



ISTANA BUDAYA

KEMENTERIAN KEBUDAYAAN, KESENIAN DAN PELANCONGAN MALAYSIA
mempersembahkan

bangsawan

Siti Zubaidah



skrip & arahan
ZAKARIA ARIFFIN

penerbit / *producer*
DATO' TENGKU ALAUDIN TENGKU ABD. MAJID

penerbit eksekutif / *executive producer*
NORLIZA ROFLI

penasihat / *advisor*
MORAD IBRAHIM

pengarah muzik / *music director*
SUHAIMI MOHD ZAIN

pengarah tari / *dance director*
SHARIFAH MAHANI SYED KASSIM

pelakon utama / *main cast*
TIARA JACQUELINA

**HALIM OTHMAN • SHARIFAH NORAZLEENDA
JALIL HAMID • KHATIJAH TAN • NORZIZI ZULKIFLI**

dibantu oleh / *supporting cast*
**AYU SYUHARA SULAIMAN • ZULKARNAIN RAMLY • M. NASRI AYOB
MOHAMED ALI OSMAN • WAN KANARI IBRAHIM • SULAIMAN SARIJAN
AMI HARYANI ABD. HAMID • AHMAD IKRAM RAMLI**

PERPUSTAKAAN
AKADEMI SENI KEDAH

**1-11 JULAI / JULY 2000 • 8.30 MALAM / EVENING
ISTANA BUDAYA, JALAN TUN RAZAK, KUALA LUMPUR**

Pelengkap Puan Pembuka Salam

Foreword



SAYA mengambil kesempatan untuk mengucapkan ribuan terima kasih dan tahniah kepada semua pihak yang menjayakan pementasan bangsawan *Siti Zubaidah* ini.

Tanggungjawab untuk menghargai produk-produk seni tradisi dalam mengimbangi kemajuan dan perubahan teknologi kini terletak di atas bahu setiap individu dalam masyarakat agar ia menjadi aset yang begitu berharga di kalangan masyarakat kita pada suatu hari nanti.

Usaha kementerian untuk melihat bangsawan kembali ke tampuk kegemilangannya akan terlaksana dengan adanya usaha bagi mementaskan produksi bangsawan ini dengan menggabungkan tenaga muda dan lama. Saya juga berharap akan muncul lebih banyak kumpulan teater yang akan mementaskan bangsawan demi memastikan kelangsungan dan perkembangan kesenian negara sesuai dengan matlamat pembangunan negara yang menyeluruh.

Diharapkan pementasan bangsawan *Siti Zubaidah* akan dapat meneruskan kegemilangan persembahan teater di alaf baru ini.

Sekian, terima kasih.

*I would like to take this opportunity to convey my gratitude and compliments to all that has taken part in the staging of bangsawan *Siti Zubaidah*.*

The responsibility of appreciating the products of traditional arts to balance the development of technology lie on the shoulders of every individual in the society. This is to ensure that arts will become an indispensable asset to society in years to come.

The ministry's endeavour to bring back the glory days of bangsawan culminates with the effort to stage this bangsawan production which combines the talents of the young and the experienced. It is also my hope that more theatre groups will come forward to stage bangsawan to ensure its continuity and the development of national arts in line with the goal of achieving holistic development.

*It is hoped that the staging of bangsawan *Siti Zubaidah* will help in continuing the brilliance of theatre performances in this new millennium.*

Thank you.



DATO' ABDUL KADIR SHEIKH FADZIR

MENTERI KEBUDAYAAN, KESENIAN DAN PELANCONGAN MALAYSIA
MINISTER OF CULTURE, ARTS AND TOURISM MALAYSIA

Sekapur Sirih Menyusun Kata

Foreword



KESUNGGUHAN usaha untuk mengangkat pementasan bangsawan *Siti Zubaidah* sebagai satu pementasan yang mantap menjadi langkah-langkah wirawan kepada Istana Budaya untuk menggemilangkan persembahan teater tanah air. Sudah sepatutnya mendapat restu dari semua pihak yang rasional.

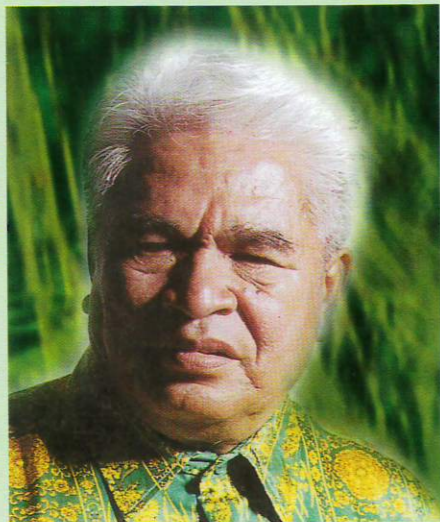
Dengan persembahan pementasan bangsawan ini adalah diharapkan dapat membuka minda kita kepada hakikat bahawa di sinilah bermulanya sejarah teater moden kita. Adalah menjadi harapan saya juga untuk melihat bangsawan salah satu produk kesenian tradisional setanding dengan seni persembahan yang lain. Bagi menjadikan impian murni ini sebagai satu kenyataan, ia menuntut penggemblengan seluruh tenaga penggiat teater di bawah bimbingan seorang tenaga pakar bangsawan yang mahir. Kita masih memerlukan lebih banyak lagi adiguru dalam bidang bangsawan untuk bekerjasama dengan Istana Budaya. Kepada penonton sekalian anggaplah ini satu permulaan daripada rantaian persembahan-persembahan berikutnya yang memerlukan sokongan dan dokongan dari kita semua.

Selamat menonton. Terima kasih.

GREAT effort has been carried out to stage bangsawan *Siti Zubaidah* as a landmark in theatre. It is an effort which should get the blessing of all those in the arts.

It is hoped that the staging of this bangsawan will open our minds to the reality that this is where the roots of our modern theatre today lie. My greatest hope is to see bangsawan as a product of traditional arts which is at par with other performing arts. In order to turn this dream into a reality, it takes the combined effort of all theatre activists under the tutelage of a skilled bangsawan doyen. We are still in need of more masters in the art of bangsawan to collaborate with Istana Budaya. To our audience, please consider this as the first step in a series of other performances. Give it the support and encouragement from all of us.

DATO' TENGKU ALAUDIN TENGKU ABD. MAJID
TIMBALAN KETUA SETIAUSAHA
KEMENTERIAN KEBUDAYAAN, KESENIAN DAN PELANCONGAN MALAYSIA
DEPUTY SECRETARY GENERAL
MINISTRY OF CULTURE, ARTS AND TOURISM MALAYSIA
Merangkap / and
PENERBIT / PRODUCER BANGSAWAN *Siti Zubaidah*



Pedikit Gambar Pelengkap Basa

BANGSAWAN adalah khazanah negara yang sangat tinggi nilai budayanya. Justeru itu, usaha Kementerian Kebudayaan, Kesenian dan Pelancongan Malaysia dan Istana Budaya mengadakan pementasan Perdana dengan mengangkat semula *Hikayat Siti Zubaidah* yang disusun dan diarahkan oleh Zakaria Ariffin, membuktikan betapa seriusnya perancangan dilakukan ke arah mencerna semula wajah Bangsawan di negara ini.

Sejak Bangsawan musnah akibat meletusnya Perang Dunia Ke-2, suasana gemilangnya terus dilupakan. Apabila Jepun memerintah Tanah Melayu, mereka telah menjadikan Bangsawan sebagai alat propaganda untuk mempengaruhi rakyat terhadap ideologi pemerintahan mereka. Selepas Jepun menyerah kalah, British kembali menjajah Tanah Melayu. Hanya beberapa buah kumpulan Bangsawan bergerak semula dalam keadaan serba kekurangan. Namun dunia Bangsawan kembali menjadi pudar dan lesu semula apabila cerita-cerita Bangsawan difilemkan oleh Shaw Brothers dan Cathay Keris Filem di Singapura. Nasib Bangsawan lebih malang lagi apabila begitu ramai pendokongnya berhijrah ke Singapura untuk menjadi bintang filem.

Pada tahun 1959, dunia Bangsawan terus dilupakan. Tidak ada sesiapa yang mahu bertanya khabar tentang kesenian ini, tetapi apabila Kementerian Kebudayaan, Kesenian dan Pelancongan berusaha untuk menghidupkan semula seni Bangsawan di negara ini, barulah kesenian ini bernafas semula. Siri "Manifestasi Bangsawan" yang diadakan pada tahun 1987 hingga 1990, anjuran Kementerian Kebudayaan, Kesenian dan Pelancongan telah memeriahkan semula dunia Bangsawan dan semacam tertampil satu detik yang sangat mengagumkan. Banyak kumpulan Bangsawan ditubuhkan pada masa itu di negeri-negeri dan ramai pula penggiatnya berpeluang bertemu muka walaupun setahun sekali.

Untuk membentuk sesuatu kumpulan Bangsawan tidaklah semudah menghadap sarapan yang sudah terhidang. Justeru itu, dalam usaha untuk mencanai semula seni Bangsawan di negara ini, marilah bersama-sama berusaha agar Bangsawan tidak mati di kubur yang tidak bertanda.

Sekian.

Foreword

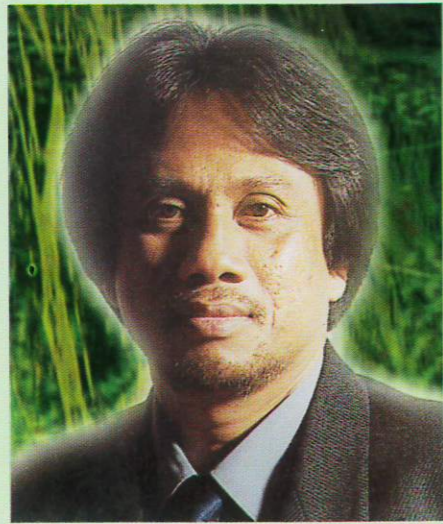
BANGSAWAN is a priceless national heritage. Thus the effort to stage Siti Zubaidah by The Ministry of Culture, Arts and Tourism Malaysia through Istana Budaya is commendable and signifies the emphasis given to the revival of Bangsawan by the ministry.

Bangsawan had almost disappeared as a result of the Second World War. When Japan colonialised the Malay Peninsular, Bangsawan was used as a tool for propaganda. After the surrender of the Japanese, the British returned. Only a few remaining Bangsawan troupes were left active at the time. However Bangsawan experienced a further decline when Bangsawan stories were turned into film by Shaw Brothers and Cathay Keris, film companies based in Singapore. Many Bangsawan actors and actresses and other creative personnels went into film making.

