

# The Role of Mantra in Theater Makyong

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Received: October 21, 2015

Accepted: November 2, 2016

Online Published: August 10, 2017

doi:10.5539/ach.v9n2p71

URL: <http://dx.doi.org/10.5539/ach.v9n2p71>

## Abstract

The research is based on the study of literature. The problem of this research was uses of the spell in theater makyong. The study of uses of the spell in theater makyong is assumed so interesting, because until now theater makyong has still been using spell used by the Panjak chairman to chase away the evil and averse evil before the show begins which is well-known as the ceremony of the "discard wet" or "open land". The spell in theater makyong consists of swearing, the evil, and averse evil spells related to ceremonies open land or discard wet, installing fabric spell, advanced series spell, make-up spell, *perindang* voice spell and *pembungkam* (speechless) spell. The sources of the data in this research were obtained from literature and the Tanjungpinang Art Conservatory Foundation which has kept preserving Theater Makyong till now. The technique of collecting data was done by using the observation technique, interview, and recording elicited from the Panjak chairman, especially about the spell. The data were analyzed by using the collecting data technique. Relating to the research findings, there were seven spells associated with the stage opening ceremony and wet soil or waste opening ceremony and five spells associated with inner preparations existing in theater makyong. The use or the role of spell was as a protection.

**Keywords:** spells, Theater Makyong

## 1. Introduction

Theater Makyong which was half of century ago is not only the local people's presentation as entertainment, but also alive story drama as the performance and grows in several places of Riau Archipelago Province. Theater Makyong only remains in Mantang Charcoal Furnace, East Bintan District, Riau Island Province.

In its development, Makyong theater is inseparable from the life of the literary development of the traditional area of the Riau Islands. Laxenburg (1984) says that if people want to know what the values of life in the midst of a cultural environment, they should learn the genre produced by the culture well. Theater Makyong plays a role for the traditional art which is able to enrich the national culture. Art in Theater Makyong offers seeing spell, spell or Malay curse read during the ceremony as the preliminary reading for the smoothness of Makyong performance.

The art of the Makyong Drama is preceded as modern theater which medium performances is unique and a bit different from the theater owned by other ethnic performing arts showing the typical populist containing elements of play like full vibrant sounds in a story being played. Blast of trumpets, long drum beats and gedombak, Paluan mong and bring and gung, while witty comedy and dance intertwine into a single show are on display in a specific time (Syasuddin, 1982).

Before the Makyong show begins, its classic tradition starts purifying stage area called as Buang Basa or Buku tanah. During the ceremony mantra will be read. Reading the Mantra is an effort to seek a protection of Lord, either direct request or through the intermediary of supernatural beings. This mantra recitation usually led by a chairman panjak are considered as sacred or by a shaman who is able to connect supernatural world to Human.

Koentjaraningrat (Djamaris, 1996) states that the mantra is an important element in the techniques of magic. Mantra in the form of words and sounds is often meaningless, but conceives supernatural power or a power considered as curse. Mantra is a prayer formulation comprising a string of words considered as supernatural power content and a power to achieve, automatically, what human beings desire. Orkas, in Soedjijono et al. (1987) states that mantra is bound with the absolute form or arrangement which should not be changed, as the heritage of the

ancient occult expert. Mantra does not have to understand the language and sentence. Mantra contains many figurative or symbolic elements of trust assumed as the magical energy. Mantra is also synonymous with the notion of suggestion.

Panjak chairman as a director uses Mantra on Makyong performance. The Panjak chairman becomes someone who needs help and carries help to communicate with the supernatural world that is believed to give offerings. Therefore, the reference of mantra points to the supernatural world and the existence of mantra can be completely understood by returning reality, emotions, and associations that grow out of appreciation and experience of spiritual and magical world.

