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THE KELANTAN *MAK YONG* DANCE THEATRE:  
A STUDY OF PERFORMANCE STRUCTURE

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IN DRAMA AND THEATRE

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By

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## ABSTRACT

The *Mak Yong* dance theatre form, incorporating the elements of ritual, stylised dance, vocal and instrumental music, song, story, improvised and formal language as well as stylised acting, is found principally in the provinces of Patani and Kelantan on the east coast of the Malay peninsula. It is performed in the regional dialect of the Malay language, and is probably one of the oldest forms of theatre in the region.

The history of the *Mak Yong* is obscure. Although certain scholars believe that the *Mak Yong* has existed since the early seventeenth century as a form of court theatre, this has not been established. The earliest recorded date for the *Mak Yong* is 1878.

Today *Mak Yong* performances are done in two styles: (1) for entertainment, and (2) for spiritual and healing purposes. Several different types of *Mak Yong* performances are found in the second category. These include those performed for the propitiation of spirits to bring about a sense of physical and psychological or emotional well-being by adjusting the balance in the four elements (*anasir arba'ah*), known as *sembah angin* performances; those performed on the occasion of a *Mak Yong* performer's graduation, known as *sembah guru* or salutation of the teacher, performances; and those performed for the recalling or strengthening of

the lost or weakened soul (*semangat*), known as the *sambut semangat* or *memanggil semangat* performances. In addition the *Mak Yong* is performed in combination with the shamanistic *Main Puteri* ritual in a genre known as *Puteri-Mak Yong*. *Mak Yong* stories are also used in several other non-theatrical healing situations.

No matter what the style of performance and the occasion for the *Mak Yong*, however, certain basic conventions and structural patterns are always followed so that there is discernible in *Mak Yong* performances a basic or minimal structure. This consists of (1) a series of rituals for the preparation and consecration of the theatre (*panggung*); (2) the invocations addressed to several categories of spirits believed to inhabit the environment; (3) the elaborate opening dance known as the *Menghadap Rebab* which salutes the orchestra as a whole and the *rebab* in particular as well as serving as a means of emotional and psychological preparation for the actresses; and (4) the opening sequence which establishes the identity of the principal *Pak Yong* (male lead) character before the unfolding of a story selected from a traditional repertoire of twelve stories dealing with gods and kings. All performances of *Mak Yong* conclude with a closing of the theatre (*tutup panggong*) ceremony after a duration of between one and five nights. Performances generally last

between four and five hours per night from about 8.30 p.m. to 1.00 a.m.

Within this basic performance structure certain other elements are incorporated in the case of the longer and more elaborate spiritual performances. These consist of several shamanistic *Main Puteri* trance sessions; sessions for *sembah angin* (blandishment of the wind); and elaborate offerings to the spirits. The spiritual intensity of the *Mak Yong* is, therefore, considerably heightened during the healing *sembah angin*, *meyambut* or *memanggil semangat* (recalling or strengthening of a soul), and the *sembah guru* (salutation of a teacher or graduation) performances. This is also true in the case of performances of the *Main Puteri-Mak Yong* combination genre.

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P A R T I

INTRODUCTION, HISTORICAL, CULTURAL  
AND  
TECHNICAL BACKGROUND

CHAPTER ONE  
INTRODUCTION

The Malay peninsula, extending from the narrow Isthmus of Kra in Thailand down to the island of Singapore, is the home of several dozens of genres of traditional performing arts, including the theatre. In this respect it is both an extremely rich area and a highly complex one, considering the many and varied cultural, political and social influences that have there left their indelible mark over the centuries. This variety and complexity is reflected in the performing arts. Of the many forms of traditional theatre active in the region, the *Mak Yong* dance theatre is perhaps amongst the oldest.<sup>1</sup> It is one of the most beautiful and structurally one of the most complex theatre forms of the peninsula. In many respects it is the most uniquely Malay in spirit, the creation of local genius.

Definition of the *Mak Yong*

The *Mak Yong* may be defined as a Malay dance theatre form incorporating the elements of ritual, stylized dance, vocal and instrumental music, song, story, and improvised

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<sup>1</sup>For a detailed discussion of the history of *Mak Yong* see Chapter Two.

and formal spoken text as well as stylised acting. It is performed principally in the two provinces of Patani and Kelantan on the east coast of the Malay peninsula, in the local dialect of the region.<sup>2</sup>

For the purposes of this dissertation the term *Mak Yong*, whenever used, will apply to the genre, as here defined, in its totality. Whenever reference is made to any one or more of its aspects or structural elements, this will be indicated.

#### Aims of the Present Study

It is the principal aim of this dissertation to study the characteristics of the *Mak Yong* as it is performed by the five active groups of performers in Kelantan today.<sup>3</sup>

<sup>2</sup>Once an independent Malay kingdom, Patani is today a part of Thailand. It neighbours Malaysia, and lies on the east coast of the Malay peninsula. Culturally, it is essentially a Malay province. Kelantan is a Malaysian state on the east coast of the Malay peninsula bordering on Thailand. Culturally it is the richest of all Malaysian states.

<sup>3</sup>Names of all *Mak Yong* groups in Kelantan have traditionally been derived from the names of their leaders or villagers.. Very often the leader is an organiser who gets a group of performers together whenever there is a request for a performance, so that no permanent group is maintained by him. Performers may be invited by him from several villages in the same general area. At the present time the most active *Mak Yong* group in Kelantan is the Seri Temenggong Group of Kota Bharu, a new group of young actresses, started in 1970, under the leadership of

It will focus on establishing the inner structural formality of performances, which are given both for ritual purposes as well as for entertainment. The elements that constitute performances will be defined, and the basic performance structure delineated. Wherever variations are manifest these will be noted to the extent that they function within the formal structure, and to the extent that the scope of this dissertation allows.

A secondary aim of the field research conducted for this dissertation is to make available to the performers themselves the information collected in a year in Kelantan to help them continue performances and to assist them in the preservation of the art of the *Mak Yong* for the future in the present form or in a reconstructed form representative of court-performances as given during the early decades of the present century.<sup>4</sup> The material thus collected will also be made available to scholars of traditional Malay theatre.

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Khatijah Awang, the prima donna of *Mak Yong* today. The other active groups are Mak Yong Pak Adik; Mak Yong Yahya Endut; Kumpulan Mak Yong Semerak; Mak Yong Mek Esah, Machang; and Mak Yong Kampong Tempoyak. Other groups, now active only on and off, are known to exist in the villages of Bachok and Kadok. The present writer was not able to witness any performances by these.

<sup>4</sup>Court performances of *Mak Yong* are discussed in Chapter Two.

### Justification

The selection of the *Mak Yong* for the present study was guided by several important considerations. It is, as will be shown, one of the oldest and most important of traditional theatre forms in the Malay peninsula. Yet despite its antiquity the *Mak Yong* betrays a pleasant modernity both in theme and structure. This is probably one of the most important reasons why it has managed to survive, albeit in a somewhat popularised and "folk" form, over the decades since the loss of royal patronage which it enjoyed in the early decades of this century.<sup>5</sup> The loss of royal support has resulted in the erosion of some of the most beautiful qualities of the *Mak Yong* performance style and a depletion of its repertoire. Beneath its rough and often crude exterior as demonstrated by present day village performances in Kelantan, however, may still be discerned some of the classical formality it attained at court, and the scintillating glitter characteristic of many of the southeast Asian dance theatre forms such as the *Lakon Nai*, the *Wayang Orang* and the Cambodian Royal Ballet during their heyday. Performances of *Mak Yong* may be divided into two major styles, meant (a) for entertainment,

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<sup>5</sup>Royal patronage was provided for the *Mak Yong* during the reigns of Sultan Muhammad IV (fl. 1900-1920) and Sultan Ismail (fl. 1920-1944).

and (b) for spiritual purposes. In both these types of *Mak Yong* may be seen the deeper magical and mystical meaning associated with the genre. The efficacy of the *Mak Yong* up to the present day as a tool of healing and strengthening the *semangat*, the all-important vital substance or *mana*, still endures. In these special spiritual performances may be seen what must have been from its very origins the primary function of the genre, from long before the time of its adoption by the courts. The two functions of entertainment and healing continue to be served by troupes of performers active in Kelantan.

The number of the oldest, best-informed actresses and actors alive today, both from the court and from the folk tradition of *Mak Yong*, is less than a dozen. The danger looms large, therefore, that unless steps are taken immediately to document the *Mak Yong* and to train new performers, the genre may be lost for good. These old performers are the only people capable of guiding any authentic and meaningful revival and reconstruction of the court style *Mak Yong*. With their demise the last link with an important tradition of the *Mak Yong* may be lost. Without them, there will be no more than perhaps two or three stories from the total *Mak Yong* repertoire of twelve stories available for the future in their full spoken and

sung texts.<sup>6</sup> The repertoire has traditionally been transmitted orally. This same urgency applies to the collection and preservation of the musical repertoire, the acting and dancing techniques, the highly complex singing style, and the details of make-up, costuming, rituals, and so on.

One other problem remains: that of sifting the pure *Mak Yong* from the admixture that has resulted from constant contact between this genre, the Thai *Menora* dance-drama, and other genres that are co-regional with the *Mak Yong* and that often pass off in performances as *Mak Yong*.<sup>7</sup> It is hoped that the present study will contribute to the restoration of whatever authenticity is, in the circumstances, possible to the *Mak Yong*.

For the present study, therefore, research has been aimed principally at the collecting of the repertoire and the documentation of the performance style both of the entertainment and of the more fundamental spiritual *Mak Yong*. Some work, on a limited scale, has also been undertaken

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<sup>6</sup>Members of the currently active groups are unable to perform more than two or three stories from the *Mak Yong* repertoire. The popular stories are *Dewa Muda*, *Anak Raja Gondang*, and *Dewa Indera-Indera Dewa*. Several non-*Mak Yong* stories, such as *Sultan Permadi* and *Iraksuma* are also performed.

<sup>7</sup>This problem has arisen due to the free interchange of performers and musicians between the different genres, particularly between *Mak Yong*, *Menora* and the shamanistic *Main Puteri*.

in the related *Main Puteri* genre.<sup>8</sup>

### Scope of this Dissertation

The present dissertation will have as its scope the study of the Kelantan *Mak Yong* dance theatre, consideration being given to the following areas:

1. The historical development of the genre, ascertained from available oral and written records in Kelantan and elsewhere.
2. A study of the various performance elements, such as the repertoire, roles, rituals, language and the use of music.
3. A study of the spiritual and non-spiritual performances of the *Mak Yong* to determine their inner formal structure within a framework determined and established from observation of the performances as

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<sup>8</sup>The *Main Puteri* is a genre of shamanistic dance theatre in which a shaman (*bomoh Puteri*), serving as a vehicle for spirits, attempts to drive away disease-causing spirits which are believed to possess the bodies of patients suffering from certain illnesses. For a detailed study of *Puteri* or *Main Puteri* refer to Cuisinier, Danses Magiques de Kelantan, Paris 1936, Chapter VIII, pp. 93-112. For the use of *Puteri* within the spiritual performances of *Mak Yong* see Chapter Seven of the present study.

presented by the active groups in Kelantan today, and from the observation and analysis of recordings of previous performances by other Kelantan groups.

#### Research Methodology, Techniques and Procedures

Initial preparation for the research into the *Mak Yong* was started in the University of Hawaii's Department of Drama and Theatre, where the present writer, with the co-operation of William P. Malm of the University of Michigan School of Music and Judy van Zile of the University of Hawaii Department of Music presented an adaptation and translation of the *Mak Yong* story *Raja Tangkai Hati* at the Kennedy Theatre in the Summer of 1973. Materials for the production were obtained from a large collection of videotapes recorded by Malm during a field trip to Malaysia in 1968.<sup>9</sup>

An examination of the Malm collection of *Mak Yong* and other materials at the University of Michigan during the period November 1974 to January 1975 marked the next

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<sup>9</sup>The Malm collection of Malaysian theatre material consists of 99 hours of *Mak Yong* videotapes and about 30 hours of videotapes of other genres of Malaysian traditional theatre.

phase of the research. Attempts were made to digest the structure of the performances recorded, and to establish a formal structural pattern from the ten *Mak Yong* plays available on videotape. These plays were the following: *Raja Tangkai Hati* (9 hours), *Gading Bertimang* (6 hours), *Puteri Timun Muda* (11 hours), *Raja Dua Sarupa* (5 hours), *Dewa Muda* (12 hours), *Ijau Ijau Intan Permata* (6½ hours), *Anak Raja Gondang* (14½ hours), *Raja Muda Lakleng* (10 hours), *Dewa Indera-Indera Dewa* (10 hours), *Bongsu Sakti* (9 hours). One of the plays recorded, *Raja Muda Lembek* (3 hours), was unavailable for viewing at that time. In addition to the above recordings of plays, a recording of excerpts from a performance in the province of Kedah (3½ hours) was examined. Synopses of all these stories were prepared, and a total of fifty-three hours of the Malm material was copied on audio-tape for detailed examination in Malaysia and for comparative work to be undertaken with the later recordings of performances seen in Kelantan.

The major part of the research, lasting a period of eleven months between March 1975 and February 1976, was conducted in the villages of Kelantan in Malaysia. This consisted of the following activities: watching all the locatable performances of *Mak Yong* and other related and unrelated genres of traditional performing arts; collection of data through interviews with active and retired performers as well as with others interested in the subject;

documentation on audio and videotapes, slides, photographs as well as sketches and drawings; preparation of the "scripts" for several of the significant plays of the *Mak Yong* repertoire;<sup>10</sup> collection and recording of the lyrics for several of the plays; collection and recording of all the *Mak Yong* tunes that could be recalled by the oldest active musicians in Kelantan; collection of important ritual formulae and information on spiritual matters connected with the *Mak Yong*; documentation of dance movements, hand gestures, and styles of acting and movements for all categories of roles in the *Mak Yong*; reconstruction of costuming and make-up techniques and styles now no longer in use in performances of the genre; and organisation of rehearsals and performances, in a reconstructed "court" style, of the *Raja Tangkai Hati* story, incorporating the various elements already listed.

The present writer was able to witness performances of the following plays: *Dewa Muda*, *Dewa Pechil*, *Dewa Indera-Indera Dewa*, *Anak Raja Gondang*, *Iraksuma*, *Raja Muda Lakleng*, *Gading Bertimang*, *Sultan Permadi*, *Bijak Laksana* and *Raja*

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<sup>10</sup>Scripts of *Dewa Muda*, *Anak Raja Gondang* and seven other plays were collected from the oral tradition. Of these only *Dewa Muda* has been polished up. The script is in the author's possession.

*Tangkai Hati*.<sup>11</sup> For the greater portion of the forty-nine nights of performances witnessed, each performance averaging between four and five hours, the plays were enacted in the non-spiritual style. It was also possible to witness two performances, one on a very elaborate scale, of the spiritual *semah angin Mak Yong*. The *semah angin* performances involve, in addition to the performance of selected *Mak Yong* plays, the making of oblations to the spirits (*hantu*) to bring about a balancing of the four elements or "humours" in a person's being. These elements are earth, air, water and fire. Of all these, the air, or *angin* is regarded as the principal one determining a person's state of physical and emotional well-being.<sup>12</sup> The result of the lessening of *angin* could be the weakening of the *semangat*, and therefore of illness. The weakening or partial loss of *semangat*, in the Malay world-view, is one of the two major causes of disease, the other being possession by spirits.<sup>13</sup>

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<sup>11</sup>Performances varied in length from one night to five nights for each of these plays. The performances were seen at many different places, most of them done by the Seri Temmenggong Group.

<sup>12</sup>For a detailed discussion of performances of *Mak Yong* accompanied by offerings intended to secure a good "wind," refer to Chapter Seven.

<sup>13</sup>John D. Gimlette and H.W. Thomson, A Dictionary of Malay Medicine, Oxford University Press, Kuala Lumpur, 1971, pp. 78-80, provides a comprehensive listing of all disease-bearing spirits.

In addition to the performances of entertainment-style and *sembah angin Mak Yong*, the present writer was able to witness one formal *sembah guru* or "salutation of the teachers" performance, organised for the prima donna of Malaysian *Mak Yong*, Khatijah Awang. The *sembah guru* is in effect a graduation ceremony.<sup>14</sup> It was possible also to observe one similar ceremony for the shamanistic *Main Puteri* genre and to witness several performances of the combination *Puteri-Mak Yong* healing-theatre.<sup>15</sup> In addition, a large number of performances of genres not related to the *Mak Yong*, such as the *wayang kulit* (shadow-puppet theatre) and the *Menora* dance drama, were observed.

The interviews conducted in the field yielded about 200 hours of recorded tapes. Most of the people interviewed were active performers attached to the various existing *Mak Yong* groups in Kelantan. Several others were retired

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<sup>14</sup>This performance was held during the three nights November 8, 9 and 10, 1975 in Kota Bharu, Kelantan. For a detailed description of the structure of the *sembah guru* rituals, refer to Chapter Seven.

<sup>15</sup>The *Puteri-Mak Yong* combines the two genres, the shamanistic *Puteri* and the *Mak Yong*. Performances during the first night usually serve the function of diagnosing an illness. *Mak Yong* is sometimes performed on the second and subsequent nights. For a detailed description of the *Puteri-Mak Yong* refer to Chapter Seven.

performers and people well-versed in *Mak Yong* history, repertoire and performance conventions. Many of these interviewees were, in their youth, attached to the last court *Mak Yong* groups in Kelantan. Their assistance was obtained in reconstructing the costumes, make-up techniques, theatre designs and lay-out patterns, lyrics, and ritual formulae used in *Mak Yong* performances in the past. Their assistance also made it possible for the present writer to write down the "scripts" of several *Mak Yong* plays. Nine of the twelve plays in the repertoire have been transcribed. Only one of these nine has been reworked into a more polished form. This is the *Dewa Muda* play, regarded by all performers as the original *Mak Yong* play and the most important of the twelve. The process of verifying the text of the spoken and sung portions of this play, traditionally completed in performances lasting three weeks, took several months of interviews with the leading *Mak Yong* personalities such as Abdullah bin Awang, Zainab binti Abdul Samad, Wan Fatimah Hussein Keronchong, Abdullah Daud, and Che Kemala.<sup>16</sup> In a play of this length, maintained in an oral tradition, different opinions naturally exist as to its "correct" form. Consensus was obtained on details of the text and textual interpretation through several day-long

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<sup>16</sup>Most of these people were court performers during the heyday of the Kelantan court *Mak Yong* in the 1920s and 1930s.

seminars. Major differences that remain in the text are the result of the teachings of different "Gurus" or different lines of transmission. It has therefore been considered prudent to leave these as variant readings.<sup>17</sup>

Many of these same old performers as well as the leading younger ones were of considerable help in the recording of old *Mak Yong* tunes, and in the reconstruction of the *Mak Yong*'s formal musical structure. Some twenty-five of the older tunes were rehearsed and recorded through the cooperation of the Kota Bharu studios of Radio and Television Malaysia. It was also possible to obtain copies of all the *Mak Yong* material in the possession of the studios and to use it for the present study.

In the final phase of the field research, the present writer learned of the existence of one group of old performers on the isolated Indonesian island of Pulau Pisang in the Rhiau Archipelago of that country.<sup>18</sup> The

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<sup>17</sup>The variant readings represent both textual and plot variants. Two major versions of the text were derived principally from Zainab binti Abdul Samad (Zainab Tengku Temenggong) on the one hand, and from Abdullah Daud on the other. Textual variations between these two scripts and scripts of other leading informants such as Abdullah bin Awang have all been retained.

<sup>18</sup>The Rhiau Archipelago extends from about 30 miles south of Singapore to about a hundred miles south of the island. It lies between one degree and three degrees north of the Equator, and adjoins the Lingga Archipelago of Indonesia.

group was recently discovered by Indonesian researchers at Taman Ismail Marzuki (the Indonesian national cultural centre in Jakarta). A performance by the group at the Taman early this year was recorded by the centre.<sup>19</sup> It was possible for the present writer to examine these records.

### Review of Literature

No comprehensive study of the *Mak Yong* has been published. Several short articles or chapters in more general studies are devoted exclusively to the genre. It may be useful to briefly examine the work of Skeat, Cuisinier, Sheppard, Malm, and Mohamed Afandi Ismail.<sup>20</sup> Together, these writers' work constitutes the sum total

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<sup>19</sup>The records consist of audiotapes and photographs. The performance by the group from Pulau Pisang was held for one night.

<sup>20</sup>Walter William Skeat, *Malay Magic*, New York, Dover Publications Inc., 1967; Jeanne Cuisinier, *Danses Magiques de Kelantan*, Paris, Institute D'Ethnologie, 1936; Mubin Sheppard, "Ma'Yong, the Malay Dance Drama," *Tenggara* 5, 1969; *Idem*, "A Recording of the *Ma'Yong*: the Dance Drama of Kelantan," *Federation Museums Journal* for 1967; *Idem*, "The Text of the Sung Portion of '*Dewa Muda*' and a Further Note on *Ma'Yong* Stories," *Federation Museums Journal* for 1969; *Idem*, *Cerita-Cerita Makyung*, 2 vols. Kuala Lumpur Federal Publications Sendirian Berhad, 1974; William P. Malm, "The Music of the Malaysian *Ma'Yong*," *Tenggara* 5, 1969; *Idem*, "Malaysian *Ma'Yong* Theatre," *The Drama Review*, Vol.15, No. 3, 1971; *Idem*, "Music in Kelantan and its Cultural Implications," *Studies in Malaysian Oral and Musical Traditions*, University of Michigan, Ann Arbor, Centre for South and Southeast Asian Studies, 1974; Mohamed Afandi

of all relevant *Mak Yong* material up to the present time. Points raised in miscellaneous passing references to the *Mak Yong*, in the work of Swettenham and Sweeney<sup>21</sup> will be covered in the discussion of the five principal writers already mentioned.

Skeat's Malay Magic, first published in 1900, is probably the earliest and one of the most comprehensive and thorough studies of Malay magic. The information Skeat gathered on the circumstances in which magic and ritual operate in everyday Malay life is massive.

Much of his information about the *Mak Yong* came from his own observations. Additional information was gathered by Skeat from an 1897 performance described by Everard Fielding, whose information with regard to rituals came from a *pawang* (shaman), Che Hussein. Skeat quotes this information at length.<sup>22</sup> He provides us with a large list of *Mak Yong* tunes, each "considered to be appropriate to

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Ismail, *Mak Yong--Sebuah Tinjauan Dari Sudut Persembahan*, unpublished academic exercise, University of Malaya, 1973/74.

<sup>21</sup>Frank A. Swettenham, "A Malay Nautch," in JMBRAS, Vol. 2, 1878; Mohamed Amin Sweeney, "Unsur<sup>2</sup> Budaya Tradisional Dengan Keperibadiaan Kebangsaan Malaysia--Drama Traditional," in Jurnal Antropoloji dan Sosioloji, No. 1, 1971/72, pp. 1-11.

<sup>22</sup>Skeat, Malay Magic, London, 1900, p. 510.

a particular action, or to some one or more of the dramatis personae."<sup>23</sup> This is an accurate observation of the operation of music in the *Mak Yong*. Malm's study of the *Mak Yong* music and the observations made by the present writer have borne out the veracity of this statement. Many of the tunes whose names Skeat provides, however, are unidentifiable, since the names are indicative of where the tunes originated rather than actual names for the pieces themselves. In other instances the names provided indicate the mood or situation in which the pieces may be used. *Lagu Patani Tua*, for instance, means "an old Patani tune," and *Lagu Samsam* indicates that the tune came from the *Samsam* people, or people of Thai origin living on the Malaysian side of the international border between Malaysia and Thailand.

Skeat provides us with some basic information on the roles and costumes of *Mak Yong* of his day. One interesting observation is that he saw *Mak Yong* performers using masks. His illustration, however, depicts what are probably *Menora* masks. It is possible that Skeat saw *Menora* and thought it was *Mak Yong*. Or it may be that the Kedah *Mak Yong* group he describes actually used masks taken from the *Menora* dance drama. Cuisinier too, makes a general remark to the

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<sup>23</sup>Ibid., p. 513.

effect that masks were used in the *Mak Yong* in Kedah, Perlis and Patani states. There is no evidence, however, that she ever saw performances in these areas.

In his "classification of theatrical performances known to the Malays of the peninsula," Skeat provides us with a list of twenty-four stories under the heading "Names of Stories Represented" in *Mak Yong*.<sup>24</sup> Here again we notice a mixing of stories from the *Menora* and *Bangsawan* or "Malay Opera" traditions with those from *Mak Yong*. *Gambar Lilin* and *Bujang Lempawi* are *Bangsawan* tales, while *Lak Kenawan* and *Iprat* are two examples of *Menora* stories that are still performed in this tradition of dance drama in the states of Kelantan and Kedah. At least one of the stories listed in Skeat, *Pran Bun*, is the name of a character--one of the two *Menora* clowns, the other clown being *Pran Thep*.<sup>25</sup>

Skeat's list of "*Mak Yong*" musical instruments is very large. It consists of the following items: *rebab gendang* (a pair), *gongs* (a pair), *gedombak* (a pair), *gedu-gedu*, *b'reng-b'reng mong-mong* (a pair), *serunai*, *anak ayam* (a pair), and *chenek* (10-20).<sup>26</sup> It will be shown

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<sup>24</sup>Ibid., p. 518.

<sup>25</sup>Ibid., p. 518.

<sup>26</sup>Ibid., p. 518.

that the *Mak Yong* orchestra consists of the *rebab*, the *gendang* (drums) and the gongs, and that some other instruments, principally the *serunai* double reed oboe, and the *chanang* (Skeat's *mong-mong*) are sometimes used for some of the *Mak Yong* pieces, especially the *Tari Ragam* or *Lagu Berjalan*. The *gedombak* (single membrane drum), the *cherek* (wooden clappers) the *bereng-bereng* rimless gongs (Skeat's *b'reng-b'reng*), and the *gedu* or *geduk*, a small single-membrane drum (Skeat's *gedu-gedu*) are never used in *Mak Yong* except by accident or ignorance. They are, however, always used in the *Menora*. Skeat, in fact, lists most of these instruments as those also used in the *Menora*. His list appears, therefore, to be a combination of all the instruments used in *Mak Yong* and *Menora*, thus confirming our suspicions that Skeat probably saw either separate performances of *Mak Yong* and *Menora*, which he regarded as belonging to the same genre, or performances put on by *Mak Yong* groups which had succumbed to a mixture of the two genres.

Despite these shortcomings, however, Skeat's observations present us with a rare insight into some of the performing arts of the Malay peninsula at the turn of the century. One thing that immediately strikes us is the intensity of activity. There certainly were, for instance,

more active *Mak Yong* groups than at present.<sup>27</sup> Another interesting point is that the groups Skeat describes were certainly groups of folk-style *Mak Yong*. Nowhere in Skeat is there any indication that *Mak Yong* was performed in court during his day.

Cuisinier worked much more in the heart of *Mak Yong* territory than Skeat did, for the attention in her work, Danses Magiques de Kelantan, was devoted entirely to the "spiritual" dances and dance-theatre forms in Kelantan, the home of the *Mak Yong*.<sup>28</sup> Hers is the first serious study of the *Mak Yong*, although it must be admitted, it is relatively short, comprising just one chapter in her book. Her discussion of the general characteristics of magic in Kelantan, as found in different genres is invaluable, and her analysis of the general characteristics of magic and the symbolic value of metaphors used by magicians is astute.<sup>29</sup> Our concern here, however, is with Cuisinier's analysis of the *Mak Yong*. It is clear that her interest lay primarily in the ritual elements of the genre, and she offers some possible suggestions for the origin of the

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<sup>27</sup>Ibid., p. 514. Skeat mentions that the *Mak Yong* was perhaps the most typical form of Malay theatrical representations.

<sup>28</sup>Cuisinier's Danses Magiques de Kelantan is a record of various kinds of ritual dances recorded in Kelantan. There is no indication in the work that she went to other areas for similar research.

<sup>29</sup>Ibid., pp. 1-29.

*Mak Yong*: "La seule indication qui permette de rattacher le *ma'yong* au cycle des dances cultuelles d'appel aux ancestres est le titre donne aux deux executantes. L'une est apelee *poyang*, l'autre est appelee *moyang*."<sup>30</sup> For Cuisinier, the designation-system for the two major roles, *Pak Yong* and *Mak Yong*, the male and female lead roles respectively, is an indicator that the *Mak Yong* developed out of ancestor-cults. While Cuisinier believes that the two roles were, in the 1930's, designated *poyang* and *moyang*, this is certainly not true amongst Kelantanese *Mak Yong* groups today. As far as can be ascertained from the older performers themselves, this was not true at any period in living memory.<sup>31</sup> It is not possible to say conclusively whether Cuisinier's terms for the two roles appear in her study as a result of mistranscription, mishearing or as a result of her being misinformed. While *moyang* certainly means "ancestor or ancestors," there is no attempt to explain *poyang* anywhere in Cuisinier. Wilkinson, on the other hand indicates that *poyang* in some of the Malay dialects (not including the Kelantanese dialect) of the Malay-Indonesian language could mean anything from

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<sup>30</sup> Ibid., p. 84.

<sup>31</sup> Personal interviews with Abdullah bin Awang, Che Kemala and Zainab binti Abdul Samad (Zainab Tengku Temenggong).

"patriarch" and "old man" to "shaman."<sup>32</sup> Instead of taking *moyang* as the key-word, as Cuisinier does, if the word *poyang* is taken as the key-word, one could, with equal justification, say that *Mak Yong* developed out of shamanism.

Cuisinier saw a relatively small group of performers: "Une troupe est au complet quand elle comprend deux actrices (*poyang* et *moyang*) et un bouffon (*Peran* ou *alang-alang*)." <sup>33</sup> This is indicative of the fact that small, wandering troupes of performers were probably typical of the genre at her time, and the fact that the shaman in a company seems to have had a fairly important function indicates that these were groups performing ritual *Mak Yong*. When Cuisinier says that the *Perans* were called *alang-alang*, she is probably referring to the term *Awang-Awang*, the standard mode of address for the *Perans*.<sup>34</sup>

Cuisinier's descriptions of the *Mak Yong* orchestra, costumes and rituals are accurate and useful, demonstrating that the *Mak Yong* in its "folk" tradition has not changed

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<sup>32</sup>R.J. Wilkinson, A Malay-English Dictionary (London, MacMillan, 1959), Part II, p. 914.

<sup>33</sup>Op. cit., p. 86.

<sup>34</sup>The full name for the *Peran* (servant-attendant) in *Mak Yong* is *Awang Mindong Pengasoh*. This is usually shortened to *Awang*. When the *Pak Yong* is calling or addressing the *Peran*, however, the name *Awang* is often reduplicated.

much since her study appeared in 1936.

As an early documentation of first-person observations of *Mak Yong* in performance Cuisinier's work, despite its brevity, has enough details to make it invaluable. Her descriptions of the *Mak Yong* as performed forty years ago are the only ones available for that period in *Mak Yong* history. In general her observations correspond to what the present writer encountered in the field during the course of research.

Mubin Sheppard's work on the *Mak Yong* falls into three broad categories: (1) A general description of the *Mak Yong* containing brief details on the history of the genre, the roles, the costumes, the musical instruments, the repertoire, and the elements of ritual;<sup>35</sup> (2) Synopses of *Mak Yong* stories presented in a relatively simple style for children (this material has appeared in both the Malay language and in English);<sup>36</sup> (3) the lyrics (sung texts) of two of the *Mak Yong* stories, *Anak*

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<sup>35</sup> Mubin Sheppard, "*Ma'Yong*, the Malay Dance Drama," Tenggara 5 (1969), pp. 107-113.

<sup>36</sup> Mubin Sheppard, The Magic Kite and other *Ma'yong* Stories (Federal Publications, Singapore, 1960); Idem, Cerita-Cerita *Makyung*, 2 Vols., Federal Publications, Kuala Lumpur, 1974.

*Raja Gondang*<sup>37</sup> and *Dewa Muda*<sup>38</sup> derived from the 1968 Malm recordings.

The first two categories of Sheppard's work provide a brief and general introduction to the *Mak Yong* in what Sheppard calls the "court style." Details are lacking, and information sometimes appears to be incomplete. One example may be found in the discussion of *Mak Yong* roles. While the principal roles such as those of the *Pak Yong*, *Mak Yong*, *Peran* and *Inang* are listed, a large number of other roles, some highly significant, such as the *Tok Wak* (Old Man) are not included. The listing of the repertoire is also incomplete. Sheppard provides us with a list of ten "authentic" stories out of a repertoire of "about a dozen" stories.<sup>39</sup> Several of the stories Sheppard lists, however, are not considered by knowledgeable Kelantanese performers as part of the *Mak Yong* repertoire, although they have been performed in *Mak Yong* style by certain groups for some time.

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<sup>37</sup>Mubin Sheppard, "A Recording of the *Ma'Yong*: the Dance Drama of Kelantan," Federation Museums Journal for 1967, pp. 55-103.

<sup>38</sup>Mubin Sheppard, "The Text of the Sung Portion of '*Dewa Muda*' and a Further Note on *Ma'Yong* Stories," Federation Museums Journal for 1969, pp. 39-75.

<sup>39</sup>Mubin Sheppard, "*Ma'Yong*, the Malay Dance Drama," Tenggara 5, p. 110.

The collections of lyrics from *Dewa Muda* and *Anak Raja Gondang*, represent the lyrics of actual performances of the two plays specially arranged for the Malm recordings in 1968. The stories presented during the recording sessions were, however, in some cases, abridged, so that the two sets in Sheppard do not really represent "full" performances. Many of the lyrics are unsuitable for the situation in which they have been utilised. This recalls the habit prevalent amongst Kelantan *Mak Yong* actresses of substituting original lyrics with lyrics best known to them. A great percentage of the older tunes of the *Mak Yong* musical repertoire have been lost. Actresses have therefore adopted the convenient expedient of memorizing a set of lyrics and tunes which are then used over and over again. In the case of the all-important *Lagu Menghadap Rebab* ("salutation of the *rebab*"),<sup>40</sup> experienced performers consider it wrong to change lyrics or to shorten the song, in view of the spiritual significance of both the song and the *rebab*. These taboos, however, have been ignored, and even the text of the all-important *Menghadap Rebab* has begun to lose its "classic" form.<sup>41</sup> Sheppard's collection of

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<sup>40</sup>The *Menghadap Rebab* (or salutation of the *rebab*), is an elaborate ritual dance sequence with which all performances of *Mak Yong* commence.

