

Communicating with the Wandering Soul: The *Pantun Raden* Ritual

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Abstract

Among the many ethnic groups in Sarawak, the Melanau people is said to practice almost similar culture with that of the Malays, including the musical arts. The Melanau too adopts the rendering of *pantun* (quatrains of ABAB rhyme) in their music-culture, with the *bermukun* being the most known *pantun*-singing act. However, little do people know that in the past, the rendering of *pantun* exist in a particular post-burial ritual known as *palatou* during which the *pantun raden* is rendered and serve as a communication tool between the human and dead soul. Traditionally the Melanau people were Animist (or commonly known as Melanau Likou) who venerate the spirits of nature who believe that when a person dies he/she will inhabit the 'world of the dead' known as *likou a-matai*. The *pantun raden* (or simply known as *beraden*) is an act where the living family members could 'get in touch' with the deceased. Although this game-like ritual is believed to be no longer being practiced, it still remains in the memory of some of the older Melanau generation. Using ethnomusicological approach, this paper discusses the art of *beraden* including the origin and the musical analysis of the *pantun raden* sung during the performance, based on an account by a living Melanau cultural bearer.

Key Words: Melanau music-culture; *pantun raden*; *beraden*; post-burial ritual

INTRODUCTION

According to Melanau cosmology, the world consists of three layers – the Upper World (*likou bah au*), the Middle World (*likou dagen duan*) and the Lower World (*likou bah dibak*). The Melanau people believe that the inhabitants of the *likou bah au* practice a similar lifestyle to those who live in *likou dagen dua* in which humans live. The only difference between the two world is that the *likou bah au* is inhabited by magical beings who are superior to humans. In other words, the *likou bah au* is the home of the benign spirits, or *ipuk*.

The *likou bah dibak* is believed to be the ultimate habitat for all beings, especially for humankind in which the the world of the dead (*likou a-matai*) exists. When someone dies, s/he is believed to be in transition from the Middle World to the mysterious *likou a-matai*. The Melanau believe that all living humans are comprised of four equally balanced elements: the body (*badan*), the soul (*bedua*), the feelings (*naseang*) and life (*nyawa*) (Morris, 1997). If any one of these elements weakens, a person is most likely to fall sick and die. Death occurs when the *roh* and *nyawa* have departed from the body, after which the *roh* then begins its journey to the *likou a-matai*, the final dwelling place for all entities.

Traditionally, when there was a death a ritual known as *palatou* was normally conducted on the night of the tenth day after the burial had taken place. *Palatou* was a post-burial ritual in which a shaman (*bomoh palatou*) attempted to enter into the *likou a-*

matai in search of the recently departed soul (*amou*) (Jeniri Amir, 1988). When he had succeeded in doing so, the *pantun raden* (or '*beraden*') ritual was conducted of which it involved the participation of a *bomoh palatou*, a *ketua mentera* and a group of 'followers.' Although both the *palatou* and *beraden* rituals required one to 'travel' into the *likou a-matai*, their main functions were quite distinctive. While the *palatou* ritual was regarded as a medium where one could communicate with the *amou* – especially to inquire whether he/she was 'alright' or not – the *beraden* was merely a game played to entertain the *a-peligin* (visitors).

Today, the *palatou* and the *beraden* performances are almost non-existent. This is mainly due to two reasons. First, the current Muslim-majority Melanau people reject this practice as its act contradicts with the Islamic principles. And second, there is simply no one who could perform them, especially the *beraden* performance where the performers are mainly experienced, professional *beraden* singers (Pak Sill, personal communication, 2013).

A LEGEND ABOUT THE ORIGIN OF PANTUN RADEN

According to an informant, the *Pantun Raden* is believed to be originated from the Island of Java, specifically performed by the *Raden* descendants. On how it was brought into the Melanau music-culture is described by the informant as below:

In the past, the sailors from Sitieng (the Melanaus) frequently travelled to Java.

The beauty of the female *Raden* captured the hearts of many sailors that some had even married them. On one particular occasion, a husband and wife from the *Raden* group followed a Melanau sailor back home where they made Sitieng as their new home.