The ceremony should be equipped with:

- A pedupa containing embers
- Frankincense
- Some betel leaves
- Roll of palm leaf cigarettes and
- A few of tobacco stopper or sentil

These items are as a reward essentially for the gnomes and keeper of the land of the stage area in order not to disturb the show that will be presented led by the Panjak chairman as a mantra reader. Furthermore, in Malay culture there are many people who believe and know supernatural beings like a ghost, genie, the Bunian, haunter, fairies, and so on. The kinds of a ghost among others are tepok ghosts, kitchen ghosts, goblin, mountain ghost, water fairy, river ghost, sea ghost, ghost Obviously, trail ghost, forest ghost, barrage ghost, sawang ghost, songkai ghost, splints ghost, Bandan ghost, jerambang ghost, wind ghost, noisy phantom, show ghost, jerongkong ghost, highway ghost, shackle ghost ngeang ngeang, lansuir ghost, ghost looked up, purchases ghost, Loyang ghost, ghost object carried in the hand, tenggolong ghost, ghost belt five, manyangan ghost, pelesit ghost, serindai ghost, kopek ghost, and others. The types of ghosts can be found in the corpus of Makyong outside or inside stories (Malik, 2003).

With a gust of breath spelling of the Panjak chairman, who is in a state of trance, the whole tools game is sounded until pitch-dark, the sign of a game starts (Syasuddin, 1982). This is in line with WW records. Skeat (1900) states that THAT sounds fingering the song "Be (r) cheerio" or also called "Songs Sit", the song which is a little bit changed but not too far from the original. This song may be sung by anyone of Makyong players as follows:

Abang e-e dondang dang dondang dondang we dondang yong de-de-be-be de-de abong bilang rayuk, timbul-timbul tersebut zaman dang d'ulu yong we de-de-de abong ada d'ulu ada sekarang bubung berbubong hikayat ma'yong s'apa b'las s'apa tak rawan yong we de abong we bagei burong cendrawangsih bagei ular we cintanami yongwe de abongwe bagei ambun ke tujuh titek jadi pengasoh di badan hamba yong we de de-de abong we cari di laut dapat di laut tujuh hari berjalan jauh yong we de abong we tujuh hari berjalan jauh rezeki tak putus sepanjang jalan yong we de abong we ruyak hilang berita timbul tersebut sebuah negeri yong we e negeri de abong we negeri baru bersain raja duduk di balei besar yong we de.....

Makyong performance begins with Ms. Senik or Makyong opens the kipas cover facing Awang Role. After that one of them has titled.

Awang Peran : "Hai Senik si Mak Senik. Inilah Awang si Awang Peran!"

Mak Senik : "Hai Awang si Awang Peran, sini Mak Senik bawa hang berlakon peran!"

Awang started singing and dancing, followed by Makyong whom princess and her ladies caregivers also appear and involve in the opening of the role play. When you have finished a scene played, the host and female caregivers pops and engages role play as opening.

When it has finished a scene played, the host and female caretaker forwards the stage and dances while singing in a group followed by Cik Milik song:

"Sayang Cik Milik orang berbahasa (Dear Cik Milik is a well manner of speaker)

Kami nak mohon undur diri (We'd like to withdraw from this stage)

Kalau berumur besok lusa (If we are long-lived for tomorrow)

Ke tempat lain berjumpa lagi (To another place, we will see)

Sayang Cik Milik baik budi (Dear Cik Milik is easy manner)

Mohonlah kami pulang sekalian (We'd like to please to go home)

Kalaulah tersalah permainan kami (If there was a mistake in our play)

Dunia akherat minta dimaafkan" (We'd ilke to beg your pardon from the world to afterlife)

## 2. Methodology

The method used in this research was descriptive with qualitative approach i.e. a sequence of activities or process to sort data/information properly about a problem in the field of certain lives toward its objects (Bog & Taylor, 1975).

This research used descriptive method that aimed at collecting, deciphering, and also analyzing (Ratna, 2007). This method was performed to obtain a comprehensive picture of the function of Mantra on Makyong performance. Researchers also collected as many mantras as possible used in Makyong performance with the following techniques:

- Direct observation
- Technique look see speak (Interview technique)
- Translating, classifying, outlining the function and the implementation of a mantra on Makyong performance
- Library study functioned to find and collect reference materials

## 3. Results and Data Analysis

There were many ways to understand something through science. Skeat (1976) was one of the researchers performing arts of Makyong certainly and having different attitude with the public proponent of Makyong culture. Viewed from some kinds of ritual similar to Makyong performance, it could be predicted that Makyong derived from animism beliefs and was used in traditional medicine. This was evidently seen from its symbols used leading to shamanism (Ghulam-Sarwar, 1979).



