*Jung Dondang*), the girls-in-waiting is singing while dancing by slow rhythm and by moving hand and finger. There are the rules of dance which must be done by all characters of Makyong theater, they are;

- The rules of sit when theater Makyong is sit with the knees bent and folded back to side for woman and sit with the legs crossed for man, sit with fold knee for man, sit with standing knee for man and woman, sit with in a squatting position.
- The rules of stand up when Makyong theater is up right descent, crossed feet , circulating in that place, a half circle form left and right (*beringsut*), row, parallel, circle
- The steps of Makyong theater, Step to walk, Stopped step, Dance step, Step of trilateral, flow direction, Step of square, Step to get after got a move on.

3. The rules of Makyong Theater Exhibition

Based on Mr. Said Husain Al-Attas as *tetuah* (someone who understand and know about culture, usually he is honored man) in Malay culture. the rules and regulations in playing Makyong theater if play in opened world, arena or stage as the place of playing must use tent or temporary structure (*tarup*), and as long as the Makyong Exhibition, before performance is begun, beforehand doing ceremony "open the stage" or "open the ground" which is done by *Pawang* (endowed with magic power) who is called "The leader of player in gamelan". He plants an egg, a handful of hulled rice, hulled rice of turmeric, a chalk of vine, a coconut, and a *nipah* cigarette. Then, taking *kemenyan* (incense derived from gum) and it is sowed to all of corner. Afterwards, he reads magic

formula after putting three candles and had an out to all holly which treads the ground, it is one for *Batara Guru* (God), one for Makyong genie while he is reading magic formula:

Call Commander of the ground genie

Hi the ground genie. Supernatural creature of the ground!
I know you from becoming,
The East star you come from,
Thank Teacher God Grandfather,
Grandfather, don't hurt, grandfather don't poison,
Grandfather don't swelled,
Let like all Allah slave listen our request!

Assalamu'alaikum wa alaikum salam,
Greeting of someone is in the sea, greeting of someone is in shore.
I want to make up face and sign here
I ask for the good ground
Bismillahirrahmanirrahim
The ground *Bam* – the ground *Jembalang*,
I know you come from,
Start to become East Star,
Get off here
Don't disturb my work here
Huuuuuuuuuuuuuuuhhhhhh!

After that, Bomoh pushes down his fingertip to palate then also pushes down to the ground. Meanwhile hulled rice of turmeric which is sowed to forth corners and it is taken by player in order the playing is blessing. The Music is played together which is followed by the song of greeting. *Serunai* (a wind instrument with a reed) is a melody to recognize their musical playing. When the song is brought by pakyong (Cik Wang) slowly grow, lean to second knees and stand slowly while singing.

The players and woman-in-waiting dance and sit slowly and be followed by song which contain played-short story. Then, all dancers and singers sit to worship to *rebab* by bending the body, hand, and finger. And this time, canggai is used to fingers by dancer, and followed by dance around "*Sedayung Makyong*". On the beginning of pakyong story, he asks permission to makyong because he wants to look for *Peran Tua* to tell what about his heart by saying "*Awang de de ooi, mak senik berkabar bilang!*".

4. The function of Makyong Theater

The function of Makyong gives admiration to the God. *Sultan* and his wife are deputy of God in the world. Actually, The exhibition for Sultan is dedication for God. Moreover, now days Makyong is regarded holy, and the exhibition is always begun by *panjak* or *bomoh* (a player in gamelan) who reads prayer. After prayer, dancer and player music take the place one by one with sitting on a plaited mat on the stage. The ritual element is completed by *gong*, mask and the dancer is spotted the holy water. The dancer who has character of queen (Mak Yong) and the princess (Mak Yong's princess) prays, gives offering which will give them confident and makes them so interest and they can

understand all exhibition. In the end of the exhibition, *sang panjak* (a player music in *gamelan*) reads prayer again to announce the end of performance and asks for the idols come back to their heaven. The form of good or bad dance is finished by the good victory.

Conclusion

Makyong Exhibition is Exhibition arts which fuse between dance, music, song, religion arts and simple document. In Makyong, the main character of man and woman is played by the woman dancer. And other characters in Makyong are comedian, idol, genie, servant of castle, and animal. The makyong performance is followed by musical tools such as *rebab*, *gendang*, and *tetawak/gong*. The Music of Makyong exhibition has the important role. And the function of music in Makyong exhibition as following below:

1. Tone of music, especially *rebab* is in the first performance; it is used to interest the participant attention, and becomes sign that the performance is begun.
2. Music is used to build the condition, it is also to describe the emotion agree with act.
3. Music is also used to sign the changing of scene and the closing performance.
4. Music is also used to follow the dance and song which is given during performance run.

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CURRICULUM VITAE

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