<sup>41</sup>The full Malay text of the *Menghadap Rebab* is provided in Appendix B. For an English translation and discussion of the text see Chapter Five.

lyrics for *Dewa Muda* and *Anak Raja Gondang*, however, serves as a valuable record of the musical structure of *Mak Yong* performances in recent decades.

Malm has published three articles on the *Mak Yong*.<sup>42</sup> The second of the three, "Malaysian *Ma'Yong* Theatre," which appeared in the Drama Review, covers the same aspects of the genre we encountered in Sheppard's work: history, repertoire, and so on. Malm, however, makes sharp observations on certain other aspects of the *Mak Yong*, particularly as relates to the "spiritual" functions of the genre: "It is quite probable that *Ma'Yong* performances were originally of a religious or magical order. Both elements are present in modern practice. For example, most *Ma'Yong* troupes are hired during an illness or in order to fulfill a vow made during an illness."<sup>43</sup> The magical or ritualistic origin of *Mak Yong* is now becoming almost generally accepted.<sup>44</sup> Malm's statement harks back to Cuisinier's observations made in 1936. The *Mak Yong*, during the period

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<sup>42</sup>See fn. 20.

<sup>43</sup>Malm, "Malaysian *Ma'Yong* Theatre," The Drama Review, Vol. 15, No. 3, p. 109.

<sup>44</sup>Personal interviews with leading *Mak Yong* personalities (see fn. 31). Most of the oldest living performers, including some *bomohs* believe in the ritual origins of the *Mak Yong*.

between 1936 and 1968-69 (when Malm was first exposed to the genre), apparently did not undergo very much change. The full "commercialisation" of the *Mak Yong* probably came after that date.<sup>45</sup>

As regards the repertoire of the *Mak Yong*, Malm is quite emphatic that the *Ramayana* did not contribute stories to the genre. The stories, he says "might best be classified as dramatised folk tales of yet undeterminate origin."<sup>46</sup> Malm was told by the persons he interviewed that the "old" plays "were history--miraculous adventures which occurred 'in ancient times.'"<sup>47</sup> Malm himself accepts that "some plays are certainly more powerful or dangerous than others. The danger of *Dewa Muda*, for instance, is in its plot-line."<sup>48</sup> From his own field-work experience, Malm provides a provocative example of the working of this magic of the *Mak Yong*, an example which also serves to illustrate

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<sup>45</sup>The full commercialisation of the *Mak Yong* came after the establishment of the Seri Temenggong Group in Kota Bharu in 1970. This group is extremely popular in the east coast states of Kelantan and Trengganu, often drawing audiences of up to 7,000 or 8,000 at village fairs. Their popularity is also increasing in other states of Malaysia.

<sup>46</sup>Malm, "Malaysian *Ma'yong* Theatre," p. 110.

<sup>47</sup>Ibid.

<sup>48</sup>Ibid.

the significance of the *Dewa Muda* play: "I witnessed a striking example of *Ma'Yong's* magic during a performance of the play *Dewa Muda*. On the evening of the scene in which the hero is killed (later to be revived), the actress in the title role asked to be relieved of the part. It was not allowed and the show went on as planned. However, the next morning this actress was quite ill and several other members of the troupe felt unwell; for the play to continue, the *bomor* had to perform the exorcising ritual anew."<sup>49</sup>

Malm's two articles on *Mak Yong* music are the only attempts by anyone so far to make anything out of the music of traditional Malay theatre. In the first of these, "The Music of the Malaysian *Ma'Yong*," a paper presented at an international conference in 1969, Malm provides us, at the onset, with a description of the instruments in the *Mak Yong* orchestra. These are the *rebab* (spiked-fiddle), a pair of drums (*gendang*), and a pair of gongs of the standard knobbed variety. Sometimes the *serunai* (double-reed oboe), borrowed from the Thai *Menora*, is used. Malm then turns his attention to the performance practice, and the system of arranging the instruments on stage, indicating that the *rebab* player is the leader of the *Mak Yong*

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<sup>49</sup>Ibid.

orchestra. A description of the musical prelude is followed by a study of the tonal structure of several *Mak Yong* pieces including the "*Sedayong*" type of pieces. Relating the *Mak Yong* music to possible *Mak Yong* origins, Malm says that it is likely that "something Islamic from either Indonesia or the Mecca world has been preserved in this northern Malaysian tradition."<sup>50</sup> Referring to the chorus, described as an "Arab-like yodeling," he says that "this seems far removed from the Buddhist and Hindu traditions surrounding Malaysia,"<sup>51</sup> and also that the Malaysian music has greater variety of tonal systems than Thai or Indonesian music: "five tone scales are present in several southeast Asian styles, but more impressive are the Malaysian melodies concentrating on two or three notes, each of which has upper and lower ornamentations involving many microtonal variations. Here again, the listener is struck by the mixture of indigenous Southeast Asian and pan-Islamic elements."<sup>52</sup> This harks back to another remark made on the chorus-style: "it is possible that this style of singing may related to tribal traditions

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<sup>50</sup>Ibid., p. 113.

<sup>51</sup>Ibid.

<sup>52</sup>Ibid.

still heard in such nearby areas as Borneo."<sup>53</sup>

In the light of Malm's remarks, it is possible to surmise that the history of *Mak Yong* music perhaps extends into the time before the Hinduization of Kelantan. It is significant that Malm makes no mention of any Hindu influence in *Mak Yong* music. It is possible, therefore, that upon an early indigenous base later influences, particularly Islamic (or perhaps even pre-Islamic Arab), made their imprint.

Malm's most recent article on *Mak Yong* music is entitled "Music in Kelantan, Malaysia and some of its Cultural Implications."<sup>54</sup> This article contains a considerable amount of information on Kelantanese musical activity as a whole. Several genres of performing arts receive Malm's attention. As far as the *Mak Yong* is concerned, the information provided in this article is much more detailed than in Malm's previous articles. After a general discussion of the orchestra and re-statement of the possible Near Eastern origin of *Mak Yong* music, Malm lists all the *Mak Yong* tunes used in the performances he recorded in Kelantan, taking four of the *Mak Yong* plays he

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<sup>53</sup>Malm, "The Music of the Malaysian *Ma'Yong*," Tenggara 5, 1969, p. 116.

<sup>54</sup>See fn. 20.

recorded as examples. These are *Raja Muda Lembek*, *Gading Bertimang*, *Raja Tangkai Hati* and *Anak Raja Gondang*.

Following the review of the music, Malm concludes with a study of the musical structure of one of these four plays, *Gading Bertimang*, as it was videotaped on July 26 and 27, 1968.<sup>55</sup>

Mohamed Afandi Ismail in his *Mak Yong--Sebuah Tinjauan Dari Sudut Persembahan (Mak Yong--A Survey from the Point of View of Presentation)* has given us the first attempt to study *Mak Yong* from a performance point of view. This study is divided into four chapters dealing with (a) the history of the *Mak Yong*, including some stories purporting to explain its origins; (b) various aspects of preparation as related to the stage, the orchestra, and the costumes; (c) several aspects of *Mak Yong* presentation, including some of its conventions; and (d) a brief survey of various aspects of performance. Ismail's two appendices list the names of the groups active in Kelantan during the early decades of the present century, and synopses of three stories, *Anak Raja Gondang*, *Bongsu Sakti* and *Bijak Laksana*.

Ismail has collected a considerable amount of information from local sources purporting to prove that

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<sup>55</sup>Malm, "Music in Kelantan and its Cultural Implications."

*Mak Yong* in fact originated in the village of Setiu on the border between the two states of Kelantan and Trengganu on the east coast of the Malay peninsula. Many of the same stories were also collected by the present writer in an independent effort.<sup>56</sup>

#### Organisation of this Dissertation

The material in this dissertation has been organised in a manner so as to provide insight into the nature of the *Mak Yong* as theatre and into part of its structural and performance framework.

In the second chapter a description has been made of both the printed material available and the circumstantial data collected in the field in an attempt to reconstruct a probable history of the *Mak Yong* dance-theatre both from written and oral sources. Following this, in the same chapter, the religious and cultural influences that have influenced the society in which *Mak Yong* is found and that make themselves manifest in the genre are discussed. The concept of *semangat* ("vital substance" or *mana*) that pervades the Malay world-view and determines to a great extent how and when the "spiritual" *Mak Yong* should be

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<sup>56</sup>For a discussion of some of these stories refer to Chapter Two.

performed is examined.

Chapter Three examines the elements that, in combination, make-up the *Mak Yong* dance-theatre in performance: staging arrangements, repertoire, *Mak Yong* roles, the *Mak Yong*'s own characteristic language, and the role of music and dance in *Mak Yong* performances are analysed.

Chapter Four serves as a preamble to the detailed analysis of the *Mak Yong* that is made in the three subsequent chapters. In this chapter, the two broad categories into which *Mak Yong* falls are briefly examined: (1) the spiritual performances, and (2) the entertainment performances. The major characteristic of performances fitting into these categories are listed. The chapter concludes with a discussion of the role of the *bomoh* in both categories of *Mak Yong* performances, and with a tabulation of the different stages into which performances of *Mak Yong* are divided structurally.

Chapters Five, Six and Seven are concerned with performance structure. The first of these contains a detailed analysis of the spiritual opening-of-the-theatre rituals (*Buka Panggong*), a process involving several activities including the consecration of the stage, the propitiation of spirits of the environment, and the starting off of performances themselves.

In Chapter Six, the actual unfolding of a story, that is, the development of a plot, is analysed. Elements of performance we will establish in Chapter Three (repertoire, roles, music, etc.) are here discussed in the context of a performance. The *Dewa Muda* play is taken as a typical example essentially in view of the fact that this play is regarded as the most important play in the *Mak Yong* repertoire. Reference to other plays such as the *Anak Raja Gondang* and *Raja Tangkai Hati*, is made wherever this helps in the understanding of details related to structure and structural patterns.

Chapter Seven is devoted entirely to the performances of spiritual *Mak Yong*. Reference is often made back to the material already discussed in the two previous chapters. Several different types of *Mak Yong* performances used for specific ritual and spiritual occasions such as the *Sembah Guru* (Salutation of the Teachers) are analysed. The uses of the *Mak Yong* both by itself and in combination with other genres of ritual theatre such as the shamanistic *Main Puteri* are here examined, for *Mak Yong* serves a variety of functions, and is performed in Kelantan in several distinct styles.

The final chapter brings together all of the principal observations made throughout the dissertation in summary form. Some of the conclusions derivable from the structural analysis in the main body of the dissertation are stated.

In the final part of this chapter an attempt is made to indicate some of the specific areas in *Mak Yong* and in genres related to *Mak Yong* in which future research may be both a feasible and a worthwhile undertaking.

CHAPTER TWO  
HISTORICAL AND CULTURAL BACKGROUND

History

The early history of the *Mak Yong* is obscure. In the absence of any concrete written or epigraphic evidence, one has to rely considerably upon the mythic record and upon oral circumstantial evidence in an attempt to establish that the *Mak Yong* existed prior to 1878. This date marks the first definite mention of the *Mak Yong*.<sup>1</sup> After this date, however, evidence becomes more abundant. We have the accounts of Skeat, Cuisinier, Sheppard and Malm, all describing the *Mak Yong* in the 20th Century.<sup>2</sup>

Based upon the available oral and written records, the history of the *Mak Yong* falls into the following periods:

1. The period before 1878;
2. The period 1878 to 1926, the year of the great flood known as the Red Flood (*Ayer Bah Merah*). This period marked the establishment of the first known court *Mak Yong* theatres;

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<sup>1</sup>Frank A. Swettenham, "A Malay Nautch," in JSBRAS, No. 2, 1878, p. 163.

<sup>2</sup>See fn. 20 in Chapter One.

3. The period between 1926 and the establishment of the Seri Temenggong Group in Kelantan, in the year 1970
4. The period after 1970.

For our purposes here, the first period may be divided into two phases, with the year 1613 marking the end of the first and the beginning of the second. In that year, Peter Floris, a European trader, visited the court of the queen of Patani. His descriptions of the entertainments he witnessed at that court have survived. They are the first important written records of any of the performing arts of the Kelantan and Patani region. On other extremely important source, also of the seventeenth century, is the Hikayat Patani (History of Patani).<sup>3</sup> The Hikayat provides ample evidence showing that the performing arts were highly developed in the Patani court in the seventeenth century. We shall examine these records as historical documents related to the performing arts presently.

For a discussion of the first phase, the period prior to 1613, we have to depend entirely upon the many legends

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<sup>3</sup>W.H. Moreland (ed), Peter Floris His Voyage to the East Indies in the Globe, 1611-1615, London, Hakluyt Society, 1934; A. Teeuw and D. K. Wyatt, Hikayat Patani, 2 Vols., The Hague, Martinus Nijhoff, 1970. (English translation entitled The Story of Patani.)

that are still current in the villages of Kelantan, and that have probably come from remote times through the oral tradition. Many of these attempt to explain the history of the *Mak Yong*.

Mohamed Afandi Ismail and the present writer have both collected several of these legends in Kelantan, and the stories in both these collections show a certain amount of similarity.<sup>4</sup> These stories are divided by Ismail into two categories: (a) stories tracing the origin of the *Mak Yong* to two brothers (*budak dua beranak*), and (b) those tracing the origin of the genre to three members of a family (*tiga beranak*). In the first category of stories, the two boys are said to have developed the *Mak Yong* through mimesis, i.e. by imitating the sounds of nature, especially that of the wind blowing through the leaves of trees under which they were playing. It is believed that out of this act of mimesis developed the melismatic songs of the *Mak Yong*. Similarly, by imitating the movements of the leaves and branches as they swayed in the wind, the boys are said to have developed the movements which inspired the *Mak Yong* dance movements. The two persons here are sometimes identified with the Javanese deity *Semar* and his son *Turas*,

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<sup>4</sup>See Mohamed Afandi Ismail, "Perkembangan *Mak Yong* Sebagai satu Seni Teater Tradisional," in Dewan Bahasa, Vol. 9, No. 6, 1975, pp. 363-366.

so that the *Mak Yong* is believed to have originally been of divine origin or inspiration. In the *tiga beranak* stories a white bear (*batak putih*) directs a palace servant (*pengasoh*) seeking the *Mak Yong* for a royal occasion (the circumcision of a prince) to a place where three members of a family are engaged in regaling themselves. The singing that accompanied their activities, as the parents entertained their child, led to the melismatic songs of the *Mak Yong*. Similarly, the movements that accompanied the parents' attempts to save their child from falling leaves and branches during a storm inspired the *Mak Yong* movements.

One other theory put forward to explain the origin of the *Mak Yong* purports that the word *Mak Yong* is etymologically derived from *Mak Hiang*, the name for the spirit of the rice (*semangat*), and equivalent to the Hindu and Indonesian *Dewi Seri*.<sup>5</sup> It is supposed that, therefore, the *Mak Yong* developed from agricultural rites that were held to honour the rice-goddess or the rice-soul. From the two categories of origin myths already mentioned and the *Mak Hiang* theory two major points emerge: (1) that the *Mak Yong* is a celebration of nature and natural phenomena, an idea also expressed eloquently in the lyrics of the

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<sup>5</sup>Mubin Sheppard, "*Ma'Yong* the Malay Dance Drama," *Tenggara* 5, p. 107.

*Lagu Menghadap Rebab*, the long opening dance of the *Mak Yong* performance; and (2) that the *Mak Yong* is associated with the gods, especially *Semar* and *Turas*. The *Mak Yong* is also said to have come down directly from the prophet Adam himself.<sup>6</sup> This latter instance may reflect nothing more than an attempt to give the genre some validity in a region where orthodox Islam frowns upon the performing arts. At the same time, it may be an attempt to replace the pre-Islamic deities with Islamic personalities to make the *Mak Yong* acceptable in the region.

The material we have thus far examined, however, does not help in placing the *Mak Yong* in any historical perspective or period. This reflects, perhaps, the antiquity of the form since no legendary originator of the *Mak Yong* in any historical period is mentioned. One other indication of this antiquity is the fact that none of the characters of the *Mak Yong* can be said with any amount of confidence as a historical personality. The stories deal with the adventures of gods and kings. None of the kings, however, is yet identifiable with the rulers of Kelantan and Patani. This is also true, with a few exceptions, of the place names in the *Mak Yong* repertoire. It is possible, however, that further extensive research may yet provide

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<sup>6</sup>Personal interview with Pak Hassan Jambi.

the answers to some of these questions related to the age and origin of the *Mak Yong* as well as to the sources of the stories.<sup>7</sup>

The history of the *Mak Yong*, therefore, up to the year 1878, must remain unknown. No details are available to indicate, first, how and when the *Mak Yong* originated; second, how many active groups there were at any one period in its history up to 1878; and third, the nature of *Mak Yong* performances.

Before we go on to discuss the period 1878 to 1926 in *Mak Yong* history, we must examine the two important sources of information on the performing arts of the Kelantan-Patani region to which reference has been made: Peter Floris' account of his visit to Patani, and the *Hikayat Patani*, both of which appeared in the seventeenth century. Such an examination of these two sources is especially important in view of the fact that several scholars have used these sources to state the belief that *Mak Yong* may have been performed in the Patani court in the early seventeenth century.<sup>8</sup>

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<sup>7</sup>It is believed in Kelantan that *Dewa Muda* and *Dewa Pechil* are Javanese stories, derived from the Panji cycle.

<sup>8</sup>Mubin Sheppard, "Ma'Yong the Malay Dance Drama," *Tenggara* 5, pp. 107-108; Amin Sweeney, "Unsur-Unsur Budaya dengan Keperibadian Kebangsaan Malaysia--Drama Tradisional," *Jurnal Antropoloji dan Sosiologi*, 1971/72, p. 4.

Sheppard, Malm, and Sweeney all make reference to a description which appears in the record of Peter Floris' visit to Patani. It has been taken for granted by all these scholars that what Floris saw at the court of Raja Ijau, the Queen of Patani, in 1613 was the *Mak Yong*. It may here be worthwhile examining the description in some detail.

The description, as it appears in Floris, is as follows: "The Queene sente for us to the court, whereas was playde a commedye all by women, to the manner of Java, which were apparelled very antickly (i.e. grotesquely), very pleasaunte to beholde."<sup>9</sup> There are points to note in this description. First the "commedye" was played by women. Second, it was "in the manner of Jave." Perhaps it is because of these *Mak Yong*-like qualities that Sheppard, Malm and Sweeney believe the description is that of *Mak Yong*. Despite these qualities, however, the description is not clear enough to state categorically that it was *Mak Yong* that Floris describes. The description has enough vagueness and generality to be applicable to other pure dance or dance-theatre forms. The conclusion drawn by Sheppard, Malm, and Sweeney based on this passage must therefore be regarded with caution.

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<sup>9</sup>W.H. Moreland (ed), Peter Floris, p. 87.

The *Hikayat Patani* (History of Patani) describes a large orchestra; Sheppard points out that in the presence of the orchestra, the *Mak Yong* performed at the Patani court must have been elaborate:

The *Ma'yong* may have been in existence in the Malay Kingdom of Patani for very many centuries. Patani, which was known as Langkasuka in ancient chronicles, (it was referred to as 'Liang Ya Hus (sic) in the History of the Liang Dynasty 505-556 A.D. and subsequently), was in existence at least 1,400 years ago. In company with its northern Malay neighbour, Ligor (Tambralinga), Patani was probably in touch with the Khmer Empire before 1,000 A.D. Both Malay kingdoms--Ligor and Patani--were populous and prosperous, and it is probable that the entertainment provided at the court of their rulers reached a high level of artistic attainment. Support for this opinion is provided in the pages of the *Hikayat Patani* a copy of which has been discovered in the Library of Congress and is now being studied in Holland. In the *Hikayat* there is a detailed description of the Royal Orchestra--called *Nobat*, which consisted of more than 40 instruments many of which were made of gold. It is possible therefore that the *Ma'yong*, which was a favourite entertainment of generations of Malay rulers in Patani, was presented on a more elaborate scale, with many more actresses than now appear.<sup>10</sup>

The description does not mention the *Mak Yong* at all. It is not possible, therefore, to arrive at the conclusion that Sheppard makes, especially since the *Nobat* is never used to accompany dances.

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<sup>10</sup> Sheppard, "*Ma'yong* the Malay Dance Drama," pp. 107-108.

If indeed the *Mak Yong* did exist in Patani in 1613 as a royal entertainment, it is surprising that the *Hikayat* does not mention it anywhere, considering that so much space has been provided in its pages for a description of the *Nobat*. What is even more significant for us here, is that the *Hikayat* devotes a considerable amount of space to descriptions of another form of dance, the *Ikat-Ikatan*.<sup>11</sup>

In story 19 the *Hikayat Patani* mentions what has been described by Teeuw and Wyatt, two prominent scholars of Malaysian-Indonesian culture, as the royal "opera troupe" consisting, says the *Hikayat*,

of four men, one being called Tun Emas, the second Tun Perak, the third Tun Mas Din(a) and the fourth Tun Madu Sari. And the female singers were Dang Saja and Dang Meriam, Dang Bidah, Dang Sirat, Dang Puspasari, Dang Alit, Dang Cendera, Dang Enam, Dang Sadah, Dang Surai, Dang Semara and Dang Alas. The twelve singers had a large repertoire of melodies, and their songs were also of many kinds. The name of one composition was 'Seri Rama dams the sea, with the intention of going to Langkapuri,' while there was another composition, 'The Prime Minister Paduka Raja of Malacca at the time of the war with the Portuguese,' and still another 'Datuk Paduka Seri Maharaja Johor at the time of the attack on Jambi.' Apart from this all these singers had their specialities, and they all had beautiful voices, though it was Dang Sirat who had the most beautiful voice of all.<sup>12</sup>

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<sup>11</sup>Teeuw and Wyatt, The Story of Patani, p. 186.

<sup>12</sup>Ibid., p. 258.

In a commentary on this troupe, which they describe as the Royal Patani Dramatic Company, Teeuw and Wyatt agree that this troupe must have been famous to deserve a place in the fact that he had seen a troupe of dancers, twelve women and children. This was on the first of January 1613, Floris' description appears as follows:

In the morning wee came thither agayne, where they intertayned us reasonably well. There were twelve women and children to daunce, which did effect it so well that I have not seen better in all the Indies. This being done, all the gentilitie were commanded to daunce, from the greatest to the smallest, or att leaste make a shewe or demonstration thereof; which caused no small laughter; which both wee and the Hollanders muste do lykewyse, wherewith the olde Queene was muche rejoyced. And so wee departed agayne and came home att night.<sup>13</sup>

Apparently this tradition of maintaining court troupes of performers continued in Patani for some time, as demonstrated by a description, mentioned by Teeuw and Wyatt, of a similar dramatic performance at the Patani royal court in Skeat's report of his trip to Patani in 1899. The local ruler, Phra Pipit, maintained a small private company of musicians, the men playing the instruments and the women doing the singing.<sup>14</sup>

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<sup>13</sup>W.H. Moreland, op. cit., p. 63.

<sup>14</sup>Teeuw and Wyatt, op. cit., p. 258.

The term used to describe this particular performance in the *Hikayat Patani* is *ikat-ikatan*. This, according to Klinkert means "pieces in poetic style" (stukken in gobden stijl),<sup>15</sup> and again it may be worth quoting Teeuw and Wyatt: "We know that Hamzah Pansuri wrote at least one *ikat-ikatan*, the *ikat-ikatan 'ilm an-nisa*."<sup>16</sup> The question then is raised by these prominent Malay scholars: "Was *ikat-(ikat)an* perhaps the general Malay name for poetry, literature in poetic form, before the term and genre of the *sya'ir* were developed by Hamzah Pansuri?"<sup>17</sup>

Teeuw and Wyatt also cite a letter written to Teeuw by Sheppard in which Sheppard describes *asyik* as "the Kelantan court dance, performed exclusively by girls, in Patani and Kelantan. It is still performed in Kelantan (sic)."<sup>18</sup> From the fact that the women participants in the performance just described are called *bidwan*, i.e. singers, Teeuw and Wyatt surmise that the men were probably musicians. This is borne out by Floris, Skeat, and the present situation in Kelantan. Teeuw and Wyatt are thus led to the conclusion that the performance we have been discussing as described in the pages of the *Hikayat Patani*

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<sup>15</sup>Teeuw and Wyatt, op. cit., p. 258.

<sup>16</sup>Teeuw and Wyatt, op. cit., p. 259.

<sup>17</sup>Teeuw and Wyatt, op. cit., p. 258.

<sup>18</sup>Teeuw and Wyatt, op. cit., p. 258.

may in fact have been what in Kelantan is known as *Asyik*, this term itself being a shortened version of *Asyik ikat-ikatan*, meaning, literally, "absorbed in poetry," the assumption behind the term being that the dancers may actually have been or supposed to have been in some kind of trance. This situation could very well be expressed by the Arabic term *asyik*. In short, therefore, the description of the performance in the *Hikayat Patani* seems to be that of the *Asyik* court-dance. It is very likely that what Floris saw was the same thing. The question therefore of whether or not *Mak Yong* existed in the Patani court in the early years of the seventeenth century must, for the time being, remain unresolved, since the technical terms used in these descriptions--*bidwan*, and *ikat-ikatan*--are not known to have been used in *Mak Yong*. The descriptions also give no indication that male performers were used together with the females, as in *Mak Yong*. There is, further, no mention of any story being performed.

A considerable amount of time and space have been spent here analysing the descriptions in the *Hikayat Patani* and in Peter Floris, His Voyage to the East Indies in the GLOBE 1611-1615, for these two sources have formed the basis of attempts to date the *Mak Yong* by all the scholars who have studied in the genre. None of the information available in these sources allows us to establish with any

certainty that the *Mak Yong* was in fact performed in the Patani court at any time during the period covered by the *Hikayat* and by Floris. The other sources, such as Skeat, Cuisinier, Malm, and Sheppard were written in the present century. The history of the *Mak Yong* up to the time when Swettenham first mentioned it in 1878 must, therefore, remain obscure, and any attempt at a reconstruction of this history must be based largely upon oral tradition.

The first clear mention of *Mak Yong* appears in an article entitled, "A Malay Nautch," published by Frank Swettenham in 1878:

I have, of course, like most other people have I suppose, repeatedly witnessed Malay dancing and singing during the Muharram in Penang. I have several times also been present at a Malay "Mayung," a kind of theatrical performance, with some dancing and much so-called singing:- the performers, as a rule, being a travelling company of three or four men and perhaps one woman, who make their living by performances, and play either at the invitation of a Raja in his own house, or before the public on a stage erected in the middle of the street.<sup>19</sup>

Further positive evidence that the *Mak Yong* flourished in the years around the turn of the present century is provided by Walter Skeat. Skeat does not mention how many groups of performers he saw, but provides us with considerable amount of information about the genre, dealing with

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<sup>19</sup> Frank A. Swettenham, "A Malay Nautch," p. 163.

repertoire, instruments and musical pieces of the spiritual beliefs and the invocations for the opening of a *Mak Yong* theatre. Some of this material will be discussed elsewhere in the present study.

During the second period of the *Mak Yong*'s history (1878 to 1926), a very important event took place. This was the establishment of the *Mak Yong* as court entertainment by the Tengku (prince) Temenggong Ghaffar under his care and guidance. The prince established in the precincts of the palace (*istana lama*) in Kota Bharu what may be described as a "theatrical district" named, after him, *Kampung Temenggong*. Several *panggongs* or theatres were built, providing various forms of traditional theatrical entertainments including *Bangsawan*, *Wayang Kulit*, *Menora*, and *Mak Yong*.

As far as the *Mak Yong* was concerned, the energetic prince took a keen personal interest both in the selection of performers and in their training. The prince invited performers from the various existing village groups. They were tested for their abilities and the better ones were invited to remain in Kota Bharu. They were provided with salaries and other benefits, and stayed in quarters

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<sup>29</sup>Personal interview with Pak Hassan Jambi, Abdullah bin Awang, and Zainab binti Abdul Samad.

specially built for them in *Kampong Temenggong*. Sheppard indicates that this royal patron of the arts "is stated to have supported one hundred *Ma'Yong* actresses in Kota Bharu during the first decade of the 20th century," and that "the *Ma'Yong* continued as the premier palace entertainment until about 1920."<sup>21</sup>

The *Kampong Temenggong* theatre provided entertainment for the general public. Performances were also, however, provided by the same actors and actresses for royalty and for royal guests. These special performances were held in the audience hall (*balai*) of the palace.

During the period of royal patronage and sponsorship of the *Mak Yong* certain very important innovations were introduced into the genre. The most important of all these was the playing of the *Pak Yong* (male lead) role by women.<sup>22</sup> This came about around the year 1912, probably as a result of social and religious pressures. The *Mak Yong* thus developed into a predominantly female dance-theatre, with the male performers relegated to non-principal roles. The groups were enlarged, so that visually the performances became more exciting. Other changes were made, principally

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<sup>21</sup>Sheppard, "*Ma'Yong*, the Malay Dance Drama," p. 108.

<sup>22</sup>Personal interview with Pak Hassan Jambi, and Abdullah bin Awang. Abdullah bin Awang, a well-known *Peran* role actor, indicated that the change took place in 1912.

in costumes and performance style, to reflect the new status of the *Mak Yong*. These innovations resulted in a generally more refined *Mak Yong* style and a distinction thus clearly developed between what can be called a court style of *Mak Yong* and the traditional folk style of the genre.

Many of the performers thus brought into the court theatre at Kampong Temenggong shuttled between that theatre and their own village groups, while others continued to perform permanently in the Kampong Temenggong theatre until its final closing down in the 1920s. Once this took place, they too reverted to their former status as members of itinerant groups.

It appears, therefore, that there was no permanent tradition of court *Mak Yong* in Kelantan until the time of Tengku Temenggong Ghaffar. *Ad hoc* invitations were probably extended, as they still are, from time to time to village groups to perform on special occasions. It is not possible to say whether, at any other period in the history of the Kelantan *Mak Yong* court, village groups were invited to the palace for any extended stay. We have seen this happening at the time of Tengku Temenggong Ghaffar. It is probable that such invitations to perform at court were extended to *Mak Yong* groups by other rulers both in Kelantan and in Patani from time to time, and that such stints at court

were of short duration. The Tengku Temenggong period is certainly such a highlight in the recorded history of the *Mak Yong*.

During the period when the Kampong Temenggong theatre was active, village troupes continued to operate much in the traditional style. Ismail provides us with a list of seven known groups during the years before 1926: *Mak Yong Papak (Pondan)*, *Mak Yong Chik Minah*, *Mak Yong Mek Salleh*, *Mak Yong Mek Sar*, *Mak Yong Syed Kuning*, and *Mak Yong Mek Yah*. For the period between the wars Ismail provides us with a list of five known *Mak Yong* groups: *Mak Yong Minah*, *Mak Yong Che Kemala*, *Mak Yong Anak Keli*, *Mak Yong Mek Haji* and *Mak Yong Che Mas*. For the period between 1939 and the establishment of the Seri Temenggong Group in the year 1970, Ismail has listed five groups: *Mak Yong Bidah*, *Mak Yong Pak Da Lah*, *Mak Yong Chik Mas*, *Mak Yong Mek* and *Mak Yong Som Kenangan*.<sup>23</sup>

The year 1970 saw the establishment of what is today the most important of the *Mak Yong* groups in Malaysia, the Seri Temenggong. This was the first determined effort to save the *Mak Yong*, as the existing groups in the villages were on the decline, with their members growing old. Several of these smaller village groups continue to be

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<sup>23</sup> Mohamed Afandi Ismail, op. cit., pp. 381-383.

active on a limited scale in Kelantan, but the Seri Temenggong has probably started a new phase in the history of the genre. For the first time in the years since the decline of the Kampong Temenggong theatre in the 1920's, the *Mak Yong* has become a popular theatre in the villages on the east coast of the Malay peninsula. The Seri Temenggong has also moved out of Kelantan, and performances have, since its inception, been given in the major urban centres of the country such as Kuala Lumpur and Penang. In addition, *Mak Yong* performances have been televised and broadcast by Radio and Television Malaysia, so that a wider audience is gradually being created for the *Mak Yong* both in the rural areas of Kelantan and other states and in the urban centres of Malaysia.

#### Religious and Cultural Background

Three distinct levels of religious and cultural influence may be discerned in the Malay peninsula:

(1) Animism, (2) Hindu-Buddhism, and (3) Islam.

Briefly, the major concepts of Malay animism that impinge upon theatrical activity are (1) the belief in the two universal primordial deities, Father Sky and Mother Earth; (2) a whole retinue of gods, godlings, and spirits identified with powers of nature and the natural phenomena;

and (3) the belief in the universal vital substance or principle (*mana*) known as *semangat*, pervading all living and non-living matter in a universal animism and uniting all in a common relationship.

Nature is constantly alive with the souls or spirits that inhabit segments of the natural environment and that infringe upon human life, often with malicious intent. There, is therefore, the constant need for propitiation and the making of propitiary sacrifices to re-establish the balance that may be upset between man and the members of the invisible world. The pantheon of these animistic gods, godlings, and spirits is extensive, and they are often divided into several categories based upon their habitation. Wilkinson provides us with a list of as many as twelve categories of *hantu* or spirits including demons of localities, tutelary spirits of freaks of nature (*hantu puaka*), invisible elves wandering about the earth, evil spirits associated with different diseases, vengeful ghosts of the dead as well as ghost-birds, harpies or vampires.<sup>24</sup> Some of these are constantly invoked by a *bomoh* before theatrical performances to gain their protection and to ensure the safety of both performers and members of the audience.