In 1959, Bangsawan almost became obsolete until the then Ministry of Culture, Youth and Sports undertook a comprehensive effort to revive bangsawan. The 'Bangsawan Manifestation' series which was implemented by the Ministry from 1987-1990 signifies the culmination of the revival period. Bangsawan troupes mushroomed and were given an opportunity to meet at least once a year.

To form a Bangsawan troupe is not as easy as it seems. Therefore, it is in everybody's interest to see that Bangsawan does not die an early death.

MORAD IBRAHIM
PENASIHAT / ADVISOR BANGSAWAN Siti Zubaidah



Peulas Binang Bicara Bermula

KHAZANAH Bangsawan menawarkan beratus cerita dalam pelbagai bentuk, ragam dan warna. Daripada cerita dongeng atau fantasi dengan kisah dewa dewi, jin dan pari-pari, cerita lipur lara dengan kembara putera perkasa dari istana, yang mencari puteri jelita di sebuah negeri antah berantah, *Saudagar Venice* dan *Putera Denmark* daripada himpunan Shakespeare yang dialih bahasa, hinggalah kepada kisah-kisah semasa yang dipengaruhi oleh kumpulan Dardanela dan Bolero dari Indonesia. Kelompok *repertoire* ini memberikan pilihan yang lumayan kepada karyawan yang mahu mengangkat kesenian tradisional Bangsawan ke pentas moden, dengan pelbagai pendekatan dan gaya, berdasarkan kreativiti masing-masing.

Siti Zubaidah adalah sebahagian daripada kumpulan cerita Bangsawan yang diadaptasi daripada Hikayat Melayu dalam bentuk syair. Sepertimana kebanyakan cerita bangsawan lain, naskhah ini juga tidak pernah ditemui dalam bentuk skrip bertulis atau bercetak. Maka itu sebahagian besar daripada *repertoire* Bangsawan jarang dipentaskan, kecuali beberapa kisah yang sentiasa diulang-ulang, seperti *Megat Terawis*, *Laksamana Bentan*, *Megat Panji Alam* dan *Laila Majnun*. Penulis melakukan adaptasi terhadap syair panjang ini (terdiri daripada 3736 rangkap syair) dengan harapan karya ini dapat diterbitkan dan memudahkan karyawan lain mementaskannya pada masa hadapan.

Siti Zubaidah dipilih kerana penulis mendapati karya ini lebih berpijak di bumi nyata dan ada latar sejarah serta geografi yang boleh disusuri. Berbanding cerita-cerita Bangsawan yang lain, cerita ini mengisahkan watak-watak yang mempunyai sifat manusia biasa, tanpa memiliki kuasa *superhuman* atau ciri-ciri luar biasa, yang menjadi suatu kebiasaan dalam kebanyakan cerita Bangsawan. Namun, dari segi strukturnya, ia masih memperlihatkan struktur cerita Bangsawan, dengan kisah kembara putera atau puteri raja yang mencari calon isteri/suami atau menyelamatkan isteri/suami yang di dalam kesusahan. Dalam pengembaraan ini, putera atau puteri tersebut akan berhadapan dengan pelbagai halangan, dalam bentuk jin, raksasa atau ditentang oleh bala tentera asing.

Siti Zubaidah berkisar di sekitar keazaman, ketaatan, kesetiaan, kekuatan iman dan semangat seorang isteri yang mahu membuktikan cintanya kepada suami dengan bertindak dan berjuang menyelamatkan suaminya daripada tawanan Maharaja China. Intrig dalam istana, hubungan politik yang tegang di antara dua negara akibat daripada perselisihan dalam urusan dagang (ekonomi), persoalan maruah dan martabat sebuah negara serta bangsa yang bertamadun dan pancaran Nur Islam di dalamnya menjadikan cerita ini sebuah kisah yang penuh warna dengan pelbagai elemen dramatik.

Ini sekadar suatu usaha penulis/pengarah yang mentafsir daripada bahan yang tersedia, kepada medium teater yang dilabelkan sebagai Bangsawan, dengan berbekalkan sedikit pengalaman dan kreativiti yang ada. Selebihnya saya serahkan kepada khalayak yang budiman untuk sekali lagi membuat tafsiran dari kaca mata anda sendiri. Semoga kita semua memperoleh manfaat daripada kisah ini.

Wassalam.

Foreword

THE heritage of bangsawan has in store for us hundreds of stories in all imaginable forms, features and colours. From myths or fairytales to the stories of gods, jinn and fairies, the tales of ancient storytellers and the adventures of the courageous prince from the palace, in the quest for the beautiful princess from a faraway land; *The Merchant of Venice* and *The Prince of Denmark* from the compendium of translated Shakespearean works to contemporary works influenced by the *Dardanela* and *Bolero* troupe from Indonesia. The collection in the repertoire enables an endless array of choices for the artist in the effort to promote the traditional artistry of bangsawan to the modern stage, in many approaches and styles based on their own level of creativity.

Siti Zubaidah is part of a group of bangsawan stories adapted from a Malay Hikayat in the form of rhymed verse. However, as of a number of other bangsawan stories, the text has never been compiled into the form of a written or printed script. Hence, a large part of the bangsawan repertoire has rarely been staged except a few stories that has constantly been repeated, such as *Megat Terawis*, *Laksamana Bentan*, *Megat Panji Alam* and *Laila Majnun*. The writer has made an adaptation of this long poem (consisting of 3736 lines) with the hope that the work will be published enabling other artists to stage it in the future.

Siti Zubaidah was selected because the writer feels that this work has a greater grasp of reality with a historical and geographical background that can easily be traced. Compared to a number of other bangsawan stories, this story portrays characters with human qualities, without being embellished by superhuman qualities or mystical powers, a norm in most bangsawan stories. However, from the structural point of view, it still retains the structure of a bangsawan plot, with the tale of a Prince or Princesses travelling in the quest for a bride/groom or the rescue of a wife/husband in dire straits.

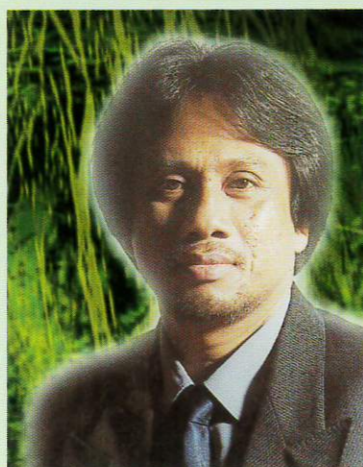
Siti Zubaidah revolves around the theme of determination, loyalty, fidelity, the strength of faith and the will of a wife in proving her love for her husband by rescuing him from the imprisonment of the Emperor of China. Palace intrigue, the tense political ties between two countries resulting from a misunderstanding in matters of trade (economy), the question of the dignity and pride of a nation and a civilised people and the spread of Islamic teachings within it makes this story a colourful one, full of dramatic elements.

This is merely an effort made by the writer/director to interpret available materials into the medium of theatre labelled as bangsawan, equipped with what little experience and creativity at hand. The rest is left to the audience to form interpretations from their own points of view. May the story leave a mark on all of us.

Wassalam.

ZAKARIA ARIFFIN

PENULIS SKRIP DAN PENGARAH / SCRIPT WRITER AND DIRECTOR BANGSAWAN *Siti Zubaidah*



ZAKARIA ARIFFIN was born in Kuantan in 1952 and received his early education at his hometown. In 1975, he continued his studies at Universiti Sains Malaysia, Pulau Pinang, majoring in theatre and was actively

involved in theatre productions at the university. Some of the productions he was involved with were: Patung-patung directed by Hatta Azad Khan, Bujur Lalu Melintang Patah - Zainal Abdul Latiff, Pintu - Samat Salleh and Obsesi by Shariff Shaari. He also wrote and directed Penunggu Pusaka as his creative project for Drama in Education.

Upon graduating in 1978, he was offered a position as a Research Officer/Language Planning Officer at the Dewan Bahasa dan Pustaka (DBP). He was involved in many productions with the DBP Cultural Body as an actor, production manager and producer. Some of the dramas he directed were Mayat, Pelayaran Inderaputera II, Tuk Selampit, Mitos and Matinya Seorang Pahlawan.

Pentas Opera, Raja Lawak, Perempuan Seorang Leftenan Inggeris, Belum Selesai, Teja (adaptation), and Imam (adaptation) were theatre productions, which he wrote and directed.

Opting for early retirement from the government in 1996, he was self-employed for two years before signing a contract as a Cultural Officer where he heads the Writing Programme at the Akademi Seni Kebangsaan to date.

He has produced 15 stage dramas, 6 of which are published. Pentas Opera was the first runner-up for the Hadiah Drama Esso-Gapena 1988/89 and the Hadiah Sastera Malaysia the same year.

He has successfully staged his dramas in Bandar Seri Begawan, Manila and London. Raja Lawak and Pentas Opera were also staged in Singapore.

Siti Zubaidah is his first attempt of directing a bangsawan.

ZAKARIA ARIFFIN, lahir di Kuantan pada tahun 1952 dan mendapat pendidikan awal di tempat kelahirannya. Pada tahun 1975, beliau telah melanjutkan pelajaran di Universiti Sains Malaysia, Pulau Pinang, mengkhusus dalam bidang teater. Beliau terlibat secara aktif sebagai pelakon dalam pementasan-pementasan di kampus. Antara lainnya: *Patung-patung* arahan Hatta Azad Khan, *Bujur Lalu Melintang Patah* arahan Zainal Abdul Latiff, *Pintu* arahan Samat Salleh dan *Obsesi* arahan Shariff Shaari. Beliau juga telah menulis dan mengarah *Penunggu Pusaka* sebagai projek Drama dalam Pendidikan.

Setelah tamat pengajian pada tahun 1978, beliau mendapat tawaran sebagai Pegawai Penyelidik/Pegawai Perancang Bahasa di Dewan Bahasa dan Pustaka (DBP). Di sana, beliau bergiat bersama Badan Budaya DBP sebagai pelakon, pengarah, pengurus produksi dan penerbit. Antara drama yang diarahkan ialah *Mayat*, *Pelayaran Inderaputera II*, *Tuk Selampit*, *Mitos* dan *Matinya Seorang Pahlawan*.

Karya sendiri yang diarahkan ialah *Pentas Opera*, *Raja Lawak*, *Perempuan Seorang Leftenan Inggeris*, *Belum Selesai*, *Teja* (adaptasi) dan *Imam* (adaptasi).

Pada tahun 1996, Zakaria bersara awal (pilihan) daripada perkhidmatan kerajaan. Setelah bekerja sendiri selama dua tahun, beliau mengikat kontrak sebagai Pegawai Kebudayaan dan sehingga kini bertugas sebagai Ketua Program Penulisan di Akademi Seni Kebangsaan.