Figure 1. Theater Makyong



Figure 2. Makyong

### 3.1 Analysis of Mantra

Broadly speaking, the mantras obtained were: (1) mantra associated with the stage opening ceremony; (2) mantra associated with wet soil or waste opening ceremonies; and (3) mantra associated with inner preparation. Each variant of mantra was composed with different amount of lyrics.

#### 3.1.1 Mantara Associated with Stage Opening Ceremony

A mantra could not be separated from a speech which was one result of human cultivation containing certain beliefs that would be disclosed. The beliefs were associated with human attitudes in believing in spirits or genie or ghosts. It can be said that mantra was a request or desire as a tool to drive away the evil spirits.

##### a. Mantra Showing Respect for the Spirit of Mother Paddy.

Assalamualaikum (Peace be upon you)

Nabi Tap yang memegang bumi (Prophet Tab holding the earth)

Aku lah asalnya padi (The paddy is from me)

Seri Gading Gemala Gading yang di ujung lading (gleam of ivory-ivory Gemala which is on the top of *lading*)

Yang terpercik yang terpelanting (which is splashed and which is flung away)

Yang diorong-orong oleh semut silambaba (which Silambaba ants carry)

Hai Dang Pok... Dang Malini (Hi Dang Pok... Dang Malini)

Dang Selamat menyandang galah (Dang Selamat endures a pole)

Bertepuk bertimbun Dayang kemari (When Clapping, there are many ladies-in-waiting coming up here)

Selamat rezeki diberi Allah (pleasant livelihood was blessed by Allah)

According to Malik (2003), Dang (Wan) Pok and Dang (Wan) Malini are two women who farm in the homeland of the Malays in Bukit Siguntang and who saw paddy fields one night transforming into gold, as it is told in Malay history. Rice turned into gold which might be the basis of the tradition of saffron rice used in the Malay culture.

##### b. Stage Opening Mantra

This mantra verses explain that the emphasis is on mainly guarding the ground so as not to disturb the audience and Makyong performers while they are on the stage. To expel from its soil, watchman reads incantations customized with provisions that do not violate traditions.

Assalamualaikum (Peace be upon with you)

Ibu dari bumi bapa kelangit

*Mother from earth and father to the sky*

Jangan bertulah papa segala Pak Yong, MAKYONG, Peran Tua, Peran Muda

*Do not bring calamity father of Pak Yong, MAKYONG, Old Role, Young Role*

Janganlah menggoda siksa pada kaum kawan MAKYONG

*Please, do not tease torture to clan of MAKYONG*

Dengan Karena bukan aku mati mengadu bijak pandai petah, itu pun tidak dari takluk sini

*It is not because I die for pitting against wisdom, brightness, and eloquence; conquest of this side is not either.*

Jikalau aku mati dari sini, aku hendak daripada harap adik kakak tuan penghulu

*If I die here, hopefully I will request village chief's sister and brother*

Dan janganlah siapa aniaya dengki khianat pada sekalian kawan Pak Yong, MAKYONG, semua sekali dengan Peran Tua dan Panjak

*And please, do not torture and envy Pak Yong and MAKYONG's friends and all of us here with Old Role and Panjak*

Pengantin Sakai dengan seri gemuruh, seri berdengung

*Sakai Wedding with the thunder and the echo*

Jangan beri rusak binasa cacat celah dan jangan beri perpening

*Do not give damage and ruin and do not give upset*

Ralu bercocok tikam panas hangat pun juga  
*Then, stab each other seriously*

Dan jangan beri bersenak tajam dan beri berhalun susun dan cerah cirit dan sangkak sebak itupun jangan  
Dan jangan beri bermuntah cerah itu pun jangan  
*Do not give a serious oppression, arrangement bow, and pain, and do not give us bright vomit*

‘Nak minta segar likar adat zaman sediakala  
*Asking for refreshness is of old tradition era*