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<sup>24</sup>R.J. Wilkinson, A Malay English Dictionary, London, MacMillan, 1959, pp. 395-396.

The date for the arrival of Hinduism into Malaysia remains uncertain, though as Winstedt says, "evidence has accumulated to indicate early Indian visits to Malaya. Probably it was an Indian ship that brought an Attic vase of the 5th Century B.C. to Perlis. Roman beads from Kota Tinggi in Johor (sic) were left, it is inferred, by Indian traders at the beginning of the Christian era. Inscriptions are testimony to the presence of Hinayana and Mahayana Buddhists in Kedah in the 4th Century."<sup>25</sup> Winstedt provides numerous other such examples of discoveries ranging in time from the early date for the Attic vase to the fourteenth century, when Islam first made its appearance in the peninsula.

This arrival of Hinduism contributed a new hierarchy of gods and goddesses, the principal ones of these being the major gods of the Hindu trinity (Brahma, Vishnu and Shiva) as well as Ganesa and Mahadewi, the Great Goddess, the wife of Shiva. The permanent impact of Hinduism in the daily life of the Malays, both ordinary and members of royalty, has been examined by Winstedt, who surmises from the evidence he examines that until the coming of Islam into Malacca "the religion of nearly all the peninsular Malays

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<sup>25</sup>Winstedt, The Malays, A Cultural History, London, Routledge and Kegan Paul, 1958, p. 26.

was a mixture of Hinduism and Buddhism for the educated and animism and shamanism for the peasant."<sup>26</sup> Winstedt provides copious evidence to show the operation of Hindu-Buddhism in the lives of the Malays, including the impact of these religions on the enthronement ceremony of a Malay king, and the "ceremony precluding dramatic shows, such as the sacrifice and invocation before episodes from the Ramayana are enacted on the screen of the shadow-play at some harvest, marriage or circumcision festival."<sup>27</sup>

One other source of influence upon the theatre needs to be briefly mentioned before we proceed to an examination of some of the Islamic contributions. This is the Javanese influence. Winstedt says that "Kedah, Patani and Kelantan were greatly affected by the culture of Hindu Majapahit, which conquered Sri Vijaya and her colonies between 1338 and 1365. In Kedah linguistic traces remain, and in Kelantan the shadow-play and many of the ceremonies still exhibit Javanese Hindu characteristics."<sup>28</sup>

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<sup>26</sup>Winstedt, ibid., p. 27.

<sup>27</sup>Winstedt, ibid., pp. 29-30; Singaravelu, in his study of the Malay shadow play, "Invocations to Nataraja in the Southeast Asian Shadow Play," Journal of the Siam Society, Vol. 58, 1970, pp. 46-54, makes similar observations on the importance of the Hindu deities, especially Shiva as Nataraja, in the invocations for the opening of the *Wayang Kulit* theatre. See also Amin Sweeney, The Ramayana and the Malay Shadow Play, Kuala Lumpur, the National University of Malaysia Press, 1972, for a discussion of the *Ramayana* story.

<sup>28</sup>Winstedt, ibid., pp. 27-28.

Above and beyond the Hindu-Javanese elements mentioned by Skeat and Winstedt, however, there is a considerable amount of Javanese and non-Javanese Indonesian influence evident in the traditional theatre of Kelantan. The invocations addressed in *Main Puteri* and *Mak Yong* performances refer constantly to *Semar* and *Turas*, both purely non-Hindu Javanese deities. Besides, a great many of the spirits and gods of the environment invoked in the opening rituals for theatrical performances are deities familiar to the Malays long before the arrival of the major religions, and reflect a pure survival of animism. It is clear, therefore, that all the elements that we have thus far examined--animism, Hindu-Buddhism and Javanese influence--made their contributions to Malay theatrical activity. With the coming of Islam another dimension was added.

It is commonly believed that Islam came to the Malay peninsula in the 14th Century (Trengganu) and 15th Century (Malacca).<sup>29</sup> Recent thinking seems to stress, however, that Islam came to be introduced much earlier, perhaps even as early as the 8th Century, by traders, but that its final consolidation and mass introduction amongst the kings and masses did not take place until the 14th Century. This

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<sup>29</sup> Mohamed Abdul Rauf, A Brief History of Islam with Special Reference to Malaya, Kuala Lumpur, Oxford, 1964, p. 77.

time the preaching was done by Muslim missionaries who spread far and wide from Pasai in north Sumatra and the Malay peninsula to Java and the southern Philippines. The introduction of Islam seems to have been solid, for as evidenced by the Trengganu stele, the language of the Malays was already by 1386 being written with the Arabic script.<sup>30</sup> There is also considerable support for the belief that the Sufis or Muslim mystics had an important part to play in the spread of Islam into the peninsula from the very beginning.

The Malay theatre, and the *Mak Yong* in particular, with which we are chiefly concerned here, makes extensive use of Sufi terms and ideas in the invocations. The *bomoh* who conducts the rituals for the consecration of the theatre (*panggong*) begins, without exception, with the *A'uzu Billah* or *Ta'awuz*, seeking refuge in God from the accursed Satan, and the *Basmala*; "In the name of God the Compassionate and the Merciful." Following this, there is the *Dhikr*, or recitation of a selection of God's names several times. This is followed by the Islamic Affirmation of the Faith or *Kalimah-tus-Shahadat*, and very often the *bomoh* recites selected sections of the Holy Quran before proceeding into invocations addressed to a selection of

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<sup>30</sup>H.S. Peterson, "An Early Inscription from Trengganu," JMBRAS, 1924, pp. 30-32.

animistic nature spirits, Hindu deities, and Javanese gods. In the understanding of the *bomoh* the various Islamic prayers that he recites prior to the invocations to these latter categories of invisible beings save and protect him from any harm that may arise from this dealing with infidel and pre-Islamic and often anti-Islamic beings. At the same time, his traditional belief system keeps alive the conviction that these nature spirits have to be appeased and their goodwill gained. Despite his acceptance of Islam, therefore, the Malay *bomoh* is unable to surrender his previous gods, and in many cases what has transpired is the inclusion of these deities and nature spirits as 'infidel' jins within the Islamic fold. For this, the Malay *bomoh* has found sanction in the Holy Quran.

Apart from the opening ritual formulae to which allusions has been made, the invocations themselves are addressed to several categories of beings derived from Islam: to the *Keramat* or saints, to the jins or genies, and to various Shaikhs or chiefs, often chiefs or leaders of various Sufi orders or *tariqat*, the most prominent of these being Shaikh Abdul Qadir al-Jilani, the founder of the Qadariyya order of Sufis. This order is one of the three major orders of Sufis in Malaysia.<sup>31</sup> Further

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<sup>31</sup>Al-Attas, Syed Naguib, Some Aspects of Sufism as Understood and Practised Among the Malays, Singapore, Malaysian Sociological Research Institute, 1963, pp. 30-67.

indication of Sufi influences in the invocations is found in the reference to various categories or stages of Sufi enlightenment: *Qutub*, *Ghauth*, *Nuqaba*, *Autab*, *Abrar* and *Abdal*.<sup>32</sup> These names, often misunderstood and mispronounced by the *bomoh* in his theatrical invocations are thought of as individual persons rather than positions or stages.<sup>33</sup> This usually comes about as a result of ignorance rather than design. The leaders of various Sufi orders, such as Shaikh Abdul Qadir al-Jilani, are in the *bomoh*'s mind associated with the directions, or the four cardinal points, and invocations are addressed to them collectively as *Shaikh Empat Tapang* (Shaikhs of the four directions). Reference to other Islamic personages such as Khizr and the four caliphs Abu Bakar, Umar, Osman and Ali are also to be found in many of the theatrical invocations, and there is also constant reference to the Buraq, the mount of prophet Muhammad during his ascension to heaven.

The Islamic and perhaps pre-Islamic Arab or near-eastern influences in the Malay traditional theatre, of which some indication has been given in the preceding discussion are, in fact, far more extensive and pervasive

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<sup>32</sup>For a discussion of the various terms applied to Sufi order see the glossary of Malay and other terms.

<sup>33</sup>See Chapter Seven.

than is often realised. The extreme importance of the *rebab*, a middle-eastern or near-eastern instrument, and the use of Islamic literary terms such as the Qasidah to describe *Mak Yong* tunes or songs are only two indicators of the strength of the Arab or pan-Islamic influence upon the genre.

#### The Concept of *Semangat* (Soul)

Several of the categories of *Mak Yong* we shall be dealing with in the remainder of this study have a direct relationship with the concept of *semangat*, usually translated as "soul." This concept, as Skeat demonstrates, is central to Malay magic. It is central also to the healing processes in Malay shamanism and the operation of magic that is closely linked with the performing arts, especially the shamanistic healing *Main Puteri* and *Puteri-Mak Yong*.

The most direct and clear statement of the concept of *semangat* is that of Winstedt:

A comparison with the *mana* of the Melanesians suggests a very primitive Malay idea is belief in a vital or effective force (*semangat*) "in widest commonality spread," present in placenta, in all parts of the body, in spittle and sweat, in clippings of the hair and parings of the nails, in a person's shadow, in his name, in

the water in which man or beast has washed and the earth marked by his footprints, so that through any of these a person may be injured by sorcery. This impersonal force also vitalizes the leaves and branches of plants, stones and beads and tin and iron. In hard things like teeth and nuts, stones and iron, it is abundant beyond the ordinary .... Two very primitive and lasting functions of the Malay medicine-man or *pawang* has been to conserve the vital spark of man and rice.<sup>34</sup>

*Semangat* is associated in the Malay mind with various other terms that have been applied by the Malays to describe what has generally been termed the 'soul', a word usually offered as a translation of *semangat*, as in *semangat padi*, usually translated as the soul of the rice. Wilkinson mentions that there are in the Malay language six other words sometimes used to define the word soul.<sup>35</sup> These are *Nyawa*, *Jiwa*, *Roh*, *Arwah*, *Malaikat*, *Sokma* and *Semangat*. Not all relate to *semangat*, however. *Roh* (more appropriately *Ruh*) and *Arwah* denote the same concept, with *Arwah* being the plural of *Roh* or *Ruh*. This is soul in the Islamic sense, the essence of being that is lost when a person dies, and which finds its way to heaven or hell, there to await the day of resurrection and judgement (*kiamah*). This, strictly speaking is the Semitic, or Judeo-Christian-

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<sup>34</sup>Winstedt, The Malays, p. 19.

<sup>35</sup>R.J. Wilkinson, "Some Malay Studies," in JMBRAS, 1932, pp. 114-115.

Islamic concept of the personal soul. It came to the Malays with the coming of Islam. *Malaikat*, again, is an Arabic word, being the plural for the word *Malaik*, meaning angel. Its application to the human soul, therefore, must have come about through a misconception of its true meaning, as in the case of the word *Arwah* already discussed. *Nyawa* and *Jiwa* (from the Sanskrit) often have the same connotation, meaning breath, or breath of life, and often, by extension, life itself. In the Kelantanese dialect of Malay, the word *nyawa* is still used for "breathing" in such statements as "*amba ta'leh nyawa*" meaning "I cannot breathe" when someone squeezes somebody's neck for instance. *Sokma*, as Wilkinson has indicated, is the Malay term for the Hindu or Buddhist soul of metempsychosis.

With the discarding of duplicate terms, and terms not directly connected with the Malay concept of soul, we have: first the concept of *Roh* or *Ruh*, as being the individual personal soul, placed in man through the process of divine creation, and second that of *semangat*, which may be defined as the universal life-force or vital substance which permeates all nature, including objects often considered inanimate, such as the stones and trees and the *keris*. In hard objects, as Winstedt says, it is found to be abundant beyond the ordinary. Thus it is imperative for humans to be wary where they throw the clippings of

their nails, for instance, for through the abuse of nail-parings a considerable amount of *semangat* may be stolen by a potential enemy. One point to be remembered here is that when *semangat* is present in the various objects of the environment, for instance in trees and so on, it is not to be confused with the *penunggu* or attendant spirit, or the *penggawa*, the guardian spirit. These spirits are considered to exist quite apart from the *semangat* of that object.

Endicott, in his interpretation of the Malay concept of soul distinguishes "material entities" from "non-bodies" by virtue of their possession of *Semangat*, *Nyawa* or *Roh*:

Possession of *semangat* groups together all things including man, that are set off as significant material entities from the Malay point of view. These are distinguished from non-bodies on the one hand--the grain of rice or cup of water, and from non-material "things" on the other--spirits, for example. The *nyawa* involves man in a class with most animals, set off against the lower animals, plants and minerals as well as the non-bodies and non-material things. The *roh* distinguishes man still further from the rest of the world, even separating him from the higher animals; it expresses the uniqueness of man despite his involvement with the rest of creation. The *semangat*, *nyawa*, and *roh* represent successive stages in the differentiation of the soul material of man; these permit an orderly view of the universe despite the participation of man in an all-pervading vital principle or even in a "culte de la vie" as Cuisinier says.<sup>36</sup>

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<sup>36</sup>Kirk Michael Endicott, An Analysis of Malay Magic, Oxford, 1970, p. 79.

Endicott has expressed, in this differentiation, the essential idea that the Malays, as he says "are able to express the differences among men and the unity of the cosmos in terms of a single system of ideas based on *semangat*, the vital principle."<sup>37</sup> This is perhaps the most vital point in an understanding of the meaning of *semangat*-- that man on the one hand is able to remain above the entire vital creation since he possesses a divinely-given soul, and yet, on the other hand, through the operation of the concept of *semangat*, is able to be part of the entire cosmos by virtue of possessing the same *semangat* that vitalises all other entities.

Endicott goes on to say that these three aspects of the soul (as far as man is concerned) are all expressed in the all-inclusive *semangat*, so that "the entire soul of the creature" is being considered. In the case of animals, in the absence of *Nyawa* only the *Roh* and *semangat* would be implied. For all other things only the *semangat* or vital principle would be present. This is the essence of his theory of differentiation of *semangat*. While on the whole the entire theory makes good sense, Endicott has, perhaps made an error when he says that in the case of animals *semangat* would embrace only the *Roh* and the *semangat*,

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<sup>37</sup>Endicott, ibid., p. 79.

leaving the *Nyawa* as the highest component of the three-level *semangat*, and thus the distinguishing feature of Man. By our definition of *Roh* or *Ruh* already stated earlier in this discussion, it is this aspect of the trinity *Roh-Nyawa-Semangat* that is the highest component of this trinity, and thus the prerogative of sentient Man. The *Roh* is what, according to the teachings of the Quran, was given to Man at the time of the Genesis. This belief is also held by the Malays, who clearly divide human activity into the two categories *jismani* and *rohani* meaning literally, the physical and the spiritual.

Most of the misinterpretations and misconceptions of the various aspects of *semangat* arise, as Endicott himself states, out of reference being made to one aspect of the soul when another is in fact intended. He believes that the image of the bird for *semangat* in Skeat when the missing *semangat* is called "*kur semangat*" as if it were a bird, should in fact be utilised for the *Roh* for "I have already pointed out that the specific aspect of the soul that is feared to depart at such times is the *Roh*."<sup>38</sup> Here again Endicott's previous error is repeated. The loss of the *Roh* would mean instant death, as would also the loss of *Nyawa*. What in fact is lost and recovered is the *semangat*, the

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<sup>38</sup>Endicott, ibid., p. 80.

lowest member of the trinity *Roh-Nyawa-Semangat*. *Semangat*, as Skeat indicates, is often symbolised as a bird.

For purposes of this study, the narrowing down of the three aspects of the soul into the dual concept of *Roh* and *semangat* (this latter aspect comparable to the *mana* of the Polynesians and Melanesians) would make an understanding of the functions of healing *Mak Yong* much simpler. What is lost during illness is the *semangat*, not the life-sustaining divinely bequeathed *Roh*. The person whose *semangat* has been stolen away does not die, though languishment may result as a direct consequence of *semangat* loss. Prolonged languishment could, of course, result in the loss of life. At this point, however, the *Roh* is also lost, departing towards heaven or hell. The process of *Semangat* loss is here comparable to the loss of physical stamina or vitality by a person fasting unto death. When, after prolonged loss of vitality due to fasting, a person dies, his soul (comparable to the *Roh*) also leaves. *Semangat*, therefore, is the *mana*, the vital substance of Skeat's "universal animism," and it is in this sense that the word is applied during the remainder of the present study.

*Semangat* may be taken away or abducted through what Skeat calls "the Black Art" (as in the case of the ordinary love charm),<sup>39</sup> In most of these cases of *semangat*-theft,

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<sup>39</sup>Skeat, Malay Magic, pp. 532-580.

however, what is really believed to have taken place is a weakening of the *semangat*, for complete loss over a prolonged period of time, as already indicated, could cause death. Theft of this nature may be undertaken in order to influence the *semangat*, and thus the person to whom the *semangat* belongs, in favour of the sorcerer or the person who hires the sorcerer. There could be the intention of doing harm to the victim, and this could result in disease, madness, or at its worst, death. Skeat gives examples of a variety of ways in which the *semangat* stealing process operates, in some cases the entire process taking place without any direct contact between the sorcerer and the victim. Just one example quoted from Skeat will be enough to illustrate this method of causing harm. This description has been taken by Skeat himself from a Malay charm book: "Take parings of nails, hair, eyebrows, saliva, etc. of your intended victim (sufficient to represent every part of his person), and make them up into his likeness with wax from a deserted bees' comb. Scorch the figure slowly by holding it over a lamp every night for seven nights, and say:- 'It is not wax that I am scorching, it is the liver, heart, and spleen of so-and-so I scorch.' After the seventh time, burn the figure, and your victim will die."<sup>40</sup>

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<sup>40</sup> Skeat, ibid., p. 570.

Numerous other examples of effects less drastic have been cited by Skeat and other scholars of Malay culture. Skeat provides numerous other examples of charms used for the capture of a reluctant object of one's love, or the *semangat* of an enemy whom one wishes to harm. In brief, all the examples illustrate that the operation of sympathetic magic is believed to result in the effect desired. The *bomoh* therefore plays the highly important role in Malay society of acting between the persons involved, whether victim or victimiser, and the all-important universal vital principle, *semangat*. Where the *bomoh* or *pawang* is an ordinary medicine-man and not a dabbler with spiritual matters, his knowledge of the *semangat*-strength of the various herbs roots and plants helps him prepare the medicine that often proves efficacious in removing maladies. In the preparation of these medicines, however, there is often a spiritual or supernatural element, and here the inner or secret learning (*ilmu dalam*) that every *bomoh* has comes to his aid. In cases of soul weakening or soul loss, the *bomoh*'s role is clearly to bring back the missing *semangat* in a process called *sambut semangat* or *memanggil semangat*. This process may be undertaken in certain cases through the performance of spiritual *Mak Yong*. This is the subject of the rest of the present study. It must be stressed here that the functions thus far delineated for

the *bomoh* are not his sole functions. As the agent between the sacred and the profane the Malay *bomoh* is immensely important, operating in various rites of passage and assisting in harvest rituals to ensure continued bounty.

In the general view of the Malay world, inhabited by malevolent as well as benevolent spirits (*hantu*, *orang-orang* or *makhluk halus*), one major cause of disease is regarded as being the malevolent spirits or ghosts known collectively as *hantu*. Gimlette lists several dozens of these spirits, and Wilkinson provides examples of no less than twelve types of spirits. These include spirits that haunt places and people, and often through their operation amnesia, a mild form of possession, could occur. A person may suffer from melancholia or depression, and in more extreme cases hysteria or madness may result.<sup>41</sup> In fact almost all diseases, whether having to do with emotions or with one's physical self, may be the result of the action of these disease-causing spirits. "*Hantu penyakit*, the evil spirits of disease, form a very large group. For instance, in Kelantan, *hantu-hantu ketumbohan*, which are held responsible for small-pox, comprise 199 different demons, each with its

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<sup>41</sup>John D. Gimlette and H.W. Thompson, A Dictionary of Malay Medicine, Kuala Lumpur, Oxford, pp. 78-80; Wilkinson, A Malay English Dictionary, pp. 395-396.

own fantastic name, and each operating on a selected part of the human body."<sup>42</sup> The *bomoh*, then, in such a context, operates both as the protective and the healing agent. Firth mentions that the techniques of the *bomoh* in the Perupok area of Trengganu in 1940 fell into three main classes--*siup* (*tiup*), *bageh* (*berbageh*), and *main Puteri*--and goes on to discuss the use of *siup* and *bageh*.<sup>43</sup> Those categories of disease in which the depression is caused by various *Mak Yong* characters, through an emotional link with the patient, have invariably to be cured through the use of the stories in which these characters appear. The identity of characters like *Raja Muda Lembek*, *Dewa Muda* and *Dewa Pechil* still remain obscure. It is possible that they have come from the ancient mythologies of the Malays themselves. When the *semangat* of a character makes itself manifest in a patient (*menjelma*) the illness results. Once the manifestation (*penjelmaan*) has ended there is emotional release and a 'cure' is effected. This is the same process that operates in spiritual performances of *Mak Yong*.

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<sup>42</sup> John D. Gimlette and Thompson, op. cit., p. 78.

<sup>43</sup> Raymond Firth, "Faith and Scepticism in Kelantan Village Magic," in William R. Roff (ed). Kelantan: Religion, Society and Politics in a Malay State, Kuala Lumpur, Oxford, 1974, pp. 214-216.

CHAPTER THREE  
ELEMENTS OF PERFORMANCE

Conventions

In all *Mak Yong* performances, certain basic conventions are observed. These relate (1) to the theatre (*panggong*), (2) to the use of the musical instruments, and (3) to the performance style.

The building of a theatre or *panggong* must conform to certain basic principles. The theatre is usually built of *attap* and bamboo, and is open on all sides. It must not be raised above the ground, so that the performers are, during the performances, sitting or moving about on the earth. The floor is covered with mats. The theatre is built in such a manner that the longer dimensions of the building are aligned east-west. The average size of a *panggong* for *Mak Yong* is about twelve feet by sixteen feet. By convention, the *Mak Yong* theatre is, both in design and size, the same as that used for the shamanistic *Main Puteri* performances. Present day *Mak Yong* theatres built for commercial purposes, however, are usually elevated to between three and five feet above the ground, to allow for maximum visibility for the large audiences that throng public performances of *Mak Yong*.

The *Mak Yong* orchestra has to be arranged in such a

manner that the *rebab* player sits on the eastern side of the *panggung* near the central post (*tiang seri*). This will allow actresses to face east when they dance before the *rebab* in the opening dance of the *Mak Yong* known as the *Menghadap Rebab* (Salutation of the *Rebab*). The other instruments also have their specific positions on the stage. Other conventions relate to the ritual starting off of the musical instruments and certain precautions that have to be taken in handling the instruments. The large gong (*gong ibu*) and the *rebab* are especially treated with reverence.

In Kelantan today, females play the *Pak Yong* or leading male role. This was not always the case in the history of the *Mak Yong*. All actors and actresses remain seated on stage throughout a performance and they are presumed to be off-stage when seated in their positions on the sides on the stage, away from the central acting area of the stage (*gelenggang*). It is only when they stand, and come into the *gelenggang* that they assume characters. In their seated off-stage positions, all female performers function as the *jong dondang* or chorus.

Conventions related to style of dialogue, formal and informal language and the use of songs will be discussed in the performance sections of the present study. As a rule, very few props are used. These are, for the *Pak Yong*

role, the *rotan berai* or strands of bamboo tied together into a 'wand,' and a *keris* (sharp knife). For the *Perans*, *goloks* or wooden swords serve as basic props, and these, like the *rotan berai*, are multi-functional. Hardly any stage props are used in the performances, and most of the information related to time or place as regards the action is contained within the dialogue and songs. The texts are divided into several distinct types, the *uchaps*, the *bangkitans* and the *bilangans*. The *uchaps* are used before embarking upon any action or entering into a song. All songs, especially the longer pieces, are accompanied by circular dances and serve a multitude of purposes. The lyrics of the songs are called *bangkitans*, a name which unites them with the special words of power used in situations requiring propitiation of spirits or in situations where, within the play, the characters wish to protect themselves from any malicious spirits or evil influence (*badi*) of any sort. They are in some instances the same as the words used by a shaman opening a theatre prior to performances. Both this ritual opening and the ritual closing that is performed upon the completion of performances is required both by convention and by the contingencies of the situation that places the *Mak Yong* among sacred performing arts, since the actors and actresses are in fact playing the gods in most of the *Mak Yong* stories.

### Stage Arrangements

A typical performance of a *Mak Yong* story may take several nights, usually between three and five. One-night performances, however, are not uncommon. In the case of the *Puteri-Mak Yong* healing performances it is usually the practice to perform *Puteri* the first night for diagnostic purposes and to have a *Mak Yong* performance on the second and sometimes on an additional third night.<sup>1</sup> It used to be the practice, however, for a group of performers to complete the longest of the *Mak Yong* stories, the *Anak Raja Gondang*,<sup>2</sup> in forty-five nights, while the shorter stories of the repertoire lasted, even in living memory, a good twenty-one nights.<sup>3</sup> Performances usually commence after the *Isha* prayer, at about 8.30 in the evening, and go on to between 12.30 and 1.00 a.m.

No matter what story was selected and no matter how long the performances, however, there have always been certain standard staging arrangements. Some of these are

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<sup>1</sup>For a discussion of *Main Puteri*, see Cuisinier, Danses Magiques de Kelantan, pp. 93-112.

<sup>2</sup>See Appendix D.

<sup>3</sup>Personal interview with Zainab binte Abdul Samad (Zainab Tengku Temenggong).

still maintained in today's performances. All performances begin with the placing of the musical instruments in their respective positions on stage before the *Buka Panggong* or "Opening of the theatre" rituals.<sup>4</sup>

There were three basic stage arrangements during the period of the Kampong Temenggong Theatre in Kelantan:

(1) the layout for non-spiritual performances of *Mak Yong*, (2) the arrangement for non-spiritual performances presented in the palace, and (3) the more informal arrangement for the spiritual and village performances.<sup>5</sup>

The layout for non-spiritual performances held at the Kampong Temenggong theatre reflects a clear attempt to separate the male from the female performers. It is impossible to say how long this particular seating arrangement was in vogue in the villages of Kelantan prior to its formalisation in the Kampong Temenggong public theatre. The essential feature of this arrangement is the clear demarcation of designated areas for actresses, actors and musicians. The arrangement, with the musicians on the eastern and north-eastern sides, the actresses on the southern side and the actors on the western side meant that the necessary staging conventions could be observed,

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<sup>4</sup>For a detailed discussion of these opening of the theatre rituals see Chapter Five.

<sup>5</sup>See Figures 1 and 2.

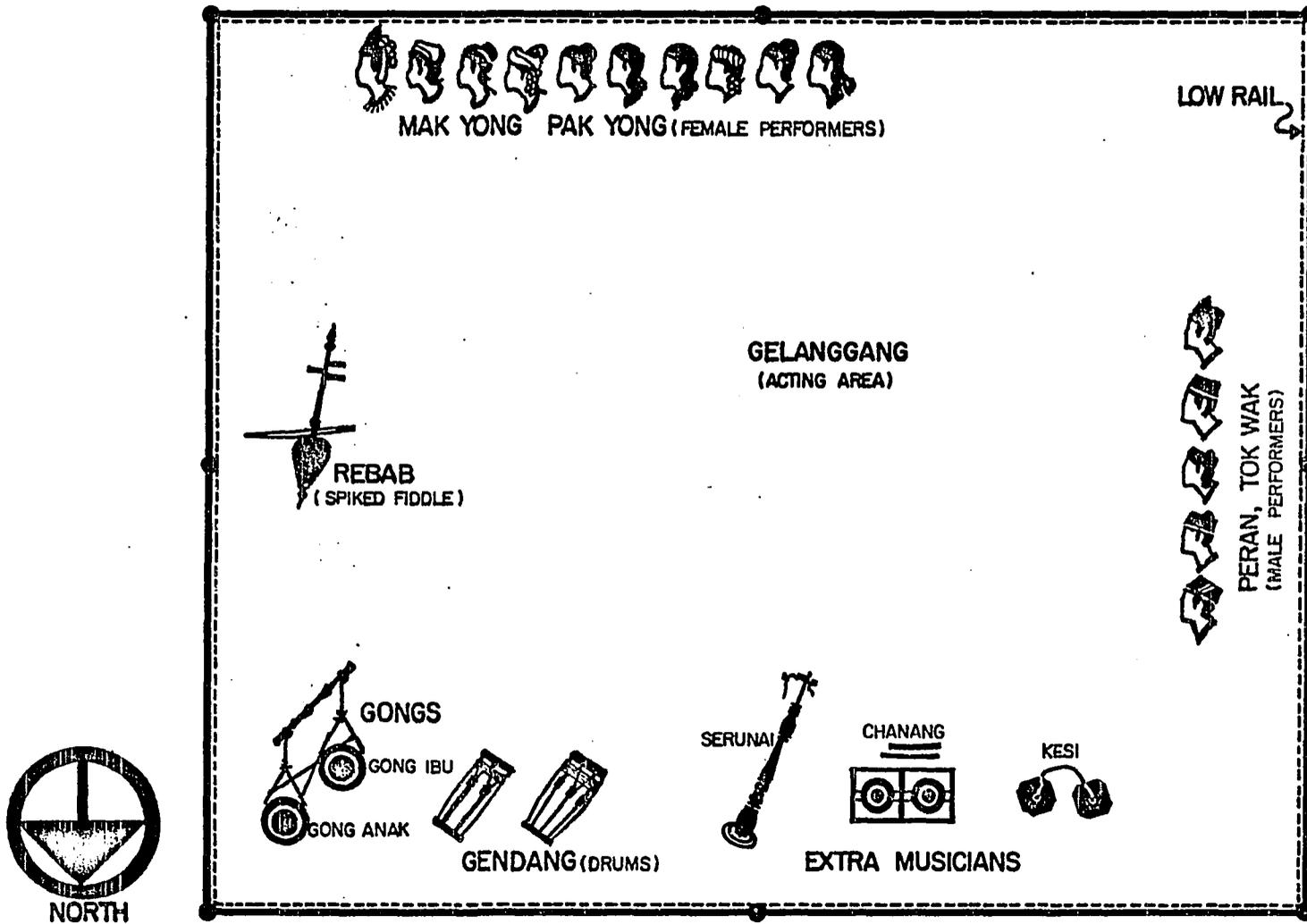
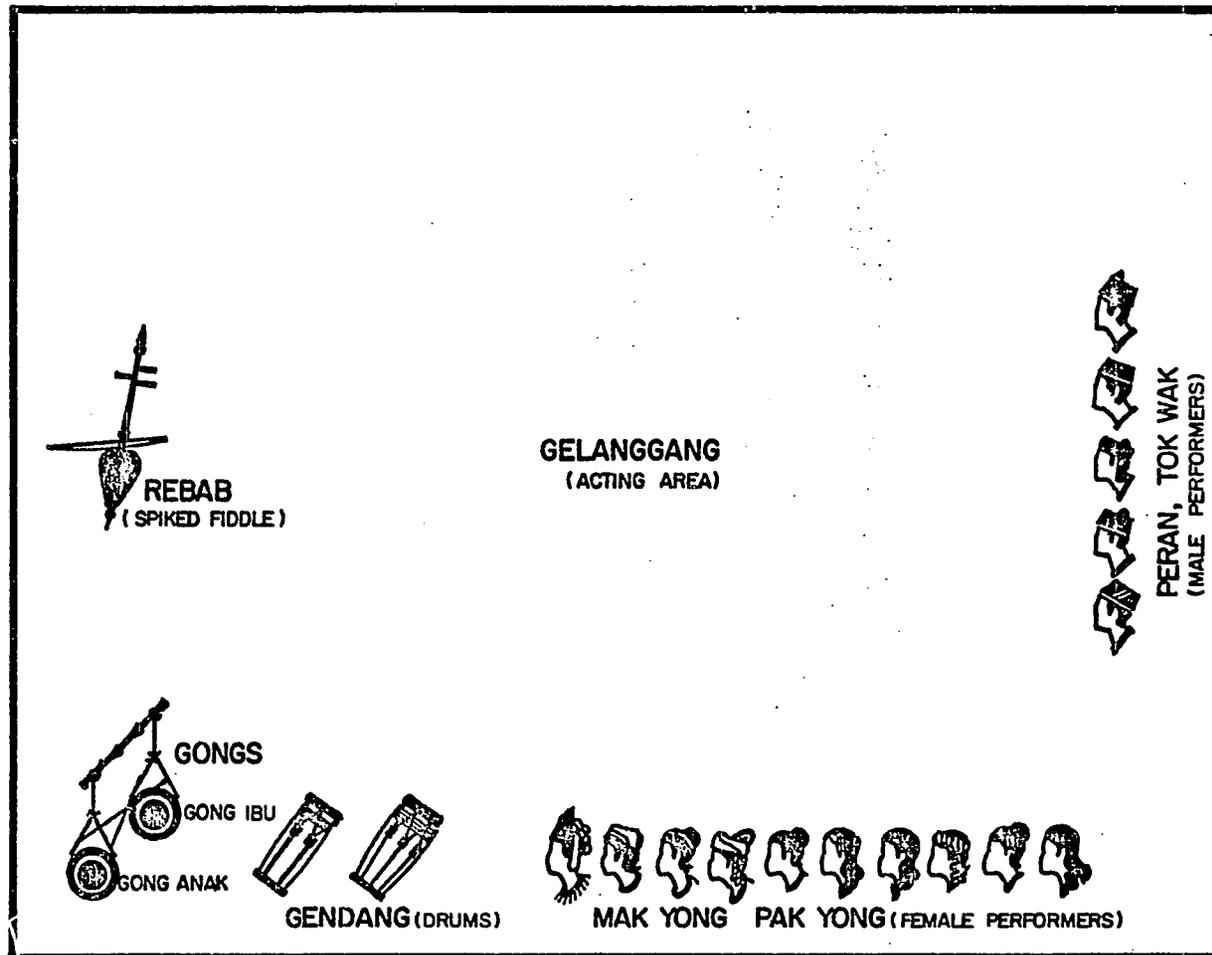


FIGURE 1 : MAK YONG THEATRE LAYOUT IN KAMPONG TEMENGGONG THEATRE, KOTA BHARU, KELANTAN



ROYALTY AND V.I.P.S



NORTH

FIGURE 2 : MAK YONG SEATING LAYOUT FOR PERFORMANCES IN THE PALACE

while providing for adequate acting and dancing space within the *gelengang* (or central acting area of the *panggung*). Within this arrangement the *bomoh* would conduct his rituals in the *Buka Panggong* ceremony facing the *rebab* player. The actresses, upon their entry for the *Menghadap Rebab* dance would also seat themselves before the *rebab* player for their salutation of the orchestra. In both instances, the *bomoh* and the actresses would therefore be facing the east.

