

D R A M A T A R I
DANCE DRAMA THEATRE PRODUCTION

Ke'ris

An Azanin Ahmad Production

Dipresentasikan oleh / Presented by



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Sepatah Kata

Saya ingin mengambil kesempatan ini untuk mengucapkan tahniah kepada Pusat Budaya Suasana atas kejayaan menghasilkan karya dramatari terbaru "Keris". Usaha ini diharap dapat mempertingkatkan kemajuan dan perkembangan seni budaya pementasan dan juga terhadap matlamat untuk pemeliharaan warisan seni budaya negara, khususnya tarian tradisional.

Bagi PETRONAS, kami turut bangga kerana dapat memberi sumbangan ke arah usaha pemeliharaan warisan budaya bangsa ini. Usaha ini diharap dapat memperluaskan lagi kesedaran orang ramai terhadap nilai budaya negara kita.

Message

It gives me great pleasure to extend to the Suasana Cultural Centre our congratulations on their success in putting up their new dance drama the "Keris". This effort will no doubt contribute to the development of the performing arts generally and specifically to the preservation and appreciation of traditional dance movement and motif.

PETRONAS is pleased to be associated with this creative effort. We hope the staging of this dance drama will help in enhancing public awareness of Malaysia's rich tradition and keep alive an art form founded on our cultural heritage.

Tan Sri Datuk Azizan Zainul Abidin
President
PETRONAS

My world is dance which is carried by the Trade winds and rides the crests of the Indian Ocean and South China Sea. The islands of Southeast Asia is the world of the Malay-Polynesian peoples. I am one of them and dance is the centre of my universe.

Civilization in the broadest sense of the word developed in this region with a distinct identity that differed from others. The Keris is known throughout the thousand islands that straddle the Equator. The Bugis of South Sulawesi perform the act of allegiance with the keris. The people of the Sulu Seas armed with the keris threw themselves against the fire-power of the Spaniards. In our everyday life, the keris always represents the owner.

This Dance Drama is a statement upholding the creative pulse of tradition. In the modern world of theatre culture it represents those who cannot represent themselves, because of the lack of support and funding. It is my responsibility just as it was the duty of those before me to ensure that future generations will continue to define themselves culturally as peoples of the island world.

In the pursuit of this endeavour, I wish to thank PETRONAS for their shared vision that made this Royal Command Performance possible.



Azanin Ahmad
Pengarah Artistik
Artistic Director



A Page From History

The sinuous blade of the keris carves itself a distinct place in the archipelago chain of Southeast Asia. The keris Taming Sari is the most famous of these weapons in the Malay world. It symbolized the might of that powerful agrarian kingdom, Majapahit, located in Java.

In the fifteenth century, maritime Malacca challenged the supremacy of agrarian Majapahit over the island world. The triumph of Malacca was marked by the victory of Hang Tuah, the legendary Laksamana who defeated the Majapahit warrior in a deadly hand-to-hand combat and claimed the keris Taming Sari. Hang Tuah loyally served his ruler, Sultan Mansur Shah during whose reign Malacca became known as the Venice of the East.

The Malacca Empire declined and collapsed during the reign of Sultan Mahmud. The Portuguese invasion in 1511 forced Sultan Mahmud to flee with his inner court to safety; they took the sacred Keris with them. From Johor, he made repeated attempts to reconquer his lost Empire but failed. Here, the seeds of the Malacca Sultanate were scattered throughout the Malay world through the immediate family of Sultan Mahmud. The Malacca regalia and heirlooms and the Malacca court titles as well as its court traditions were scattered throughout the Malay world.

Raja Mudzaffar Shah, eldest son of Sultan Mahmud, founded the Kingdom of Perak. He had journeyed from Sumatra with his court and had in his possession part of the Malacca regalia and heirlooms. It included the keris Taming Sari. At Tanah Abang, Perak he met the legendary leader of the white Semang people – Tok Temong, from whom he was granted permission to establish the Kingdom of Perak.

The Play

Act One:

The first keris is forged from the elements by the satria. His movements are directed by a Presence, Dewi Pertiwi, that is primal energy itself. He puja the Keris and it becomes an extension of his inner-soul. He leaps, tiger-like, onto the stage of life and defines the four corners of his world. The curtains of the world are unveiled revealing a multitude of warriors. The Satria stands proud – man-like, and is dressed ceremoniously to take his place in civilization.



Act Two:

The gates of Malacca open and reveal the splendour and elegance of the court-life. The sound of music, the grace of court dancers and, above all, the dance of the keris in the hands of silat warriors enact and define the personality of the Malays. The world of order and stability is threatened by the seizure of keris Taming Sari by Jebat. Although eventually repossessed, this act portends the fall of Malacca to foreign invaders and its later rebirth.



Act Three:

Hunted by their conquerors, the Malacca court flees under the canopy of darkness through the primeval jungle, carrying with them the talismanic keris Taming Sari. Sultan Mahmud, the last ruler of Malacca, gives the keris Taming Sari to Raja Mudzaffar Shah, his eldest son, and commands him to establish a new Kingdom.



Act Four

In the land of Tanah Abang the legendary Tok Temong is born. She holds domain over all of the spirit of the earth, of the jungle creatures, and rules over the white Semang people. She fiercely guards her territories from intruders.



Act Five:

The Malacca court arrives at Tanah Abang and Raja Mudzaffar Shah seeks permission from Tok Temong to build the new Kingdom of Perak in the spirit of Malacca as symbolised by Taming Sari. The continuity of the Malay race is affirmed by the whispering of the ancient secret.