As time went by, the wife passed away and the *palatou* ritual was held. However, after many attempts, the *bomoh palatou* was unsuccessful in his quest of finding the *amou*. Someone from the audience called out that perhaps the dead soul had returned to her ancestral homeland, the *Raden* settlement. A man (his name unknown) from the audience further added that while he was in Java, he was taught about a post-burial ritual that was specially performed for the *Raden* descendants. This performance was known as *beraden* in which people sang verses of *pantun*. He then suggested for the *beraden* ritual to be performed. However, he could not do it alone. He needed the audience to participate as well. Soon after, the house was filled with the sound of the audience singing, and eventually, the *amou* was finally found.

Originally, only the *Raden* descendants performed the *beraden* ritual. However, with the passage of time, it was not only conducted at funerals for those of non-*Raden* blood but it also became a game to entertain the *a-peligin*. Generally, this game is about the *bomoh palatou*'s quest into the '*Raden* world' (*dunia Raden*) where seek after 12 very beautiful princesses. Among the 12 princesses it is said that the twelfth is the most charming, and that she lives in a palace known as the *Istana Raden*. While the *bomoh palatou* is in the mysterious land he attempts to 'steal' some valuable items, hoping to bring them back to the human world. The *pantun raden*, therefore, serves as a 'guide' that would eventually lead him to the *Istana Raden*.

THE ART OF PLAYING PANTUN RADEN: A NARRATIVE AND MUSICAL ANALYSIS

The *beraden* performance involves a group of people, consisting of a '*raden*,' a *ketua mentera*, a *penyusul* and the audience. Although one can hardly see the *beraden*

performance being performed now, the act still remains in the memory of the older generation. An informant by the name of Pak Sill clearly remembers a *beraden* performance in which he actively participated during his younger days. As narrated by Pak Sill in an interview during a fieldwork in 2014, the *beraden* performance is accounted as below:

Some time in the early 1970s, a *beraden* performance was held in Mukah in which a man by the name of Dadeang became the *Raden* who was accompanied by a *ketua mentera*, a *pakar penyusul* and the audience. Generally, the *pantun raden* could be divided into two categories: *pantun menimang* and *pantun memujuk balik*. The former served to guide the *bomoh palatou* into the *Raden* world while the latter to coax him back to the human world. During this performance the *ketua mentera* and *penyusul* sat next to Dadeang, who remained seated on the *tikar bambun*, while the audience sat around them.

The *ketua mentera* began the *beraden* performance by summoning the *Raden* (in this case, Dadeang) by singing '*Raden diundang Raden diundang*', followed by a verse from the *pantun menimang*. The *pantun menimang* consists of eleven ABAB rhyme quatrains that are sung in Malay. Unlike the Malay *pantun* where its first two line is made up of a pair of allusion (*pembayang*) and the remaining two its meaning (*maksud*), all of its ritual verse texts are highly metaphorical – the meaning of each line of the stanza is not related to the others. Clearly, the *pantun raden* does not abide to the general rules of *pantun* construction, with the exception of the ABAB rhyme scheme. As soon as the *ketua mentera* had rendered the *pantun*, the *pakar penyusul* also summoned the *Raden*, its ritual verse texts similar like those of the *ketua mentera*'s. Lastly, to mark the end of each stanza the audience utters a long, sustained '*Raden*'. The song-text of the *pantun menimang* is as follows (Table 1):

Table 1 The texts of *pantun raden* (*pantun menimang*)

	Texts in Malay	Approximate Translation in English
<i>Ketua mentera:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden</i> I call upon you, <i>Raden</i> I call upon you
	<i>Alang gayung terjurai-jurai</i>	The beam and bucket is dangling
	<i>Sayang terjurai atas membatu</i>	Pity for it dangles above the stone
	<i>Kembang payung tiup serunai</i>	Unfold the umbrella, blow the oboe
	<i>Kerna menurut puteri yang satu</i>	For the first princess you have followed
<i>Pakar penyusul:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden</i> I call upon you, <i>Raden</i> I call upon you
<i>Orang ramai (audience):</i>	<i>Raden</i>	<i>Raden</i>
<i>Ketua mentera:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden</i> I call upon you, <i>Raden</i> I call upon you
	<i>Alang gayung terjurai-jurai</i>	The beam and bucket is dangling
	<i>Sayang terjurai atas membunga</i>	Pity for it dangles above the stone