The formal palace (*istana*) performances also took care not to violate the spiritual conventions so that the *Buka Panggong* rituals and the *Menghadap Rebab* dance took place exactly as described in the previous section. At the same time, due attention was given to the members of royalty and the royal guests who were present as members of the audience. This resulted in the actresses who would in normal position be seated directly in front of the audience on the south side, being moved to the north side, alongside with the musicians. This allowed the audience to see all performers at all times during an evening's entertainment. Besides this consideration of convenience, the second arrangement also allowed for an observance of *adat* or Malay customary law as well as an expression of Malay courtesy. Custom does not allow anyone to be seated with his or her back toward royalty in formal

situations. Another important factor taken into account was the fact that actors and actresses could *sembah* (salute with an *anjali* gesture) their royal audience before going into their performances. Before the *Menghadap Rebab* dance, all actresses would proceed upon entry directly to the royal dias, kneel before the Sultan and his guests, and then, after the *sembah*, assume their positions for the ritual dance. For the male performers, as a rule not involved in the *Menghadap Rebab*, it was the custom to *sembah* the Raja just before assuming their roles.

Members of the public were not allowed into the private royal performances. Palace servants and other members of the royal household stood all around the acting area in the audience hall, so that the arrangement basically conformed to the traditional in the round situation in which *Mak Yong* was presented in public theatres.

Staging arrangements for spiritual performances are more or less consistent with the basic arrangement already outlined. On the whole, however, such performances are characterised by a great deal of informality and community involvement, so that the performers, voluntary helpers and members of the audience move freely off and on stage throughout the purely 'spiritual' sections. In the *Main Puteri* and other trance-sessions, such as the *Lupa Mayang* (Palm-blossom mass-trance) persons not directly involved

in the spiritual activity often go into trance spontaneously. Seating arrangements already outlined for ordinary *Mak Yong* performances therefore are not rigidly observed in spiritual performances.<sup>6</sup> Stage layout is further complicated by a large number of items of the special paraphernalia, including the *balai tiang empat puloh* ("the palace with forty pillars") serving the function of vehicles for offerings prepared for various categories of spirits of the environment. In spiritual *Mak Yong*, therefore, the stage-layout and staging patterns are broken. The physical area of the stage is enlarged by enclosing a part of the surrounding ground by means of ropes or strings tied around the theatre. Some of the special items of paraphernalia and offerings are placed in this extended area.

The stage arrangements discussed thus far are not all in vogue today. In the first place, royal performances no longer take place within the audience hall. When special performances for royalty and other dignitaries do take place, they are often performed on proscenium stages. The layout therefore changes considerably. This also applies to most of the performances held in urban centres.

In village performances, whether organized for healing and other spiritual occasions, including rites of

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<sup>6</sup>See Chapter Seven.

passage, or for entertainment, some of the conventions and stage layout arrangements indicated still persist. In the case of entertainment performances at village fairs, on the other hand, the theatres are designed to provide for maximum visibility. They are usually raised between three and four feet above the ground and sometimes even higher. A green room is occasionally provided for the performers.

#### Repertoire

No one knows how long the present *Mak Yong* stories have been in existence and whether or not they existed independently of the *Mak Yong* theatre form at any period in their history.<sup>7</sup> The repertoire itself went through several periods of expansion.<sup>8</sup> Beginning from one story, *Dewa Muda*, it is believed to have developed into seven and eventually into twelve. Mubin Sheppard has provided us

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<sup>7</sup> Today in addition to *Mak Yong*, the same stories are to be found in the *Puteri-Mak Yong* and in at least one non-performance type activity: in the *iseh angin* (literally "to set the wind in order"). In this the healing process takes place through role-playing, where a patient becomes a character but where there is no purely theatrical activity. The *iseh angin* takes place between a shaman and a patient.

<sup>8</sup> Personal interviews with Abdullah bin Awang and Zainab binti Abdul Samad.

with a list of eleven stories, *Dewa Muda*, *Anak Raja Gondang*, *Bongsu Sakti*, *Gading Bertimang*, *Puteri Timun Muda*, *Raja Tangkai Hati*, *Raja Muda Laleng*, *Ijau-Ijau Intan Permata*, *Raja Muda Lembek*, *Raja Dua Sarupa*, and *Indera Dewa Dewa Indera*.<sup>9</sup> Two of these stories, *Puteri Timun Muda*, and *Ijau-Ijau Intan Permata*, are *Menora* stories which have found their way into the *Mak Yong* repertoire. *Puteri Timun Muda* for instance is regarded as the *Menora* origin story. There is still considerable uncertainty about the *Mak Yong*'s "authentic" stories, particularly in view of their antiquity and oral transmission. The problem of providing a final list of stories is further complicated by the possibility that several of these stories have more than one title, sometimes as a result of two or more parallel versions. *Dewa Pechil* and *Dewa Samar Daru* for instance, are believed to be two titles for the same story.

One other difficulty arises from the fact that three stories belonging to the same cycle are often regarded as separate stories, when in fact they can also be taken as three parts of one story. These are, *Anak Raja Gondang*, *Bongsu Sakti*, and *Bijak Laksana*. In addition, another problem that complicates a determination of what constitutes the *Mak Yong* repertoire is that stories are constantly being

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<sup>9</sup>See fn. 20 in Chapter One.

borrowed from other genres. Examples of stories taken from *Menora* have already been cited. Other stories have been borrowed from the *Wayang Kulit* shadow puppet theatre and from the *Bangsawan* opera tradition. From the *Wayang Kulit*, for instance, the story of *Iraksuma* has gone in the *Mak Yong* repertoire and *Sultan Permadi* has been taken over from the *Bangsawan*.<sup>10</sup> In recent years the inter-change process has been intensified with the practice of performers of one genre of theatre often moving for short periods into another genre.

Ismail has provided us with another list of *Mak Yong* stories. The present writer has arrived at a third, somewhat different list.<sup>11</sup> Based largely on consultations with some of the leading performers of *Mak Yong* in interviews, the following list of stories was compiled:

1. *Dewa Muda* ;
2. *Dewa Pechil* (and *Dewa Samadaru* as a variant version);
3. *Dewa Sakti* (or *Raja Sakti*);

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<sup>10</sup>Personal interviews with Abdullah bin Awang. Abdullah indicated that he introduced this story into the *Mak Yong* in the 1940s. Abdullah was also a *Bangsawan* actor.

<sup>11</sup>Mohamed Afandi Ismail, *Mak Yung--Sebuah Tinjauan Dari Sudut Persembahan*, p

4. *Dewa Indera-Indera Dewa*;
5. *Dewa Panah (or Anak Raja Panah)*;
6. *Anak Raja Gondang* (the trilogy incorporating this play and *Bongsu Sakti* as well as *Bijak Laksana* ;
7. *Gading Bertimang*;
8. *Raja Tangkai Hati*;
9. *Raja Muda Lakleng*;
10. *Raja Muda Lembek*;
11. *Raja Besar Dalam Negeri Ho Gading* ;
12. *Bedara Muda* .

Ismail divides his list of stories into five groups, but the basis of this list is not clear. One distinction that the Kelantan *Mak Yong* performers make, and that Ismail makes too is that the original stories belonged to the *Dewa Tujuh* (or Seven Gods), though the present writer has not been able to establish the exact identities of these seven gods. The names of the gods appearing in the story titles are referred to as being these seven (with the addition of *Dewa Samadaru* who appears as a character in *Dewa Pechil*). The seven gods would then be *Dewa Muda*, *Dewa Pechil*, *Dewa Samadaru*, *Dewa Sakti*, *Dewa Indera*, *Indera Dewa* and *Dewa Panah*. In this case, however, Ismail's list has eight gods in the six stories listed under the group entitled *Dewa Tujuh*. It appears, therefore, that the first

five of the plays listed above would be regarded as the plays for the gods, who number seven. The performers in Kelantan believe that many of the other characters in the remaining stories also belong to the spirit world or to the world of the gods, and that many of them are in fact descended from the gods.

In the list of stories presented above, *Dewa Sakti* is the most tentatively identified as a *Mak Yong* story. It is the least known of the twelve stories (and their branch stories), and the plot, as it stands now, is incomplete. It is included in the list upon the insistence of one of the most reliable *Mak Yong* performers in Kelantan.<sup>12</sup> The whole question of the *Mak Yong* repertoire needs further investigation.

The importance of *Dewa Muda* and *Dewa Pechil* for spiritual purposes will become clear in an examination of their use in spiritual performances. In the minds of Kelantanese performers all the stories in the *Mak Yong* repertoire are associated with the gods, although the genealogy of the characters is not always traceable. The stories themselves deal with the adventures of the gods or princes and often include supernatural events, so that they may be classified as romances or sagas.

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<sup>12</sup>Abdullah bin Awang. Other persons interviewed also agree with Abdullah.

The question of the origin of the stories defies any answer. It has not been possible to link them up with the major cycles of Asian and Southeast Asian stories such as the *Kathasaritsagara* ("The Ocean of Story") or the *Panchatantra*, and attempts at connecting them with the Indian epics, the *Ramayana* and *Mahabharata* have also revealed little connection between the stories and the epics.<sup>13</sup> It is very likely, therefore, that the stories are the result of local genius, representing sagas or legends of local culture heroes.

There is perhaps one exception to all this. The *Anak Raja Gondang* story is found in several countries neighbouring Malaysia, such as Cambodia and Thailand. Its ultimate source is the *Suvarnasangkha Jataka* (or the Golden Shell Jataka), but the question of how it came to the *Mak Yong* still remains unanswered. It is possible that it is the result of Thai influence. Sheppard postulates a Cambodian link.<sup>14</sup>

Some of the Kelantanese performers themselves believe that the *Dewa Muda* and *Dewa Pechil* stories came from Java.

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<sup>13</sup> Scholars of Malay literature have thus far failed to mention them, despite several exhaustive studies in the Malay peninsula.

<sup>14</sup> Sheppard, "*Ma'Yong* the Malay Dance Drama," Tenggara 5, p. 110.

*Dewa Muda* is often identified with *Raden Panji* or *Ino*, the hero of the Panji cycle of stories, and in the spiritual performances of both *Dewa Muda* and *Dewa Pechil* the *Perans* are called *Semar* and *Turas*, both of whom are borrowed Javanese characters. The *Dewa Muda* story itself betrays Panji influence. First, the name of *Dewa Muda*'s mother is *Tuan Puteri Selindong Bulan* (the partially concealed moon). One wonders if this is not connected with *Chandra Kirana* in the Panji cycle. This name means "the moonbeam." Next, the Panji romance has probably contributed the idea of the discovery of the brother-sister relationship between *Dewa Muda* and *Tuan Puteri Ratna Mas*. In some versions of the *Dewa Muda* story this discovery prevents their marriage to each other. *Dewa Muda* returns to the earth, leaving *Ratna Mas* in the sky. Despite the strong belief in a Javanese origin for these two stories, and the apparent Javanese influence in the stories, it has not been possible to locate identical plots in the Panji cycle of stories. It is likely that some of these motifs just described were superimposed upon previously known stories or myths. The *Hikayat Patani* indicates that by the early 17th Century there was already a sizeable population of Javanese in Patani, and it is likely that some Javanese influence did find its way into the *Mak Yong* stories at some time in their history. One other possible avenue for the spread

of Javanese influence is the *Wayang Melayu* tradition of shadow-puppet theatre.

#### The Mak Yong Roles

The *Mak Yong* roles are enacted by a cast of between eight to ten performers for an informal healing or village performance and about thirty performers in a more sophisticated entertainment *Mak Yong* presentation.<sup>15</sup> This number does not include the musicians. The roles are the following:

1. *Pak Yong*: the male lead;
2. *Mak Yong*: the female lead;
3. *Peran* or *Pengasoh*: the male attendant;
4. *Inang*: the female attendant or duenna;
5. *Tok Wak*: the old man;
6. *Dewa-Dewa*: the gods and spirits;
7. *Jin* and *Gergasi*: the jins and ogres;
8. *Orang Darat*: the villagers;
9. *Burung* and *Binatang*: the birds and animals.

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<sup>15</sup>Personal interviews with Abdullah bin Awang, Zainab binti Abdul Samad, Khatijah Awang, and Wan Fatimah Hussein Keronchong.

The *Mak Yong* role system, although highly rigid and well-defined, provides within itself a considerable amount of variety and flexibility. This is not generally understood, and the tendency thus far has been to regard the four leading roles, the *Pak Yong*, the *Mak Yong*, the *Peran* and the *Inang*, as the only four roles in the genre, thus neglecting others, some of which, at times become highly important.

1. PAK YONG

The *Pak Yong* is the male lead role. While nowadays this role is, in Kelantan, invariably played by females, the practice became current in that province only recently. This role, for the *Mak Yong* actress, represents the apex of her training, and no *Mak Yong* actress may be regarded as proficient in her art until she can handle it comfortably. Generally speaking, the *Pak Yong* is the most attractive actress of a group. Beauty alone, however, is insufficient, and other talents, such as singing, dancing, acting, and a deep knowledge of the *Mak Yong* repertoire as well as its spiritual system is demanded of a *Pak Yong*.

In a *Mak Yong* play there may be one or more *Pak Yong* roles. The *Pak Yong* is always the *Raja* or *Raja Muda* (prince) in a kingdom. The *Raja* is sometimes played by an actress designated the *Pak Yong Tua* (the elder *Pak Yong*), while the

prince is played by an actress called *Pak Yong Muda* (or the younger *Pak Yong*).<sup>16</sup> This division is generally not stressed. The general practice is for the elder *Pak Yong* to play a king, while the younger *Pak Yong* actress plays the king's son or future-son-in-law. Both the characters could, therefore, belong to the same kingdom or be living in two different kingdoms. *Raja Tangkai Hati* demonstrates both these situations. In this story three *Pak Yongs* are used, these three playing the roles of (a) the *Raja Besar* (king) of Kota Batu, who is the father of the hero, (b) the hero himself, *Raja Tangkai Hati*, and (c) the hero's father-in-law, the *Raja Besar* of Kota Mengkuang.

The *Pak Yong* role is central to the *Mak Yong* genre. Generally an actress reaches this role after having been trained sufficiently in the many aspects of the *Mak Yong* theatre and from the ranks of the female lead role, the *Mak Yong*. The abilities of acting, singing, dancing, and so on are required of all actors and actresses, for the *Mak Yong* is a complete and complex theatre form.

## 2. MAK YONG

The *Mak Yong* is the leading female role in the genre, and is always played by females. It is the role of the

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<sup>16</sup> Sehppard, op. cit., p. 108.

queen and the princess, and for this reason, like the *Pak Yong* role, is sometimes divided into two categories to represent the two generations: *Mak Yong* (for the queen) and *Puteri Mak Yong* (the *Mak Yong* princess). Compared to the *Pak Yong* role, in most performances the *Mak Yong* role seems to be of lesser importance. This has come about, perhaps, through a shortening of *Mak Yong* performances and a weakening of the tradition of *Mak Yong* itself. The importance of the role lies hidden in the fact that the *Mak Yong* genre itself derived its name from this role. An examination of the overall structure of the *Mak Yong* brings across the importance of the role. Outstanding characters in several very important *Mak Yong* stories are females. *Puteri Ratna Mas* and *Tuan Puteri Selindungan Bulan*, for instance, play vital roles in *Dewa Muda*, particularly in connection with the revival of the prince after his death.

The qualities required of an actress playing the *Mak Yong* role are the same as those required for a *Pak Yong* actress. Actresses often interchange roles, with the *Pak Yong* playing the *Mak Yong* and vice-versa, provided both have reached the level of the *Pak Yong* in the first place. Traditionally, however, once an actress becomes a famous *Pak Yong*, this role becomes associated with her name, so that she may be known as *Pak Yong Khatijah Awang*, for

instance, or *Pak Yong* so-and-so.

### 3. PERAN OR PENGASOH

Although commonly regarded as a 'comic' role in *Mak Yong*, the *Peran* role is considerably more than that. Unlike the clowns of the *Bangsawan* and *Sandiwara* operatic traditions, the *Perans* have the stature and importance of Shakespeare's "wise clowns" and are not necessarily to be regarded as "fools." They also resemble the *Vidushaka* of the classical Sanskrit theatre in their functions, and often command the respect given to *Semar* in the Javanese shadow play. In spiritual performances of *Dewa Muda* and *Dewa Pechil*, the *Peran Tua* and the *Peran Muda* are completely identified with *Semar* and *Turas* respectively. In regular entertainment performances of *Mak Yong* the *Perans* are called *pengasoh* (or attendants) or *Awang pengasoh* rather than *ahli lawak* (comedians or jokers), as the comic characters in the *Bangsawan* or *Sandiwara* are known. This indicates their true function as guardians and protectors of the Raja, and hence persons constantly relied upon by the king. The *Peran Tua* is also the advisor to his Raja.

There has developed a tendency in *Mak Yong* performances to use two *Peran* actors. This may be a carry over from the smaller village or shamanistic *Mak Yong* groups. In days when the court *Mak Yong* was more elaborate there

probably were more than two actors used for this role. There should in fact be two attendants to each of the Rajas in a story, especially if the Rajas belong to two different kingdoms and have to interact. The usual practice in the opening sequence of the *Mak Yong* when the story unfolds is for the *Pak Yong* to appear with two *Perans* and to seek their advice or opinion on matters pertaining to the well-being of the *Pak Yong* himself or that of his country. When a second *Pak Yong* appears, say in another kingdom, this pattern would be repeated. This is the convention. For instance, this is the case in *Raja Tangkai Hati* when the king of Kota Mengkuang hears the cannons fired by the sailors on the ship of *Raja Tangkai Hati* upon the arrival of the prince in Kota Mengkuang. In this situation, therefore, we have four *Peran* roles, for two *Pengasohs* are on board the ship, and two others are with the Raja Besar of Kota Mengkuang.

Of the two *Peran* roles that of the *Peran Tua* (elder *Peran*) is considerably more important. He has all the powerful invocations (*bangkitans* and *bilangans*) for invoking various spiritual beings. He is appointed to make these special orations at sacred places. He is the one who understands the operation of spiritual beings who inhabit the environment and is familiar with the relevant prayers to be chanted at the sacred abodes of these beings--the sacred ponds and lakes, sacred streams and forest. The

ceremonies and incantations, offerings and sacrifices (*kenduri* and *jamuan*) that are to be offered to the invisible beings all come within the range of the *Peran Tua*'s knowledge, and it is he who conducts the necessary rituals, making the propitiary or placatory sacrifices whenever the situation demands. In *Dewa Muda*, for instance, the entry into the forest (*alas*) has to be made after the feasting of the spirits and after gaining their protection. In such situations the *Peran Tua* becomes in fact the *bomoh*. Often the charms and prayers he employs are the same as those employed by a *bomoh* in the *buka panggong* or theatre-consecration rituals. Later in the same play, when the *Pak Yong*, emerging from the forest, has to take a ceremonial purifying bath in a pond, it is the *Peran Tua* who performs the *bangkitans* for the *asal-usul kolam* (the incantations for the "origin of the pond"). This is a means of establishing a familiarity with the spirit inhabiting the pond, the *nenek buaya puteh* (grandsire white crocodile). Thus by tracing the origins of the spirit of the pond, the *Peran Tua*, much as the *bomoh* in his opening rituals in the theatre and in his healing sessions in *Main Puteri*, shows his spiritual knowledge. Using words of power he neutralises any evil influence (*badi*) that is likely to cause harm to the Raja's person, as the Raja dips himself in the pond.

The *kenduri* (reading of the incantations for a feast)

and the *bangkitans* (incantations to invoke spirits of a place) may be applied to special places, usually sacred ones, or to places that are believed to be sacred or *keramat*. The *Peran Tua* who is traditionally "*Peran yang usul, Peran yang asal*" or the "original *Peran*" assumes this responsibility of a highly sacred nature. He functions when there is no need for any specialised or technical skill. For instance, when the services of such persons as the royal astrologer (*Wak Nujum*) or the royal handicraftsman (*Wak Tukang*) are required, the *Peran* cannot function. The *Peran Tua*'s extra-court duties take him into the realm of the sacred.

Within the court, various responsibilities carried out by the *Perans* place them among the most important members of the royal household. The place of residence of the *Peran Tua* is immediately outside the Raja's own chambers, so that the Raja may summon him at any time during the day or night for consultations. The *Peran Muda*'s quarters, on the other hand, are a little further away from the palace, just outside the main gate. Here also live the retinue of the Raja's other servants, including the royal astrologers, the royal carpenters and other handicraftsmen, and the Raja's horsemen.

A standard scene in *Mak Yong* is the consultation sequence immediately following character identification. Here the Raja consults the *Perans*. The wise advice of the

*Peran Tua* usually leads to whatever decision the Raja takes. Another standard feature is the sequence where, on the outward journey from the palace, the Raja and his entourage arrive at the cross-roads (*simpang tiga chabang empat*).<sup>17</sup> Convention requires that the Raja here consult his *Perans* since he does not know which direction to take. The elder *Pengasoh* elucidates the geography of this part of the kingdom. This helps the Raja make his decision, and he takes the appropriate road, whether he is going hunting, or sailing, or just for a walk in the gardens.

Outside actual performances the *Peran Tua* actor acts as advisor and director of a *Mak Yong* group. He is the story expert, and he rehearses actresses in the language of *Mak Yong*, the various fixed passages (*bilangans* and *uchaps*) that have to be memorised are passed on through the *Peran Tua*. He works with the musicians, deciding which piece should be played at which point during a performance. The *Peran Tua*, in short, is required to be highly observant and experienced, having learnt a great deal from life. He brings his deep learning into the performances of *Mak Yong*. The roles of the *Peran Tua* and *bomoh* often overlap, so that in the absence of the *bomoh* of a group, the *Peran Tua* (or any other experienced actor or musician) conducts

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<sup>17</sup>See Chapter Five.

the rituals for the opening of the theatre. In cases of sudden illness or possession of an actor or actress by a spirit, the *Peran Tua* acts when the *bomoh* is not available. In more serious cases of possession, however, a well-qualified *bomoh* will have to be called in to officiate in the process of *lepas* or releasing the spirits. As far as the basic spiritual needs of the actors and actresses go, however, the *Peran Tua*'s services are usually sufficient.

#### 4. INANG

The *Inang* role is that of the female attendant. In many ways the *Inang*'s functions parallel those of the *Perans*, with the *Inangs* serving as the attendants to the *Mak Yongs*. The division into *Inang Tua* (the elder *Inang*), *Inang Bongsu* or *Inang Muda* (the younger *Inang*), and the *Inang Tengah* (or middle *Inang*) indicates that at one time in *Mak Yong* history there were seven *Inang* roles in *Mak Yong* performances. Present-day performances have reduced the number considerably, though the other actresses playing *Mak Yong* roles are usually utilised for the *Inang* roles where more than the usual two or three female attendants are required. There is also a general tendency to regard all female performers, including *Inangs*, as *Mak Yongs*.

The significance of the *Inang* role is often obscured with the shortening of performances and of the stories. Of

the several *Inang* roles the most important is that of the *Inang Bongsu*. She is comparable to the *Peran Tua* and is his female counterpart. She is the guardian, companion, and advisor to the *Mak Yong*. Among the most outstanding *Mak Yong Inang* roles is that of the *Inang Bongsu* to *Tuan Puteri Ratna Mas* in the *Dewa Muda* story. She is the guardian of the sky princess as well as the person who causes *Dewa Muda*'s death. In addition to her function on the superficial human plane, the *Inang Bongsu* in this story also functions on a symbolic spiritual plane like the other characters in this play, though at this point in *Mak Yong* research it is not possible to say precisely what this function is except that she is the double self of *Tuan Puteri Ratna Mas* just as *Awang Sejambul Lebat* functions as the double of *Dewa Muda*. The other significant *Inang Bongsu*, again in the same play, is the *Inang Bongsu* in the Negeri (country of) *Kebayat Mak Yong* across the seas from Java. She is custodian of the all-important magic kite, this in itself demonstrating her significance.

Apart from the *Inang Bongsu* role, the other *Inangs* (or *duennas*) appear to be merely her assistants, and their functions include the handling of palace chores and entertaining royalty. It is common in many of the *Mak Yong* stories for the *Inangs*, for instance, to accompany the princesses or queens who go flower-picking or playing on

the shore. Such visits are invariably the beginning of romantic encounters for the princesses.

All actresses, whether *Inangs* or *Mak Yongs* also serve as members of the chorus (*Jung Dondang*) when the action of the play does not require them to play on stage.

##### 5. TOK WAK

This category (literally meaning 'old man') encompasses several very important roles including that of the *Tok Wak Nujum* (the royal astrologer), *Tok Wak Pertanda Raja* (the royal executioner), *Tok Wak Nakhoda* (the royal sea-captain) and *Tok Wak Tukang* (the royal carpenters, goldsmiths, kite-makers and so on). Another set of persons usually included here are the old members of the community, not necessarily royal servants. Retired servants of the royal household who serve important functions in some of the plays are also included in this category. Such an example is that of the old palace servant who takes care of Princess Gerak Petra when she is chased away from the royal household after she has given birth to a conch-shell instead of a human child in *Anak Raja Gondang*.

There is a wide range of character types in this category of personages, both in terms of functions and in terms of appearance. In general this role type includes all male servants of the Raja, and among them the most

respected one is the fortune teller-astrologer. He is summoned, for instance, to interpret the dreams in both *Dewa Muda* and *Anak Raja Gondang* and in both instances his advice is carried out by the princes. The importance of the royal executioner, *Wak Pertanda Raja*, may similarly be gauged from the latter of these two plays, in which that character is most highly developed.

In all *Mak Yong* stories, it is important that the *Tok Wak* characters have considerable experience. They are trusted and are usually scions of their fathers, inheriting their courtly functions through a hereditary chain. They are therefore usually described as "*yang usul yang asal*" (i.e. the original), and this reflects their legendary origins from spirits or gods.

#### 6. DEWA-DEWA

To this category belong all the gods and spirits, usually the benevolent ones as contrasted to the malicious ones (listed in the next category). The roles of the *Dewa-Dewa* (literally, gods, or angels) are usually, in performance, handled by old men or old women performers. The *Dewa-Dewa* play the important role of the Fates, interfering in human destiny to bring about a balance when human judgement has failed or when the malicious influence of the ogres or genies (*Gergasi* or *Jin*) threatens the human

characters. *Mak Sa Dewa-Dewa* in *Raja Tangkai Hati* brings about a reconciliation between *Raja Tangkai Hati*, his wife *Tuan Puteri Chempaka Mas*, and their two children. The machinations of the ogre princess, which have caused the separation of the different members of the family, are countered through the advice *Mak Sa Dewa-Dewa* gives the elder of the two children, *Malim Visnu*. The ogress is killed, and all ends well. The temporary moral blindness that caused *Raja Tangkai Hati* to live with the ogress, thinking she was *Tuan Puteri Chempaka Mas*, is lifted.

One of the most fascinating and important of all spirits in the *Mak Yong* repertoire is *Awang Sejambul Lebat*, the spirit helper of *Dewa Muda*. Though not clearly defined as an angel or god, he nonetheless represents the benevolent supernatural, and is in fact regarded as the spirit-brother or double of *Dewa Muda*, and the son of a god. It is through the agency of *Awang Sejambul Lebat* that *Dewa Muda* flies his magic kite, reaches the skies, and meets the sky princess *Tuan Puteri Ratna Mas*. It is through the agency of *Awang Sejambul Lebat* that *Dewa Muda*'s body reaches the earth when the prince is killed. And it is through the agency of *Awang Sejambul Lebat*, as *Kuda Hijau Jelma Dewa*, the "Green Horse, Manifestation of the Gods," that *Dewa Muda*, upon being revived is able to go up to the skies again. Therefore, although on the surface *Awang Sejambul Lebat* appears to be a non-divine character, the real significance

of his role as the spirit-brother of *Dewa Muda* becomes clear when he reveals his own identity to the queen, *Tuan Puteri Selindungan Bulan*.

#### 7. JIN AND GERGASI

The *Jins* (giants) and the Ogres are clearly portrayed as evil, though once in a while one encounters an exception to this general rule. To this category belong the various *Botas* and *Raksaksas* (Ogres) and the *Jins* (Giants), some mentioned but not appearing on stage. Evil is always present in *Mak Yong* stories. It often devolves upon the prince to fight and subdue or destroy it with the help of beneficent forces, also supernatural. The evil in the case of the giant-uncle of the prince in *Anak Raja Gondang* is somewhat tempered with more human and humane qualities, but it is clear to the prince that evil must remain a constant threat unless it is destroyed. The prince therefore destroys the ogre.

The supernatural manifests itself in many ways in the stories of the *Mak Yong*. The example of the giant has just been cited. We have also seen the operation of the Bota princess in *Raja Tangkai Hati*. A completely different kind of ogre princess is the sky princess in *Dewa Muda*. She is an exception, for her origins are divine since her father was a god from the *kayangan* (heaven) and not an ogre,

In the symbolic representation of the supernatural characters, both good and bad, there are clearly marked Javanese influences as well as strong Islamic influences. Many of the ogres in *Mak Yong* parallel the *kasar* or rough characters amongst the *wayang kulit* gods and ogres. The *Jins* are believed to be red, since they were created out of the fire.<sup>18</sup> Other supernatural beings are either white (in make-up and/or costumes) or have symbolical colours incorporated into their make-up.<sup>19</sup>

#### 8. ORANG DARAT

Villagers are presented in *Mak Yong* as a category embracing farmers or the subjects of a Raja's domains. Generally, they do not appear on stage and are conventionally played by the musicians or other performers from off-stage situations. As a group, they are the country bumpkins, the performers of various entertainments such as the *wayang kulit* or *bersilat* defence-art for royal weddings and so on.

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<sup>18</sup>This information is incorporated into the *Mak Yong* from the Islamic tradition. There is a tradition (*Hadis*) which says "The Angels were created from light and the *Jins* were created from fire, and Adam was created from earth." See H.M. Ali Usman, *Makhluk-Makhluk Halus Menurut Al-Quran*, Jakarta, Bulan Bintang, 1975, p. 71.

<sup>19</sup>The symbolism of the colours has not yet been established. In general the gods are made up in yellow or white.

They provide humour and add a greater physical dimension to the kingdom which is portrayed on stage.

#### 9. BURUNG AND BINATANG

Birds and animals play a small part in some of the *Mak Yong* plays. Apart from *Aman Kera Puteh*, the white monkey in *Bongsu Sakti* there is really no significant bird or animal role. Where animals do appear as characters, they are often disguised humans, as in *Anak Raja Gondang* where the prince takes on the disguise of the invisible bear in order to meet princess Melur Sekuntum, and later to influence the bears in the forest to join him in threatening his future father-in-law's kingdom. In performance, normal animals would be played by the actors made up to resemble animals. (A deer, in the various hunting scenes, would, for instance, be played by an actress with headgear resembling the horns of a deer or her fingers would be used to simulate horns.)

#### Sastra Mak Yong (Mak Yong Language)

The *Mak Yong* is generally performed in the Kelantan-Patani region in the local dialect of Malay. The language used in spoken and sung parts of *Mak Yong* performances may be divided into two broad categories: (1) the informal,

improvised language, and (2) the formal fixed language. The latter may be regarded as the literary language of the *Mak Yong*--its *sastra*. In general most of the improvised language appears in comic scenes, and in the dialogue by the lower characters. Even in the case of these characters, however, the style changes at the time that they are about to enter into a formal situation, such as a song. This point will be illustrated presently.

In the formal, fixed language of the *Mak Yong* taken as a whole, the following categories may be discerned:

1. The *uchap* (literally an utterance, especially of prayer or other emotional speech).
2. The *Bangkitan* (literally, *bangkit* means to raise or rise, rising or standing up)--the term is derived from the special use of this category of utterances for the raising or invoking of the origins of certain objects. It is also used in invocations addressed to spirits.
3. The *Bilangan* (from *bilang*--to enumerate, to number, to count or to recount; also a traditional saying). In many ways these three categories of formal language resemble

the identical categories in the *wayang kulit* of Malaysia, and in the shamanistic performances of *Puteri* and *Puteri-Mak Yong*.<sup>20</sup>

1. Uchap

In the formal language of the *Mak Yong*, the *uchap* forms the largest single segment, and speeches categorised under this head usually serve two very specific functions: (a) that of character self-introduction (*memperkenalkan diri*), and (b) that of statement of intention. Generally, the two functions are combined in an *uchap*, unless the *uchap* appears in the introductory sequence of a performance before the establishment of character. In this case, since the *Pak Yong* would not as yet have an identity or character, there would be no self-introduction.