‘Nak minta sejuk dingin seperti ular cintamani.  
*Requesting coldness like a Cintamani Snake.*

Assalamualaikum hai Awang Itam raja di bumi  
*Peace be upon you Hi Awang Itam the king of the eart*

Mu jangan terkejut tergemam  
*You do not be surprised and scared*

Dan mu jangan berpuguh juah  
*And you do not also be certain*

Karena mu berjalan ikut urat tanah  
*Because you take a walk following the nerve of ground*

Dan mu beradu di pintu bumi  
*And you pit against the door of the earth*

Dan bukannya aku mari mengadu bijak itu dengan mu  
*And I do not come here to pit against the wisdom with you*

Karena aku ‘nak tumpang manja dan berkirim diri sendiri  
*Because I want to share attachment and to pay a visit*

Maka aku ‘nak mintalah kepadamu  
*So, I want to ask for something with you*

Berundur bertiga langkah  
*To step backward three times*

Empat bucu pembaruan  
*Four renewal angles*

Dan mu jangan ke sana ke sini  
*And you do not go hither and thither*

Aku ‘nak kirim Pak Yong, MAK YONG , sekalian Peran Tua Muda dengan Panjak Pengantin  
*I want to send Pak Yong, MAKYONG together with Old-Young Roles and Wedding Panjak*

Aku tahukan baik akan dirimu  
*I know you well*

Dan janganlah aniaya dengki khianat  
*And please, do not torture, envy, and betray us*

Dan mu jangan bertimpah langgar  
*And you do not break rules*

Dengan sekalian Pak Yong, MAK YONG, dan Panjak  
*Totherwith Pak Yong, MAKYONG, and Panjak*

Pengantin dan Peran tua dan Muda

*The bride-groom and Old-Young Roles*

Dan kesemua sekali dengan orang yang menegok

*And all of the spectators*

Dan kesemua sekali dengan tuan rumah, tuan kampung

*And all of hosts, villagers*

Dan mu jangan beri pening ralu, bercocok tikam, dan berketik gigi dan bergatal miang, panas pedis pun jangan

*And do not give upset, stab each other, grind teeth, become wanton, and get mad*

‘Nak minta biar sejuk dingin

*Asking for calmness*

Seperti ular cintamani

*Like a Cinatmani Snake*

Assalamualaikum

*Peace be upon you*

Aku’nak goncang dari gelanggang sini empat pendahap dan empat penjuru alam

*I want to shake four pendahaps and four nature corners from this arena*

Mana-mana yang keramat empat pendahap empat penjuru alam yang disini

*Whichever is sacred from the four pendahap and four nature corners here*

Janganlah terkejut tergemam dan janganlah berpuguh juah

*Do not be surprised and scared and do not be certain*

Dan janganlah murih marah

*And do not get mad*

Karena bukannya hamba mengadu bijak dari takluk di sini dalam kampung sini

*Because I don not pit against wisdom of conquest here in this village*

Maka hamba mari’nak melepas daripada harap hajat

*So, I would like to release the evil hope*

Adik kakak tuan penghulu disini

*Brothers, sisters, and village chief of here*

Maka ‘nak tumpanglah daripada nenek yang keramat sini serta manja

*So, we would like to join sacred grandmother here and to become spoiled*

Dan bermaudu’hendak berkirin diri sendiri

*And to have a will to pay a visit*

Serta hendak berkirin MAK YONG, Pak Yong

*And also to have a will to send MAKYONG, Pak Yong*

Kepada nenek yang keramat disini

*To the sacred grandmother here*

Kesemua sekali dengan Panjak Pengantin dan Peran Tua dan Peran Muda

*Together with all Wedding Panjak and Old Role and Young Role*

‘Nak minta jangan dengki aniaya khianat pun dan janganlah beri rusak binasa

*We would like to request not to envy and betray us and not to give damage and ruin*

Budak nenek berlak pajan

*Children of the grandmother asks for the tax*

Dan’ nak mintalah daripada nenek jangan beri rusak binasa bercela

*And we would like to ask for the grandmother not to give impeccable damage and ruin*