	<i>Kembang payung tiup serunai</i>	Unfold the umbrella, blow the oboe
	<i>Kerna menurut puteri yang dua</i>	For the second princess you have followed
<i>Pakar penyusul:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
<i>Orang ramai:</i>	<i>Raden</i>	<i>Raden</i>
<i>Ketua mentera:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
	<i>Alang gayung terjurai-jurai</i>	The beam and bucket is dangling
	<i>Sayang terjurai atas geliga</i>	Pity for it dangles above the stone
	<i>Kembang payung tiup serunai</i>	Unfold the umbrella, blow the oboe
	<i>Kerna menurut puteri yang tiga</i>	For the third princess you have followed
<i>Pakar penyusul:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you Raden I call upon you</i>
<i>Orang ramai:</i>	<i>Raden</i>	<i>Raden</i>
<i>Ketua mentera:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
	<i>Alang gayung terjurai-jurai</i>	The beam and bucket is dangling
	<i>Sayang terjurai atas perapat</i>	Pity for it dangles above the stone
	<i>Kembang payung tiup serunai</i>	Unfold the umbrella, blow the oboe
	<i>Kerna menurut puteri yang empat</i>	For the fourth princess you have followed
<i>Pakar penyusul:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
<i>Orang ramai:</i>	<i>Raden</i>	<i>Raden</i>
<i>Ketua mentera:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
	<i>Alang gayung terjurai-jurai</i>	The beam and bucket is dangling
	<i>Sayang terjurai atas delima</i>	Pity for it dangles above the stone
	<i>Kembang payung tiup serunai</i>	Unfold the umbrella, blow the oboe
	<i>Kerna menurut puteri yang lima</i>	For the fifth princess you have followed
<i>Pakar penyusul:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
<i>Orang ramai:</i>	<i>Raden</i>	<i>Raden</i>
<i>Ketua mentera:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
	<i>Alang gayung terjurai-jurai</i>	The beam and bucket is

		dangling
	<i>Sayang terjurai atas mempelam</i>	Pity for it dangles above the stone
	<i>Kembang payung tiup serunai</i>	Unfold the umbrella, blow the oboe ,
	<i>Kerna menurut puteri yang enam</i>	For the sixth princess you have followed
<i>Pakar penyusul:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
<i>Orang ramai:</i>	<i>Raden</i>	<i>Raden</i>
<i>Ketua mentera:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
	<i>Alang gayung terjurai-jurai</i>	The beam and bucket is dangling
	<i>Sayang terjurai atas membuluh</i>	Pity for it dangles above the stone
	<i>Kembang payung tiup serunai</i>	Unfold the umbrella, blow the oboe
	<i>Kerna menurut puteri yang tujuh</i>	For the seventh princess you have followed
<i>Pakar penyusul:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
<i>Orang ramai:</i>	<i>Raden</i>	<i>Raden</i>
<i>Ketua mentera:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you Raden I call upon you</i>
	<i>Alang gayung terjurai-jurai</i>	The beam and bucket is dangling
	<i>Sayang terjurai atas mapapan</i>	Pity for it dangles above the stone
	<i>Kembang payung tiup serunai</i>	Unfold the umbrella, blow the oboe
	<i>Kerna menurut puteri yang lapan</i>	For the eighth princess you have followed
<i>Pakar penyusul:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you Raden I call upon you</i>
<i>Orang ramai:</i>	<i>Raden</i>	<i>Raden</i>
<i>Ketua mentera:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
	<i>Alang gayung terjurai-jurai</i>	The beam and bucket is dangling
	<i>Sayang terjurai atas membungan</i>	Pity for it dangles above the stone
	<i>Kembang payung tiup serunai</i>	Unfold the umbrella, blow the oboe
	<i>Kerna menurut puteri yang sembilan</i>	For the ninth princess you have followed
<i>Pakar penyusul:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
<i>Orang ramai:</i>	<i>Raden</i>	<i>Raden</i>

<i>Ketua mentera:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
	<i>Alang gayung terjurai-jurai</i>	The beam and bucket is dangling
	<i>Sayang terjurai atas mebuluh</i>	Pity for it dangles above the stone
	<i>Kembang payung tiup serunai</i>	Unfold the umbrella, blow the oboe
	<i>Kerna menurut puteri yang sepuluh</i>	For the tenth princess you have followed
<i>Pakar penyusul:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
<i>Orang ramai:</i>	<i>Raden</i>	<i>Raden</i>
<i>Ketua mentera:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you Raden I call upon you</i>
	<i>Alang gayung terjurai-jurai</i>	The beam and bucket is dangling
	<i>Sayang terjurai atas mempalas</i>	Pity for it dangles above the stone
	<i>Kembang payung tiup serunai</i>	Unfold the umbrella, blow the oboe
	<i>Kerna menurut puteri yang sebelas</i>	For the eleventh princess you have followed
<i>Pakar penyusul:</i>	<i>Raden diundang Raden diundang</i>	<i>Raden I call upon you, Raden I call upon you</i>
<i>Orang ramai:</i>	<i>Raden</i>	<i>Raden</i>