Beliau telah menghasilkan 15 buah drama pentas, 6 daripadanya sudah diterbitkan sama ada dalam bentuk buku atau dalam majalah/jurnal. *Pentas Opera* memenangi tempat kedua Hadiah Drama Esso-Gapena 1988/89 dan Hadiah Sastera Malaysia pada tahun yang sama.

Beliau telah mementaskan drama di Bandar Seri Begawan, Manila dan London. *Raja Lawak* dan *Pentas Opera* juga pernah dipentaskan di Singapura.

Siti Zubaidah merupakan pengalaman pertamanya mementaskan bangsawan.



SUHAIMI MOHD ZAIN (Pak Ngah)

adalah nama yang sinonim dengan evolusi genre irama muzik Melayu asli tanah air. Lahir di Kuala Lumpur pada 26 September 1958, beliau telah berjinak-

jinak di bidang muzik dan seni yang lain sejak di bangku sekolah lagi. Kerjaya seninya semakin menyerlah apabila beliau menjadi pemuzik sepenuh masa di Kompleks Budaya Negara (KBN) pada tahun 1977.

Pak Ngah terus aktif berkarya dalam penciptaan dan penggubahan lagu di samping mengisi jadual hariannya dengan mengikuti banyak kursus dan seminar muzik di dalam dan luar negara. Bertunjangan pada syarikatnya sendiri, yang ditubuhkan setelah meninggalkan perkhidmatan dengan Kompleks Budaya Negara, Pak Ngah melangkah setapak lagi dengan menerbitkan album artis-artis terkenal tanah air seperti Siti Nurhaliza, Sharifah Aini, Jamal Abdillah, Noraniza Idris dan ramai lagi. Lagu *Cindai* nyanyian Siti Nurhaliza telah menobatkan Pak Ngah sebagai Komposer Terbaik dalam Juara Lagu 1998 manakala album *Seri Balas* diiktiraf sebagai Album Pop Etnik Terbaik dalam AIM 2000.

Pak Ngah juga aktif dalam pengarah, penggubahan dan penciptaan lagu bagi pementasan-pementasan teater. Antaranya: *Malam Ini Penyu Menangis* arahan Dato' Noordin Hassan, *Tikar Mengkuang* arahan Lokman Ghani, *Cindai* arahan Dato' Noordin Hassan, *Jebat in English* arahan Dato' Rahim Razali, *Tiang Seri Tegak Berlima* arahan Rohani Yousoff, *Rubiah* arahan Ahmad Tarmimi Siregar dan beberapa pementasan teater kanak-kanak.

SUHAIMI MOHD. ZAIN, or more popularly known as Pak Ngah, is a name synonymous with the evolution of the traditional Malay music. Born in Kuala Lumpur on 26 September 1958, he began polishing his musical talents since childhood.

Pak Ngah shone when he started working as a full time musician with the National Arts Complex in 1977 where he was actively composing and arranging songs and attending arts and music seminars/courses locally and abroad.

He is often given the role of a Musical Director for many productions, be it theatre, formal and cultural shows, as he is well known for his caliber in contemporary traditional Malay music arrangements.

After resigning from Kompleks Budaya Negara, he set up Pak Ngah Production where he excels as an album producer for local talents like Siti Nurhaliza, Sharifah Aini, Jamal Abdillah and Noraniza Idris. His compositions and arrangements are often the main factor for the success of the album sales. *Cindai* sung by Siti Nurhaliza, for instance, was awarded the platinum album status where it also emerged as the Best Song in the Irama Malaysia Category in Juara Lagu 1998. The album *Seri Balas* gained recognition as the Best Ethnic Pop Album in AIM 2000. Pak Ngah was also awarded as the Best Composer status in the same ceremony.

Pak Ngah has also been a musical director, composer and arranger for numerous theatre productions such as *Malam Ini Penyu Menangis* directed by Ghani, *Cindai* directed by Noordin Hassan, *Jebat in English* directed by Dato' Rahim Razali, *Tiang Seri Tegak Berlima* directed by Rohani Yousoff, *Rubiah* directed by Ahmad Tarmimi Siregar, and a number of children's theatre.



SHARIFAH MAHANI SYED KASSIM began her professional career as a dancer with the Kompleks Budaya Negara. Her dance skills often makes her the natural choice for main dancer in many a dance performance. Her involvement in dance includes The Official Opening Ceremony of CHOGM 1989, The Launching of Malaysia Fest 1991 and 1995, The Opening and Closing Ceremonies of The Commonwealth Games 1998, The Citrawarna Malaysia Parade 1999 and 2000 and many others.

Born in Kedah, her service as a dance and artistic advisor is often sought after and she is often asked to choreograph dances in many cultural performances.

In theatre, she also directs the dance choreography for semi musicals like those directed by Dato' Noordin Hassan, Dato' Rahim Razali, Dato' Syed Alwi and Rohani Yousoff.

She now lectures part time at the Akademi Seni Kebangsaan.

SHARIFAH MAHANI SYED KASSIM memulakan langkah dan gerak tarinya secara profesional di Kompleks Budaya Negara (KBN). Berkat usaha, kesabaran dan bakatnya, beliau sering menjadi penari utama dalam setiap persembahan kesenian, di dalam mahupun di luar negara. Antaranya Perasmian CHOGM 1989, Pelancaran Malaysia Fest 1991 dan 1995, Upacara Perasmian dan Penutup Sukan Komanwel 1998, Perarakan Citrawarna Malaysia 1999 dan 2000 dan lain-lain lagi.

Pengalamannya yang hampir dua puluh tahun di bidang tarian meletakkan beliau sebagai pengarah dan koreografer tari yang disegani.

Anak kelahiran Kedah ini turut menjadi pakar rujuk seni tari dalam pelbagai aspek. Beliau juga mencipta nama sebagai pengarah tari bagi pementasan-pementasan teater yang berbentuk semimuzikal, seperti pementasan teater arahan Dato' Noordin Hassan, Dato' Rahim Razali, Dato' Syed Alwi dan Rohani Yousoff.

Kini beliau menjadi pensyarah sambilan di Akademi Seni Kebangsaan.

Bangsawan merupakan satu bentuk drama Melayu yang berasal dari India, dikenali sebagai 'Wayang Parsi' atau 'Mendu' dan dilakonkan oleh pelakon-pelakon lelaki semuanya. Kebanyakan cerita yang dipersembahkan adalah cerita-cerita dongeng yang membawa tema kehidupan di istana atau kayangan, diselitkan dengan unsur tarian dan nyanyian yang mengasyikkan.

Tahun 1885-1902 merupakan zaman penapakan bangsawan di Tanah Melayu. Kumpulan Pushi Indera Bangsawan of Penang adalah kumpulan yang pertama ditubuhkan dalam tahun 1885 di Pulau Pinang atas dasar Wayang Parsi dan menjadi kumpulan Bangsawan profesional yang pertama di Tanah Melayu. Kumpulan ini dipimpin oleh Mamak Pushi @ Mohammad Pusi.

Bangsawan berada di zaman kegemilangannya antara tahun 1915-1941. Dalam tempoh ini banyak kumpulan Bangsawan ditubuhkan. Zaman ini jugalah menyaksikan Bangsawan menerima pengaruh persembahan drama Barat yang bercorak *Commedia dell'Arte* dari Itali. Selari dengan perkembangan itu, banyakkah cerita Shakespeare dipentaskan dan nama Bangsawan bertukar kepada 'opera'.

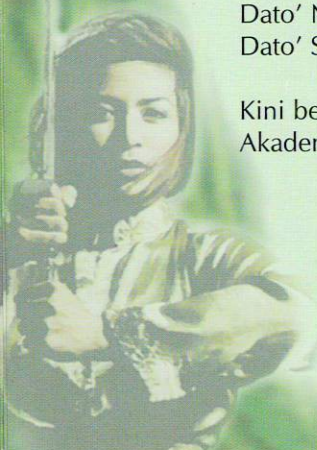
Penjajahan Jepun ke atas Tanah Melayu telah menyebabkan Bangsawan mengalami zaman genting. Selepas Jepun kalah, Bangsawan kembali bernafas namun disekat lagi dengan pengisytiharan darurat pada tahun 1950. Setelah keadaan darurat itu berakhir, Bangsawan terpaksa bersaing pula dengan perkembangan hiburan yang lebih moden seperti filem, radio dan televisyen. Perkembangan pesat ini juga turut menyaksikan *Orang Muda* dan *Seri Panggung* Bangsawan mencuba nasib di dunia filem, radio dan televisyen.

Bangsawan is a traditional form of Malay theatre originating from India and is also known as 'Wayang Parsi' or 'Mendu'. Originally all the characters were performed by male actors. Most of the stories are fables focusing on palace life or that of the outer world. Dances and songs are added to complete a Bangsawan performance.

The 1885-1902 period was when Bangsawan was first introduced in the Malay Peninsula. The Pushi Indera Bangsawan group of Penang was the first Bangsawan group to be formed and it was led by Mamak Pushi @ Mohammad Pusi.

The golden era of Bangsawan was between 1915-1941. During this duration when many Bangsawan groups thrived, influences from Western dramatic form seeped in, including that of *Commedia dell'Arte* from Italy. The influence of Shakespearean styled performances saw the transition of Bangsawan into 'Opera'.

The colonialisation of the Malay Peninsular by Japan put a critical end to the development of Bangsawan. After the Japanese left, Bangsawan received another set back when the Malay peninsular entered a 'state of emergency' in 1950. When the emergency ended, Bangsawan then had to compete with the rise of radio, film and television as the main medium of entertainment resulting in actors previously involved in Bangsawan trying their luck in film, radio and television.