Cacat sekalian puak MAK YON

*The MAK YONG is also faulty*

Dan'nak mintalah daripada nenek jangan beri rusak binasa bercela

*And we would like to ask for the grandmother not to give impeccable damage and ruin*

Cacat sekalian puak MAK YONG

*The MAK YONG is also faulty*

Dan 'nak guncang daripada nenek'ku yang bernama Petra Guru

*And We want to shake my grandmother named Petra Guru*

Guru awal mula menjadi

*Primary teacher begins to be*

Jadinya itu dengan jasad jadi

*His birth was with the formed body*

Maka guru bertapa di dalam baluh bulan

*So, the teacher meditates in the moonlight*

Dan guru beramal di dalam kandung matahari

*And the teacher worships in the womb of the sun*

Dan guruku berbajukan manik hijau

*And my teacher dresses up with green breads*

Dan guruku berdarah putih, bertulang tunggal, beroma sunsang, berurat kejur, bertengkuk hitam, lidah fasih air-liurpun masin

*And my teacher is white-blooded, has single bone, sunsang aroma, stiff nerves, black nape, eloquent tongue, briny drool*

Dengan karena nenekku orang bersidi sakti

*Because my grandmother is a devine power person*

Sebarang pinta sebarang menjadi

*Whatever is requested will be granted*

Dan barang kehendak barang boleh

*And whatever is required may be granted*

Maka nenek pun jangan bertulah pada kedapatan siksa pada sekalian

*So, she does not bring a calamity to torture all of us*

Pak Yong, MAK YONG, sekalian Panjak Pengantin dan Peran Tua dan Peran Muda

*Pak Yong, MAK YONG, together with Wedding Panjak and Old Role and Young Role*

Dan minta nenek hulu kaki, kaki hamba sujud

*And ask for the grandmother to stretch her legs forward, I would bow her legs from kneeling position*

Dan hulu tangan, tangan hamba jabat

*And give her hands, I would shake them*

Hamba hendak minta penawar putih mendung bersila daripada nenek

*I would like to request cloudy white bidder to her with legs crossed*

Yang sendi-sendi keramat

*Which is sacred joints*

Hamba 'nak minta nenek turunkan tiga titik serta dengan kesaktianmu

*I would like to request her to lower three points with her devine power*

Hamba 'nak percik sekalian Pak Yong, MAK YONG, Peran Tua, Peran Muda kesemua sekali dengan Panjak Pengantin

*I would like to splash Pak Yong, MAK YONG, Old Role, Young Role together with Wedding Panjak*

Dan nenek janganlah beri rusak binasa

*And the grandmother, please do not give damage and ruin*

Dan nenek janganlah berlak pajan

*And the grandmother, please do not ask for the tax*

'Nak minta janganlah beri rusak binasa cacat cedera sekalian Pak Yok, MAK YONG

*Asking for not to give damage, ruin, and wound together with Pak Yok, MAK YONG*

Dari anjung tujuh istana tujuh mahligai tujuh, istana yang atas, istana yang awalan awal, mula menjadi dengan jasad jadi

*From the platform of seven castles, seven palaces, seven top castles, the primary palace, the first formed with the body formed*

Maka aku 'nak bukalah pintu anjung istana yang tujuh, pintu yang berselak

*So, I would like to open the seven palace platform doors, the balting doors*

Aku 'nak buka dari luar lantas ke dalam anjung tujuh istana tujuh

*I would like to open them from outside to inside the platform of seven of the castle of seven*

Maka terbukalah dengan pintu hawa nafsu dan terbuka sekali dengan sir pintu iktikad dan pintu cinta berahi dan tercinta-cinta siang menjadi malam, makan tak kenyang tidur tak cendera, ingat tak ingat, dengar tak dengar, tengok tak tengok.