Taking the example of the first verse, Pak Sill sang the *pantun menimang* of which the melodic material comprised the approximate pitches of F, A, B-flat, C₁, D₁ and E₁, the note C₁ being the main tone (Musical Example 1). He performed the summoning of *Raden* in a relatively free rhythm, using a loud, high-pitched voice (E₁) that sustained for a few seconds. Then, the *pantun menimang* is sung syllabically in a basically quadruple meter at a slow tempo, with leaps of fourth.

Upon completing the verse the *pakai penyusul* responded with a loud '*Raden diundang Raden diundang*' (Music Example 2). To conclude the singing of the stanza, the audience gave a powerful, sustained '*Raden*', stressing on its second syllable (Musical Example 3). The same style of singing is applied throughout the entire *pantun menimang* performance.

And the Dadeang replied:

Raden *Belum lagi. Sambung semula mentera kamu didunia*
(Dadeang): *sana. Raden masih di atas perjalanan menuju istana*
 negeri Raden.
 (Not yet. Please continue singing the *tigaps*. I am still
 searching for the palace)

During the conversation between the *ketua mentera* and Dadeang, no one from the spoke anything – if they must they could only whisper. Dadeang resumed his quest to find the *Istana Raden*. He continued roaming around the living room before stopping again and said:

Raden: *Baik duduk di atas tunggul ini dulu, sambil untuk berehat*
 seketika. Jauh sangat juga perjalanan saya. Kata Orang
 di sana tadi tidak jauh lagi istana negeri Raden. Oi!
 Kamu dibawah sana, sambung semula mentera kamu,
 sudah dekat sangat Raden ini.
 (I better sit on this log while I get some rest. I have come
 a long way. The people over there told me that the
 palace is not too far from here. Oi! You humans down
 there, continue chanting, I am almost there)

Upon hearing the instruction, the *ketua mentera* and his singers continued to chant again while Dadeang returned to his mat. The sixth and seventh verses were sung, after which the *ketua mentera* stood by the *tiang seri* again, placing his hands on the pillar. As he looked up he shouted:

Ketua *Oi! Raden! Sampai disanakah sudah awak?*
mentera: (Oi! Raden! Are you there yet?)

This time, however, there came no reply. The *ketua mentera* and his singers continued to sing the eight and ninth verses of the *pantun menimang* (as of now, Dadeang had met all nine *Raden* princesses). When completed, instead of the *ketua mentera*, it was the *pakar penyusul* who now walked towards the *tiang seri*. As he placed his hands on the pillar, he said:

Pakar *Oi! Raden! Sampai disanakah sudah awak?*
penyusul: (Oi! Raden! Are you there yet?)

Dadeang, who was sitting cross-legged on the *tikar mambun*, seemed to be oblivious of his surroundings. He seemed to be fascinated with the something, and appeared to be talking to someone again. Not ready to give up just yet, the *pakar penyusul* attempted for the second time:

Pakar *Oi! Raden! Sampai disanakah sudah awak?*
penyusul: (Oi! Raden! Are you there yet?)

Seeing that Dadeang had ignored him for the second time, the *pakar penyusul* gave a hard slap on the *tiang seri*, much to the surprise of Dadeang who then looked extremely baffled. Again, the *pakar penyusul* asked him for the third time whether he had arrived at the *istana*, to which the Dadeang replied:

Raden: *Di sini saya sudah, saya dan si anu ini tengah*

berbual-bual, hendak mengubati beliauah saya ni. Tiada apa-apa rupanya yang menyebabkan beliau hendak pergi meninggalkan kita. Beliau memang bertolak secara biasa.