Seni Drama Bangsawan Sebagai Bentuk Drama Bercorak Tradisional
Bangsawan as a Traditional Theatre Genre

Konsep tradisional Bangsawan juga selari dengan bentuk drama yang lain. Antara unsur-unsur tradisional yang terdapat di dalam Bangsawan ialah :

- a) *Repertoire* Bangsawan lebih condong kepada cerita-cerita dari golongan Bangsawan yang berkisar tentang pengembaraan, dugaan dan kesengsaraan seorang wira atau wirawati untuk mencari pasangan hidup, yang dialamatkan kepadanya melalui mimpi ataupun telah ditunangkan semenjak kecil tetapi terpisah akibat satu malapetaka. Pertemuan dan penyatuan watak-watak ini di dalam suasana yang sungguh ajaib yang diikuti dengan kebijaksanaan dan keistimewaan keturunan watak-watak ini.
- b) Watak-watak Bangsawan adalah merupakan *stock-type* dan peranan mereka berdasarkan kepada bentuk yang hampir sama. Antara watak yang terdapat di dalam persembahan bangsawan ialah :
 - i) Watak wira dikenali sebagai *Orang Muda*
 - ii) Watak wirawati dikenali sebagai *Seri Panggung*
 - iii) watak lawak yang digelar *Ahli Lawak*
 - iv) Ada watak seperti watak *Jin Afrit* atau *Raksasa* (bergantung kepada cerita)
- c) Setiap cerita bangsawan yang dipersembahkan mempunyai unsur didaktik.
- d) Plot cerita-cerita bangsawan bersifat *episodic* - satu cara untuk memanjangkan dan memendekkan cerita. Pembuangan atau penambahan cerita tidak akan merosakkan keseluruhan cerita atau mengganggu pelakon yang melakonkannya atau penonton yang menontonnya.
- e) Teknik improvisasi dalam lakonan boleh dilakukan dan berdasarkan jalan cerita yang diberikan oleh pengarah. Walau bagaimanapun pertuturan dan aksi dalam lakonan adalah bersifat *stylized*. Teknik ini juga membolehkan sesuatu lakonan boleh *diflexiblekan* mengikut sambutan penonton. Sekiranya mendapat sambutan, anak-anak bangsawan boleh memanjangkan cerita dengan menokok-tambah dengan selingan lagu-lagu, tarian-tarian seperti *extra turn* yang bersesuaian dengan cerita dan bernasib atau tarik.
- f) Mempunyai unsur-unsur kekaguman.

The traditional concept of Bangsawan runs concurrent with other forms of drama. Among the traditional elements found in Bangsawan are :

- a) *The repertoire of Bangsawan focuses on stories of royalty revolving around hunting activities and challengers faced by the hero or heroine in their quest to find their life partners. The central characters demonstrate great courage and strength when overcoming the obstacles.*
- b) *The characters in Bangsawan are usually stock-type character. Among the character usually found in Bangsawan are :*
 - i) *The Hero is known as Orang Muda*
 - ii) *The Heroine is known as Seri Panggung*
 - iii) *The Jester is known as Ahli Lawak*
 - iv) *The Jinn or demon known as Jin Afrit*
- c) *Each Bangsawan story performed usually has didactic elements.*
- d) *The plot in Bangsawan are episodic in character. This method is used to prolong or shorten the duration of a performance. The addition or absence of episodes to abridge or extend a play will not disrupt the story as a whole.*
- e) *The actors are free to improvise as long as improvisation are based on the storyline determined by the director. This flexibility allows the actor to make suitable adjustments to their dialogues, based on the audience's response.*
- f) *Bangsawan relies on a lot of spectacular effects.*

Antara Cerita-cerita Bangsawan Yang Popular
Among The More Popular Bangsawan Stories

- Siti Zubaidah
- Batu Belah Batu Bertangkup
- Lela Manja
- Laksamana Hang Tuah
- Indera Bangsawan
- Bawang Putih Bawang Merah
- Sultan Mahmud Mangkat Dijulang
- Si Tanggang
- Dandan Setia
- Laksamana Bentan
- Bentan Telani
- Laksamana Mati Dibunuh
- Jula Juli Bintang Tiga
- Jula Juli Bintang Tujuh
- Lesong Emas (Filem Siti Muslihat)
- Megat Terawih
- Lela Majnun
- Puteri Cahaya Bintang
- Celorong Celoreng
- Panglima Melayu
- Tudung Saji Teredak Bentan
- Puteri Gunung Ledang
- Gugurnya Panglima Kasturi
- Panglima Nayan
- Terong Pipit
- Kuan Tong Guru Laksamana
- Selendang Delima
- Lembing Awang Pulang Ke Dayang
- Raden Mas
- Puteri Pulau Pandan
- Mahsuri
- Bidasari
- Keris Melayu
- Gangga Indera
- Garuda Emas
- Topeng Hitam
- Jambatan Patah
- Gul Bakawali

Cerita-cerita Tonil Yang Dipentaskan Oleh Kumpulan Bangsawan
Modern Stories Performed by Bangsawan Troupes

- Bunga Tanjung
- Salah Asuhan
- Sebatang Kara
- Air Mata Kekasih
- Sekuntum Bunga Di Tepi Danau
- Tujuh Belas Tahun Dalam Rahsia
- Kerana Anak
- Gelombang Air Mata
- Antara Dua Keranda Mati
- Mandi Darah
- Corak dunia
- Antara Dua Pilihan

Sumber / Source : MORAD IBRAHIM



7 MEDAN PERANG - SIANG : Sultan Zainal Abidin memimpin bala tenteranya menanti kedatangan angkatan perang negara China. Angkatan tentera China yang dipimpin oleh puteri Maharajanya itu tiba dan peperangan berlaku. Dalam peperangan tersebut angkatan perang Kembayat Negara tewas dan Sultan Zainal Abidin ditawan oleh puteri Maharaja China itu, Puteri Kilan Cahaya.

8 TAMAN LARANGAN ISTANA KEMBAYAT NEGARA - SIANG : Siti Zubaidah berada di dalam kesedihan kerana suaminya ditawan dan dibawa ke negara China. Mak Inang mententeramkannya. Permaisuri Tua masih terus menyindir, malah menghina Siti Zubaidah kerana pada fikirannya, Siti Zubaidah adalah seorang rakyat biasa, bukannya daripada keturunan raja. Baginda juga menuduh Siti Zubaidah berlaku curang dan mencabarnya supaya membuktikan cintanya pada Sultan Zainal Abidin dengan pergi menyelamatkan suaminya itu. Siti Zubaidah bertekad untuk menerima cabaran itu dan lari meninggalkan istana.

9 HUTAN RIMBA - MALAM / SIANG : Siti Zubaidah mengembara di tengah-tengah rimba untuk menuju ke negara China. Dia bertemu dengan Puteri Rukiah, pewaris takhta Negeri Yunan yang disingkir oleh saudaranya sendiri. Mereka menjadi sahabat baik. Siti Zubaidah berjanji untuk membantu Puteri Rukiah mendapatkan semula takhtanya dan Puteri Rukiah berjanji untuk membantu Siti Zubaidah menyelamatkan suaminya di negara China.

10 HUTAN RIMBA - SIANG : Siti Zubaidah dan Puteri Rukiah sama-sama berguru dengan seorang Tuan Syeikh dalam ilmu dunia dan akhirat, termasuk ilmu peperangan.

11 ISTANA MAHARAJA CHINA - SIANG : Maharaja China sekali lagi memerintahkan supaya Sultan Zainal Abidin yang menjadi tawanannya itu sujud menyembah dan mengakui kebesarannya. Sultan Zainal Abidin enggan berbuat demikian kerana perbuatan itu bertentangan dengan pegangan agama Islam. Maharaja China sangat murka dan memerintahkan supaya dijatuhkan hukuman bunuh. Puteri Kilan Cahaya menahannya dan mencadangkan Sultan Zainal Abidin dimasukkan ke dalam telaga buta bagi memberikannya peluang berfikir. Puteri Kilan Cahaya menyatakan dengan ayahandanya bahawa dirinya sebenarnya telah jatuh cinta kepada Sultan Zainal Abidin. Maharaja China menganggap puterinya itu sudah 'gila', tetapi menurut juga cadangan Puteri Kilan Cahaya. Sultan Zainal Abidin dimasukkan ke dalam telaga buta. Ketika ini, Siti Zubaidah dan Puteri Rukiah sudahpun sampai di negara China dan mengintip apa yang sedang berlaku.

12 HUTAN - SIANG : Siti Zubaidah dan Puteri Rukiah yang menyamar sebagai penari lelaki membuat persembahan di hadapan Maharaja China. Selesai menari, mereka berdua bersama rakan-rakan penari yang lain menyerang pengawal dan pembesar istana, sementara tentera lain menyerang di luar istana. Siti Zubaidah dan Puteri Rukiah pergi ke telaga buta dan menyelamatkan Sultan Zainal Abidin. Siti Zubaidah mengajak Sultan Zainal Abidin memerangi tentera negara China. Mereka mencapai kemenangan dan akhirnya Siti Zubaidah pun mendedahkan identitinya yang sebenar. Sultan Zainal Abidin sangat terkejut tetapi bersyukur. Puteri Kilan Cahaya mengikut Sultan Zainal Abidin pulang ke Kembayat Negara untuk memeluk Islam.

1 THE FOREST - DAYTIME : Sultan Zainal Abidin is hunting with five of his closest companions - Jaafar Siddik, Umar Baki, Abdullah Sani, Muhammad Muhiyuddin and Silam Bari. He is worried about his father who was entrusted as regent to the throne of Kembayat during his hunt. The Sultan's companions assured him that his father is extremely wise and experienced in executing the duties of a ruler. Sultan Zainal Abidin also speaks of his ambition to spread the message of Islam to China.

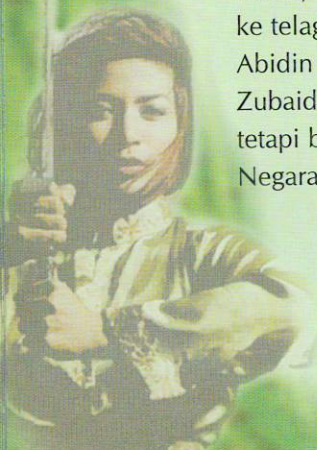
2 THE PORT OF KEMBAYAT NEGARA - DAYTIME : The Cincu Cina junk docks at the harbour. Several merchants approached the Cincu Cina to purchase his goods, although they have been promised to the Saudagar Berida. Cincu Cina assented because the offer given was at a higher price. The Saudagar Berida and the Cincu Cina fell into an argument caused by the breach of promise. The followers of the Cincu Cina and the Saudagar Berida intervened causing a fight to erupt. The master of the port came and took both of them to the palace to be tried.

3 THE KEMBAYAT NEGARA PALACE - DAYTIME : Saudagar Berida and the Cincu Cina were taken into the audience of Sultan Darman Syah to be tried. After being tried, the Cincu Cina was found guilty. The Cincu Cina is angered and accuses Sultan Darman Syah of being bribed by the Saudagar Berida. Sultan Darman Syah is extremely angered and sentenced the Cincu Cina to imprisonment while his followers managed to escape. Their junk was burnt down by the troops of Kembayat Negara.