The *uchaps* may be fixed for characters and situations, serving as universal speeches in the entire *Mak Yong* repertoire, or they may be specific *uchaps* serving a specific function within the existing framework and plot of the story that is being performed. One *uchap* for instance that is fixed both for the character and the situation is the following from the *Anak Raja Gondang* play uttered by the prince in the shell before he emerges into the world:

Indeed I am the prince of the conch-shell. I have waited for a long time in this shell, my cover, and it seems appropriate at this time, this instant, that I should emerge from my covering (shell). I wish to see the manner in which my mother lives her daily life, and how she looks after me. It was because of me that my mother was separated (divorced) from my father in the palace. I wish to see the sky and the earth. And now I am about to emerge from this shell.<sup>21</sup>

This *uchap* serves the functions both of character self-introduction, and of statement of intention. It cannot be altered in any performance of the *Anak Raja Gondang* story. The following example serves to introduce the *Gergasi* or ogre character upon initial entry in any play of the *Mak Yong* repertoire where the *Gergasi* character appears, for example in *Dewa Indera-Indera Dewa* or *Anak Raja Gondang*:

Indeed, I am the King of the Ogres from the lonely (silent) forest and the young grasses. Every seven days I leave the lonely forest, my home to seek food for myself: scorpions, frogs, snakes and centipedes. In this place no human reaches. Let alone the humans, even

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<sup>21</sup>Ya ... lah, maka aku yang bernama Anak Raja Gondang, kalu 'gitu sudah lama nya masa ketika aku dudok dalam kesarongan aku ini. Kalu begitu pada waktu ni ketika ni lebeh baik lah aku nak keluar dari dalam kesarongan aku ni. Aku nak tengok lagu mana kah kehidopan bonda aku sehari hari memelihara akan diri aku ini. Kerana aku lah bonda aku bercherai tanggal dengan ayah aku dari dalam istana. Aku nak tengok langit dan bumi. Kalu begitu baik lah aku tengok langit dan bumi. Kalu begitu baik lah aku nak keluar.

the flies do not reach this place of mine.  
I am now beginning to get hungry and thirsty,  
and so at this time I am moving on to look  
for food for myself.<sup>22</sup>

*Uchaps* such as those just cited remain constant throughout *Mak Yong* performances so that they may be regarded as stock utterances, very much in the same manner as those in the introductory portion of a *Mak Yong* performance in the sequence where the *Pak Yong* bids farewell to the *Mak Yongs*. Just as the ogre makes his formal entry with an *uchap*, a *Dewa-Dewa* or god character has his fixed *uchap* when, invariably, his meditation is interrupted by some event in the world which demands his attention, and for which he has to descend from the sky. The utterances provided in the examples above are fixed, and the only changes which occur are the name of the character speaking. In every other respect they remain stock phrases serving the functions already indicated: character-introduction, and statement of intention.

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<sup>22</sup>Ya ... lah aku yang bernama Maharaja Gergasi, dari dalam alas yang sunyi bala bentara belukar yang muda-muda, Pada tujuh-tujuh hari sekali aku pergi dari alas yang sunyi bala bentara belukar yang muda-muda untok menchari akan makanan untok akan diri aku, jenking kala, katak karang, ular lipan, tempat manusia yang tidak sampai katempat aku ni. Usas kan manusia lalat langai pun yang tidak sampai ka tempat aku ni. Kalu begitu sekaranglah ini muka aku berasa haus dahaga lapar bulor, supaya aku masa la ini aku nak pergi menchari makan untok diri aku.

Situational *uchaps* or utterances are much more flexible. They serve to develop the story and do not contain a name-statement (self-introduction) or a statement of intention. They are fixed, stylised passages addressed by one character to another, unlike the *uchaps* we have just examined, which are addressed by the speaker to himself and to the audience. In the *Dewa Muda* story, the fixed text of *Dewa Muda*'s description of his dream, for instance, would be a situational *uchap*.

From an examination of the *uchaps* the following patterns may be discerned. In the *uchap* of character self-introduction there is (a) the name of the speaker (*Maka ya ... lah, aku yang bernama ...* or "*Maka ya ... lah aku ...* " with certain variations within this style), (b) the utterance itself, incorporating the statement of intention, and (c) the statement of actually wanting to carry out the action planned. In the *uchap* for the ogre, for instance, there is the statement of his name (*Maharaja Gergasi*), next we are told he is hungry and intends going out of his forest to look for food, and thirdly, there is the statement that he is leaving. Following this final part, the ogre would dance, indicating movement away from his part of the forest to another. Following this the search for food begins. This is usually expressed through a dance and song, so that the action that is taking place

is described in the lyrics. If the ogre, as is usually the case in unabridged performances, is unable to find food, there is another *uchap*, in which he expresses both disappointment and anger, another dance to indicate a further movement, and another search. This time he is usually brought face to face with another character in the story. In the *Anak Raja Gondang* play, for example, he meets the conch-shell prince who has just emerged from the dragon kingdom at the bottom of the ocean. They discover they are in fact related to one another and the ogre invites the prince home to his forest-cave.

## 2. Bangkitan

The *Bangkitan* is an extremely important category of speeches. Though the distinction between the *uchap* and the *bangkitan* is sometimes obscured since the two are invariably combined, it is nevertheless important. The *bangkitan* is a speech used in very specific contexts to invoke (*bangkit*) the origins (*asal-usul*) of places and objects. These objects and places are usually sacred ones. They are therefore phrases of power, invocationary pieces very similar to the utterances made by a shaman when addressing the spirits in other contexts. In fact, often the *bomoh*'s utterances during healing sessions are also known as *bangkitan*. Their intention is to appeal to the

spirits or souls (*semangat*) of the objects and places concerned, whether it is a pond, a magic or ritual object, or the forest to be friendly to the appellant. It also demonstrates a certain amount of power that the chanter of *bangkitans* has over the spirits.

In the general animistic world of the Malay, where the belief in spirits and other denizens of the natural environment is strong, only the initiate can perform certain functions. The *Mak Yong bangkitans* (many of which are used in the relations between the real world and the spiritual world in normal everyday circumstances) can only be used by the initiate in certain specific situations in which spirits make their presence felt and come into contact with human life. The initiate, like the *bomoh* (and often a *bomoh* himself), is aware of the nature of the spirits and of their identity or circumstances of origin, and most important, he is aware of the power that certain words or phrases have over these spirits. The kite-maker, for instance, (*Wak Tukang Bongsu*), knows the origin of the magic-kite, and is aware of its spiritual meaning and mystical symbolism as only one other person is. This is the *Inang Bongsu* of the Negeri Kebayat Mak Yong, the trusted custodian of the kite. Only these two persons, therefore, are qualified to make the necessary *bangkitan* address to the kite tracing its origins (*asal-usul wau*).

In the *Dewa Muda* story the kite is an extremely important sacred object. These invocations, therefore, come into contact with the soul or spirit (*semangat*) of the kite to establish rapport with it, for in the *semangat* concept all souls are after all manifestations of the same vital energy.

In the context of performance, the *bangkitan* speeches are usually coupled with statements of intention. The speaker first makes his intention of making a *bangkitan* clear. He then proceeds with the actual *bangkitan*.

*Bangkitan* are commonly used for the following purposes: the preparation of a pond for the Raja to bathe, the preparation of a sacred object (a kite, a coffin), the wearing of a sacred object (a *keris* or a magic garment), the seeking of a favourable wind to set sail or to fly a kite, to make an entry into the forest, to release the royal hunting dogs, to wear sacred weapons, and so on. All these objects and places are regarded as sacred and possessing attendant spirits (*penunggu*), guardian spirits (*penggawa*) or at the least *semangat*, for this vital principle is, after all, universal.

As in the case of the *uchapan* or *uchap* the actual process of conducting *bangkitans* may be done through a song, following a statement of intention. The song in such situations is accompanied by the *Laqu Sedauona Pak Yona*

piece, with the actual *bangkitan* done through its lyrics. An example will serve to illustrate this point further. When the *Peran Tua* wishes to *bangkit asal usul kolam* (make the *bangkitan* for the origin of a pond) he first makes an *uchap* of intention:

Indeed I have descended into the pond. I am now going to remove the refuse of all sorts from the surface of the pond, and I am going to perform the *bangkitan* for the *asal usul* (origins) of the pond, the pond which is the original pond, coming from generations to the Tok Raja Jawa, and from him to the present day. No other person has the power to perform this *bangkitan* besides me (who am) the elder *Peran* (*Perna Tua*), the original *Peran*, the elder *Peran* from my father's side and the elder *Peran* from my other's side. Now I am set to make the *bangkitan* for the origin of the ancestral pond at this time, at this instant.<sup>23</sup>

Following this elaborate and extended statement of intention, the *Peran Tua* makes the necessary *bangkitan*, singing the *Lagu Sedayong Pak Yong*. The lyrics of this song contain, first of all, the *Peran*'s statement that he is going to undertake the action of cleaning the pond, next, that no

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<sup>23</sup>Maka ya ... lah aku telah turun didalam kolam sebutir. Maka baiklah aku nak membuang akan sekelian sampah-sampah sarap hak yang mana ada didalam kolam serta aku nak membangkitkan akan usul asal kolam, kolam berusul, kolam berasal, titeh meniteh turun menurun zaman Tok Raja Jawa. Lain orang tidak boleh membangkitkan akan usul asal kolam selain daripada aku, Peran Tua, Peran berusul, Peran berasal, Peran Tua dari ayah, Peran Tua dari bonda. Kalu begitu baiklah aku nak membangkit akan usul asal kolam pada waktu ni ketika ni pula nya.

one besides him can do it, and then the statement that he knows the name of the attendant (and presumably original) spirit of the pond. The *Peran Tua* identifies this spirit in the pond: *Nenek Buaya Puteh* (Grandsire White Crocodile). Following the identification, the *Peran Tua* appeals to the spirit not to cause any harm or to allow any bad or malicious influence (*badi*) to fall upon the person who is going to bathe in the pond. The name of the bather is mentioned (eg. *Dewa Muda*).

Once the *bangkitan* has been accomplished, it is assumed that the spirit's goodwill has been gained.

### 3. BILANGAN

The *bilangan* category in the *Mak Yong* text has two specific divisions (a) the lyrics of all songs in the *Mak Yong* are called *bilangan*, and (b) special magic numbers or numbers of power that play a part in various *Pelepas* or Release situations. In the discussion of *bangkitan* we have already seen the use of the lyrics, and throughout the present study there will be further indications of the use of songs. The release formulae and numbers usually again follow a statement of intention (*uchap*) and the numbers used are almost invariably 1, 3, 5, and 7 and are followed by the uttering of the word *Lepas!* or Release!

In general the more formal forms of *Mak Yong*

phraseology appear in a complete performance fairly intermixed with the unfixed and informal language, usually improvised. In some instances the use of language indicates social stratification. The royal characters, especially the Rajas, have more of the formal speeches, while the *Perans* and *Inangs* are associated with the informal, sometimes comic and often vulgar language that develops out of improvisation and discussion of purely contemporary or topical issues. In certain situations, as we have seen, however, the *Peran Tua*, who has a great many formal *uchaps* and *bangkitans* assumes a formality of style during these utterances. This applies to all *uchap* and similar situations in *Mak Yong*, no matter who the speaker, and consequently before the beginning of any song, for *uchaps* as a rule lead into the songs.

#### The Use of Music and Dance

The orchestra of the *Mak Yong* consists of three basic instruments: the *rebab* (spiked fiddle), a pair of drums known as *gendang*, and a pair of hanging gongs, known as *gong* or *tetawak* (*tawak-tawak*). In addition to these instruments, the *serunai* (double-reed oboe) and the *chanang* (inverted gongs similar to the Javanese *bonang*) come into

play in certain pieces of the *Mak Yong* musical repertoire. Of all these instruments, the *rebab*, which in the case of the *Mak Yong* and also the *Main Puteri* in Kelantan, is three-stringed, unlike the Indonesian one and two stringed *rebabs*, is the most important instrument. The two stringed *rebab* in Kelantan is used in the *Wayang Melayu* type shadow-puppet theatre also known as *Wayang Jawa*.

It is not possible to say at the present stage of research into the music of Malaysia, how and when the *rebab* came to be introduced into the peninsula, though there is little doubt that it came either directly from the middle east or near east or through Indonesia from the same general area. Malm observes that the *Mak Yong* variety is larger than the Indonesian variety.<sup>24</sup> It is also impossible to say with any amount of certainty if the present *Mak Yong* orchestra as a whole represents a diminution of the *gamelan* orchestra, since all the instruments of the orchestra are also found in the *gamelan*, and the *gamelan* orchestra itself continues to be used in the Malaysian state of Trengganu.

In the absence of concrete evidence it is impossible to say if the *gamelan* orchestra was ever used in the courts of Patani and Kelantan, though it is conceivable that either

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<sup>24</sup>Malm, "Music of the Malaysian *Ma'Yong*," in Tenggara 5, p. 114.

one or both of these states may have had such orchestras of their own at some time or other in their history. The only reliable early source, the *Hikayat Patani*, makes no specific mention of any Patani *gamelan*.

In the *Mak Yong* orchestra itself, the *rebab* is regarded as the most important instrument, and the *rebab* player is considered the leader of the *Mak Yong* orchestra. In addition to this fact, the spiritual importance of the *rebab* is universally accepted by *Mak Yong* musicians, actors and actresses. This belief is further strengthened when the importance of the *Menghadap Rebab* piece is taken into account. Traditionally, the *rebabs* were made of coconut shell bodies, with the strings made of twisted cotton or the husk of dry coconut. Such *rebabs* may still be found in Kedah.<sup>25</sup> Present day *rebabs*, however, are generally made of wood derived from the *nangka* or jackfruit tree, with the face covering derived from the cow's stomach or skin, and guitar strings are commonly used. The bow-strings (*tali*) however, continues to be made of coconut fibre, and the bow itself (*pengesek*) is made of wood.<sup>26</sup>

The pair of double-headed barrel-drums (*gendang*, Indonesian *kendang*) are also generally made of jackfruit

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<sup>25</sup>Malm, *ibid.*, p. 114.

<sup>26</sup>Malm, *ibid.*, p. 115.

wood, with the larger head of each of the drums made of cow-skin, while the smaller drum-heads are made of goat-skin. The larger of the pair is called the *gendang ibu* (mother drum) and the smaller one *gendang anak* (child drum).

The pair of hanging knobbed-gongs, *tawak-tawak* (shortened to *tetawak*), hung as a custom on the northeastern corner of the stage, belong to the general tradition of knobbed gongs found in Indonesia and other regions of southeast Asia. Like the *rebab*, the gongs, especially the *gong ibu* are treated with a certain amount of reverence and elaborate precautions are taken to prevent their desecration. The gongs are placed in such a position that their knobs face each other, and also so that the *gong ibu*, with the offerings hanging inside (*panji-panji*), face the centre of the stage. A certain amount of water is placed in the gong by the *bomoh* during or just before the commencement of the *buka panggong* or opening-of-the-theatre rituals. Into this water the *bomoh*, and the actors and actresses now and again dip their fingers during a performance, next wiping their fingers on their throats or sipping a drop of the water. The offerings in the gong usually consist of hanging flowers, as well as strands of cotton. Occasionally a cut-out leather figure of the Javanese deity *Semar* is placed in the *gong ibu*.

Apart from these principal instruments, the *serunai*

double reed-oboe and the *chanang* or inverted gong are sometimes used. Their use, however, seems to be limited to certain pieces only: the *Tari Ragam* and the *Berjalan* piece which invariably develops into the former. Both these pieces are used to accompany walking, travelling, or hunting situations. Both these pieces are not really important *Mak Yong* pieces and Malm believes that they may have been borrowed from the Thai *menora* tradition.<sup>27</sup> One other situation in which the *serunai* comes into use is during the *Tari Inai* dance-piece performed within *Mak Yong* performances to celebrate royal weddings within *Mak Yong* performances.

Having thus briefly discussed the *Mak Yong* orchestra it is appropriate that the musical repertoire itself be examined. The repertoire is thought of by the performers as divisible into categories in several different ways. First, whether the pieces are instrumental or sung. The former of these two categories would include the drummed entry-exit pieces. Collectively these are known as *lagu-lagu paluan* ("beaten" pieces) or *San* (*San gendang*) pieces. To this category belongs the *San Pak Yong Turun*, which brings the actresses onto the stage for the elaborate *Menghadap Rebab* dance, and also the *Barats*, marking entries and exits

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<sup>27</sup>Malm, "Music in Kelantan, Malaysia and some of its Cultural Implications," p. 21.

in their unsung versions. One other piece that is included in this list is the final drumming piece that ends performances. This is known as the *San Penyudah*. The sung pieces will be discussed presently.

A second division is made according to whether the pieces are fast (*cepat*) or slow (*anjur*). The fast pieces are also described by the term *gadoh* (noisy). Thirdly, the pieces in the *Mak Yong* musical repertoire are considered in terms of their contextual usage, marking certain situations. A fourth division comes about according to the use made in consonance with the various *Mak Yong* role-types. These categories are, of necessity, not mutually exclusive.

The *Anjur-Gadoh* division places all the pieces into the *Anjur* (slow) category with the exception of the following: *Lagu Yur*, *Lagu Balik Padi*, *Lagu Saudara*, *Lagu Tok Wak*, and *Lagu Sedayong Tonggek*. These pieces are also the ones used exclusively by the male *Peran*, *Tok Wak*, and similar roles. The remaining pieces are as a general rule sung by the female role-types and the *Pak Yong*. The *Barat Cepat* is perhaps the only exception to the rule since its use is universal in *Mak Yong* roles. This is used by the rough ogre (*gergasi*) role as well as in the refined *Mak Yong* and *Pak Yong* roles. The use of the *Barat Cepat* and *Barat Anjur*, however, seems to have been an innovation brought into the Kelantan *Mak Yong* during the days of the Kampong

Temenggong theatres by visiting Thai performers.<sup>28</sup> Prior to the use of the *Barat* the more refined entries of servants into the presence of the *Pak Yongs* were done to the accompaniment of the *Lagu Sedayong Pak Yong*. The rougher entries for the *Gergasi* and *Jin* categories of roles, as well as some of the entries for the *Perans* are still done to the accompaniment of the drummed pieces or *Lagu-lagu paluan*.

Turning now to the longer pieces of the *Mak Yong* musical repertoire, it is possible according to contextual usage, to classify them as follows:

1. The *Lagu Menghadap Rebab*

The piece accompanying the elaborate dance (also known by the same name) saluting the *rebab* is one that stands by itself in the entire musical repertoire of the *Mak Yong*. All performances of *Mak Yong* stories begin with this piece which follows the ritual consecration and preparation of the theatre. The piece is never used more than once in any one night, and there is a tremendous amount of spiritual value attached both the *rebab* which this piece salutes and also to the piece itself.

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<sup>28</sup> Personal interview with Zainab binti Abdul Samad.

2. Pieces Used for Berkabar or Cherita Bari (giving instructions or conveying a message) Situations

These are pieces in which a *Pak Yong* or *Mak Yong* character conveys a message to a *Peran* or *Inang* character, or gives instructions. The *Lagu Ela*, for instance, which opens every story in the performances, serves to provide the basic information required both by the *Perans* and the audiences before a play can unfold. Similar situations requiring the conveying of information may be achieved using the following pieces: *Lagu Mengambul*, *Lagu Dandongang Lanjut*, *Lagu Dandongang Indek*, *Lagu Ela*, *Lagu Dandongang Selampit*, *Lagu Kasidah*, *Lagu Gebiyah*, *Lagu Rimau Soyak*, *Lagu Gading Bertimang*.

3. Pieces Used for Walking or Travel Situations

In situations where some sort of movement or travel is involved, the following pieces are used: *Lagu Seri Gunung*, *Lagu Timang Welu*, *Lagu Kijang Emas*, *Lagu Saudara*, *Lagu Ragam*, *Lagu Tok Wak*, *Lagu Saudara*, *Lagu Sedayong Tonggek*, and *Lagu Balik Padi*. Of these pieces, several, as already indicated, are specially intended for the use of the *Peran* and *Tok Wak* roles. The *Lagu Sedayong Pak Yong* was also once used for the entry of a *Tok Wak* character before a *Raja*, leaving his hut at the beginning of the piece. The *Lagu Sedayong Pak Yong*, however, has much more important uses, as we shall see presently. The *Lagu Ragam*

is also known as the *Lagu Berjalan* (walking tune). It is both a vocal and an instrumental piece, and often the two variations are combined, so that when a Raja and his entourage set out to go hunting, for instance, they start by singing the song, and once the hunt begins, the piece changes into an instrumental one. The dance accompanying the *Lagu Ragam* is called the *Tari Ragam*.

#### 4. The *Mengulit* or Lullaby Tunes

An extremely pleasant and delicate set of tunes comes under this category. *Mengulit* as a term itself implies an act of crooning, or singing a lullaby. In the case of the tunes that come under this heading, however, we find an extension of the function to cover all gentle and delicate situations, such as bathing at a pond, picking flowers, or just relaxing in a garden. In *Mak Yong* also such activities would be accompanied by one of the tunes that come under the *Mengulit* category: *Lagu Mengulit Anak Kumbang*, *Lagu Mengulit Raja Nak Tidor*, *Lagu Mengulit Raja Mandi Kolam* and the *Lagu Mengulit Burong Jerejit*.

#### 5. Pieces used for Lamentation Situations

Lamentation situations are accompanied by the following tunes: *Lagu Pandan Wangi*, *Lagu Gebiyah*, *Lagu Jembar*, *Lagu Mengambul Chagak Manis*, *Lagu Mengambul*, and *Lagu Gading*

*Bertimang*. Of these pieces, however, *Lagu Gebiyah* and *Lagu Gading Bertimang* are used in very special situations within the *Bongsu Sakti* and *Gading Bertimang* stories, and their use outside of those situations is considered unsuitable and allowed only with reservations.

#### 6. Pieces Accompanying Special Activities

Activities undertaken by skilled craftsmen (*Tok Wak*) are usually accompanied by *Lagu Eno Nanggol*. The royal astrologer trying to interpret the dream for *Dewa Muda* or *Anak Raja Godang*, for instance, sings the *Lagu Eno Nanggol* while he looks through his astrological charts, and the royal carpenter making the magic kite or repairing it does this to the accompaniment of the *Lagu Eno Nanggol*, so that this is a fairly specialised tune.

#### 7. Lagu Sedayong Pak Yong

The *Lagu Sedayong Pak Yong* is almost certainly the most important *Mak Yong* musical piece aside from the *Lagu Menghadap Rebab*. Its importance lies in the fact that it is invariably used in "magical" situations within performances: to cause magical self-transformations, to bring about favourable winds, for the donning of magical costumes and weapons, and for the invocation of special powers as well as spirits. In *Dewa Mudq* for instance, the

bringing down of *Awang Sejambul Lebat* is achieved by *Dewa Muda* through this piece, and in *Raja Tangkai Hati*, this piece is used by the *Puteri Bota* (ogre princess) when she transforms herself from an ugly ogress into a beautiful maiden, so that she may seduce *Raja Tangkai Hati*. In this same play and in similar situations in other plays as well, the bringing down of a favourable wind, usually *angin barat selatan daya* (or the wind from the south-south-west) is achieved through the use of the *Lagu Sedayong Pak Yong*. This piece, therefore, is strongly associated with *sakti* or power. Its use in the various *bangkitan* situations, for the invoking of spirits of localities further illustrates its importance.

We have seen that certain pieces of the *Mak Yong* musical repertoire are specially reserved for certain character or role types. This is true in the case of the *Peran* and *Tok Wak* characters. In other cases, however, there is almost complete flexibility, though some of the *Sedayong* pieces seem to indicate the singer: "Some eight different pieces in this genre are found. Some are titled in relation to who is singing such as *Sedayong Pa'yong* (prince or Raja), *Ma'yong* (the queen ... ), *Puteri* (princess), *Peran* (comedian) while others refer to the style of music or the dance *Chingit*, *Tonggek*, or *Manja*."<sup>29</sup> We have seen

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<sup>29</sup>Malm, "Music in Kelantan, Malaysia and Some of its Cultural Implications," p. 21.

that at least in the case of the *Sedayong Pak Yong* the character-song identification does not operate. It is very likely, however, that the link that once was strong between singer and song has over the years been weakened. This link would certainly seem to be the reason behind such tune-names as *Sedayong Pak Yong*, *Sedayong Mak Yong*, *Sedayong Puteri*, and *Sedayong Peran*,

Malm and Sheppard have provided us with examples of the musical structures of three *Mak Yong* stories, *Dewa Muda*, *Anak Raja Gondang* and *Gading Bertimang*.<sup>30</sup> One further example of the operation of music in *Mak Yong* and the use of the musical pieces we have examined will be found in the present study.

Dances in the *Mak Yong*, apart from the elaborate *Menghadap Rebab* dance sequence, show very little variety. They are, for the female performers, basically slow, circular dances with musical and vocal accompaniment. The male-roles like the *Perans* and the *Tok Wak*, however, have more complicated and stylised dances, incorporating various steps (*langkahs*) and turns (*kirats*). The steps are often named after the character/role for which they are used, for example, *langkah Pertanda Raja*, (steps of the royal

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<sup>30</sup>Malm, *ibid.*, pp. 22-27; Sheppard, "A Recording of the *Ma'Yong*," pp. 65-103; and "The Text of the Sung Portion of '*Dewa Muda*,'" pp. 39-74.

executioner). These steps would be standard for the royal executioner appearing with a greeting gesture before the Raja. The *langkahs* represent complete movements and end up in some cases with specific poses. In others, the *langkahs* lead directly into the action of a play. The *langkah turun kayangan* (steps for the descent from the sky) and the *langkah naik ka udara* (steps for the flight into the heavens) fit into this category. These ascending or descending flying-movements are also used in cases where the flying-descent is from a mountain or any elevated place. The ogre princess in *Raja Tangkai Hati*, for instance, uses this movement or step to descend from her mountain-top home to meet the prince in the garden of Taman Banjaran Sari.

Various hand-gestures, or mudras known as *ibu tari* (mother of dance) are used in *Mak Yong*. However, their names and functions are not well defined. In several of these, the forms themselves, though vaguely resembling Indian *mudras*, appear to be different. The *pataka*-like gesture, for instance, does not have the same meaning or symbolic value as the *pataka* in Indian dance. In the longer dances the basic *pataka*-type gesture, when used, is embellished with the fluttering of fingers. The only clearly defined *mudra*-like gesture is the *anjali*-gesture known in *Mak Yong* as the *sembah* or salutation gesture.

As a general rule, hand-gestures, and the arm, feet and body movements are all combined into complete sets of

movements. They identify character or role-type. The steps (*langkahs*), then, are combined with hand gestures (*ibu tari*) and turns (*kirats*) providing character-related or role-related movements. The intensity of the movements is determined by the role type, so that the rough characters (*watak-watak kasar*) will have larger, more sudden and violent gestures and movements compared to the noble and more refined characters (*watak-watak halus*). In the refined characters too, there is some reflection of possible alternatives, and the *Pak Yong*'s two standard poses illustrate this best. His typical standing pose is one with feet together, left arm resting on his *keris*, and split bamboo wand (*rotan beraï*) in his right hand vertically parallel to his body. When the *Pak Yong* is angry, he stands pointing the index finger of his left hand at the victim of his anger, beats his thigh with a sudden jerk of his bamboo wand (*rotan beraï*), and extends it behind him, quivering.

The finest elaboration of dance in the *Mak Yong* is in the *Menghadap Rebab* dance. Using the various hand gestures (*ibu tari*), the *kirats* (turns), and the swaying of the body as well as various *tapaks* (feet postures), the actresses weave a fantasy. Again, the various elements that go into the combined movements are not singly identified. It is the total pattern of movement, and the several phases of movement that contribute to a totality that is considered

significant in this dance. The movements in the *Menghadap Rebab* may be divided into (1) hand and arm movements (*gerak-gerak tangan*), (2) body postures, and (3) feet positions (*tapak*). The names that are given to the various movements in all three divisions are ultimately derived from nature, and form part of the lyrics of the *Lagu Menghadap Rebab* (the Song of Salutation of the *Rebab*). The dance itself, therefore, is a symbolic working out and mimesis of the natural environment and of birds and animals as well as plants therein. This will be seen from the examples provided below.

#### 1. Hand and Arm Movements

The hand and arm movements in the *Menghadap Rebab* are the following: *tangan sembah guru* (the hand gesture saluting the teacher--this is the *anjali* gesture); *tangan susun sireh* (the hand gesture denoting the organisation or putting together of the betel leaves); *tangan sulur bermain angin* (the hand gesture denoting the shoots dallying in the wind); *tangan burung terbang* (the hand gesture denoting the bird flying, or a flying bird); *tangan gajah melambong belalai* (the hand gesture showing the elephant swaying its trunk); *tangan denak menanti lawan* (hand gesture denoting the jungle fowl waiting to fight); *tangan sireh luyah di junjung* (the hand gesture denoting the swooning of the betel leaves as they are carried on the head); *tangan seludang*

*menolak mayang* (the hand gesture showing the sheaths being pushed aside by bursting palm-blossoms) and *tangan sawah mengorak lingkaran* (the hand gesture showing the padi-sawahs or rice-fields unwinding their curves).

## 2. Body Postures

*Liuk ka kiri* (the slant to the left) and *liuk ka kanan* (the slant to the right).

## 3. Feet Position

*Berdiri tapak tiga* (the posture on three points). This posture denotes that the actresses are about to rise from the *Menghadap Rebab* dance. The three points are made up of the two feet and the left knee. The next stage here would be the *berdiri kaki dua* (the posture on two points or two feet). In the lyrics of the *Menghadap Rebab* this is referred to as the *pechah tapak tiga* (or the ending of the three-point stand), and is not therefore regarded as a specific posture or position.

In the *Menghadap Rebab* dance the three divisions of movements we have just described also denote the three stages on the dance itself, for the dance commences with the actresses seated on the stage before the *rebab* player, first making the *sembah* gesture, and then going on into

the elaborate hand and arm movements. The body movements and postures next come into play, and finally the actresses squat on their feet in the three-point and two-point positions still performing the hand movements. With the end of the *Menghadap Rebab* dance piece, they rise into a *kirat* or a turn, forming a full circle in preparation for the next dance, the *Sedayong Mak Yong*, the first of the series of long dances before the unfolding of the story. These long dances may be performed in groups or solo, depending upon the needs of the plot at any given point.

One other category of dances linked with the *Barat Chepat* musical piece, whether sung or drummed, is used for the purpose of changing scenes within a play. There is no elaborate movement of any kind, and performers often merely walk fast in circles before leaving the acting area (*gelenggang*).

P A R T    I I

STRUCTURE

CHAPTER FOUR  
CIRCUMSTANCES OF PERFORMANCE

All *Mak Yong* performances may be divided, according to the circumstances in which they are performed, into two broad categories: (1) spiritual performances, and (2) entertainment performances. Spiritual performances of *Mak Yong* are of several types:

(a) *Mak Yong* performed for the purposes of *sembah angin*. These involve the making of sacrificial offerings to achieve a balance in the four elements (*anasir arba'a*), or humours.

(b) *Mak Yong* performed for the *sembah guru* ceremony (the ceremony for the salutation of a teacher). The ceremony is in effect a graduation process.

(c) *Mak Yong* performed for *Memanggil* or *Menyambut Semangat* (the recalling of lost *semangat*, or strengthening the *semangat*).

(d) *Mak Yong* performed in combination with the shamanistic *Main Puteri* in a genre known as *Puteri-Mak Yong*.

The *Mak Yong*, believed to be a spiritual theatre genre par excellence, still retains a considerable amount of its spiritual meaning and intensity. Some of this spiritual aura is found in all *Mak Yong* performances irrespective of their function, and certain performance features are, therefore, standard in all performances. These are: (1) the *buka panggong* (or opening of the theatre) rituals, (2) the *Menghadap Rebab* dance sequence which salutes the *rebab*, and (3) the *tutup panggong* (closing of the theatre) ceremony.

Spiritual performances of *Mak Yong* continue to function as they always have in healing and other special situations in the Kelantanese villages. These spiritual functions of the genre still remain the *raison d'etra* for the continued use of the *Mak Yong*. Spiritual performances themselves may be divided into two types. The first of these are the performances organised for lesser occasions (*kerja kecil*). Into this category are included performances organised, for instance, for *sambut semangat* or *memanggil semangat*. In the second category of spiritual performances, organised for larger occasions (*kerja besar*) will be included those performed for *sembah guru* and *semah angin* (*menyemah*). This last type of performance involves the making of offerings to spirits for the adjustment of the wind (*angin*) in a performer, and to

provide emotional release. The smaller performances are usually private affairs, often exclusively intended for members of a family. The performances in the *kerja besar* (large occasion) category tend to be more elaborate. In all of the spiritual performances, no matter what the scale or occasion, there is an implicit fulfilling of a vow (*pelepas niyat*) or intention, expressed or otherwise.

In spiritual performances, there is no need to construct a theatre or *panggung*, and performances are sometimes held inside the house of the *tuan kerja*. It is necessary even in this case, to observe most of the *Mak Yong* staging conventions such as those which apply to the orientation of the theatre and performers, and the placing of instruments. On the other hand, performances arranged for the larger occasions such as the *sembah angin* or *sembah guru* are normally held in a regular *panggung* in the open. Such performances are community affairs, and invitations are extended to all members of a performer's family, to all persons in the village or neighbourhood, and often to people further away. Spiritual performances, as a rule, do not draw large audiences. The intention is certainly not to draw crowds. No admission fee is charged for any of the spiritual performances.

Considerable care and attention are devoted to ensure the proper planning and conduct of such performances at

every stage of the three nights, a period of time generally taken for the more elaborate of spiritual performances. The consequences of either not performing the *Mak Yong* or of negligence in any of the details of a performance could be disastrous, when we consider that a relatively minor omission, such as the closing ceremony, could lead to spirit attack. The performances are usually loosely organised. They are characterised by stops and interruptions both for items such as the *Main Puteri* trance sessions, and for the purpose of conducting discussions related to details of the performances themselves. These interruptions are often necessary in view of the fact that performances of spiritual *Mak Yong* are relatively rare, and a *bomoh* or shaman has constantly to direct the operations. Breaks also occasionally occur for coffee, rest, and to allow time for prayers. In deference to Islamic teaching, all performances come to a stop just before the morning prayers. They are continued once the prayer time has passed.