(Yes I have arrived. I met someone here. I need to heal her first. She died not because of being sick, she was just too old)

Upon hearing that another soul was going to be treated, once again, the audience promptly moved away from Dadeang. They knew that something atrocious was going to emerge and true enough, it happened – as Dadeang began to squeeze something in his hands, the smell of *danur* began to fill the living room. Then he walked towards the *pakar penyusul* and said:

Raden: Tadi saya leka berbual dengan mereka ni. Boleh sambung semula mentera raden, saya mahu berjumpa tiga lagi puteri raden. Mereka di sini belum membenarkan saya balik, tiga orang lagi saudara mereka masih menunggu saya.

(I got carried away when I was talking to them just now. Shall we continue the performance? I have yet to meet three more princesses. The other princesses have told me that I cannot go back now, for the three remaining princesses are waiting for me)

Dadeang sat cross-legged on the floor as the *ketua mentera* began to sing the *pantun raden* again. The tenth and eleventh verses were sung in the same singing style like the first nine verses. However, the twelfth verse was not only rendered differently, this particular verse contained six lines (instead of four). Apparently, the *ketua mentera* had begun to sing the *pantun memujuk balik*, with the intention to coax Dadeang to 'return' to the human world. They must do it now because dawn was emerging. They believed that if Dedeang did not return before the morning sunshine, he would be forever 'trapped' in the *Raden* world.

The first verse of the *pantun memujuk balik* is as follows (Table 2):

Table 2 The texts of the first verse of *pantun memujuk balik*

	Texts in Malay Language	Approximate Translation in English
<i>Ketua mentera:</i>	<i>Bunga rampai terjurai-jurai (Raden)</i>	Shredded flowers are dangling (<i>Raden</i>)
	<i>Jatuh bertabur dipohon jambu (Raden)</i>	It fell and scattered under the guava tree (<i>Raden</i>)
	<i>Jambu berkembar sibatang tiang (Raden)</i>	The guava tree and the pillar is alike (<i>Raden</i>)
	<i>Kalau sampai katakan sampai (Raden)</i>	If you have arrived please say so (<i>Raden</i>)
	<i>Jangan kami tertunggu (Raden)</i>	Don't make us wait (<i>Raden</i>)
	<i>Kerana malam menghampiri siang (Raden)</i>	Because the night is

		nearing daytime (<i>Raden</i>)
<i>Pakar penyusul:</i>	<i>Kerana malam menghampiri siang (Raden)</i>	Because the night is nearing daytime (<i>Raden</i>)

By then, night was almost over. Dadeang must return to the human world before morning arrived, failing which would cause him to be 'trapped' in the land of the *Raden* forever. The *ketua mentera* walked to the *tiang seri* and shouted:

Ketua mentera: *Oi! Raden! Malam sudah menghampiri siang, balik lagi?*
(Oi! *Raden*! It is almost morning. Let's go home?)

Dadeang replied:

Raden: *Tunggu dulu, masih ada perkara hendak saya bincang kepada meraka ini. Tunggu saja di sana, selepas ini nanti saya balik.*
(Wait, I still have some matters to discuss with them. Just wait, I will return soon)

The *ketua mentera* realised that Dadeang needed to be wheedled thus without wasting any more time, he began to sing the *pantun memujuk balik*. The texts are as follows (Table 3):

Table 3 The texts of *pantun memujuk balik*

<i>Ketua mentera:</i>	<i>Buah jambu buah berangan (Orang ramai: Raden)</i>	The guava and the chestnut fruits (Audience: <i>Raden</i>)
	<i>Dibawa juragan sambil berlayar (Raden)</i>	Are brought along by the sailors when he sails (<i>Raden</i>)
	<i>Patah tiang menimpa kolek (Raden)</i>	The broken pillar fell onto the boat (<i>Raden</i>)
	<i>Ditunggu jangan dinanti jangan (Raden)</i>	Do not wait no more (<i>Raden</i>)
	<i>Malam sudah menjelang siang (Raden)</i>	The night is nearing daylight (<i>Raden</i>)
	<i>Cepat cepatlah Raden balik (Raden)</i>	Hurry come back soon <i>Raden (Raden)</i>
<i>Pakar penyusul</i>	<i>Cepat cepatlah Raden balik (Raden)</i>	Hurry up come back soon <i>Raden (Raden)</i>
<i>Ketua mentera</i>	<i>Pecah kendi di dalam dulang (Raden)</i>	A broken kettle in the tray (<i>Raden</i>)
	<i>Dulang tembaga buatan Jawa (Raden)</i>	The bronze tray made by the Javanese (<i>Raden</i>)
	<i>Jawa lari sebelah gunung (Raden)</i>	The Javanese escape to the mountains (<i>Raden</i>)
	<i>Cepat cepat Radenku pulang (Raden)</i>	Hurry up come back soon my <i>Raden (Raden)</i>
	<i>Jangan nanti Raden kecewa (Raden)</i>	Otherwise you will be disappointed (<i>Raden</i>)