4 THE FORBIDDEN GARDENS OF KEMBAYAT NEGARA PALACE - DAYTIME : Siti Zubaidah is in the middle of a game with her ladies in waiting. However her unhappiness is obvious as she misses her father in Peringgi Island. The nurse tries to take away her worries. Puteri Sajarah, the younger wife of Sultan Zainal Abidin, and the Permaisuri Tua appeared at the garden to join in the games with her ladies in waiting. The Permaisuri Tua hurls sarcasm at Siti Zubaidah, exposing her dislike for her first daughter-in-law.

5 THE PALACE OF THE EMPEROR OF CHINA - DAYTIME : The followers of the Cincu Cina enter into the audience of the Maharaja China and report what became of them in Kembayat Negara. The Maharaja China in his ill health is angered and plotted revenge by attacking Kembayat Negara.

6 KEMBAYAT NEGARA PALACE - DAYTIME : Sultan Zainal Abidin is suddenly told of the Chinese army seen approaching the borders of Kembayat Negara, as if with the intention of invading the country. Sultan Zainal Abidin queries his father if they have somehow wronged that country. Sultan Darman Syah admits that he had imprisoned the Cincu Cina for falling into a dispute with the Saudagar Berida of Kembayat Negara. Sultan Zainal Abidin commands his army to make preparations to face the Chinese invasion and that he himself would lead the army.



7 THE BATTLEGROUND - DAYTIME : Sultan Zainal Abidin commands his army to lie in wait for the oncoming Chinese army of invasion. The Chinese army, commanded by the Emperor's princess appears and battle took place. In the battle, the army of Kembayat Negara is defeated and Sultan Zainal Abidin is taken as captive by Maharaja China's princess, Puteri Kilan Cahaya.

8 THE FORBIDDEN GARDENS OF KEMBAYAT NEGARA PALACE - DAYTIME : Siti Zubaidah is in great sadness as her husband has been imprisoned and taken to China. The nurse tries to calm her down. Permaisuri Tua continues to hurl sarcasm at her and even insulted her for in her opinion, Siti Zubaidah is nothing but a commoner, not descended from royalty. She also accuses Siti Zubaidah of being unfaithful and challenges her to prove her love for Sultan Zainal Abidin by rescuing her husband. Siti Zubaidah was determined to stand up to the challenge and escaped from the palace.

9 THE FOREST - NIGHT/DAYTIME : Siti Zubaidah travels to China through the heart of a forest. She meets Puteri Rukiah, the heir to the throne of Yunnan who was deposed by her own relatives. They become good friends. Siti Zubaidah promises her aid in helping Puteri Rukiah regain her throne while Puteri Rukiah in turn promises to help Siti Zubaidah rescue her husband in China.

10 THE FOREST - DAYTIME : Siti Zubaidah together with Puteri Rukiah learn from a Teacher worldly in sacred knowledge, including the arts of war.

11 THE PALACE OF THE MAHARAJA CHINA - DAYTIME : The Maharaja China again commands his captive, Sultan Zainal Abidin to prostrate to him and proclaim his greatness. Sultan Zainal Abidin refuses to do so as it is against his faith in Islam. The Maharaja is infuriated and sentenced him to death. Puteri Kilan Cahaya stops him and suggested he is imprisoned in the poisoned well to give him time to think. Puteri Kilan Cahaya informs her father that she has fallen in love with Sultan Zainal Abidin. The Maharaja considers his princess out of her mind but assented to her suggestion. Sultan Zainal Abidin is placed into the well. Meanwhile, Siti Zubaidah and Puteri Rukiah have reached China and spies on the events taking place.

12 THE PALACE OF THE EMPEROR OF CHINA - DAYTIME : Siti Zubaidah and Puteri Rukiah disguised as male dancers to perform in front of the Maharaja China. Once the dance is over, the two of them with their fellow dancers attacked the guards and ministers of the palace while the rest of the army launches an attack from the outside. Siti Zubaidah and Puteri Rukiah goes to the well and rescues Sultan Zainal Abidin. Siti Zubaidah asks Sultan Zainal Abidin to help them in fighting the Chinese army. They achieved victory and Siti Zubaidah finally reveals her true identity. Sultan Zainal Abidin is amazed but extremely thankful. Puteri Kilan Cahaya follows Sultan Zainal Abidin home to Kembayat Negara to become a Muslim.

TEMA / THEME

Didokongi oleh lima persoalan yang penting :

- percintaan dan kesetiaan antara Siti Zubaidah dengan Sultan Zainal Abidin
- pembelaan kehormatan, maruah dan kedaulatan negeri Kembayat Negara yang telah dicabuli oleh kuasa asing
- motif untuk mengembangkan Islam kepada rakyat negara China.
- emansipasi wanita
- hal-hal urus niaga di dalam dan luar negeri

There are five main themes portrayed by the writer of this syair:

- love and loyalty between Siti Zubaidah and Sultan Zainal Abidin
- redemption of the dignity and integrity of Kembayat Negara
- motive to conquer China
- women's emancipation
- business and trade affairs inside and outside Kembayat Negara

Rentetan rangkaian persoalan ini menyerlahkan persoalan dasar syair ini iaitu: pembelaan kehormatan yang menyentuh soal maruah diri, negara dan agama yang berjaya ditebus kembali berdasarkan kegigihan rohani dan jasmani - sikap bertawakal kepada Allah, kecekalan dan kecekapan mengatur strategi dalam menghadapi rintangan untuk mencapai matlamat.

The core topic is derived from the chronology of these five main topics - the redemption of respect, dignity of individuals, country and religion based on physical and spiritual strength. Strategies and plans were made accordingly and they were carried out efficiently with submission to Allah.

MOTIF / MOTIVE

Berbeza dengan motif stereotaip yang menjadi pokok atau dasar pembentukan sesebuah penglipur lara, syair ini lebih berjejak di bumi nyata. Unsur mitos, tahyul, jin, dewa atau sebarang keganjilan alam tidak wujud di dalam syair ini. Ia lebih berlandaskan unsur-unsur keagamaan yang dituntut oleh Al-Quran di samping ilmu-ilmu keperwiraan.

The motives used in this syair are different from that of a stereotypical classical Malay literature. There are no myths, supernaturals, genies, gods or any unnatural events in the story. It is based on Al-Quran and reality as well as heroism.

Jika diteliti syair ini, terdapat beberapa pembayang kepada di manakah terletaknya Kembayat Negara, tempat yang menjadi latar cerita ini. Contohnya, angkatan China yang menyerang Kembayat Negara dinyatakan cuma 'berjalan' sahaja dan pengembaraan menggunakan jalan darat disebut cuma menempuh 'gunung dan lurah' sebelum sampai di Kembayat Negara. Siti Zubaidah pula mengembara melalui hutan hingga tiba di negeri Yunan, lalu ke negeri China. Ini bererti bahawa negeri-negeri Kembayat-Yunan-China dihubungi oleh daratan.

Jika dilihat dari sudut sejarah dan perhubungan (atau pertembungan) politik kemaharajaan China dengan negara-negara tetangganya, negeri China telah wujud beribu-ribu tahun yang lampau dan kewujudannya melibatkan beberapa peperangan dengan negeri-negeri sekitarnya. Contohnya, di bawah pemerintahan Maharaja Dinasti Han lebih kurang 2000 tahun dahulu, China berjaya menakluk Siam, Pegu, Kemboja dan Bengal melalui peperangan. Manakala ketika pemerintahan Maharaja Kuang-wu-ti (25-57M), terdapat tentangan yang kuat daripada kerajaan Melayu 'Indochina' yang memerintah di daerah selatan dan tengah Annam. Yang menariknya, catatan sejarah itu menyatakan tentangan tersebut diketuai oleh dua orang wirawati yang kemudiannya diabadikan sebagai tokoh legenda.

Kembayat Negara seperti di dalam syair ini mungkin meliputi kawasan Annam sekarang. Masyarakat yang digambarkan ialah masyarakat Melayu dan keturunan dari masyarakat ini masih ada hingga sekarang dan lebih dikenali dengan gelaran Cam atau Campa atau Khmer/Kemboja.

If one were to read the original syair, there are a few clues as to where the Kembayat Negara country is situated. For example, it is said that the Chinese army 'walked' to Kembayat Negara and that all land journeys passed mountains and valleys. Siti Zubaidah even ventured into the jungle and came across Yunan. This shows that there is land link between Kembayat Negara, Yunan and China. They may even be neighbouring countries.

From the historical point of view and the political relationships (or disputes) between China and its neighbouring countries, it is evident that China has existed thousands of years ago and its empire is often expanded through war.

For instance, under the ruling of the Han Dynasty Emperor about 2000 years ago, China conquered Siam, Pegu, Cambodia (Kemboja) and Bengal through war. Whereas during the ruling of Emperor Kuang-wu-ti (years 25-57), there was resistance and protest from the Malay government of Indochina governing southern and central Annam. Interestingly enough, the historical records stated that two female warriors who were later regarded as legends, headed the resistance.

The state of Kembayat Negara in the syair is probably what is now known as Annam. The Malay community as portrayed in the syair still exists to date and they are now named as Cam or Campa or Khmer/Kemboja.

LATAR TEMPAT BACKGROUND OF LOCATION

Pemikiran Dalam Siti Zubaidah

The Fundamental Ideas Within Siti Zubaidah

"Tidak ada yang mustahil. Segalanya bergantung pada ikhtiar dan kesungguhan kita. Jika tidak dipecahkan ruyung, manakan dapat sagunya. Sekiranya baik cara disampaikan, seruan Rasulullah pasti diterima."

"Nothing is impossible. Everything hinges on our effort and determination. Do not expect gain if no effort is made. If the message is conveyed in a virtuous manner, the call of Allah's Messenger will be accepted."

"Jangan bertindak melulu mengikut perasaan. Seolah-olah negeri ini tiada kanun tiada peraturan. Kembayat Negara negeri berpelembagaan. Senantiasa sejahtera lagi aman. Segala dagang datang berurusan, berjual beli bertukar barang. Tiada sengket tak dapat diselesaikan."

"Do not be driven by emotions, as if this state has no statutes and laws. Kembayat is a constitutional state, perpetually in prosperity and peace. Merchants of all climes converge here to buy, sell and barter. No quarrel is without a solution."

"... kami orang Kembayat, sekali berjanji sepanjang hayat. Ingkar dan mungkir tidak terniat. Menjadi pegangan menjadi adat."

"... We the people of Kembayat are filial to our promises for life. To be unfaithful to a promise is never in our hearts. Thus is our norm and custom."

"Sungguh celupar mulut kamu, wahai Cincu! Tidak menghormati adat dan peraturan orang Kembayat. Tidakkah kamu tahu, di kandang kerbau kita menguak, langit dijunjung di mana bumi dipijak?"

"Your speech is truly ill mannered wahai Cincu! Have you no respect for the customs and laws of Kembayat. Have you not learned, in Rome as Romans do, to adhere to the customs of the land?"