Spiritual performances, therefore, tend to be leisurely, and there is no real hurry to complete all the rituals until the sunrise of the fourth day. The component portions of the spiritual performances, such as the trances in *Main Puteri* or the palm blossom trance (*lupa mayang*) may be extended until the *bomoh* feels they have fulfilled their respective functions. Structurally, the spiritual

performances tend to be more complex. They involve community participation to a greater or lesser degree, since there is a considerable amount of emotional involvement and empathy with the characters and the stories that are performed. For spiritual performances, certain story restrictions apply. It is a requirement that the *Dewa Muda* play be performed during the first night, that either the same play or *Raja Muda Lakleng* be performed on the second night, and for the third night, *Dewa Pechil* is a required play.

Performances are characterised by certain spiritual conventions. They cannot take place, for instance, during the even months. There must always have been an expressed intention or vow (*niyat*) to hold a spiritual performance before it can be organised. In the case of a person embarking upon the task of learning the *Mak Yong* the vow is implied in the very act of beginning the training. The date for a performance is usually set by a *bomoh*.<sup>1</sup> This is

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<sup>1</sup>The word *bomoh* (also spelt *bomo* and *bomor*) is usually used to designate medicine-men, witch-doctors, sorcerers and ordinary dispensers of folk-medicine. The *bomoh* may be a herbalist or he may be someone indulging in black magic. The *Main Puteri bomoh* uses trance techniques, but this is not the case with other *bomohs*. The *Main Puteri bomoh* therefore is the only one who really can be described as a shaman. In this study the word *bomoh* is used instead of the word shaman, since shamanism is a rather specialised kind of activity. Not all *bomohs* who participate in *Mak Yong* rituals are *Puteri bomohs*. In spiritual performances of *Mak Yong*, however, *Puteri bomohs* are used, since there

done in consultation with the graduand and the teacher in the case of *sembah guru* performances. The intention of organising a *sembah guru* or *semah angin* performance, once expressed, is seen also as a covenant between the person making the intention and the spiritual beings (*makhluk makhluk halus*). The spirits are then believed to await the day when, with the performance organised, they will be given their feast (*kenduri*). Continuous postponement of the performance or its non-enactment could lead to attack by the angry spirits.

The basic functions of all the categories listed above, with the exception of the salutation ceremony (*sembah guru*) is to bring about some kind of healing process where illness has been caused by soul-loss or spirit possession. The roles of the various types often overlap, and in some cases one type of performance precedes the other. This is demonstrated best in the *semah angin-sembah guru* complex of activities in which the actual salutation ceremony (*sembah guru*) is always preceded by the *semah angin* performance, which spiritually prepares the graduating performer. At the same time the same performance serves

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is the constant need to contact spirits, and the shaman in this case becomes a vehicle or placing for spirits. Several other words are, in the Malay language, used to designate a *bomoh*. These include *poyang*, *pawang* and *dukun*.

the function of *berseh kampung* (cleansing the village of evil influences or *badi*) and also of *berseh halaman* or cleaning of the environment. The officiating *bomoh* in his statements prior to a performance makes the necessary announcement defining the nature and occasion of the performance. This is for the information of the supernatural beings (*makhluk-makhluk halus*) present in the environment as well as for the human beings.

From the spiritual point of view, the *semah-angin* and the *Puteri-Mak Yong* performance are both extremely important. The less elaborate performances of *Mak Yong* for *sambut semangat* (recalling the *semangat*) also have their place in spiritual healing. As in clinical medicine, these are used where no major treatment is required. Many of these performances, combining the elements of exorcism and shamanism in the practice of the Kelantan *bomoh*, hark back to elements buried in ancient Malay culture. At the same time within these practices may be found traces of later religious influences derived from Hinduism and Islam.

In all these performances certain basic aspects of *Mak Yong* remain constant. They are indispensable. The *Buka Panggong* (or opening of the theatre) complex of ceremonies, for instance, is maintained, though sometimes in an abridged version. The *Menghadap Rebab* dance sequence, likewise, cannot be omitted, though it may be performed

in an abridged version. Similarly, the closing rituals, or *Tutup Panggong* ceremonies must be performed, for failure to do so may result in harm. Without all these elements of the minimal spiritual business there can be no performance. This indicates the highly spiritual nature of the genre itself, and the importance attached in the Malay consciousness to these ceremonies. To a great extent these values are reflected also in other genres of the traditional Malay theatre, such as the *Wayang Kulit* shadow puppet theatre. So strong indeed is the belief in the spiritual power of the *Mak Yong*, that actresses performing certain plays, especially *Dewa Muda*, have to make tremendous psychological preparations, before enacting some of the roles.

In the case of the *Dewa Muda* and *Dewa Pechil* stories the spiritual functions cannot be separated from the non-spiritual entertainment functions. In the life of the Kelantan *Mak Yong* actors and actresses the link between the two strands of these stories is so strong that very often they find it impossible to make the distinction during their performances, and often instinctively slip from one level to the other: from the purely narrative to the spiritual and mystical inner reality of the plays. This shift on a more than temporary basis is clearly marked in the use of the character of *Awang Sejambul Lebat* in both

the versions of the story where one would expect an ordinary human *Peran* to play the role of *Dewa Muda*'s assistant in the entertainment non-spiritual version of the story.

Structurally, despite the difference in the functions served by the different types of performances, there is a considerable amount of overlap, so that the general character of the *Mak Yong* performances remains the same. An analysis of this basic structure and the special structure for spiritual performances will form the subject for the present study, and the theme of our discussion in the following chapters. In view of the fact the *Dewa Muda* is the most important of the plays, this story will serve as the model for a structural analysis of performance techniques. It may be appropriate at this point to present an outline of entertainment and spiritual performances, so that the structural framework may be established.

### NIGHT 1

<u>NON-SPIRITUAL</u>	<u>SPIRITUAL</u>
Opening of the Theatre	Opening of the Theatre
Salutation Song	Salutation Song
Musical Prelude	Musical Prelude
Entry of Actresses	<i>Main Puteri</i> (several trances)
<i>Menghadap Rebab</i>	Entry of Actresses
The Preparation	<i>Menghadap Rebab</i>
Character Self-Introduction	The Preparation

Opening of the story  
(any play)

Character Self-  
Introduction  
Opening of the Story  
(*Dewa Muda*)

NIGHT 2

NON-SPIRITUAL

*Bertaboh* (Signal piece)  
Musical Prelude  
Entry of Actresses  
*Menghadap Rebab*  
Continuation of Story

SPIRITUAL

*Bertaboh* (Signal piece)  
Musical Prelude  
*Main Puteri* (optional)  
Entry of Actresses  
*Menghadap Rebab*  
Continuation of *Dewa Muda* story or opening of *Raja Muda Lakleng* story.

NIGHT 3

NON-SPIRITUAL

*Bertaboh* (Signal piece)  
Musical Prelude  
Entry of Actresses  
*Menghadap Rebab*  
Continuation of Story  
Closing of theatre ritual

SPIRITUAL

*Bertaboh* (Signal piece)  
Musical Prelude  
*Main Puteri*  
Entry of Actresses  
*Menghadap Rebab*  
*Dewa Pechil* story  
*Main Puteri*  
*Dewa Pechil* story  
Palm-Blossom trance  
*Main Puteri*  
The making of offerings  
The Release

The structure outlined here is by no means definitive. It is the most typical. Entertainment *Mak Yong* performances could last between one and five nights depending upon the story selected. All spiritual performances in the major performance category (*kerja besar*) are done over three nights, with the final night's performances lasting all night. The *Main Puteri* sessions could be increased or decreased both in the number of times held and in the duration. The stories for spiritual performances are fixed: *Dewa Muda*, *Dewa Pechil* and *Raja Muda Lakleng*. The only option available is that the *Raja Muda Lakleng* need not be performed on the second night. Instead, *Dewa Muda* could be continued from the first night into the second night. *Dewa Pechil* must be performed on the third night, and as a whole the details for the third night remain unchanged.

## CHAPTER FIVE

### PERFORMANCE STRUCTURE: THE PRELIMINARIES

#### The *Buka Panggong* Rituals (Rituals for the Opening of a Theatre)

As in the case of most of the traditional theatre genres in Kelantan, such as *Wayang Kulit* (shadow play), and *Main Puteri* all performances of *Mak Yong*, whether intended for entertainment or for spiritual occasions, are preceded by a series of elaborate rituals known collectively as the *Buka Panggong* or "opening of the theatre" ceremony. This is, as described by Rentse, "a most important and elaborate business, respect being paid to the mighty powers of the universe, earth, air, fire, and water, in order to assure them of the performers' friendly intentions towards them. The *Tok Dalang*'s task is indeed a most fearsome venture, as during the performances on the stage he has to mention the names of ancient gods and their thousands of followers, deities of religions before mosques were known."<sup>1</sup> In the *Mak Yong* as in the *Wayang Kulit*, the importance both of this ceremony as well as the *tutup panggong* (closing of the theatre) ceremony which concludes a performance cannot

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<sup>1</sup>Anker Rentse, "The Kelantene Shadow Play," JMBRAS XIV, 1936, p. 285.

be over-emphasised.<sup>2</sup> Numerous and elaborate stories are told by Kelantanese performers of some of the dangers of negligence in these ceremonies. The most common ailment seems to be possession or attack by the unsatisfied spirits who come to demand their offerings where these have not been given, or who remain close to the site of the performance and to the performers in the event that they have not been released at the end of a performance, thus constituting a constant threat.<sup>3</sup> The omission in either case has to be rectified by making the obligatory offerings or re-enacting the ceremony that has inadvertently been omitted.<sup>4</sup> (Several other matters related to the spirits and appertaining to *Mak Yong* performances have been discussed elsewhere.)

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<sup>2</sup>See Cuisinier, Danses Magiques de Kelantan, Paris, 1936, pp. 129-187; William P. Malm, "Music in Kelantan, Malaysia and Some of its Cultural Implications," pp. 13-14; Amin Sweeney, The Ramayana and the Malay Shadow Play, Kuala Lumpur, 1972, pp. 274-275.

<sup>3</sup>Several instances of possession were both reported to and seen by the present writer. These spirit attacks occurred sometimes during and sometimes a few days after performances. The *tutup panggong* ceremony was inadvertently omitted by the members of the Seri Temenggong Group after the *Puja Pantai* festival in July 1975. Several days later two members of the group were the subjects of separate spirit attacks. The closing ceremony was then performed.

<sup>4</sup>Included in such ceremonies is a statement of apology, and also details such as date and place of performance related to the actual performance during which the ceremony should have taken place.

Before the actual *buka panggong* rituals can be performed, however, certain other requirements have to be fulfilled. These are:

1. The preparation of the *bansal* or stage itself for the *buka panggong* rituals. This consists of (a) the placing of the various instruments (*alat-alat muzik*) of the *Mak Yong* orchestra in the appropriate positions on stage and (b) the stationing of the musicians in their respective positions near the instruments.<sup>5</sup> At this point in the ceremonies the instruments are not to be played.

2. The preparation of the offerings or *bahan-bahan kenduri* (literally, the various items for the feast) for the spirits soon to be invoked and invited to partake of these offerings by the *bomoh* or *pawang* (shaman), the conductor of the rituals. The offerings consist of the following items:<sup>6</sup>

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<sup>5</sup>For details regarding the position of the instruments on the stage see Figures 1 and 2 in Chapter Three.

<sup>6</sup>These offerings are more or less the same each time. Minor variations in the items used and the quantities of the items vary from performance to performance. Cp. Rentse, *loc. cit.* pp. 287-289 for details of *wayang kulit kenduri*.

- (a) *pulut kuning* (yellow glutinous rice);
- (b) *berteh* (parched rice);
- (c) *beras kunyit* (tumeric rice);
- (d) *sa-biji telur ayam masak dadar* (an egg fried in fritter style);
- (e) *dadar tepung gandong* (cakes and fritters made from wheat flour);
- (f) *ayer manis* (sweetened water);
- (g) *ayer sejok biasa* (ordinary cold water);
- (h) *pinang-sireh tiga piak* (three quids of betel leaves and betel nuts);
- (i) *rokok daun dan tembakau* (rolled cigarette-leaves and tobacco);
- (j) *benang penkeras* (cotton thread) or *benang mentah* (raw cotton thread);
- (k) *wang penkeras* (money for services rendered)--\$1.25 cents;<sup>7</sup>
- (l) *kemyan dan bara api didalam bekas bara atau kembang sturi* (benzoin and some burning embers in a censer);

These items, in several small containers, are placed on one large tray, together with a bowl of water containing

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<sup>7</sup>This money goes to the officiating *bomoh*. It is equivalent to about 50 cents (U.S.).

jasmine flowers (*bunga melur*). Just before the *buka panggong* rituals begin, the offerings and flowers are placed in front of the *rebab* player.

The *buka panggong* rituals for the *Mak Yong* are performed, as a rule, only once on the opening night of a performance, no matter how many nights the theatre thus opened is to be used. In the event, however, that a group moves to another *panggong* during an engagement, the old theatre has to be closed, with the *tutup panggong* (closing of the theatre) ceremony and a new one consecrated.

The rituals, in fact, consist of several ceremonies linked together. These are:

1. The *bacha kenduri* (literally, "reading of the feast"). This consists of the reading of the *menteras* or *jampis* (the ritual formulae) as well as the invocations to various categories of spirits and gods to whom the feast is later to be offered.
2. The *buka alat-alat muzik* (literally, the "opening of the musical instruments"). This is not, as sometimes understood, a blessing ceremony.<sup>8</sup> The ceremony consists of *pesanans*

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<sup>8</sup>Malm, loc. cit., p. 13.

or requests addressed by the shaman or *bomoh* to the spirits believed to be residing within the instruments of the *Mak Yong* orchestra.

3. The *buka panggong* ceremony as such, in which the *bomoh* actually "opens the theatre" or makes it ready for the ensuing performance.

4. The *Lagu Bertabek* or Salutation Song, addressed by the *bomoh* to the spirits and gods, some of whom have already been invoked in the process of reading the *menteras*.

Once this point has been reached, several other preliminaries follow before the story selected for the performance can be staged. These consist of

1. The *Lagu-Lagu permulaan* or musical prelude, consisting of several fixed and obligatory instrumental pieces played by the *Mak Yong* orchestra in a definite sequence.

2. The *Lagu Sang Pak Yong Turun* instrumental piece played for the *Pak Yong* and *Mak Yong* actresses to make their formal entry onto the stage.

3. The *Menghadap Rebab* or Salutation to the *Rebab* dance sequence.

The activities just outlined may be divided into three separate parts: the ritual preliminaries, the musical prelude, and the preparation for performance with the *Lagu Sang Pak Yong Turun* and the entry of the *Pak Yong* and *Mak Yong* actresses to take up their places before the *rebab* player (*juru rebab*). For the second and subsequent nights of performance the rituals do not take place. Performances commence with the musical prelude (*Lagu-Lagu permulaan*) and the entry of the actresses. The *Lagu-Lagu permulaan*, the *Lagu Sang Pak Yong Turun* and the *Menghadap Rebab* are standard preliminaries for every night of performance.

The structure outlined above is the basic formal structure for the opening of *Mak Yong* performances at a new theatre, whether the performances are intended for entertainment *Mak Yong* or for spiritual *Mak Yong*. This may therefore be regarded as the minimal opening structure. In performances of spiritual *Mak Yong* other elements are incorporated into the framework just outlined.<sup>9</sup>

Once the preliminaries have been concluded and the stage prepared for the commencement of the rituals, the

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<sup>9</sup>For a detailed description of additional items performed for *buka panggong* situations in ritual performances see Chapter Seven.

*bomoh* takes his place on the stage, appropriately dressed for the occasion, wearing among other items a *keris* meant to strengthen his *semangat*.<sup>10</sup> He then proceeds with the rituals, first fumigating himself in the smoke arising from the censer.

1. *Bacha Kenduri*

Seated cross-legged before the *rebab* player and the food offerings, the *bomoh* reads several Islamic prayers beginning with the *A'uzu Billah* or *Ta'awuz*: "I seek refuge with God from the cursed Satan."<sup>11</sup> This is followed by the *Bismillah* or *Basmala*: "In the name of God, the Compassionate, the Merciful,"<sup>12</sup> a ritual formula used by all Muslims for the commencement of any undertaking. Following this there is the repetition of God's names several times. This process is known as the *Dhikr*.<sup>13</sup> The

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<sup>10</sup>The *keris* is regarded as one of the most powerful holders of *semangat*. In general all objects of iron are believed to contain great quantities of *semangat*. See Skeat, Malay Magic, fn. pp.4 and 526-530.

<sup>11</sup>The full formula is *A'uzu billahi min-as-Shaitan-ir Rajim*. See Thomas Patrick Hughes, A Dictionary of Islam, London, W.H. Allen, 1935, p. 624.

<sup>12</sup>For a detailed explanation of the implication of this formula see The Holy Quran, trans. Abdullah Yusuf Ali, Vol. 1, p. 14, fn. 19; also see Hughes, Dictionary of Islam, p. 43.

<sup>13</sup>See Hughes, A Dictionary of Islam, pp. 703-710. *Dhikrs* are of two kinds *Dhikr Jali*, that which is recited aloud, and *Dhikr Khafi*, that which is performed with a low voice or mentally.

names are selected from amongst the ninety-nine *Asma-i-Husna* (or beautiful names of God) in the Islamic tradition. The number of times the *Dhikr* is recited is dependent solely upon the wishes of the *bomoh* and is a secret not revealed to anyone. The *bomoh* then recites the *Kalimah-tus-Shahadat* or the (Islamic) Affirmation of the Faith: "I bear witness that there is no god but Allah and that Muhammad is His prophet."<sup>14</sup> Up to this point in the proceedings the entire delivery of the incantations is in the Arabic language, the language of religious instruction and conduct of all Muslims everywhere. In the *buka panggong* rituals, some *bomohs* as a matter of personal style and as a means of clarifying and amplifying certain words and phrases within the incantations add Malay words and phrases such as *Ya Allah, Ya Allah, Ya Tuhan Ku.*<sup>15</sup>

Following this opening sequence, the *bomoh* proceeds to the reading of the Quranic verses. These are not at all fixed by convention, and a great deal of flexibility in their choice may be seen from one *bomoh* to another. Much depends upon the learning and the personal ability of the *bomoh* conducting the ceremonies. The length of time spent

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<sup>14</sup>See Hughes, A Dictionary of Islam, p. 261.

<sup>15</sup>These words mean "Oh Allah, Oh Allah, Oh my Lord." The manner in which they are utilised in invocations is not precisely defined.

reading Quranic verses is also not set. It is often determined by the nature and purpose of the *Mak Yong* performance and the place where the performance takes place. The spirits of the ocean (*hantu laut*), for instance, are considered more malevolent than most others, and therefore when a performance takes place near the sea, longer and more powerful formulae are utilised.<sup>16</sup> Once these Islamic prayers have been concluded, the invocations (*menteras*) addressed to the spirit-denizens of the environment can begin.

While various *bomohs* in Kelantan in the *Mak Yong*, *Main Puteri* and *Wayang Kulit* traditions have their own sets of spirits to whom they address their invocations, there is no standard list of spirits in any of these traditional performing arts. It seems the practice to invoke a cross-section of the spirits regarded as denizens of the various parts of the environment. These are known as *orangs* or persons in charge of the environment and inhabiting it, as *penunggu* ("waiters" at the various parts of the environment), or as *penggawa* (guardian spirits) of the environment. The following list of the divisions of the surrounding world, derived from one of the oldest living *bomohs* in the *Mak Yong*

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<sup>16</sup>One of the most powerful of the Quranic verses is the *Ayat-ul-Kursi*, the "Verse of the Throne." For the use of this verse in the *buka panggong* rituals, see Chapter Seven.

tradition, is fairly typical:<sup>17</sup>

- a. *Orang Bumi*: Denizens of the Earth;
- b. *Orang Keramat*: the Saints;
- c. *Orang di Padang*: Denizens of the Fields  
or Open Spaces;
- d. *Orang di Kampong*: Denizens of the Villages;
- e. *Orang di Dusun*: Denizens of the Orchards  
or Cultivated Land;
- f. *Orang di Gigi Ayer*: Denizens of the Water's  
Edge, Estuaries and River Mouths;
- g. *Orang di Laut*: Denizens of the Sea;
- h. *Orang di Kayangan*: Denizens of the Sky  
or Heavens .

There is no unanimity of opinion on the various divisions of the environment among the Kelantanese *Mak Yong* and *Main Puteri bomohs*. Similarly, there is no consistent list of the members of the spirit world, and each *bomoh* invokes the spirits most familiar to him. One of the problems related to the names of the spirits is that often the spirits invoked are thought to have different manifestations and identities in different locations. For

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<sup>17</sup>This list has been derived from Pak Hassan Jambi, a veteran *Mak Yong* performer and highly respected *bomoh*, now residing in the province of Patani in south Thailand.

instance, Semar, the Javanese god, is believed to change his name and identity depending on where he is found.<sup>18</sup>

In the invocations or *pesanans*, each of the departments of the environment has one major attendant spirit or *penunggu* who is regarded as the chief (*ketua*) of the department or segment of the environment. Under the charge of each of the chiefs there may be dozens of spirits arranged in a hierarchical manner.<sup>19</sup> For the purposes of the invocations it is considered enough to address the leader of any one category of spirit-beings, or any one the better known spirits in that category. No comprehensive study of the traditional Malay mythology has yet appeared. Many of the details related to the identities of various spirits and their inter-relationships are therefore not yet clear.

The *menteras*, or invocation-texts, used by Kelantanese *bomohs* show a considerable variety. Many of the older, lengthier, and consequently more powerful of these are

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<sup>18</sup> *Semar* is believed to manifest himself in various places under different names and colours, for example, *Semar Hitam* (Black Semar), and *Semar Kuning* (Yellow Semar). As *Semar Hitam* he is identified with the Black Genie (*Jin Hitam*), and in this capacity he is the spirit of the earth.

<sup>19</sup> The number of spirits inhabiting each of the segments of the environment is not fixed. There is a common belief that each of these categories has forty-four spirits. With the several manifestations that each of these spirits takes, however, the number could be multiplied several times over. Personal interview with Abdullah bin Daud.

known only to senior *bomohs*. The following *mentera* is typical, and one that is fairly widely used. It applies, with the necessary alterations of the names of the spirits and their localities, to all the different categories of spirit beings already listed above.<sup>20</sup>

I wish to send my greetings to the Guardian of the Village. Hey Sang Bima, Guardian of the Village, I wish to make a request to the forces of your members, the guardians of the village. I ask you not to come and sue or prosecute (i.e. attack), do any unwarranted harm to the seven troupe members and the five bridegrooms,<sup>21</sup> together with the *Pak Yong*, *Mak Yong*, the elder *Peran*, the younger *Peran*, the children young and old, the young and aged in the theatre and outside the theatre, this theatre of Inao, the acting area of *Semar*, the theatre of Turas. I have come here to this village, your place, to put on a performance representing the gods. I wish to ask your members without intending to leave out anyone (though I do it) without mentioning all their names.

Skeat provides some interesting and older *menteras* used in the *Mak Yong* and other theatre genres collected in the last few years of the nineteenth century.<sup>22</sup> All the

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<sup>20</sup>The Malay text of this *mentera* is provided in Appendix A.

<sup>21</sup>The reference to seven members (*panjak tujuh*) indicates that the *Mak Yong* groups may have been made up of seven people for a long period of time. On the other hand this may be a stock phrase borrowed from other genres. The *pengantin lima* (five bridegrooms) refer to the musicians.

<sup>22</sup>Skeat, *Malay Magic*, pp. 649-652.

*menteras* show that the basic function served by them is the gaining of goodwill and protection of the spirits invoked. The offerings serve to achieve this end. The oblations serve as a gift of nourishment, in the firm belief that the essence or *semangat* of the food is actually consumed by the spirits who receive it, and the spirits are themselves referred to often in the *menteras* as the *jisi-jisi kelaparan*, or "the hungry ones." The spirits themselves, when they descend through the trance process, often express the feeling of hunger, insisting that food be given to them without delay. They are often told to bide their time, and that offerings will be placed for them at the appropriate place when the time arrives for this to be done.

Following the utterance of the *pesanans* (requests) and the *menteras* or invocations, the *bomoh* places a portion of the offerings on a piece of banana leaf (*daun pisang*) with a candle that he lights. These offerings are then placed on the ground at the centre post (*tiang seri*) on the eastern side of the *panggung* just behind the *rebab* player. The portion thus placed belongs to the *Jin Bumi*, or the Genie of the Earth, regarded in *Mak Yong* as the most important of the host of invisible beings invoked for the performance following these invocations is to take place upon the earth, his territory. The remaining offerings are placed at various points around the theatre or taken into the house of the *tuan kerja*, the host or sponsor of

a performance.

There are a great many similarities between the *Mak Yong* invocations and the invocations read in the *Main Puteri* or the *Wayang Kulit*.<sup>23</sup> The term applied collectively to all the offerings is *kenduri*. It is also applied to the invocations of the *bomoh*, who is said to *bacha kenduri* (read the prayers or *menteras* for the feast). The many variations that are found between the *kenduris* of several *bomohs* in the same region, and often in the *kenduris* used by the same *bomoh* in different situations and at different times stem from several factors: (a) the lengthening or shortening of a series of invocations or prayers to adjust to the time available for the performance, (b) the desire to give the invocations a style of one's own resulting in embellishments, both content-related and stylistic, often manifesting a desire to impress, and (c) a desire to take necessary precautions in hazardous circumstances. Different locations of a *panggung*, for instance, and different performance-types often demand variations in the invocations.

Similarities in the formulae used in *Main Puteri*, *Mak Yong* and *Wayang Kulit* are often the result of inter-borrowing and of the shifting of *bomohs* from one genre to another. Amin Sweeney has pointed out the existence of

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<sup>23</sup>See Cuisinier, *Danses Magiques de Kelantan*, pp. 129-187; Rentse, "The Kelantan Shadow Play," *JMBRAS* XIV, 1936, pp. 291-300.

this phenomenon, indicating that *Puteri* or *Mak Yong bomohs* often officiate at *Wayang Kulit* rituals, especially in the *berjamu* (literally, feasting the spirits) performances.<sup>24</sup> In the case of special *Mak Yong* performances such as those intended for the *semah angin* and *sembah guru* (salutation of the teacher), where more than one *bomoh* is often required to officiate to ensure the safety of the many who go into trance, the *bomohs* may come from different genres.

In general, the *kenduri's* contents consist, first of all, of information given to the spirit-beings on the nature and purpose of a performance. The *bomoh* states that the intention is not to emulate the gods or to compete with them, but to perform a saga or *hikayat*, traditionally phrased "*Hikayat Mak Yong cherita Jawa*" (literally, a *Mak Yong* saga dealing with a Javanese story). Then follows a request that the spirits act favourably and in a friendly manner, providing protection for the performers and musicians. The invocations contain names of spirits and an indication of their abodes, and often some information on their origins. Thus the *bomoh* in some way shows his depth of knowledge and demonstrates his power or supremacy over the spirits. This is his internal knowledge or *ilmu*

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<sup>24</sup>Amin Sweeney, The Ramayana and the Malay Shadow Play, pp. 37-38.

*dalam*, so efficacious in overcoming their malicious influences in cases of ritual healing. The spirits are identified, addressed and then told to behave themselves, a process extended to great lengths in healing performances of *Puteri Mak Yong*.

2. The *Buka Alat-Alat Muzik* (starting off of the musical instruments)

Once the *bacha kenduri* process has in this manner been completed, the next stage of the theatre-consecration rituals can now take place. This consists of the *buka alat-alat muzik* ritual (literally, "the opening of the musical instruments"). This is in fact the ritual starting off, or initiating of the instruments by the *bomoh*.

The *bomoh* picks up the instruments one at a time by turn, beginning with the *rebab*, the chief of the instruments. Following the *rebab* the drums are handled, first the large drum or *gendang ibu* (mother drum), then the small drum or *gendang anak* (child drum). The *bomoh* finally moves over to the gongs, again first the large gong, *gong ibu* (mother gong) and then the small gong, *gong anak* (child gong) receive the *bomoh*'s attention. In each case, throughout the process of "the opening of the musical instruments" the instrument concerned is first fumigated in benzoin smoke and then addressed by the *bomoh*, the *bomoh* making his inaudible requests or *pesanans* to the attendant

spirits or *penunggus* in the instruments or to the instruments themselves, often using nicknames given to the instruments. The nicknames, and the *pesanans* are often the well-guarded secrets of the shaman and members of a group.

Having thus smoked each of the instruments and made his requests, the shaman restores the instruments to the respective players of these instruments. In the case of the drums the *bomoh* strikes each of them several times, thus starting them off. Once the instruments have been thus fumigated and addressed, the players can begin to tune them. The *rebab* player, for instance, begins his tuning. Apart from the instruments already listed, often regarded as the traditional or original instruments of the *Mak Yong*, none of the other instruments sometimes used are thus started off.<sup>25</sup> This indicates perhaps their lesser importance in the *Mak Yong*. Some *bomohs* at this stage in the *Mak Yong* rituals also fumigate such props as the *rotan berai* or split cane, and the *golok* or wooden swords.<sup>26</sup> Up to this stage in the *buka panggong* rituals the musical instruments are not played.

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<sup>25</sup>For details regarding the *Mak Yong* orchestra, see Chapter Three.

<sup>26</sup>The *rotan berai* is the most important prop of the *Pak Yong*. The *goloks* or wooden swords, in various shapes, are used by the *Perans*.

### 3. The Buka Panggong

For the *buka panggong* ceremony which now takes place, the *bomoh*, still seated before the *rebab* player, who provides a prelude, takes a fistful of rice from the dish placed amongst the offerings. This fistful he holds for a few seconds to his mouth, whispering a silent *mentera*. Next, swaying as if in a trance, the *bomoh* throws the fist of rice to the ground in front of him and over both his shoulders with a violent gesture. This is accompanied by the drums and gongs playing the *Lagu Bertaboh* or signal piece. The whole process of thus throwing the fistful of rice is repeated twice more to the accompaniment of drums and gongs. The *bomoh* next walks to the four corners of the stage with the censer, fumigating each of the corners. The *panggong* has now been formally opened and purified, and we are ready to enter upon the fourth stage of the *buka panggong* rituals.

### 4. The Lagu Bertabek (Salutation Song)

The *Lagu Bertabek* or "Salutation Song" sung by the *bomoh* to the tune of *Lagu Sedayong Pak Yong* is accompanied by the complete *Mak Yong* orchestra. This song is nowadays seldom incorporated into performances, and the words have been either completely forgotten or mutilated by Kelantanese *bomoh*-singers. Many consider it unnecessary, though this is apparently an expedient to cover up ignorance

or to shorten performance time. There is enough evidence, however, to show that the *Lagu Bertabek* is structurally an integral part of a *Mak Yong* performance.<sup>27</sup>

With the formal opening of the *panggong* and the completion of the Salutation Song, we enter into the second phase of the preliminaries, consisting of the *Lagu-Lagu Permulaan* or Musical Prelude, the *Lagu Sang Pak Yong Turun* bringing the actresses onto the stage, and the *Menghadap Rebab* or Salutation of the *Rebab*.

#### *Lagu-Lagu Permulaan* (Musical Prelude)

The musical prelude serves the dual function of drawing audiences to the *Mak Yong* performance and also allowing the actresses to make their preparations for entry onto the stage for the *Menghadap Rebab* ritual dance sequence. The prelude consists of the performance of the following pieces of fixed order without vocal accompaniment: the *Lagu Yur*, the *Lagu Sedayong Pak Yong*, the *Lagu Barat Anjur*, and the *Lagu Sedayong Mak Yong*. Should the need arise for the musicians to extend the prelude, they are at liberty to select their own pieces from the entire *Mak Yong* musical-

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<sup>27</sup> Personal interviews with Raja Hassan, one of the foremost *rebab* players in the Kelantan *Mak Yong*, and with Abdullah bin Daud.

repertoire. The orchestra is prohibited by the taboos or *pantangs* and by its conventions to remain silent at this point.

*Sang Pak Yong Turun*

The *Lagu-Lagu Permulaan* or musical prelude makes a transition into the drummed piece *Sang Pak Yong Turun* (literally, the musical piece of the *Pak Yong*'s entry). Once the actresses are seated before the *rebab*, we are ready for the *Menghadap Rebab*, the most elaborate dance and musical piece in the entire *Mak Yong* tradition.

*The Menghadap Rebab*

For the *Menghadap Rebab* or salutation of the *rebab* the actresses take their positions facing the *rebab* player and are consequently facing east, sitting cross-legged on the stage floor. The *Pak Yong* actress sits directly in front of the *rebab*, with the *Mak Yong* actresses (female leads and *Inangs*, or attendants) in one or more rows slightly behind. In the event that there are two or more *Pak Yong* roles within the same play, the *Pak Yong* actress who is first to make her appearance as a character from the evening's story sits directly in front of the *rebab*, with the others sitting slightly to the right or left. The *Menghadap Rebab* dance begins with the actresses making a

*sembah* or *anjali* gesture in the direction of the *rebab*.

The original significance of the *Menghadap Rebab* is no longer clear although much of the spiritual aura surrounding the *rebab* remains. This ritual could therefore be regarded as serving the dual function of allowing the actresses to salute the instrument or the spirits therein and also of making their spiritual and psychological preparation for the assumption of roles in any given play. The wider significance of ritual purification both of person and environment is also probably reflected in this dance.