	<i>Oranglain tidak menanggung (Raden)</i>	Others will not endure
<i>Pakar penyusul</i>	<i>Oranglain tidak menanggung (Raden)</i>	Others will not endure
<i>Ketua mentera</i>	<i>Dulang tembaga buatan jawa (Raden)</i>	A bronze tray made by the Javanese (<i>Raden</i>)
	<i>Isi barangan bawa berlayar (Raden)</i>	Its contents are brought along when one sails (<i>Raden</i>)
	<i>Berlayar jauh ke Tanjung Keling (Raden)</i>	He sails as far as to Tanjung Keling (<i>Raden</i>)
	<i>Jangan nanti Raden kecewa (Raden)</i>	Otherwise you will be disappointed (<i>Raden</i>)
	<i>Hari siang sesudah fajar (Raden)</i>	When the day appears after dawn (<i>Raden</i>)
	<i>Oranglain tak ambil pusing (Raden)</i>	No-one will ever care (<i>Raden</i>)
<i>Pakar penyusul</i>	<i>Oranglain tak ambil pusing (Raden)</i>	No-one will ever care (<i>Raden</i>)
<i>Ketua mentera</i>	<i>Tanjung Puri diPulau Jawa (Raden)</i>	The Puri Bay on the Javanese island (<i>Raden</i>)
	<i>Kapal berlabuh laut Semarang (Raden)</i>	The ship moored on the Semarang sea (<i>Raden</i>)
	<i>Laut Semarang menjala ikan (Raden)</i>	On the Semarang sea the fishes are caught (<i>Raden</i>)
	<i>Tinggalkan puteri tinggalkan nyawa (Raden)</i>	Leave the princess, leave the soul (<i>Raden</i>)
	<i>Disebut jangan dikenang jangan (Raden)</i>	Do not reminisce, do not look back
	<i>Pulanglah Raden Puteri tinggalkan (Raden)</i>	Come back <i>Raden</i> , leave the princess (<i>Raden</i>)
<i>Pakar penyusul</i>	<i>Pulanglah Raden Puteri tinggalkan (Raden)</i>	Come back <i>Raden</i> , leave the princess (<i>Raden</i>)
<i>Ketua mentera</i>	<i>Pecah mangkuk dalam jambangan (Raden)</i>	A broken bowl in a vase (<i>Raden</i>)
	<i>Pecah ditimpa sirabin buah (Raden)</i>	It broke for a rabin fruit had fallen on it (<i>Raden</i>)
	<i>Rabin buah tumbuh ditaman (Raden)</i>	The rabin fruit grow in the garden (<i>Raden</i>)
	<i>Tiada sebab tanduk dibuang (Raden)</i>	No reason the horn is thrown away (<i>Raden</i>)
	<i>Bukan itu gading bertuah (Raden)</i>	That is not the lucky tusk (<i>Raden</i>)
	<i>Gading palsu gading mainan (Raden)</i>	A fake tusk a toy tusk (<i>Raden</i>)
<i>Pakar penyusul</i>	<i>Gading palsu gading mainan (Raden)</i>	A fake tusk a toy tusk (<i>Raden</i>)
<i>Ketua mentera</i>	<i>Orangmengail ikan gelama (Raden)</i>	A human caught a <i>gelama</i> fish (<i>Raden</i>)
	<i>Disampuk oleh seekor kera (Raden)</i>	He had been bewitched by a monkey (<i>Raden</i>)
	<i>Kera memanjat sibatang tiang (Raden)</i>	The monkey climbs the pillar (<i>Raden</i>)
	<i>Raden jangan menunggu lama (Raden)</i>	<i>Raden</i> wait no more