"Ayahanda juga tidak dapat membenarkan sesiapa, waima dia seorang rakyat dari sebuah negeri besar dan kuat sekalipun, menghina dan mempermain-mainkan adat serta peraturan negeri Kembayat. Kedaulatan negeri ini mesti dihormati!"

"I will not allow anyone, though he is a citizen of a great and strong country to insult and ridicule the customs and laws of Kembayat. The sovereignty of this country must be respected!"

"... menghalang Adinda ke medan perang, semata-mata kerana Adinda adalah seorang isteri, dengan maksud seorang perempuan, tidak adil Adinda rasakan. Ini juga negeri Adinda, sewajarnya Adinda turut mempertahankannya daripada serangan musuh."

"... I feel it is unjust to stop me from going to war, simply because I am a wife, meaning a woman. This is also my country, thus, it is also my responsibility to defend it from the onslaught of enemies."

"Apa atau siapa keturunan kita bukanlah suatu hal yang penting, Mak Inang. Kita semuanya manusia biasa, di sisi Allah sama sahaja. Yang membezakan kita, hanyalah amalan semata-mata."

"What we are, or who we are descended from is not important, Mak Inang. We are all human beings, all of equal in the sight of Allah. What differentiates us are only our deeds."

"Ah, ilmu itu sedalam lautan, seluas langit. Sedang, yang ayahanda berikan hanya sedikit. Selebihnya, bacalah kitab suci yang dianugerah. Di dalamnya ada segala-galanya."

"Ah, knowledge is as deep as the oceans, as wide as the sky. What I have given is only a small portion. For the rest, read the revealed holy book. Therein lies everything."

"Cuma ingatlah, barang ke manapun anakanda berdua pergi, janganlah lupa untuk menyebarkan syiar agama kita. Insya-Allah, anakanda berdua akan selamat."

"But remember, no matter where the two of you go, do not neglect to spread the call of our faith. God willing, both of you will be safe."



SITI ZUBAIDAH

TIARA JACQUELINA EU ABDULLAH atau Tiara, merupakan seorang pejuang seni yang serba-boleh. Beliau berbakat dalam seni lakon, mengarah, menerbit, mengacara, dan menyanyi. Antara pementasan teater yang dilibatinnya; *A Man For All Seasons* arahan Joe Hasham, *Raja Lawak dan Perempuan Seorang Leftenan Inggeris* arahan Zakaria Ariffin, *Cindai* arahan Noordin Hassan dan *Lantai T. Pinkie* arahan Rosminah Tahir. Pernah menyandang gelaran Pelakon Wanita Terbaik Festival Filem Malaysia 1995.

TIARA JACQUELINA EU ABDULLAH or Tiara is an artist of sorts. She shines as an actress, director, producer, compere and as a singer as well.

Some of the theatre productions she acted in were: *A Man for All Seasons* directed by Joe Hasham, *Raja Lawak and Perempuan Seorang Leftenan Inggeris* by Zakaria Ariffin, *Cindai* directed by Noordin Hassan and *Lantai T. Pinkie* directed by Rosminah Tahir.

She was awarded as Best Actress at the Malaysia Film Festival in 1995.

HALIM OTHMAN dilahirkan di Terengganu, menerima pendidikan awal di negeri kelahirannya dan melanjutkan pelajaran di University of Tennessee, Amerika Syarikat di bidang Seni Bina.

Bertugas sebagai penyampai di radio ERA dan menjadi pengacara kuiz popular yang diminati ramai, *Roda Impian*. Pernah menjadi pengantara untuk rancangan *Selamat Pagi Malaysia* antara tahun 1992-1996.

Berbakat besar di bidang lakonan pentas. Antara teater yang pernah dilibati ialah *Sen Sei* arahan Abdullah Zainol (1995) dan *Jebat In English* arahan Dato' Rahim Razali (1993).

HALIM OTHMAN was born in Terengganu where he received his early education. He then went to continue his studies in architecture at the University of Tennessee, United States of America.

He is a popular radio announcer with ERA and is the host of the popular television quiz, *Roda Impian*. Prior to this, he was a presenter of *Selamat Pagi Malaysia* (1992-1996).

A very talented actor, Halim has acted in numerous productions which includes *Sen-Sei* directed by Abdullah Zainol (1995) and *Jebat in English* directed by Dato' Rahim Razali (1993).

SULTAN ZAINAL ABIDIN



SHARIFAH NORAZLEENDA SYED ABU BAKAR atau Lynn merupakan wajah yang sering muncul di kaca TV sebagai pengacara dan pelakon yang popular. Beliau merupakan seorang pelakon serba boleh dan berupaya melakonkan pelbagai watak. Gandingannya dengan Tiara Jacqueline di dalam bangsawan *Siti Zubaidah* merupakan satu kombinasi menarik untuk dipertontonkan kepada khalayak teater tanah air.

SHARIFAH NORAZLEENDA SYED ABU BAKAR or Lynn is more popularly known as a TV compere. She is also a very versatile actress.

It will be interesting to watch her and Tiara Jacqueline together in this production as the combination of their acting skills provides a very appealing presentation to the public.

PUTERI RUKIAH



MAHARAJA CHINA



JALIL HAMID merupakan pelakon dan penyanyi lagu-lagu komedi. Berpengalaman luas dalam bidang seni lakon teater dan drama TV, beliau aktif dalam lakonan sejak awal 80-an lagi. Antara watak yang pernah dilakonkannya dalam teater ialah: 'Alang Bakhil' dalam *Uda dan Dara* arahan Rahim Razali (1986), 'Inspektor Badrul' dalam *Anak Tanjung* arahan Noordin Hassan (1987) dan 'Leftenan Jepun' dalam pementasan *Perempuan Seorang Leftenan Inggeris* arahan Zakaria Ariffin. Antara produksi teater yang dilibatinnya termasuk: *Salina* arahan Johan Jaafar, *Cindai* arahan Noordin Hassan, *Raja Lawak* arahan Zakaria Ariffin dan *Dato' Onn* arahan Othman Zainudin. Beliau juga berbakat di bidang pengacaraan, penulisan skrip, pengarah dan penerbitan pementasan teater.

Antara anugerah yang pernah diterimanya ialah Pelakon Komedi Popular, Pelakon TV Lelaki Terbaik, Pelakon Pembantu Filem Terbaik dan Anugerah Album Komedi Terbaik.

JALIL HAMID is a popular comedian and singer of comedy songs. He has been acting in theatre and TV dramas since the early 80s. Some of the theatre productions in which he acted were: *Uda dan Dara* directed by Rahim Razali (1986), *Anak Tanjung* directed by Noordin Hassan (1987), *Perempuan Seorang Leftenan Inggeris* directed by Zakaria Ariffin, *Salina* directed by Johan Jaafar, *Cindai* directed by Noordin Hassan, *Raja Lawak* directed by Zakaria Ariffin and *Dato' Onn* directed by Othman Zainudin.

He is also a talented compere, actor, script writer, director and producer. Jalil has received numerous awards namely Most Popular Comedy Actor, Best Male TV Actor, Best Supporting Actor (Film) and Best Comedy Album.



PERMAISURI TUA

KHATIJAH TAN atau lebih terkenal dengan gelaran Mak Ngah dalam sitcom terkenal TV3, *Pi Mai Pi Mai Tang Tu*, merupakan pelakon yang tidak asing lagi di persada seni tanah air. Walaupun beliau lebih dikenali sebagai seorang pelakon komedi, Khatijah turut berupaya melakonkan berbagai watak dengan jayanya. Di antara pementasan teater yang pernah dilibatinya termasuk: *Rumah Kedai di Jalan Seladang* arahan Johan Jaafar, *Pentas Opera, Belum Selesai, Perempuan Seorang Leftenan Inggeris* dan *Imam* arahan Zakaria Ariffin. Pelakon filem, drama TV dan pernah memenangi anugerah Pelakon Wanita Terbaik dalam Pertandingan Drama Seabak anjuran Sai Baba.

On TV3's, Pi Mai Pi Mai Tang Tu, She is known as Mak Ngah. Khatijah is a popular actress who is capable of carrying out varied roles, although she is more renowned as a comedy actress.

Some of the theatre productions in which she acted in are: Rumah Kedai di Jalan Seladang directed by Johan Jaafar, Pentas Opera, Belum Selesai, Perempuan Seorang Leftenan Inggeris and Imam directed by Zakaria Ariffin.

This film, drama, TV and theatre personality also acts in commercials. She has won the Best Female Actor in a One Act Drama Competition organised by Sai Baba (Human Value).

NORZIZI ZULKIFLI dilahirkan pada tahun 1976 merupakan artis muda yang serba-boleh. Sebagai pelakon muda, Norzizi terus menimba pengalaman di bidang lakonan dan kerja-kerja di belakang pentas.

Antara produksi yang pernah dilibati ialah *Itik Liar* arahan Ahmad Tarmimi Siregar (1995), *Bangsawan Raja Laksamana Bentan* arahan Rahman B (1996), *Paduka Oedipus* arahan Zahim Al-Bakri (1996), *Mak Yong: Anak Raja Gondang* arahan Khatijah Awang (1997), *Tiang Seri Tegak Berlima* arahan Rohani Yousoff (1997), *Randai: Anggun Nan Tungga* arahan Dahmir Amir (1998), *Mak Yong: Raja Bongsu Sakti* arahan Khatijah Awang (1998) dan *Pelayaran Nur Atma* (1999), *Dejavu Seorang Perempuan* (1999) dan *Mencari Juita* (1998) arahan Siti Rohayah Attan.

NORZIZI ZULKIFLI was born in 1979 and is a multi-talented young actress. As a performer, Norzizi never stops learning and has expanded her interest to include backstage work.

Among the many productions she has been involved with are Itik Liar directed by Ahmad Tarmimi Siregar (1995) Bangsawan Raja Laksamana Bentan directed by Rahman B (1996), Paduka Oedipus directed by Zahim Al-Bakri (1996), Mak Yong: Anak Raja Gondang directed by Khatijah Awang (1997), Tiang Seri Tegak Berlima directed by Rohani Yousoff (1977), Randai: Anggun Nan Tungga directed by Dahmir Amir (1998), Mak Yong: Raja Bongsu Sakti directed by Khatijah Awang (1998) dan Pelayaran Nur Atma (1999), Dejavu Seorang Perempuan directed by (1999) and Mencari Juita (1998) directed by Siti Rohayah Attan.