*So, be opened with the door of lust and be really opened with the primary determination door and the door of passionate love and be loved from the day to the night, having a meal without being fed up and going sleeping like a log, remembering not remembering, hearing not hearing, seeing not seeing.*

Maka aku gerak dari luar lantas ke dalam anjung tujuh istana tujuh

*So, I make a move from outside to inside of the platform of seven of the castle of seven*

Jangan du'raib tidur beradu

*Do not du'raib pit against sleeping*

Jaga seorang, jaga kesemua, mendengar khabar tuturku

Protect someone, protect all, get news as I say

Jaga mendengar petuturanku

*Protect listening as I say*

Karena tuturku tiada gaib dan berasaku tiada lelap, jajaranku tiada luput

*Because my utterance is no mystery and my feeling does not sleep, my row does not miss*

Maka jagalah Pak Yong menjembakan Pak Yong

*So, protect Pak Yong who reaches out for Pak Yong*

Jaga MAK YONG menjemba MAKYONG

*Protect MAK YONG reaching out for MAKYONG*

Jaga peran bersama peran

Protect Role with Role

Jaga juru-gong bersama juru-gong

*Protect a gong player with gong player*

Jaga pengantin bersama pengantin,

*Protect the bride and the groom with the bride and the groom*

Jaga Panjak bersama Panjak

*Protect Panjak with Panjak*

Jangan ask for the tax, jangan berusak binasa, dan jangan beri sumbing runting bercacat cela sekalian Pak Yong, MAK YONG segala kawan MAK YONG mana yang di dalam perbaruan.

*Do not ask for the tax, do not damage and torture each other, and do not give embarrassment together with Pak Yong*

According to Pak Man (Mantang Arang, 1972) Bahan Walter William Skeat (1900; 649-650), these mantras are also called as "Great Spell".

## 3.1.2 Mantra-Related Ceremonies Open Land or Discard Wet

Chairman of Panjak on Makyong performance in Mantang Arang still performs the ceremony "Open Land" or "Discard Wet". The ceremony is a ceremony of a presentation before the show begins, he put a set of tools "semah" offerings as the wages of gnomes consisting of (1) a chicken's egg, (2) a handful of rice wash, (3) a handful of turmeric rice, (4) a handful of roast, (5) leaf cigarette (nYPA), (6) a young coconut having been perforated on its top, but still full of its water, (7) complete betels (already folded, some bits of lime on the betels, and a slice of betel nut), (8) incense, (9) charcoal is burnt. Then, the chairman of Panjak is going to read a spell as follows:

Assalamualaikum, wa alaikum salam

*Peace be upon you*

Tabik orang di laut, tabik orang di darat

*Excuse me for those in sea, excuse me for those in land*

Aku nak membubuh paras dan tanda disini

*I would like to append a face and a sign here*

Aku minta tanah yang baik.

*I am requesting good soil.*

Bismillahi Rahmani Rahim

*In the name of Allah, the Most Gracious, the Most Merciful*

Bam tanah, jembalang tanah

*Bam of soil, ground gnome*

Aku tahu asal engkau,

*I know where thee are from*

Mulai menjadi bintang timur

*Start beginning the east star*

Berundurlah engkau dari sini

*Stay away from here*

Jangan kau menghadang

*Do not you block*

Pekerjaan aku disini

*My job here*

Huh!"

(A quotation from Hasan Yunus' study)

## 3.1.3 Mantra-Related spiritual Preparation

Before the Makyong show begins there are some requirements that must be fulfilled by the head of Panjak who acts as a regulator of behavior (director). The conditions that must be fulfilled is a ceremonial drinking water kept in gong (named with respect as an greatness) expressed by Jeanne Cuisinier (1939). This ceremony is nothing to Makyong in the Riau Archipelago Province. Similarly, the ceremony "mengadap Damping" is conducted as a requirement, since the canggai-canggai (decorative fingernail) should be worn on the fingers of female dancers in this ceremony.