Both in terms of dance patterns and of music, the *Menghadap Rebab* is the most elaborate single event in the *Mak Yong* performance apart from the spiritual business that forms a part of the spiritual *Mak Yong* performances. The style of *Mak Yong* introduction and scene-opening seen in the *Menghadap Rebab* finds parallels in the Malay *Penglipur Lara* cycle of folk-tales.<sup>28</sup> Similar techniques of character-presentation may also be seen in the *Wayang Siam* ritual opening. The opening "stock-phrases" in both

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<sup>28</sup>See Amin Sweeney, "Professional Malay Story-Telling: Some Questions of Style and Presentation," in Studies in Malaysian Oral and Musical Traditions, 1974, pp. 71-72.

the *Menghadap Rebab* and the *Lagu Seri Rama Keluar* (*Seri Rama* makes his Entry) in the Malay shadow play are extremely close.<sup>29</sup>

Before a detailed examination of the contents of the *Menghadap Rebab* lyrics is made, let us look at the lyrics themselves:<sup>30</sup>

THE MENGHADAP REBAB

The saga is about to begin  
Of a Raja and a country  
Of a Raja and a minister  
The Raja, he has an appellation  
The country, it has a designation

The Raja, he prepares, wearing  
The complete regalia of office  
His royal trousers, his royal shirt  
Fitting tightly to his skin

The Raja he wears his *selandang* (shawl)  
Wears it about his waist  
The *selandang*, it is named  
*Kain Chinda Jantan*  
The Raja he gathers his sash  
Wraps it around his waist  
At the seventh wrap he encounters the end  
The sash it has a name  
The sash it is called *Pelangi Silang*<sup>31</sup>

<sup>29</sup>See Amin Sweeney, The Ramayana and the Malay Shadow Play, p. 349.

<sup>30</sup>The Malay text of the *Lagu Menghadap Rebab* is provided in Appendix B.

<sup>31</sup>"The rainbow coloured bandanna-cloth." Here used as a proper name.



Witnessed by the all-important *rebab*, which is first of all greeted with a *sembah* or salutation gesture, the *Pak Yong* actress begins her ceremonial preparation for the assumption of the role of god or king, a process that to some extent she has already started off-stage in the rituals, often secret, that take place prior to her entry on to the stage. Here, in the *Menghadap Rebab* (in the first five stanzas) the ritualised legitimisation of this transformation takes place. The preparation, as described in the lyrics, involves the wearing of the royal regalia of office, royal garments, and the sacred weapons such as the *keris*. It ends with the assumption of the dual role of ruler and warrior at the placing of the head-gear (*setangan iseh*) upon her head. The *daulat* (sacredness or divine element in kingship) of the institution of monarchy and that of the person of the ruler is fully realised in these lines of the *Menghadap Rebab*. From this point on, the *Pak Yong* actress has lost her natural identity. She is the god-king or the divinely ordained king, as the case may be in a play (most of the characters are divine-beings).

The weapons of power, such as the *keris*, provide the Raja with considerable spiritual power (*sakti*). In the Malay world-view and in terms of the concept of *semangat*, the *keris* provides the Raja with both spiritual and physical strength and authority. This is reflected in the symbolical functions given to the three curves on the royal *keris*.

Up to this point in the *Menghadap Rebab*, the actresses remain seated, weaving an arabesque of movements with their arms and fingers. Physical movement of the torso begins at this point, and so also does the second part of the *Menghadap Rebab's* lyrics. The second part is a glorification of nature, the imagery derived from such objects as the swaying shoots, the jungle windfowl and the elephant, a constantly recurring image in the *Mak Yong*. The images are of natural overabundance and richness, and the whole spirit of this part of the *Menghadap Rebab* is one of celebrating the bounty of nature,

The link between the first part of the *Menghadap Rebab* and the second is not clear from the lyrics themselves. Is it conceivable, perhaps, that in the luxurious natural imagery lies hidden a mystery related to the origins of the *Mak Yong*?

The *Menghadap Rebab* dance is certainly the most complicated and the most beautiful of all the dance pieces in the *Mak Yong*. This is also true of the lyrics of the pieces. In both, the sophistication is far beyond anything found in the other dances and lyrical pieces of the genre. This raises some interesting questions related to the origin of the *Menghadap Rebab* and its connection with the rest of the *Mak Yong* performance. At this point of our knowledge of the *Mak Yong*, however, no answers are forthcoming to these questions.

Opening Structure Prior to Character Introduction: the  
Preparation

The sequence between the *Menghadap Rebab* and the beginning or opening of a story (*pechah cherita*) with the *Lagu Ela* piece may be regarded as the introduction or preparation for the development of a story. This leads through to character introduction (*memperkenalkan diri*) in which the name of the leading character and those of his parents as well as his country are established. Traditionally this preparatory sequence is performed every night, no matter how many nights a story takes to be completed.<sup>35</sup>

In actual performance, the sequence can take up to an hour. The *Menghadap Rebab* is followed by the *Lagu Sedayong Mak Yong* without any intervening dialogue. The song, sung by the first *Mak Yong*, is addressed to the *Pak Yong*. The *Mak Yong* has a simple message. The Raja, who is about to leave the palace, is asked to return home early, while the sun is still in the sky, to be with his wives. Following the song itself, the Raja asks the *Mak Yong* what she has just said, this being a *Mak Yong* dialogue convention. The *Mak Yong* repeats her message in spoken text. The *Pak Yong* replies that in fact he does not plan to be away too long. The *Pak Yong* then turns to all

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<sup>35</sup>The complete Malay text of the preparatory section is provided in Appendix C.

the other *Mak Yongs* as a group, asking them if they have anything to say to him before he leaves. The second *Mak Yong* responds with the *Lagu Dandongang Lanjut*. This song too contains the same message as the *Lagu Sedayong Mak Yong*. On the completion of the song, the conventional dialogue (as between the first *Mak Yong* and the *Pak Yong*) takes place, with the Raja again indicating that he will be returning home soon, and that he plans to be with his wives before dark. The *Pak Yong* then asks the *Mak Yongs* to retire to the inner chambers of the palace, while he himself goes to consult his elder *pengasoh* or servant-attendant. The *Mak Yongs* make their exit, and the *Pak Yong* is on his way to the *pengasoh*. His journey has to be done through a song, and therefore, before the *Lagu Sedayong Pak Yong* is sung, the *Pak Yong* makes an *uchap* of intention: "Ya ... lah I have parted from my wives in the palace, and am now on my way out to visit the room of my *Awang Mindong Pengasoh*, at this time, at this precise moment."

Following this statement or *uchap* of intention, the *Pak Yong* sings *Lagu Sedayong Pak Yong*. In this song he says that he is on his way down the stairway made of elephant tusks (*tangga gading*) heading towards the room of his *pengasoh* (the *Peran Tua*). The dance ends, and the Raja has reached his destination. At this point there is another *uchap* indicating his arrival. His attempt to

awaken the *Peran Tua*, he says, has failed. This first attempt is described by him as being rough (*gasang gorak*). Now he is going to make a second attempt, this time calling the *Pengasoh* in a gentle manner (*halus perlahan*). Here the *Pak Yong* sings *Lagu Pak Yong Muda* (or its *Kesah Barat* variant). Following this piece, the *Pak Yong*, in another *uchap*, indicates that he has attempted to awaken the *Peran Tua* for the second time, this time in a soft and gentle (*halus perlahan*) manner. He is surprised that the *Peran* has not responded. He is now going to loudly call the *Peran* (i.e. without song), so that they may discuss the matter at hand, and for which he has made the present journey to the *Peran*'s quarters. The *Pak Yong* then calls the *Peran* in a stylised and fixed manner: "Ya ... O *Awang*. Please come out of your house before me for it has been a long time since my arrival here. I have been waiting for you, *Awang*, in the lawn outside your house. Wake up quickly, *Awang*, for I wish to discuss matters with you, *Awang*."

After a moment's silence, the *Peran Tua* answers. He wishes to know the identity of his caller, wondering why the *Pak Yong* has come so early in the morning to see him. The *Raja* replies that the *Peran* can see for himself who has come looking for him when he emerges from his room. The convention of the *Mak Yong* requires that the identity

of the caller remain unknown until the *Peran Tua* makes his formal entry before the *Pak Yong*. The *Peran Tua* states that he is about to make his entry. He then starts singing the *Lagu Sedayong Pak Yong*, while the *Pak Yong*, at this point alone on stage, begins to dance solo. The *Peran Tua* enters, singing, and dancing, and by the end of the *Lagu Sedayong Pak Yong*, he kneels before the *Pak Yong*, whom he has by now recognised as his king, with a *sembah (anjali)* gesture in respecting salutation.<sup>36</sup> In a singularly beautiful and stylised *uchap* he asks the *Pak Yong* why the *Pak Yong* has taken the trouble to come looking for his servant so early in the morning, and what the mission is: whether the Raja wishes to invade another country or to kidnap some beautiful princess.

In response to the *Peran's* *uchap*, and picking up its final phrases, the *Pak Yong* replies that he has no intention whatsoever of doing either of those things: invading a kingdom or kidnapping a princess. He asks the

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<sup>36</sup>This is described by the well-informed and older interviewees in Kelantan as the older, more refined method of entry for the *Peran Tua*. It was the method used in court performances during the days of Tengku Temenggong Ghaffar. Today, in village performances, a considerable amount of slapstick and vulgarity has been introduced into such situations.

*Peran* to rise from the latter's kneeling position and to listen to what he, the *Pak Yong*, is now going to say. The *Peran* obeys, and the *Pak Yong* then proceeds to sing the *Lagu Mengambul*. At the end of this song, the *Pak Yong* asks the *Peran* if the *Peran* has understood the message contained in the song. The *Peran* says yes, he has indeed got the message, and then goes on to repeat it. The *Pak Yong* has requested the *Peran Tua* to go and look for his companion, the *Peran Muda* or younger attendant. They are both to appear before the Raja in the palace. The mission at hand will then be revealed to them both. It is better for two persons to be present instead of one person, for one person may get ill or for some other reason not be able to accomplish what is required by the *Pak Yong*. The *Pak Yong* then exits, and the *Peran Tua*, left on stage alone, makes his preparation to leave, with an *uchap* of intention: "Indeed, I, *Awang mindong Pengasoh*, am about to part from the Raja in the *balai* to go in the direction of the cottage of my companion and friend, bearing the order from the Raja, asking the *Peran Muda* to appear before his highness in the palace. And so, I am going at this hour, at this precise moment on a pleasant day in a good season."

This statement of intention is followed by a song, the *Lagu Saudara*. In this the *Peran Tua* eloquently describes the vastness of the kingdom and the beauty of the environment as he leaves the palace. Crossing the royal

grounds and passing through the fort gate, he traverses the rice fields, beyond which the *Peran Muda* resides. At the end of this song, the *Peran Tua*, in another *uchap*, indicates his arrival at the hut of his companion. There is a stylised, usually comic, and often vulgar exchange of improvised dialogue between the two while the *Peran Muda* sits up in his hut and the *Peran Tua* tries to get him down. At the end of this exchange, when the *Peran Muda* has already recognised his friend, he prepares to descend with a *Lagu Barat Anjur*. Leaving the interior of his hut, the *Peran Muda* sits on his landing. More dialogue follows, sometimes the *Perans* abusing each other in highly vulgar language. Finally, they both head for the palace. This journey is undertaken to the accompaniment of the *Lagu Sedayong Tonggek*, sung by the *Peran Muda* who leads the way (*bawa*)<sup>37</sup> to the palace. Towards the end of the piece the *Pak Yong* joins the *Perans* in their dance, doing this standing in position. The two *Perans* kneel before him upon arrival with a *sembah* gesture.<sup>38</sup>

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<sup>37</sup>This is a *Mak Yong* performance convention. Whoever is to lead another person or a group usually has the *uchap* of intention and then the song that follows.

<sup>38</sup>See fn. 36.

In the exchange of dialogue between the *Pak Yong* and the *Perans* that now takes place, it is established that the *Pak Yong* has called the *Perans* before him because it is time to establish the identity both of the Raja and of his kingdom. The *Pak Yong* asks the *Perans* to get up from their position and listen to his song, in which he is going to tell them who he really is. This is the *berkabar* or *cherita bari* situation (breaking the news, or telling the story).

*Memperkenalkan Diri* or Character (self-) Introduction

The *Pak Yong* sings the *Lagu Ela*. His identity is established and the *Pak Yong* provides the names of his kingdom and the names of his parents, whether living or dead. In the case of the *Dewa Muda* story, for instance, this song's lyrics and the following dialogue in which the *Perans* ask for a certain amount of clarification in a *Mak Yong* convention we are already familiar with, will reveal that the prince's name is *Dewa Muda* and that his kingdom is *Selurohan Tanah Jawa*. The additional information provided will reveal that the parents of *Dewa Muda* are the late *Tok Raja Jawa* and *Tuan Puteri Selindungan Bulan*. Once this information has been given, the *Pak Yong* goes on to establish the details of the story.

In both *Dewa Muda* and *Anak Raja Gondang*, for instance, the two Rajas or princes describe their dreams to their *Pengasohs*. This leads on, in both cases, to attempts at interpreting the dreams by the court astrologers, who are brought before the princes. In *Raja Tangkai Hati* the prince of that name informs his attendants of his intention of going on a journey. The prince and his attendants then proceed to the king (*Pak Yong Tua*) of Negeri Kota Batu to obtain his permission and blessings before they leave the country. This leads on into the various adventures of *Raja Tangkai Hati* that unfold in the rest of the story.

The structure outlined thus far for the first night's performance, therefore, consists of (1) the conglomeration of ceremonies collectively known as the "Opening of the theatre" rituals, or *Buka Panggong*, (2) the performance preliminaries, consisting of the musical prelude, the instrumental piece for the entry of actresses onto the stage, and the elaborate *Menghadap Rebeb* dance saluting the *rebab*, and finally, (3) the sequence between this and the opening of the story (*pechah cherita*) in which the *Pak Yong* as character introduces himself (*memperkenalkan diri*), thus preparing the way for the unfolding of the story selected for performance.

The opening rituals as well as many of the preliminaries are performed only on the first night. The

musical prelude and the *Menghadap Rebab* sequence are featured every night. The function of the *Menghadap Rebab* as we have seen, is that of spiritual and psychological preparation of the actresses in addition to the fact that the orchestra is saluted. One other factor in the daily performance of this sequence is almost certainly its aesthetic value. The bringing of the two *Perans* onto the stage and the final unfolding of the story, a rather extended process, is often shortened on the second and subsequent nights of performance, so that the *Pak Yong*, leaving the *Mak Yongs*, meets both the *Perans* at the same time, instead of asking the *Peran Tua* to bring in the *Peran Muda* (the younger servant) into the palace. Once the two appear, the *Pak Yong* can develop the story. This process takes the form, structurally, of the *Pak Yong* telling the *Perans* that he has summoned them to him so that they can continue the previous night's story. The *Pak Yong* re-establishes his identity, in the same manner as during the opening night's activities we have examined, and then tells the *Perans* that they should continue the story from the scene that ended the previous night's performance. There is no repetition of the last scene enacted. The *Perans* then call onto the stage other performers who may be involved. The *Pak Yong* and *Perans* assume their characters, and the story continues. This

same process is used no matter how many nights it takes for the completion of a selected play. Each night's performance ends with the performers, male and female, kneeling before the orchestra with a *sembah*, saluting the instruments. The gongs are sounded three times.

## CHAPTER SIX

### PERFORMANCE STRUCTURE: THE UNFOLDING OF A STORY

In Chapter Three the basic elements that together make up a *Mak Yong* performance have been described. The manner in which these elements are used for the establishment of character (*memperkenalkan diri*) and for the opening of a story (*pecah cherita*) has also been outlined. In this chapter, an analysis will be made of the remaining part of a performance--the unfolding of a story. For the structural analysis here *Dewa Muda* will be used as a model. As already mentioned, it is the most important play in the *Mak Yong* repertoire. It is believed to be the original story.

The play will here be divided into seven episodes. This division is based upon the logical structure of the play itself and the framework of performances as dictated by performance conventions and the Malay world view.<sup>1</sup> Each of these episodes marks an important milestone in the development of the play's plot. It also invariably marks the end of an emotion-phase and the point of stoppage of any one night's performance.

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<sup>1</sup>See Chapter Three.

Apart from a detailed discussion of *Dewa Muda*, reference will be made to episodes in other *Mak Yong* plays whenever this is deemed necessary and helpful in understanding the *Mak Yong* dramatic and performance structure. In the absence of definitive written scripts for any of the plays, this will not always be an easy task. In the case of *Dewa Muda*, again, several versions continue in the oral tradition in Kelantan. The version regarded as the most important from the spiritual and structural point of view will therefore be used for the present study.<sup>2</sup>

### Synopsis of *Dewa Muda*

#### Episode 1: *Dewa Muda*'s Dream

*Dewa Muda* wakes up from a dream, and tells his *Pengasohs* (attendants) that in the dream an old man (or woman)<sup>3</sup> appeared to him. This person asked *Dewa Muda* to go

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<sup>2</sup>The version discussed here was derived from Abdullah bin Daud and several other important informants. One other major version of the story was derived from Abdullah bin Awang and Zainab binti Abdul Samad (Zainab Tengku Temenggong). The play was discussed at private interviews with all informants and at a seminar held in Kota Bharu on October 24, 1975. Most of the leading *Mak Yong* performers in Kelantan, active and retired, were present at the seminar.

<sup>3</sup>The identity of this person is not clear. Most performers agree that *Dewa Muda* is unable to make out if the person is a male or female.

into the ancestral forest (*alas pesaka*) to hunt for a white deer with golden horns.<sup>4</sup> The image of the deer also appeared in his dream. Upon suddenly awakening, the prince looked around him, but neither the deer nor the person were around him. It was then he realised it had all been a dream. *Dewa Muda* asks his two *Pengasohs* if they can make anything of his dream. Even the *Peran Tua* is unable to help the prince. They are then sent to summon the royal astrologer (*Wak Nujum*) who, on arrival, interprets the prince's dream. The interpretation is not announced, but *Dewa Muda* is told that he has to carry out the instructions of the person who appeared in his dream. Failure to do so could lead to calamity either to the prince himself or to the country of Seluroh Tanah Jawa. Preparations are made for the entry into the forest.

### Episode 2: The Entry in the Forest

*Dewa Muda* leaves for the forest with his entourage. The spirits of the forest are propitiated, and offerings made to them. The two *Pengasohs* go ahead to look out for

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<sup>4</sup>In the more commonly performed versions of *Dewa Muda* the white deer is replaced by a golden deer. This appears to be a *Ramayana* influence. Pak Hassan Jambi, Zainab binti Abdul Samad and others indicated, however, that the use of the golden deer motif in this story is relatively recent, going back only about fifty years.

the white deer. The hunt begins but the deer mysteriously disappears. The hunting dogs that have been sent after the deer also disappear. *Dewa Muda* and his two attendants are lost in the forest, separated from the other members of their company. They look for water. *Dewa Muda* goes to a pond to have his bath, and at the pond he discovers a seven-petaled flower. On the petals there is a message: "if you wish to find me, come up into the skies." *Dewa Muda* gets a violent urge to go up into the heavens. The *Perans* advise him that this is not really possible, since he has no wings and is not a bird. Their immediate problem is to find their way out of the forest. The *Peran Tua* advises *Dewa Muda* to make a *niyat* (vow). *Dewa Muda* makes the vow: that if he successfully returns to his palace he will fly a golden kite. The forest brightens immediately upon the completion of *Dewa Muda*'s utterance. They meet their companions and the homeward journey begins. Upon *Dewa Muda*'s enquiry, the *Peran Tua* advises on the existence of the kite that *Dewa Muda* now has to fly to fulfill his vow. They plan a ruse to acquire the kite from the queen, *Tuan Puteri Selindongan Bulan*. *Dewa Muda* does his ritual cleansing at the pond in the Taman Banjaran Sari park. The prince and his attendants return home.

### Episode 3: The Flight to the Heavens

*Dewa Muda's* ruse to acquire the kite works. The kite is repaired and *Dewa Muda* takes it to the *Padang Luas Sajauhana Padang*, the wide open fields. He seeks the assistance of a spirit from the skies, *Awang Sejambul Lebat*, to fly the kite into the heavens. They are both delighted, hearing the sound made by the kite, as it hangs suspended in the sky. When it is time to bring the kite down, they discover that the kite is stuck in the heavens and will not move higher or lower. *Dewa Muda* weeps. He will not go home without the ancestral kite. He gets a strong urge to go up to the skies to fetch it. *Awang Sejambul Lebat*, failing to dissuade *Dewa Muda* from the mission, finally agrees to help the prince go up into the skies. There is one condition, that *Dewa Muda* makes a promise that he will fight any ogres they encounter. The ogres are heard but not encountered. *Dewa Muda*, frightened, wants to return to earth, but *Awang Sejambul Lebat* will not allow that. He chastises *Dewa Muda* for his cowardice. They enter into a garden, eat the fruits in it, and go to sleep.

Episode 4: Meeting with the Sky-Princess

*Tuan Puteri Ratna Mas* and her attendants (*Inangs*) decide to go into their garden to pick flowers and to eat fruits. They discover *Dewa Muda* and *Awang Sejambul Lebat*. The two sleepers are awakened and some argument follows between the *Inang Bongsu* and the two intruders regarding the stealth of fruits. The sky princess and *Dewa Muda* fall in love. As a sign of hospitality, *Tuan Puteri Ratna Mas* offers *Dewa Muda* betel-leaves which the *Inang* is asked to fetch. *Dewa Muda* eats them, likes the first which is sweet, proceeds to the second, which he finds to be bitter, and then to the third which causes him to be drowsy. He goes to sleep. The *Inang* takes his *keris* as compensation for the lost fruit. The princess and the *Inangs* return to their palace.

Episode 5: Death of *Dewa Muda*

*Dewa Muda*, awakening, discovers his *keris* missing. *Puteri Ratna Mas*, having obtained the *keris* from the *Inang Bongsu*, comes to meet *Dewa Muda* on the pretext of wanting to return it. She invites *Dewa Muda* to her room and takes him in with her in the shape of a white flower that she puts in her hair. Once inside the palace, *Dewa Muda* returns to his normal shape. *Puteri Ratna Mas* instructs the *Inang Bongsu* to bring more food than usual

for her, saying she would like to feast the spirits of the palace (*hantu anjung*). The *Inang Bongsu* obeys but gets suspicious when the princess does not allow her to enter the room. Later, she peeps through the key-hole and discovers the truth. She notices *Dewa Muda* leave the palace as a white mouse. This process is repeated for several days. She places an arrow at the window one day, and *Dewa Muda*, emerging, is pierced by it. He changes into his real shape, and lamenting, crawls to seek *Awang Sejambul Lebat*. *Awang Sejambul Lebat* realises that this is the doing of the *Inang Bongsu*. He brings *Dewa Muda* down to earth and leaves the dead prince with the queen, *Tuan Puteri Selindongan Bulan*, indicating that *Dewa Muda* can only be revived by a certain *bomoh*. This *bomoh*, he says, will seek out *Dewa Muda*. *Awang Sejambul Lebat* returns to the heavens.

#### Episode 6: *Dewa Muda*'s Revival

The search for a *bomoh* begins. When all seems to have failed, the body of *Dewa Muda* is placed in a coffin, and it is on its way for lying in state at the *wakaf sa buat telaga sebutir* (a public resting place near which there is a pond), in the open fields. Along the way, the royal attendants in charge meet two persons who claim to

be *bomohs* (*keḍi bomoh*, *bomoh keḍi*).<sup>5</sup> When asked if they can revive the dead prince, they answer that all they can do is try, giving no guarantee. They are invited to make the effort. For the attempted revival all other persons are sent away to await at some distance. The healing starts, and *Dewa Muda* begins to revive. The two *bomohs* leave before *Dewa Muda* is fully conscious. A message is written for him on the blade of his *keris* which is placed under his pillow. *Dewa Muda* awakens, as if from a long sleep, discovers the *keris* and reads the inscription: "if you wish to find me, come up to the skies," *Dewa Muda* discovers that he has been visited by *Tuan Puteri Ratna Mas*. He gets a mad desire to go up into the skies.

#### Episode 7: *Dewa Muda's* Return Flight into the Heaven

*Dewa Muda* summons *Awang Sejambul Lebat*. In his form as "the Green Horse, Manifestation of the Gods," *Awang Sejambul Lebat* takes *Dewa Muda* up into the heavens. On earth *Tuan Puteri Selindongan Bulan* is told of *Dewa Muda's* revival and flight. *Dewa Muda*, upon reaching the skies, meets princess *Ratna Mas* in the garden as before.

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<sup>5</sup>In most versions of the story the two *bomohs* are regarded as androgynes (*keḍi*). Some informants insist, however, that they are two old women.

There are two major versions of the ending of the *Dewa Muda* play:

1. *Dewa Muda* and *Tuan Puteri Ratna Mas* marry. *Dewa Muda* spends half his time in the skies with her and the other half on earth with his mother.
  
2. *Dewa Muda* proposes marriage, and *Tuan Puteri Ratna Mas* accepts, but before they can proceed any further, they hear a heavenly voice prohibiting them from doing so. They are both the children of the same father: a god.<sup>6</sup> They part from each other. *Dewa Muda* returns to earth on *Kuda Hijau Jelma Dewa* (the green Horse). He is reunited with his mother.

Not let us examine some aspects of the performance, discussing the elements we have already outlined. Following the establishment of the identity of the *Pak Yong* as *Dewa Muda*, the prince of the country of Seluroh Tanah

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<sup>6</sup>The identity of the heavenly father of both *Dewa Muda* and *Tuan Puteri Ratna Mas* was variously stated by Kelantanese informants as *Dewa Berta*, *Dewa Aziz*, *Dewa Betara Guru*, or *Dewa Sang Yang Tunggal*.

Jawa, in the *Lagu Ela* musical piece, there comes about the revelation of the dream. The two *Perans* listen, kneeling before the Raja, as the *Pak Yong* speaks.<sup>7</sup> *Dewa Muda* is both surprised and worried. He is unable to engage in any other activity save reflect upon the dream. Day and night, eating brings no relief from hunger, his attempts to sleep do not succeed, when he bathes it seems he is not getting wet, if he covers himself with a blanket he feels as if he has no cover over him. In this stylised manner, in an *uchap* that is standard in all *Mak Yong* situations of this nature, the *Pak Yong* gives expression to the prince's concern. After some further enquiry by the two attendants, the prince reveals his dream:

PAK YONG

At the time (when) I lay sleeping on my golden bed beneath the royal sky-cloth on my carpeted quilt-couch, there appeared to me an old person (who seemed) now thrice bent over, now thrice straight. He came and startled me out of my sleep, *Awang*.

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<sup>7</sup>"Kedudukan amba di sahari hari tengah hari ni, gak Awang, amba berasa hairan memikir serta menegun. Amba nak berguamketan pun tak senang sekali. Hati amba berasa runsing nya sungguh siang menjadi malam, malam menjadi siang. Makan tak kenyang, tidor tak jenera, mandi amba rasa tak basah, amba selimut pun berasa tak lindung, ni, Awang."

## PERAN TUA/MUDA

Truly you state, *tuanku*.<sup>8</sup>

## PAK YONG

He said, "Wake up, *Dewa Muda*, wake up, your highness, from your restful slumber. Enter into the lonesome jungle, and the abandoned stretches of land, the ancestral domains now the preserve of your mother. Go and hunt, your highness, a white deer with golden horns."  
 And so I was frightened out of my sleep, *Awang*. I looked to my left, I looked to my right, but the speaker and the deer which I saw were not near me, *Awang*.

*Dewa Muda* has received a sign, an *ulamat*, in his dream. He does not know how this is to be interpreted. The *Pengasoh* too indicate that the dream is beyond them. They suggest the prince seek the assistance of the royal astrologer (*Wak Nujum*), and the prince then orders them to seek the astrologer. Asking the *Pak Yong* to move aside,

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<sup>8</sup>"Your highness," "your majesty," and similar terms may be used to translate this word. To avoid confusion and to overcome the difficulty of getting exact equivalents in English, certain Malay words and phrases have been left untranslated.

the two *Perans* take their leave. The *Pak Yong* actress exits, sitting down with the *Jung Dondang* (chorus-girls). The two *Peran* actors, now left on stage (*gelenggang*) and the *Peran Tua*, who is to lead (*bawa*) his companion the *Peran Muda*, first has an *uchap* of intention: "Indeed I am about to leave the environment of the *balai* (royal audience hall) to go out in the direction of the *Wak Nujum*'s hut together with my companion, to call the *Wak Nujum* at this time, at this precise instant."<sup>9</sup>

Following this *uchap* of intention, the *Peran* actor sings a *Lagu Sedayong Tonggek* piece, the contents of which are similar to the first time this same piece is used to look for the *Peran Muda*. The two *Peran* actors dance to the tune of this song. At the end of the piece, passing through the royal grounds and paddy fields they arrive at the house of the old astrologer. This arrival is mentioned by the *Peran Tua* in another *uchap*. They begin to call *Wak Nujum*.

The *Tok Wak* actor answers from his sitting (off-stage) position, a convention indicating that he has not yet assumed his role. The *Wak Nujum* is at home, and the *Perans* call him down from outside his hut (*pondok*). There is, as a matter of convention, an exchange of dialogue during

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<sup>9</sup>"Maka ya ... lah aku nak meninggal dari 'laman balai, nak arah kan tiba menuju antara dua saudara nak memanggil Wak Nujum Ketujoh pada waktu ni ketika ni pula nya."

which the *Wak Nujum* establishes the identity of his callers. He is asked to descend from his house so that the royal orders may be conveyed to him. The *Tok Wak* actor sings *Lagu Sedayong Pak Yong* as soon as he is about to enter the *gelenggang* for his role. The two *Perans* also dance. The royal astrologer, *Wak Nujum*, reaches the *Perans* at the end of the dance. The formal entry has now been made. The mission is explained to him and when they are ready to leave the hut for the royal audience-hall (*balai*) the *Wak Nujum*, who is to lead the others (*bawa*) has an *uchap* of intention: "Indeed (*maka ya ... lah*) I, *Wak Nujum* am obeying the orders of the Raja of this country. *Maka ya ... lah* I am about to leave my hut and to go in the direction of the palace together with my companions, the two royal *Pengasohs*. We are on our way to go in audience before the Raja in the royal audience hall."

The *Tok Wak* actor then sings the *Lagu Tok Wak*, and all three actors dance. By the end of the dance they are all kneeling before the *Pak Yong*. The *Pak Yong* has already assumed her role and come on stage during the final bars of the *Lagu Tok Wak*. She dances together with the others as they slowly sink before her with a *sembah* gesture. *Mak Yong* convention requires that the prince, *Pak Yong*, ask the royal astrologer (or anyone else similarly arriving) if he has arrived at the palace (meaning, whether he has

had a good journey from his home, without any mishap). The person arriving, in this case the royal astrologer, is required to answer that all went well. Once this has been established, *Dewa Muda* begins telling the *Wak Nujum* about his dream. The description here takes the same form as the previous one given to the two *Pengasohs*.<sup>10</sup> The astrologer asks for the prince's patience while he consults his astrological charts and books (*surat akom aka suara*). The interpretation of the dream has to take place through a song, this time the *Lagu Eno Nanggol* sung by the *Wak Nujum*. Following the convention, the *Tok Wak* actor first has to establish his character or identity and establish the character's intention. There is therefore an *uchap* of intention. The *Wak Nujum* is the youngest of the seven royal astrologers,<sup>11</sup> His position has come to him through a long line of astrologers stretching from time immemorial. These details are traditionally expressed in such *uchaps* of character establishment for all people belonging to the *Tok Wak* role.

The *Eno-Nanggol* tune then begins and the lyrics of the song contain the process of dream interpretation. This

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<sup>10</sup> See Chapter Five.

<sup>11</sup> It is traditional for the most skilled of the astrologers, carpenters *Inangs* and so on to be the youngest of seven (*bongsu*).

song and the method in which the dream is interpreted remain constant throughout the *Mak Yong*. The lyrics of the songs in similar situations are altered only slightly to fit the situation. The *Wak Nujum* ends his song, but no actual interpretation of the dream is provided. The *Wak Nujum* indicates that *Dewa Muda* must go hunting for the white deer with golden horns (*rusa putih tandoknya bermas*). Failure to do so will result in some calamity to the person of the prince or to the country of Seluruh Tanah Jawa. The prince agrees to carry out the mission and thanks the *Wak Nujum*. The *Wak Nujum* later leaves with a *sembah*. The *Tok Wak* actor walks to the side of the stage and seats himself in the off-stage area. The intention of the dream has become clear. It is now the necessary duty of the prince to obtain his mother's permission and blessings for the hunt before he can leave for the ancestral forest (*alas yang sunyi belukar yang muda-muda*). The prince summons his two attendants before him. The trio are about to leave, and the *Pak Yong* has to sing a song, in this case a *Lagu Sindong*, indicating their movement from the prince's chambers to the queen's quarters. Before the song, however, there is the inevitable *uchap* of intention, containing details of the speaker's identity, and the statement of the intended move from one place to another. Also expressed, is the

intention: that they wish to see the queen, *Tuan Puteri Selindongan Bulan*. The prince who is going to lead (*bawa*) the two others has both the *uchap* here and the ensuing song. At the end of the song, there is another *uchap* or statement, this time one of arrival.