MAK INANG



AYU SYUHARA SULAIMAN merupakan artis muda yang berpotensi di bidang teater. Selain berlakon, Ayu Syuhara juga mempunyai kebolehan di bidang tarian, silat, solekan dan bermain alat muzik tradisional seperti Tak Lempong dan Gamelan.

Antara pementasan teater yang pernah disertai ialah *Bakai* arahan U-Wei (1997), *Menyerahnya Seorang Perempuan* arahan Khamsiah Abdullah (1997), *Bangsawan: Bendahara Garang Perak* arahan Rahman B (1998), *Cinderela Puteri Ghazal* arahan Kalam Hamidi (1998), *Anak Tanjung* arahan Rohani Yousoff (1996), *Bangsawan: Alang Buana* arahan Rahman B (1999), *Bangsawan: Megat Panji Alang* arahan Rahman B (1999), *Keris Sang Puteri* arahan Dato' Rahim Razali (1999) dan *Bangsawan: Syamsir Alam* arahan Rahman B (2000).

AYU SYUHARA SULAIMAN is a bright young actress. Apart from acting she has a multitude of other talents including dancing, silat (Malay art of self defence), make-up artist and she also plays the Malay Traditional Instruments Tak Lempong and Gamelan.

Among the performances that she has acted in are Bakai directed by U-Wei (1997), Menyerahnya Seorang Perempuan directed by Khamsiah Abdullah (1997), Bangsawan: Bendahara Garang Perak directed by Rahman B (1998), Cinderela Puteri Ghazal directed by Kalam Hamidi (1998), Anak Tanjung directed by Rohani Yousoff (1996), Bangsawan Alang Buana directed by Rahman B (1999), Bangsawan: Megat Panji Alang directed by Rahman B (1999), Keris Sang Puteri directed by Dato' Rahim Razali (1999) and Bangsawan: Syamsir Alam directed by Rahman B (2000).



PUTERI KILAN CAHAYA

AMI HARYANI ABD. HAMID merupakan bakat baru di bidang teater. Masih menuntut di Akademi Seni Kebangsaan di dalam Program Teater. Antara pementasan teater yang pernah dilakoni ialah *Hamlet* arahan Faridah Merican (1999), *Bangsawan: Alang Buana* arahan Rahman B (1999), *Bangsawan: Megat Panji Alang* arahan Rahman B (1999), *Keris Sang Puteri* arahan Dato' Rahim Razali (1999), *Raden Galoh* arahan Rosminah Tahir (2000) dan *Mak Yong: Dewa Muda* arahan Khatijah Awang (2000).

Another potential star in acting, AMI HARYANI ABD. HAMID is a theatre student of the Akademi Seni Kebangsaan. She has acted in several productions including Hamlet directed by Faridah Merican (1999), Bangsawan: Alang Buana directed by Rahman B (1999), Bangsawan: Megat Panji Alang directed by Rahman B (1999), Keris Sang Puteri directed by Dato' Rahim Razali (1999), Raden Galoh directed by Rosminah Tahir (2000) and Mak Yong: Dewa Muda directed by Khatijah Awang (2000).

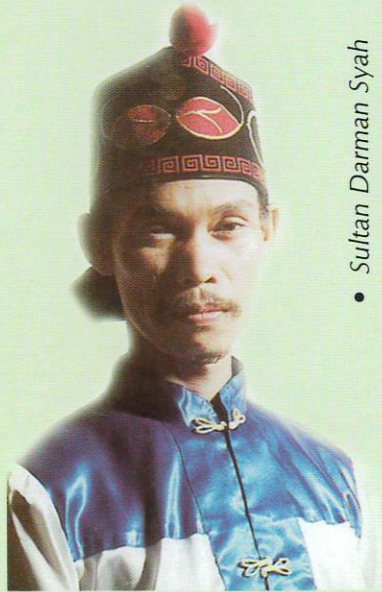
PUTERI SAJARAH



Belakon Pembantu
Supporting Cast

Siti Zubaidah

Cincu Cina



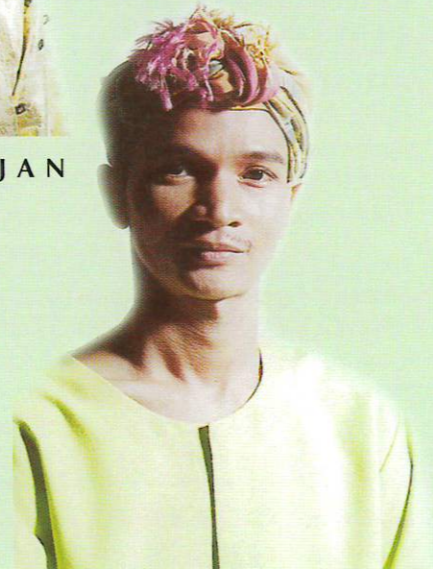
• M. NASRI AYOB

Sultan Darman Syah



• SULAIMAN SARIJAN

Silam Bari



• WAN KANARI IBRAHIM

Muhammad Muhiyuddin



• MOHD NAZRI ISMAIL

Umar Baki



• MOHAMAD MD. NOR

Datuk Syahbandar



• AHMAD IKRAM RAMLI

Abdullah Sani



• MOHAMAD OSMAN

Jaafar Siddik



• ZULKARNAIN RAMLY

Tuan Syeikh



• ZAINI ABU HASSAN

- | | |
|-----------------------|-----------------|
| MOHAMED ALI OSMAN | Saudagar Berida |
| ABU BAKAR SULAIMAN | Panglima |
| ZAHARI MUSA | Saudagar I |
| ZASHAMAN SHAHARUDDIN | Saudagar II |
| MUTALIF ABU BAKAR | Saudagar III |
| JAMAL JAMALUDDIN | Jurubahasa |
| MOHD FAUZI ABDUL RAIS | Bentara |
| MOHD FADEL YUSOF | Datuk Bendahara |
| SHAARI SAFIE | Pembesar Cina |

Belakon Tambahan / Penari Lelaki

Extras / Male Dancers

NASARUDDIN MUSTAPA • ANUAR
ZAKARIA • RAMLI LANI • ABD.
MALEK OTHMAN • HAMZAN
ISMAIL • MOHD SUJAK
OTHMAN • ZAMRI
MOHAMMAD • AESAR
MUSTAFA • MOHD
FATHIL SAFUAN •
ZULFAHMI MARZUKI •
ABDUL MUTALIF
ABU BAKAR • RUDY



DE LUNA • MAT PANDI AWANG • SAMSUL BAHARI • MOHD NIZAM ALIAS • ZAIDI ABDULLAH •
TERRENCE PHIONG • SHAHRIL AMIRUL ABDULLAH • MOHD. RODZIE SHAARI • SHAFUL
HIRMAN SAFUAN • AHMAD JAMRI JAMALUDDIN • WAN AZMAN WAN AHMAD • ZAHIR
AHMAD • HASNUL HASSAN • ZAINAL ABIDDIN BUJANG • SUHAIMI BAHAROM • MOHD EZRAL
JUSOPH • ABDUL HARIS HJ ABDUL HALIM • MUHAMMAD ADZAHAR ALI • MEGAT AMRAN
SALIM • SHAHIZAT AZMAN • ADI IZWAN SULAIMAN

Belakon Tambahan / Penari Wanita

Extras / Female Dancers



SHARIFAH RAHA SYED MUSTAFA
• NORSIAH MOHD YATIM •
JUMANINOR HANAFFI • HANITA
HANAFIAH • HANIZA CHE KAR •
NORHASIMAH LEMAN •
SYAIRA DALINA ABDULLAH •
NORAIDA RAZAAI •
MA NOR HUDA ABDUL
MANSOR • ROZITA ISMAIL •
NORATIKAH NANCY
ABDULLAH • NOR
AZLINA ABD. JALIL • SITI

NAZEELA ISHAMUDDIN • SAMSURAYA ABD. GHANI • NORHASLINI SALLEH • NORHANA
OTHMAN • KARTINA HARYANI KAMARUDIN • ROSLIZA RAZALI • NOR HASLINDA ABD. MANAF
• ISTIADZIAH ISHAK • NORAZIDAH ABD. AZIZ • ROSHASNI ZAIMA SENIK • NORAZIMAH
MOHD HAZIME • KINTAN AHMAD • KASMAWALI ABD. GHANI

Muzik

Music

SUHAIMI MOHD ZAIN
PENGARAH MUZIK (*MUSIC DIRECTOR*)

ZAITON MD. DESA
KOORDINATOR MUZIK (*MUSIC COORDINATOR*)

BORHAN NAWAWI
PEMBANTU KOORDINATOR MUZIK (*ASSISTANT MUSIC COORDINATOR*)

JUANITA ISMAIL
PENYAMPAI GURINDAM (*POETER*)



PEMUZIK (*MUSICIANS*)

SUFLAN FAIDZAL ARSHAD	Keybord I
SULAIMAN YASIN	Keybord II
MOHD AZLAN MD ADNAN	Gitar
ZAINUDDIN MOHD YUNUS	Drum
RASHID DAHARI	Gitar
NIK NIZAM JAAFAR	Bass
ZUHAIRI IBRAHIM	Perkusi
SHAMSUL ZIN	Perkusi
JEFRI ZIN	Biola dan Serunai
JAMALUDDIN ABBAS	Timpani
KU ZAHIR KU AHMAD	Perkusi Tradisional
ZAMRI MOHD. NASIR	Perkusi Tradisional
ZAMZA HARMAN MOHD ZAMBRIN	Perkusi Tradisional
A. JEFRIY ALAN	Perkusi Tradisional

PENYANYI LATAR (*BACK-UP SINGERS*)

AFIZAH HAMDAN • WIDYZALILAWATI HAMZAH BASWAN • SHAKILAH AWANG SULAIMAN •
FAIRUZ ABU KASSIM • MOHAMMED RAZUAN KAMARUDDIN •
MOHD IRIZAL HUSNI MUSA