Stanzas mantra while installing/preparing fabric

Pucuk gelinggang daun gelinggang

*Tip of gelinggang-gelinggang leaf*

Setalam digulai manis

*A tray of it is curried sweet*

Setapak aku mengatur lenggang

*I arrange sway for a step*

Aku dipandang... (dialamatkan kepada penonton) manis

*I am being seen (addressed to spectators) sweet*

Kusemangat hati... (ditujukan kepada penonton)

*I encourage the heart of... (addressed to spectators)*

Tunduk kasih sayang kepada aku

*Bow to affection to me*

Stanzas mantra while wearing make-up on the face, usually two mantras will be read "Advance Series" as follows:

(1) Bismillahir rahmanir Rahim

*In the name of Allah, the Most Gracious, the Most Merciful*

Pucuk lontar daun lontar

*A tip of Lontar-Lontar leaf*

Kulangkah sehari-hari

*I stride daily*

Cahayaku naik seri deta

*My light rises deta gleam*

Aku pakai cahaya bidadari

*I use fairy's gleam*

Kusemangat insan Nabi Adam

*I encourage human being Prophet Adam*

Tunduk kasih cinta berahi'kau pada aku

*Bow to your passionate affection to me*

Kun Payakun

*God's command is "be" and it is*

(2) Sirih kuning mambang kuning

*Yellow betel-yellow indeed*

Tanam seriloka aku makan seri mas kuning

*Plant Seriloka I eat the core of yellow gold*

Tudung telap tudung bercembul

*Permeable lid, decanters lid*

Anak Tedung merah mata

*Tedung's child has red eyes*

Mengkilap di ujung rambut

*Shinning on the tip of the hair*

Aku pakai pemanis mata

*I use the eye sweetener*

Cahaya naik ke tubuh

*The light rises to the body*

Kiri jalan kanan jalan

*On the left side is path-So is on the right side*

Anak buaya merenang tasik

*Crocodile's baby swims a lake*

Seribu orang berjalan

A thousand of people take a walk

Aku seorang dipandang cantik

I am myself taken a look as beautiful

(quotation or a fragment of Abdul Malik, et al, 2003)

Stanzas spell when female players are wearing make-up on their faces (berpantis)

Anak sekoci anak buaya

*The son of a sloop-the son of crocodile*

Tiga dengan buah paku

*The three are with the fern fruit*

Macam – mana kau cecar (ke) pada aku

*How you pester me*

Allahu hak

*Almighty God*

Assalamualaikum waalaikum salam

Peace be upon you

Stanzas of special mantra for male or female players who will sing on the stage for Makyong performance usually read with "Mellifluous Voice". The purpose is to produce melodious voice.

Bismillahir rahmanirrahim

In the name of Allah, the Most Gracious, the Most Merciful

Burung lalu burung hinggap

Birds pass by; birds perch

Daun sejarah berderai gugur

Historical leaves patter to fall down

Air surut berbalik pasang

Low tide turns to high water

Berkat aku memakai perindang Nabi-Allah Daud

Please, bless me to use the Mellifluous Voice of Prophet Daud of Allah

Seluruh umat Muhammad

All of followers of the Prophet

Pada suaraku

To my voice

Hatinya terpaut

Their hearts are attracted

Yakni nama bumi

That is the name of the earth

Habibun nama langit

Habibun is the name of the sky

Kadirussalam nama siang

Kadirussalam is the name of daylight

Tegak sujud alam yang empat

The nature of four is upright and bow

Tegak aku seperti bulan dan matahari

I stand up like the moon and the sun

Dipandang orang sekampung ini

When villagers here watch me

### 3.2 Role of Mantra

There are several roles in fulfilling certain goals of mantra on Makyong performance. In general, the role of mantra can be categorized into two functions i.e. the individual and social nature. The function of the individual and social nature is also implemented in Makyong performance as beauty, love, and security. Mantra is referred to these individual functions which are only felt or enjoyed by people in order to fulfil their own needs, whereas the function of a social nature is not only used for the benefit itself, but also can be used for those who watch the performance to feel comfortable until Makyong performance is over.

### 4. Conclusion

Based on the results of research and analysis as well as a discussion about the role of a spell on Makyong offerings, it is obvious that the opening ceremony of the ground or open wet still uses mantra as a meditation tool. Mantra is a part of oral literature, and included in the type of oral poetry as its genre which has supernatural powers. In this case, it can be concluded that Makyong is an art form of palaces (Mubin Sheppartan) which can be seen in the story scenes. Makyong terms of performance can be characterized as a ceremony or a theater ritual. On the other hand, there is Makyong performance that tries to release the demands of magical-religious belief. The purpose is for purely entertainment.

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