		(Raden)
	<i>Pulang Raden pulang segera (Raden)</i>	Come back now Raden (Raden)
	<i>Ayam berkokok hari dah siang (Raden)</i>	The rooster is crowing, day time has arrived (Raden)
<i>Pakar penyusul</i>	<i>Ayam berkokok hari dah siang (Raden)</i>	The rooster is crowing, day time has arrived (Raden)
<i>Ketua mentera</i>	<i>Raden diundang Raden diundang</i>	<i>Raden</i> I call upon you, <i>Raden</i> I call upon you
	<i>Alang gayung terjurai-jurai</i>	The beam and bucket is dangling
	<i>Sayang terjurai atas pelampung</i>	Pity for it dangles above the buoy
	<i>Kembang payung tiup serunai</i>	Unfold the umbrella, blow the oboe
	<i>Ada menurut puteri dikampung</i>	For the princess of the village you have followed
<i>Pakar penyusul</i>	<i>Raden diundang Raden diundang</i>	<i>Raden</i> I call upon you, <i>Raden</i> I call upon you
<i>Orang ramai</i>	<i>Raden</i>	<i>Raden</i>

Pak Sill sang the *pantun memujuk balik* of which its melodic material comprised of the approximate pitches of F, G, A, B-flat, C, D, E with B-flat as the main tone, basically in a quadruple meter, at a slow tempo. Like the *pantun menimang*, Pak Sill sang the *pantun memujuk balik* in a syllabic manner, with leaps up to a fifth.

However, unlike the *pantun memujuk balik*, which is an ABAB rhyme quatrain, most of this six-lines *pantun* (*pantun enam kerat*) is made up of ABCABC rhyme. Additionally, after the end of each line, the audience would response with a loud and sustained 'raden', similarly as in the *pantun menimang*. The *pakar penyusul* on the other hand, would only response at the end of each verse to which he repeated the last line of stanza, imitating the singing style of the *ketua mentera*. Generally, all *pantun memujuk balik* are rendered alike, with the exception of the last verse, which is now a quatrain, like the previously sung *pantun menimang*. A musical transcription of the *pantun memujuk balik* is as follows (Music Example 4):

Music Example 4: A transcribed excerpt of the *pantun memujuk balik*

Performed by Mohd Sill bin Abdullah

Transcribed by Nadia Madzhi

Bu nga ram pai ter ju rai ju rai Ra din
 Ja tuh ber ta bur di po hon jam bu Ra din
 Jam bu ber kem bar si ba tang ti ang Ra din
 Ka lau sam pai ka ta kan sam pai Ra din
 Ja ngan ka mi ter tung gu tung gu Ra din
 Ker na ma lam meng ham pir ri si ang Ra din

Hoping that Dadeang would return to the real world after the singers sang all seven verses of *pantun memujuk balik*, the *ketua mentera*, once again, placed both his hands on the *tiang seri* and shouted:

Ketua mentera: Oi! Raden! Hari sudah fajar, cepat balik!
 (Oi! Raden! It is morning already, come back!)

As if caught by a spell, Dadeang completely ignored him. The *ketua mentera* had no other choice but to force him to return. He gathered as much strength as he could and gave a hard smack on the *tiang seri*. Dadeang finally emerged from his trance but he looked absolutely puzzled. Apparently, Dadeang was deeply captivated by the charms of the 11 princesses and was very reluctant to leave the place. He was just about to meet the twelfth princess, believed to be the most stunning among them all, when suddenly the sound of a loud ‘thunder clap’ caught his ears – in a fraction of a second Dadeang was back to reality. The sound of the ‘thunder’ was actually the sound that came from the from the *tiang seri* that the *ketua mentera* had smacked on.

The sound of the crowing rooster filled the morning air, indicating that morning finally arrived. However, Dadeang did not seem to be in his usual state. He was still looking absolutely dumbfounded and lost, trying very hard to remember what had happened to him before this. He had spent the entire night ‘travelling’ in the world of the unknown, particularly during the *beraden* performance where he saw the beautiful

princesses of the *Raden* land – this had certainly caused him to be in total delirium. Only the *ketua mentera* could cure him. He slapped Dadeang's forehead hard, and instantly, Dadeang was back to himself. The *beraden* performance had finally ended, and everyone returned to their respective homes.

CONCLUSION

The Melanau people has always been known to have a close relationship with the Malays that they practice almost similar lifestyle, including the musical arts. The *pantun* which is the identity of the Malays has for a long time become an important part in the Melanau music-culture that it not only serve as a form of entertainment but also as a form of a communication between the living humans and the dead, as clearly shown in the case of *beraden* performance. Despite it hardly being practiced now – due to religious issues and lack of master performers – it is inevitable how Malay culture has greatly influenced the music-culture that of the Melanau people of Sarawak.

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