Tenaga Produksi : Pengurusan / Pentadbiran

Production : Administration

Penerbit	DATO' TENGKU ALAUDIN TENGKU ABD. MAJID	Producer
Penerbit Eksekutif	NORLIZA ROFLI	Executive Producer
Setiasaha Kepada Penerbit	UMMI KALSOM MAT	Secretary to Producer
Penasihat	MORAD IBRAHIM	Advisor
Pengurus Produksi	MOHAMED JUHARI SHAARANI	Production Manager
Penolong Pengurus Produksi	MOHAMAD SYUKOR IBRAHIM	Assistant Production Manager
Penulis Skrip dan Pengarah	ZAKARIA ARIFFIN	Script Writer and Director
Penolong Pengarah	NORZIZI ZULKIFLI	Assistant Director
Pengarah Muzik	SUHAIMI MOHD ZAIN	Music Director
Pengarah Tari	SHARIFAH MAHANI SYED KASSIM	Dance Director
Pengurus Kewangan I	AZHAR ABU BAKAR	Financial Manager I
Pengurus Kewangan II	HJ. KAMARUZZAMAN M. NOOR	Financial Manager II
Pengurus Pemasaran	NORIZAH ARSHAD	Marketing Manager
Penulis Teks	ADIBAH NOOR MOHD. OMAR	Copywriter
	W. ZALINA RAJALI	
	MOHD FAZLI IBRAHIM	
	ZAITON MD. DESA	Music Coordinator
Koordinator Muzik	BORHAN NAWAWI	Assistant Music Coordinator
Pembantu Koordinator Muzik	KAMARUZZAMAN TAIB	Dance Coordinator
Koordinator Tari	MOHD SHAHRIL AKLA	Choreographer
Koreografer Tari	MUTHALIF ABU BAKAR	
	KU ZAHIR KU AHMAD	Silat Instructor
Jurulatih Silat	ABD. MUTALIF ABU BAKAR	Assistant Silat Instructor
Penolong Jurulatih Silat	ZAHARI MUSA	
	ZULKIFLI MAT JALI	Graphic Designer
Pereka Grafik	NAZALI WAHAB	Display
Pameran	JASRIEN JAAFAR	
	IDRIS SHAARI	Welfare Manager
Pengurus Kebajikan	ROSLEE AHMAD	

Sekretariat (Secretariat)

MOHAMED JUHARI SHAARANI • MUHAMAD SYUKOR IBRAHIM • ZAITON MD. DESA • NORIZAH ARSHAD • UMMI KALSOM MAT • ABDUL MANAP ABDUL HAMID • W. ZALINA RAJALI • ABDUL AZIZ IDRIS • MOHD. FAUZI ABDUL RAIS • NURULJANNAH IDRIS • EMILIA MOHD NOR • ROZIHANI MOHAMAD • YUZI MALINI NIK MAT ZIN • ZAINUDDIN AHMADDIN

Jurufoto

SHARIFF KAILANI Photographer
AZHAR MUSTAPA

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UMMI KALSOM MAT • NURULJANNAH IDRIS • ROZIHANI MOHAMAD • EMILIA MOHD NOR • MOHD FAUZI ABDUL RAIS • W. ZALINA RAJALI • YUZI MALINI NIK MAT ZIN

Jualan Tiket (Ticket/Box Office)

ROSLEE AHMAD • KHADIJAH MOHD JOHARI • ROSZILAWATI RAHIM • MARINA MARY CHARLES • AZILI GEMBOR • ZAINI ABU HASSAN • SONAMUTHU A/L ADEKIN • ZUL HUZAIMY MARZUKI

Penyambut Tetamu (Front-of-House)

MOHD. HUSRI MORNİ • UMMI KALSOM MAT • KHADIJAH @JULIE JOHARI • ROSLEE AHMAD • ROHANI KHAMIS • RAJA RODZIAH RAJA OSMAN • MARINA MARY CHARLES • SONAMUTHU A/L ADEKIN • ABDUL AZIZ IDRIS • MOHD FAUZI ABD. RAIS • W ZALINA RAJALI • NURULJANNAH IDRIS • ROZIHANI MOHAMAD • EMILIA MOHD NOR • YUZI MALINI NIK MAT ZIN • ZAINAH HAMIJAN • HANIM MOHAMAD • NORZIAH MAJID • AZMI ZAIN • MOHD FAZLI MOHD YUSOF • AHMAD YEOP • NORASMA HASHIM • ALIZAH ALIAS • HANITA HASSAN • NORLAILA MAN • HANIZA ABDULLAH SANI • AMINAH MOHAMAD • NOR LAILA WATI MASKAN • OTHMAN AHMAD • AZIMIN DAUD • BAHARUDDIN BAHARIN REMLI • RAHAZA NASIR • WAN NAIZUL FAIROZE WAN ABD. HAMID • SANIMAH IBRAHIM • ABDUL GHAFFAR SAMAH • THALATHIAH AWANG • HASHINAH ABD. KARIM • MAZHARIAH MANSOR • RADZIAH ABU BAKAR • RAHIMAH KADRI • WAN ZUN WAN JUSOH • NOORMAH SHAARI • NORIZA HARUN • WAN EMILLIAWATI • IDRIS SHAARI • GHANI NORDIN • ZAINOL SULAIMAN

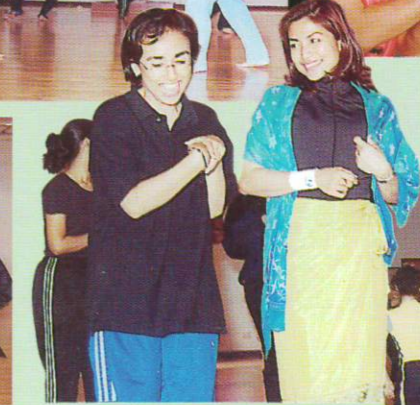
Publisiti (Publicity)

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Tenaga Produksi : Pengurusan Pentas dan Teknikal

Production : Stage and Technical Crews

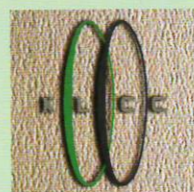
Pengurus Teknikal Pentas	RAMLAH AMIR	Technical Stage Manager
Pengarah Teknikal	ZULKIFLI RASHID	Technical Director
Pengurus Pentas	SAINI LIHI	Stage Manager
Timbalan Pengurus Pentas	MAIMUN ABBAS	Deputy Stage Manager
Penolong Pengurus Pentas	ZAWIAH MOHAMAD	Assistant Stage Manager
	MOHD. AMIN SULAIMAN	
Pengurusan Pentas	AZMAN HASSAN	Stage Management
	HAMDAN YASSIN • AZAMUDDIN ARSHAD • ZAINAL MD. ALI • JAILANI AHMAD	
Pereka Set	BADRUL ZAMAN ABD. JALIL	Set Designer
Pereka Cahaya	ABDUL RAZAK RAHMAN	Lighting Designer
	GUNASELVARAN A/L R.P.S MANIAM	
Cahaya	AMIR ABU	Lighting
	HASNI HASSAN • MUSALINI NOR MUSA • IDRIS BAKAR • MAZLAN YAHYA	
Pereka Audio	ISMAIL MUHAMAD	Audio Designer
	MOHD. RAMLY ABU BAKAR	
Audio	WAN MOHD. AZAM WAN ISHAK	Audio
	RASOL AHMAD • ANUAR MOHD. KASSIM • AHMAD FAIZAL ZULKIFLI • AHMAD FAUZI JAAFAR	
Juruteknik Video & Dokumentasi	JAMALUDDIN MD. NOOR	Video & Documentation Technician
	ILMI CHE HAMID • AHMAD RUZAINI SHARIFF • ABD. RAZAK BUJANG • HASSIM MAHADI • RAMLI ALI • NORFIZAYATI ABDUL MANAF • AHMAD RUZAINI SHARIF • AZHAR MUSTAFA	
Juruteknik Mekanikal Pentas	MOHD AZLI BAHARUDDIN	Stage Mechanical Technician
	MOHD ZAKI ABU SAMAH	
Pembantu Juruteknik Mekanikal Pentas	ZULKEFLEE HUSSIN	Assistant Stage Mechanical Technician
	MOHD FYRULNIZAM YUSOFF • AB. HADI AB. MALIK • ZAINAL ISNIN • MD. HUSSIN HASSIM • RAJA HALIM RAJA DAUD • AB. RAHMAN ROSELEY • SUHAIMI AB. MAJID	
Pereka/Pengurus Props	MOHD. HANAFI WAHAB	Props Designer/Manager
Pembantu Pengurus Props	JASRIEN JAAFAR	Assistant Props Manager
	WAN AZMAN WAN AHMAD • ZULKIFLI MAT JALI • NAZALI WAHAB	
Pereka Kostum	ZUBAIDAH SUAL	Costume Designer
Juru Kostum	JAILANI RAZAK	Wardrobes
	MAHERAN ABDUL HAMID	
Pembantu Kostum	HAJIJAH YAAKOB	Wardrobes Assistant
	NORSHIKEN HASSAN • SHARIFUL AKMA ABDULLAH • ZAIMAH GHANI • A. ARIS A. KADIR • AZIZAH ABD. AZIZ • SITI FATIMAH YUSOH • ZALINA YAN • SUHAILAH AWANG • AZRINA TALIB • ZAHIR AHMAD • ANIZA BAHAROM	
Pereka Tatarias	SARLINAWATI ABD. MUES	Make-up Designer
	OSMAN ALI • NORCAHAYA ISMAIL	
Pembantu Tatarias	ZAMAWANI SHAARI	Make-up Assistant
	YUSNAZUWA YUNUS • CHEONG KWONG KUEN • AHMAD JAMRI JAMALUDDIN • ZAINAL ABIDIN BUJANG • HASNUL HASSAN • ROHAINI AHMAD • A. ARIS A. KADIR	



Terima Kasih

Appreciation

Siti Zubaidah



National Art Gallery



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Penghargaan

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Majlis Perbandaran Petaling Jaya
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RTM

TV3

NTV7

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Akademi Seni Kebangsaan

Jabatan Muzium dan Antikuiti

Jabatan Arkib Negara

Balai Seni Lukis Negara

Lembaga Penggalakan Pelancongan Malaysia

Kompleks Penerangan Pelancongan Malaysia

Pejabat Kebudayaan dan Kesenian Negeri Pahang

Pejabat Kebudayaan dan Kesenian Negeri Perlis

Pejabat Kebudayaan dan Kesenian Negeri Pulau Pinang

Pejabat Kebudayaan dan Kesenian Negeri Kedah

Pejabat Kebudayaan dan Kesenian Negeri Perak

Pejabat Kebudayaan dan Kesenian Negeri Selangor

Pejabat Kebudayaan dan Kesenian Negeri Melaka

Pejabat Kebudayaan dan Kesenian Negeri Sembilan

Pejabat Kebudayaan dan Kesenian Negeri Johor

Pejabat Kebudayaan dan Kesenian Negeri Terengganu

Pejabat Kebudayaan dan Kesenian Negeri Kelantan

Pejabat Kebudayaan dan Kesenian Negeri Sabah

Pejabat Kebudayaan dan Kesenian Negeri Sarawak

Pejabat Kebudayaan dan Kesenian Wilayah Persekutuan

Media Cetak

Media Elektronik

dan

semua yang terlibat secara langsung atau tidak langsung
dalam menjayakan pelaksanaan pementasan teater bangsawan Siti Zubaidah.

Terima Kasih