Convention and the Malay code of conduct requires that the prince make his entry to the queen's chambers only after she has been duly notified and is prepared to receive him. This applies to all visitors. The *Perans* are instructed to contact the queen's attendants (*Inangs*) who in turn will inform the queen of the arrival of the prince. The chief of the *Inangs* informs the queen, the queen then comes to meet the prince. For the situation just outlined, two songs are used, with their preliminary *uchaps*. First the *Peran Tua* sings *Lagu Timang Welu* to call the *Inang*, then the *Inang* sings the same song (with different lyrics), to arrive at the queen's chambers. The queen (*Mak Yong*) enters. The prince explains his reason for the early morning visit. The Queen, *Tuan Puteri Selindongan Bulan*, agrees with *Dewa Muda* that the mission ordained in the dream must be carried out. She also explains that there will be the need to make preparations before the journey, the most important of these preparations being that of the *kenduri* (or feast) to be offered to the forest-demons and spirits: "*banyak sangat sekelian jembalang, jin, shaitan*

*dari dalam alas pusaka ayah.*" This statement of the queen's may be translated as follows: "There are numerous gnomes, jins and evil spirits in the ancestral forest which has come down to us through your father." The queen indicates that she will make the necessary preparations for the *kenduri* (feast) for the spirits, while the prince and his attendants look to other matters related to their present mission. The prince and *Perans* leave, the queen calls the *Inangs*, and now through the *Lagu Kijang Emas*, she gives them instructions. This is the *cherita bari* (telling a story, or making a clarifying statement) situation, a traditional element in *Mak Yong*. It takes the form of narration or instruction-giving through a song. Following the song, *Tuan Puteri Selindongan Bulan* asks her servants if the purport of the song has been clearly understood. This is another convention frequently found in *Mak Yong*. The listener or listeners invariably express the fear that they may not have completely understood the message being conveyed. The whole content of the song is then explained in dialogue. We have seen the use of this device in other *Mak Yong* situations; in the sequence following the *Menghadap Rebab*, when the Raja bids farewell to his queens (*Mak Yongs*) and also in the sequence following the self-introduction piece, *Lagu Ela*. Throughout the *Mak Yong* this device is used after *cherita-bari* situations, probably as

a means of clarifying the lyrics for the audience in addition to its providing of stylisation.

Once the queen (*Mak Yong*) has given instructions to the *Inangs*, she exits. The servants, left to themselves, sing the *Lagu Timang Welu* following an *uchap*. This indicates their move from the queen's chambers to the kitchen. Here they begin to prepare the various items required as part of the ritual offerings. This process, on stage, take place by means of a dance miming the various activities, such as preparing parched rice, and so on, to the accompaniment of the *Lagu Mengulit Burong Jerejit*.<sup>12</sup> Once the offerings have been prepared, the chief *Inang* takes these to *Tuan Puteri Selindongan Bulan* through the *Lagu Barat Anjur* dance. The whole female cast, apart from the actresses playing *Dewa Muda* and *Tuan Puteri Selindongan Bulan*, gets involved in this dance. The queen receives the offerings, and the prince is sent for. *Dewa Muda* comes in to receive the offerings. *Dewa Muda* and his mother part company, with the *Pak Yong* singing *Lagu Yur*.

This brings us to the end of the first episode of the *Dewa Muda* play. In a performance, this would be a good point to stop for the night, since the performance of

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<sup>12</sup>The offerings required for the entry into the forest are the same as those needed for the *buka panggong* rituals. See Chapter Five.

the whole of Episode Two would require several more hours. In case the performance stops at this point, however, the play would be so enacted that *Dewa Muda* would not bid farewell to his mother. Instead, the queen will tell him that since it is getting late for the night, it is time for everyone to retire into their own rooms. The *Peran Tua* actor would then support her, following which the performers would sing *Laqu Yur*, and kneel before the *rebab*.

It was indicated earlier that the divisions of the story into episodes and the points where performances stop each night are determined to a great extent by the Malay world view. It is pertinent at this juncture to examine some of the ideas that have to do with this practice, particularly since the end of the first episode of *Dewa Muda* comes at a very interesting and significant point, and a situation that will not allow performances to proceed unless there is adequate time for the completion of the next episode of the play.

One of the principal prohibitions or *pantang*s observed by *Mak Yong* musicians is that once the orchestra has been ritually opened, the instruments should continue playing without interruption until the *Menghadap Rebab*. Another such taboo (now going out of use) was for performers who were travelling from one place to another for a performance to similarly play their musical instruments as they went

along. One of the primary practical considerations was, of course, and still is, the drawing of potential audience members towards the theatre where a *Mak Yong* performance was going to take place. There is, however, in the continuous sounding of the musical instruments, another important factor. The music is played for a supernatural audience. This is done as a means of pleasing the individual invisible being who may be present, as well as a means of inviting others who may not be present yet. The overall effect of thus pleasing the spirits is to gain their goodwill and protection.

The supernatural, as we have already seen from our discussion thus far and as will be seen in a discussion of the spiritual performances, is ever-present in the environment. This is particularly true of uninhabited places. When *Tuan Puteri Selindongan Bulan* tells her son to take along the offerings for the many spirits and gnomes that infest the forests she is reflecting this same belief, an integral part of the Malay world view. The *Mak Yong* actors and actresses, in stopping their performance for the night at a particular point in a story, or in breaking up a story into episodes, in a likewise manner reflect the same world-view. In the story of *Dewa Muda*, the entry into the forest cannot take place because there is no possibility during the remainder of the night's

performance, for *Dewa Muda*, the character, to return home from the forest that night, since there is inadequate time available. In not reaching the end of the second episode, and therefore in leaving *Dewa Muda* in the forest, the performers, if they went on with the play, would in fact be leaving *Dewa Muda* at the mercy of the spirits and gnomes of the forest. This is unimaginable. It is contrary to Malay custom and to their belief system. *Dewa Muda*, therefore, must not enter the forest and the play must stop for the night, if at all, just before his entry into the forest. This, as a general rule, applies to all such situations in the entire *Mak Yong* repertoire. In *Raja Tangkai Hati*, for instance, the princes *Malim Visnu* and *Malim Bongsu* must be saved from the ocean by the spirit from the heavens, *Mak Sa Dewa-Dewa*, if a night's performance is to stop at this point or anywhere near the point where they are thrown into the ocean by *Raja Tangkai Hati* at the instigation of the ogre princess. The general principle is the same, the characters must by no means be left at the mercy of malevolent spiritual forces. This principle is observed even in rehearsals. There is therefore, in *Mak Yong*, the constant contact between the real and the supernatural, both in performances and in the attitudes of the performers themselves. Malm's example of an actress who became ill before the performance of

the scene in which *Dewa Muda* gets killed fits into this same belief system.<sup>13</sup> The fear of suffering the same fate as the prince is likely to have perpetrated, first, the reluctance to perform, and next the illness itself. The empathy between actress and character sometimes becomes complete, so that the actress suffers the same emotions as the character. This will be seen in our discussion, in the next chapter, of the various *memujuk angin* (blandishing of the "wind" sessions that are so integral a part of *Mak Yong*'s spiritual business). The *bomoh*, in his various healing processes is also operating in the same system of beliefs, many of which operate, on an everyday level, in Malay magic.

Based on some of the principles just outlined, an examination of the seven episodes of *Dewa Muda* reveals that each of them ends at some point where the character (and by an operation of empathy, the actress) is safely away from any harm at their end. At the end of the second episode, the prince finds his way back to the palace, after having made the vow to fly the golden kite, and after cleaning off any evil influence (*badi*) that may have gathered on his person in the forest. This ritual in itself is a simplified version of the *pelimau* rituals

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<sup>13</sup>Malm, "Malaysian *Ma'yong* Theatre," p. 10.

(involving bathing in water from seven wells) undertaken after the spiritual performances of *Mak Yong*.<sup>14</sup> At the end of the third episode, the prince and *Awang Sejambul Lebat*, his spirit-helper, are safely asleep in the garden of the sky-princess, away from the ogres. At the end of the fourth episode, having met the sky princess, *Dewa Muda* is again asleep, albeit drugged, in the same garden. The fifth episode, in which *Dewa Muda* dies, ends with his body safely in the custody of his mother in her palace in Seluroh Tanah Jawa. Episode six ends with the prince's revival back to life, and again he is safe in his own country. The physical renewal is also a growing up process, and a spiritual renewal, as *Tuan Puteri Selindongan Bulan* tells the *Perans*, in the next episode of the play, when *Dewa Muda* flies off to the skies again. The final episode of the play ends with *Dewa Muda* again in safe hands (in both versions of the story).

In the detailed analysis of the first episode of *Dewa Muda*, we have seen the combined use of the various elements such as music, dance, and spoken text to create the *Mak Yong* on stage. The remaining episodes of *Dewa Muda* would conform to the same system. Further, the same system could operate throughout the performance of any *Mak Yong*

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<sup>14</sup>See Chapter Seven.

story. Each night the actresses kneel before the *rebab* both before performances commence and at the end when the business for the night is done.

On the final night of performance of any one play the *tutup panggong* rituals take place. These are relatively simple, with the *bomoh* piercing the roof of the theatre, tearing down the sky-cloth (*kain langit*) when this is used, as in spiritual performances, violently throwing saffron rice onto the stage floor, and bidding farewell to the denizens of the environment who might have been present during the nights of the performance. The closing-of-the theatre ceremony is nowhere nearly as elaborate as that for the opening of the theatre (*buka panggong*). It is, however, extremely important.

## CHAPTER SEVEN

### THE STRUCTURE OF SPIRITUAL PERFORMANCES

#### Semah Angin and Sembah Guru Performances

In Chapter Four we examined the circumstances in which *Mak Yong* is performed. It was seen that, among the spiritual performances of the genre, the two most important ones are: (1) the *semah angin* performance for adjusting the "wind" in a person to bring about a sense of well-being, and (2) the *sembah guru* or salutation of the teachers performance.

The two functions of *semah angin* (adjusting the "wind" in a person) and *sembah guru* (salutation of the teacher) are always incorporated into a single complex of ceremonies on the occasion of the graduation of a *Mak Yong* performer.<sup>1</sup> The former, by adjusting the "wind," regarded as the principal of the four elements, prepares the actress spiritually, emotionally and psychologically for the formal graduation ceremony, the *sembah guru*, which takes place, as a rule, during the second part of the activities as the

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<sup>1</sup>In some sense every performance of *Mak Yong* is believed to be a *semah angin* performance, as the basic function of emotional release is achieved. In Kelantan, as a rule, male performers do not perform the *semah angin* and *sembah guru* ritual performances for graduation.

culmination of the three nights.<sup>2</sup> As a rule, the *sembah guru* or graduation ceremony cannot be held by itself without the *sembah angin* performance. On the other hand the *sembah angin* performances may be held by themselves and are prescribed for every qualified performer once every seven years after the *sembah guru* has been completed. The total complex of the two separate types of activities, however, is usually designated by the term *permainan sembah guru* (*sembah guru* performance) or *upachara sembah guru* (*sembah guru* ceremonies), since in a joint performance the *sembah angin* activities are regarded as the required preliminaries leading up to the graduation or salutation ceremony, the raison d'etre for the performance. Together they form a conglomeration of activities consisting of ceremonies, ritual observances and two or three *Mak Yong* stories in performance.<sup>3</sup> They reflect the spiritual intensity of the *Mak Yong* and the deep significance both of the genre as a whole and of the stories themselves in the Malay mind.

The *sembah guru*, as a rule, can by definition be performed by an actress only once in her lifetime, at a point in time when she feels the training she has received

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<sup>2</sup>See Chapter Five for an outline of performance structure.

<sup>3</sup>It is a requirement that for the ritual *Mak Yong* performances only the *Dewa Muda*, *Dewa Pechil* and *Raja Muda Lakleng* be performed.

has made her competent enough to perform all the twelve stories in the *Mak Yong* repertoire. This implies a familiarity with the stories themselves, with the rituals, with the *Mak Yong* musical repertoire and its uses, and with the lyrics and dance-movements. It implies an understanding of the inner spiritual meaning of the genre, and its relationship with other related genres such as the *Main Puteri*.

The time for the *sembah guru* performance is set by the actress herself in consultation with her principal teacher or *Guru*. The timing is critical, for undue delay may result in the death of the teacher (at worst) and the performance never being held. Minor ceremonies (*kerja kecil*) serving the same function but not requiring a full-scale *sembah guru* may be held by a student to pay homage to other teachers who have given her instruction in one or more of the many aspects of *Mak Yong*. In all these minor homage ceremonies and in the major (*kerja besar*) *sembah guru* rituals, the raison d'etre is the transfer of the learning from a teacher to her disciple. The learning received by the student thus becomes legal or *halal*.<sup>4</sup> The disciple may, from this point on, use the knowledge as her

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<sup>4</sup>This is an Islamic term meaning legal or allowed (in a moral and religious sense). Everything that is used or consumed by a person must be *halal*.

own, and pass it on to disciples of her own. The formal transaction of the transfer of learning has been accomplished. *Semah angin* performances by a student who has graduated are by themselves permissible at any time on a limited scale to achieve the ends for which they are designed.

*Mak Yong* performances for spiritual occasions such as the *semah angin*, the *sembah guru* and the *sambut semangat* (recalling or strengthening the *semangat*, the vital substance) share a great many common elements with those meant for entertainment per se. In spiritual performances the additional rituals extend above and beyond those found in the minimal structure.<sup>5</sup> These include several *Main Puteri* trance sessions at various points during the three nights of performance-time, the making of very elaborate offerings, the performance of various rituals such as the *lupa mayang* (palm-blossom trance-dance) and the *upachara tolak balai* (the ceremonies for the removal of the *balai* or palace).<sup>6</sup> Additional features are also found in the chants and prayers (*menteras*) of the opening of the theatre (*buka panggong*) complex of rituals,<sup>7</sup> and throughout the

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<sup>5</sup>The basic performances structure for entertainment and spiritual performances is discussed in Chapters Five and Six.

<sup>6</sup>*Balai* is one of the most important item of paraphernalia used for ritual performances of *Mak Yong*. It is a three-tiered structure made of sago-palm. For the use of the *balai* in performances see pp. 238-242.

<sup>7</sup>See pp. 215-222.

body of the performance. They serve to underline the spiritual intensity of the performances, and basically have the following functions:

1. That of announcing the occasion and the names of the principal participants, especially that of the *tuan kerja*, the sponsor (usually the person graduating).
2. That of inducing trance-states upon the *Puteri bomoh* and his assistants, so that they become vehicles for the entry of spirits summoned to be present during the entire proceedings.
3. That of informing the spirits who have been thus brought down (*menurun*) of the nature of the occasion. The spirits are appealed to and their co-operation obtained so that they do not cause harm to the various categories of performers and the members of the audience.
4. That of inviting the spirits (*makhluk-makhluk halus*) to partake of the feast (*jamuan*) which will be prepared for them and placed for them at an appointed time at a suitable place.

5. That of serving the function of *memujuk angin* (or blandishing the spirit) of a graduating person.

It is customary for a *Main Puteri bomoh* or shaman to officiate at the *semah angin* and *sembah guru Mak Yong*. Often more than one *bomoh* is used for complete control of all persons during mass trance sessions. Their services may be fully required during the *lupa mayang* (palm-blossom trance) sessions. The regular assistant of a *Puteri bomoh* (*menduk*) usually serves as his assistant, sometimes interchanging roles with the *bomoh*, provided the *menduk* is himself a qualified shaman. All the *bomohs* utilised in a performance take turns going into trance (*lupa*) due to the long duration of spiritual *Mak Yong* performances, and the strain of repeatedly going in and out of trance.

The whole *semah angin-sembah guru* complex of rituals and theatre lasts three nights, with performances during the first two nights extending between about 8.30 p.m. (after the *Isha* prayer) and about 12.30 and 1.00 a.m. much in the style of non-spiritual *Mak Yong* performances. The highly complex activities of the third night commence at the usual time, but the performance on this all-important night goes on up to dawn, with the *semah angin* ceremonies ending at about 8.00 a.m. on the fourth day. Following this, the *sembah guru* or graduation ceremony takes place,

involving the salutation of the teacher by the disciple and the actual transfer of learning. In brief, the activities of the three nights consist of the following:

#### NIGHT 1

1. The preparation of the stage for the *buka panggong* rituals. This consists of (a) the process of placing the various musical instruments at their appropriate positions on the stage, and (b) the stationing of the musicians in their respective positions near the instruments.
2. The preparation of the offerings of *bahan-bahan kenduri*.
3. The *Buka Panggong* rituals, consisting of the *bacha kenduri* (the reading of the *menturas* for the feast), the process of initiating the musical instruments, and the *buka panggong* ceremony itself followed by the *Lagu Bertabek* or salutation song.
4. The Musical Prelude, or *Lagu-Lagu Permulaan*.
5. The performance of *Main Puteri*,
6. The *Lagu Pak Yong Turun* for the entry of the actresses.
7. The *Menghadap Rebab*.
8. The introduction to the performance (the sequence between the *Menghadap Rebab* and the opening of the story

following character self-introduction or *memperkenalkan diri*).

9. The performance of the *Dewa Muda* story.

### NIGHT 2

The second night's performance proceeds exactly in the manner already outlined for the non-spiritual performance.

### NIGHT 3

1. *Lagu-Lagu Permulaan*, the musical prelude.
2. The performance of *Main Puteri* (several trances).
3. The performance of the *Dewa Pechil* story.
4. *Main Puteri* performance for *Memujuk Angij* (or flattering the spirit of the graduating performer).
5. The performance of the *Dewa Pechil* story--the return of *Dewa Pechil* from exile to his palace.
6. *Upachara Lupa Mayang*--Palm-Blossom trance session.
7. *Main Puteri* for the purpose of inviting the spirits before the *Tolak Balai* or removal of the *balai tiang empat-puluh*, the palace with forty legs containing the offerings.
8. The *Tolak Balai* ceremony: removal of the palace and

other items containing offerings for the *Berjamu* (or feasting).

9. The *Pelepas* or Release.

This ceremony ends the *semah angin* performance. The *sembah guru* next takes place, and this is followed by the *pelimau* or ceremonial bathing ritual.

The Buka Panggong Rituals

The basic *buka panggong* rituals that have already been discussed for the minimal structure of a *Mak Yong* performance are considerably elaborated for the *semah angin* and *sembah guru* performances. First, in the *baca kenduri* portion, Islamic prayers and verses from the Quran are extensively used after the *Ta'awuz*, the *Basmala*, the *Dhikr* and the *Kalimah-tus-Shahadat* have been recited.<sup>8</sup> One of the Quranic verses considered most important and efficacious in this particular situation, especially to ward off any influence of the *Jin kafir* and other malevolent spirits is the *Ayat-ul-Kursi* or the "Verse of the Throne." How significant this verse is for the Muslim may be gauged from

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<sup>8</sup> See Chapter Five, fn.12-14 and glossary.

a tradition (*Hadith*) in which it is said that "Ali heard Muhammad say in the pulpit, 'that person who repeats the *Ayat-ul-Kursi* after every prayer, nothing prevents him entering into Paradise but life; and whoever says it when he goes to his bed-chamber, God will keep him in safety, together with his house, and the house of his neighbour.'"<sup>9</sup>

The selection of Quranic verses for use in the *Buka Panggong* rituals in *sembah angin* and *sembah guru* performances as in the case of the non-spiritual ones, is dependent entirely upon the discretion of the officiating *bomoh*, upon his learning and abilities to use the verses. There is no standard procedure or order. In addition to the recitation of Quranic verses, invocations are addressed to the four arch-angels, Gibrael, Mikael, Izrael and Israfael, to the four caliphs of Islamic orthodoxy, Abu Bakr, Umar, Osman and Ali, to various prophets from the Old Testament, New Testament and the Holy Quran, and to Sufi saints. In many cases, the *pesanans* or requests addressed to the saints of the Sufi tradition are in fact addressed in general to the (holders of) the *tareqat*<sup>10</sup> and these Shaikhs, sometimes named, are associated with the four directions as well,

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<sup>9</sup>Hughes, Dictionary of Islam, p. 27. The translation of the verse of the throne is provided in Appendix E.

<sup>10</sup>"A path." A term used by the Sufis for the religious life.

again in keeping with the Sufi designations, *Qutub*, *Autad* and *Abdal*.<sup>11</sup>

In addition to these strictly Islamic invocations and Quranic verses, additional *menteras* used here in the spiritual performances of *Mak Yong* are utilised in the same manner as in the non-spiritual performances. Additions and alterations found in these are invariably the result of a *bomoh*'s personal style, a desire to impress, and his depth or lack of depth of learning as regards the spiritual knowledge or *ilmu dalam*.

Other additional items, used beyond those found in regular *Buka Panggong* ceremonies are the following:

1. The statement of the *tuan kerja*, that is, an indication of the identity of the person or person responsible for the performance. This is usually the person graduating and her spouse in the event that she is married. The list may also be extended to include other members of her family.
2. The mention to the *makhluk halus* that a *sembah angin* and *sembah guru* performance is going to take place.

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<sup>11</sup>Various Sufi stages of mystical training. See glossary.

3. The performance of the *memujuk angin* of the person graduating or performing the *sembah angin*. This consists of two parts: (a) an expression of the importance of the person graduating in the line of *Mak Yong* performers; the fact that she is inheriting a very ancient tradition which comes from the *guru mula*, *guru asal* (literally, the first teacher, the real teacher or the original teacher), and (b) the summaries of several important *Mak Yong* stories, especially of *Dewa Muda* and *Dewa Pechil*.

4. The mention and description of items of offerings and the paraphernalia especially associated with the spiritual performances, including the vehicles in which the offerings are placed.

5. The *pesanans* to the spirits present seeking their help in making the invitation to the *jamuan* reach the members of their categories who are not present during the first night's proceedings.

6. The actual *tolak kenduri* or handing over of the offerings to the spirits themselves.

Following these items of activity there is the actual *buka panggong* ceremony, conducted in the manner already described for the regular *Mak Yong* performance. Let us now examine these additional items in some detail.

1. The Statement of the *Tuan Kerja*

This statement serves the function of telling the spirits invoked that promises made to them, whether expressed or implied during the *niyat* (vow or expression of intention) to *sembah guru* are now being fulfilled. This amounts to the fulfilment of a covenant (*perjanjian*) made between the performer and the spirits at the time the performer first started taking *Mak Yong* lessons, this in itself regarded as a spiritual undertaking. Where the promises made are not fulfilled there could be dire consequences, for the spirits are believed to become restless in the event of a breach of covenant.

2. Announcements to the *Makhluk-Makhluk Halus*

These announcements to the invisible forces contain the details of the multi-functional nature of the performance. There is indication that apart from the *sembah angin* and *sembah guru*, the performance also indirectly serves the function of *sapu 'laman* (*sapu halaman*) or cleaning the environment, this process being equivalent

to the *berseh desa* in Java.<sup>12</sup> This step consists of cleaning up any *badi* (evil influence) that may be found to exist in the village or the environment in which the performance takes place. The process of cleaning up the *badi* is also a part of the *semah angin* rituals that takes place immediately upon the completion of all the ceremonies. This will be discussed in some detail later in the present study. In many ways the process of *berseh desa* here resembles the communal feast (*selamatan*) described by Geertz. In Kelantan, the *Mak Yong* spiritual performance is in itself a communal feast or gathering. It is extremely important that relatives of the performer and teachers, as well as those who are close friends and associates of the performer be present during the performance. All efforts are made to bring this about, often at great expense to the *tuan kerja*. For this reason, sometimes the *sembah guru* and *semah angin* performance gets indefinitely postponed, all the time the performer fearing that the *Guru*, if old, may die, and thus the whole ceremony fail to take place. In the eventuality that this does actually take place, the learning would not be *halal*.<sup>13</sup>

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<sup>12</sup>Clifford Geertz, The Religion of Java, London, 1960, pp. 81-83.

<sup>13</sup>See fn. 4.

### 3. Memujuk Angin

The term *memujuk* literally means to blandish or flatter. In the first part (a) of these ceremonies this is exactly what is done. The *bomoh* expresses his praise for the graduating performer, first for the very important step that is now being taken, that of performing the *Sembah Guru Mak Yong*. The *tuan kerja* is inheriting an ancient tradition which comes through her teachers in an unbroken and secret line of teaching from the *guru mula*, *guru asal* (original teacher). The text of the *memujuk angin* section praises the ancestry of the performer and defines her as a person of good character. The inheritance of the *Mak Yong* is both a high honour and a heavy responsibility, *pesaka ayah jeriat bonda*.<sup>14</sup> This responsibility has to be passed on through the new graduate who thus in her own right becomes a teacher. In the second part (b) of these *memujuk angin* activities the stories of *Dewa Muda* and *Dewa Pechil* are narrated.<sup>15</sup> In these, the performer is regarded as being a manifestation of the two gods by turn, *Dewa Muda* and *Dewa Pechil*. The tragic events of their lives such as the death of *Dewa Muda* and the separation of *Dewa Pechil* from

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<sup>14</sup>Something that has come down from ancient times through the father, and is now in the keeping (*jeriat* = *zuriat*) of the mother.

<sup>15</sup>The *bomoh* here summarises the stories, highlighting the important points.

his wife *Tuan Puteri Chemara Bermas* through his inevitable self-banishment are regarded as having happened to the performer who now assumes those roles. Lengthier and more intensely emotional sessions of *memujuk angin* are performed on the third night of the *semah angin-sembah guru* performances.

#### 4. Description of Paraphernalia and Offerings

The *memujuk angin* is followed by the mention of the *alat-alat*, items of paraphernalia required for the *semah angin-sembah guru* complex of rituals. This description of paraphernalia and a detailed list of offerings, *bahan-bahan kenduri*,<sup>16</sup> serves the function first of satisfying the actress who is the *tuan kerja* in her capacity both as performer and as character, so that she will feel that she has not been completely neglected by her relatives and by the *bomoh* officiating at the ceremonies. The second function of the statement of the paraphernalia and offerings is to satisfy the spirits, so that they do not cause any harm. Again, it is the duty of the shaman to make sure the offerings are complete. Many of the items of paraphernalia and offerings will in fact be prepared on the third night of performance, but at this point the *bomoh* mentions them

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<sup>16</sup>For a complete list of offerings, see Chapter Five.

briefly. On the third night, the spirits themselves descend in the many *lupas* or trances of the *Puteri* shaman to examine these offerings and items of paraphernalia for themselves. At this point in the performance the mention (*sebut*) of the items is sufficient.

5. The *Pesanans* (or Requests)

This stage in the proceedings consists of addresses to the spirits to protect the actors, actresses and musicians, much as in the ordinary non-spiritual performances of *Mak Yong*. They are invited to partake of the offerings, to be given to them soon, and are requested not to hurt or offend anyone if the *bomoh* has not mentioned all of them by name in the invitations and addresses. Those present are asked to convey the message and extend the invitation on behalf of the *bomoh* to those who are absent from their various groups. Offerings are also made to the *Keramats* (saints) and the *Shaikhs* of the four directions.

6. *Tolak Kenduri* (Handing over of the Feast)

Following the *pesanan* or requests section, there is the usual invocation of *tolak kenduri* or the handing over of the offerings. This is the usual feast of the opening-of-the-theatre rituals, and not the larger and more significant *berjamu* feast, which will be offered on the

conclusion of the final night's activities. Following the *tolak kenduri* or handing over of the offerings, the shaman is ready to perform the actual *buka panggong* ceremony to consecrate the theatre.

The completion of the *buka panggong* ceremony marks the beginning of the first *Main Puteri* trance session in the *semah angin* performance. There is no standard ruling as to how many trances should take place or how long this *Puteri* session should be. It is considered important, however, to ensure that a sufficient number of spirits from the various parts of the environment descend during these sessions so that the information provided and the invitations extended in these trances may reach as many groups as possible. A guarantee of good conduct must be secured before the actual *Mak Yong* commences. The *tuan kerja* (graduand) is introduced to the spirits as they descend, and the invitation is extended to the feast (*jamuan*) awaiting them on the completion of the rituals. One example of the dialogue exchanged between the shaman in trance (as the spirit) and the questioner (*menduk*) will suffice to indicate the nature of the trances,<sup>17</sup> The *Lagu Sedayong Puteri* which is used to help the shaman get into trance ends, and the dialogue then commences:

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<sup>17</sup>This particular trance was recorded during the *semah angin-sembah guru* performance of Khatijah binti Awang, November 9, 1975.

MINDUK (singer/questioner)

Coming out of the centre of the earth, what is  
your name, sir?

PUTERI

(in trance) Eh ... the month arrives and the year  
begins, the time comes and the season begins. Why?  
If you wish to know I am *Nenek* (Grandsire) *Jin*  
*Doha Balong Bala Saribu*.

MINDUK

Ah! So, as they say, it is *Nenek Jin Doha Balong*  
*Bala Saribu*. Do not have any suspicion or fear  
in your heart. In the beginning during the time,  
so goes the story, when the wind was clever to  
whistle, the *murai* bird was able to recite when  
the little child was able to speak, it was said  
then that there was going to be a big celebration,  
that there was going to be a worship of the  
spirits of the verandah, there was going to be  
a cleansing of the palace. Tonight the moment  
has arrived, it is said, the preparations are made.<sup>18</sup>

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<sup>18</sup>The *murai* bird is the fork-tail. The term *murai* is  
also used as a generic name for many other birds. The time  
represented in these utterances is probably an idealised  
mythic time. The phrases used here are standard in many  
*Main Puteri* trances.

*PUTERI*

Oh! He wants to *semah* the palace, complete with elephant, rhinoceros, chickens, a whole farm full of ducks, buffalos, cows and sheep.

*MINDUK*

Heavily laden with property, with flour, and with vegetables cooked spicy, so that they make a lasting impression,<sup>19</sup> Tonight you will see the ability of this shaman, the generosity of this *bomoh*, as they say, shown off in this place.

*PUTERI*

And why have you called me, and for what reason, original *tabib*, first *bomoh*?<sup>20</sup>

*MINDUK*

I wish to put under your charge the various spirits, the many hungry ones who annoy, living on the earth, the big and small ... young and old, the blind and the seeing. This night I wish to ask your favour in reaching them all.

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<sup>19</sup>The mention of flour here refers to the many animal shapes made out of flour.

<sup>20</sup>*Tabib* is another word for *bomoh*.

*PUTERI*

You are asking me to carry the news everywhere,  
to all the crossroads, asking me to inform  
everyone, young and old, small and large.

*MINDUK*

Yes, I am asking you, grandsire, to convey the  
news. Tomorrow, I request you, now listen  
carefully, when the small gong is struck  
abundantly, loud and clear, as they say ....  
you will receive your breakfast at the end of  
the tongue of the land of Gagelan and Singhasari,  
in the place where on the three promontories the  
bustard-quail is trapped, when the dewdrops fall,  
the cock crows, the *murai* bird sings, and the  
elephant turns on its side to sleep. In that  
place, as they say, you wait at the portals of  
the earth.<sup>21</sup>

*PUTERI*

And what about now? Do I wait here? Where do  
I wait?

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<sup>21</sup>Gagelan and Singhasari are two of the four Javanese kingdoms in the Javanese Panji cycle of stories. The other two are Daha and Kuripan. All four are mentioned in some of the ritual *buka panggong* formulae.

*MINDUK*

Tomorrow night you wait and receive the offerings in the place where the quail is trapped on the three promontories, on the male mound, on the flat stretch of land.

*PUTERI*

So this night you have called me just to relate the information

*MINDUK*

Yes, as a means of conveying the news.

*PUTERI*

Ah! If that is all the discussion is about, I will leave now. I will go back and forth informing all the numerous hungry ones.<sup>22</sup>

At the end of this exchange of dialogue, the *Lagu Sedayong Puteri* tune is played, the entranced shaman dances, the spirit departs, and another one descends in the next trance.

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<sup>22</sup>The spirits are thus described (*jisi-jisi kelaparan*) in most *Puteri* trances where reference is made to them.

On the completion of several such trances used in the same manner to contact the members of the spirit world, the regular *Mak Yong* performance takes place, with the entry of the actresses to the accompaniment of the *Lagu Sang Pak Yong Turun* for the *Menghadap Rebab*. The remainder of the night is devoted to the *Dewa Muda* story. In the event that the story is not going to be continued the next night, the *bomoh* concludes the first night with an apology to the performers, addressing them as if they are in fact the characters, and asking them not to be disheartened. The first night's activities may conclude with another *Main Puteri* session, though this is not considered necessary. To all intents and purposes the spiritual business for the first night concludes with the opening of the play.

The second night's performance proceeds exactly in the manner of the non-spiritual *Mak Yong*. One important change that may take place, however, is the inclusion of the *Puteri* sessions during the second night in the event that for some reason or other they could not be performed during the first night. The second night's performance would then be structured exactly in the manner we have already outlined for the first night. For the second night the *Dewa Muda* story may be continued from the point of stoppage at the end of the first night. The only other alternative is to feature the *Raja Muda Lakleng* story. In the event of

non-completion of this story the *bomoh* again rounds off the night by making his apologies to the performers as characters, saying no offence is intended to them in thus interrupting the proceedings. The story is completed by the *bomoh* in summary form. Failure to perform the *Puteri* on either of the first and second nights would render the *Semah Angin-Sembah Guru* complex of activities incomplete and hence ineffective. As far as the performers themselves are concerned, such neglect could lead to dire consequences for them.

For the third night's performance, elaborate preparations have to be made, both in the form of additional stage paraphernalia and in the form of offerings to be prepared for the spirits who will receive them this night. The *semah angin* and *sembah guru* performance is really a communal affair, and generally involves all the relations of a graduating performer and often the whole village or neighbourhood in which it takes place. The additional items are the following:

1. *Balai tiang empat-puluh* (literally, the palace with forty legs).
2. *Tepok kechik permai muda* (a small offering table).
3. *Jung suluk kapal ulana* (boat shaped

container on stilts, also offering table).

4. *Sakak jirin* (two-tiered bamboo-stand with a coconut mounted on its top).

5. *Sakak biasa* (one-level bamboo-stand with a coconut mounted on its top).

6. *Tiang chandi* (bamboo flag pole).

7. *Pachayong* (floral decorative hanging).

8. *Payong Dewa Muda* (literally, *Dewa Muda's* umbrella, an umbrella-shaped floral hanging).

These items, mainly special structures built for offerings to be given to the several groups of spirits, and some of the gods, are placed at various points in the *panggong*.<sup>23</sup> These structures may in certain performances be less elaborate, and there is considerable variety in the designs of the structure themselves.

Beneath the roof of the theatre (*panggong* or *bansal*) is hung a yellow piece of cloth, about six feet long and about three feet wide. This is known as the sky cloth or *kain langit* to which are attached samples of some of the offerings placed in the various structures listed above. This cloth is symbolic of the sky. One other important

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<sup>23</sup> See Figure 3.

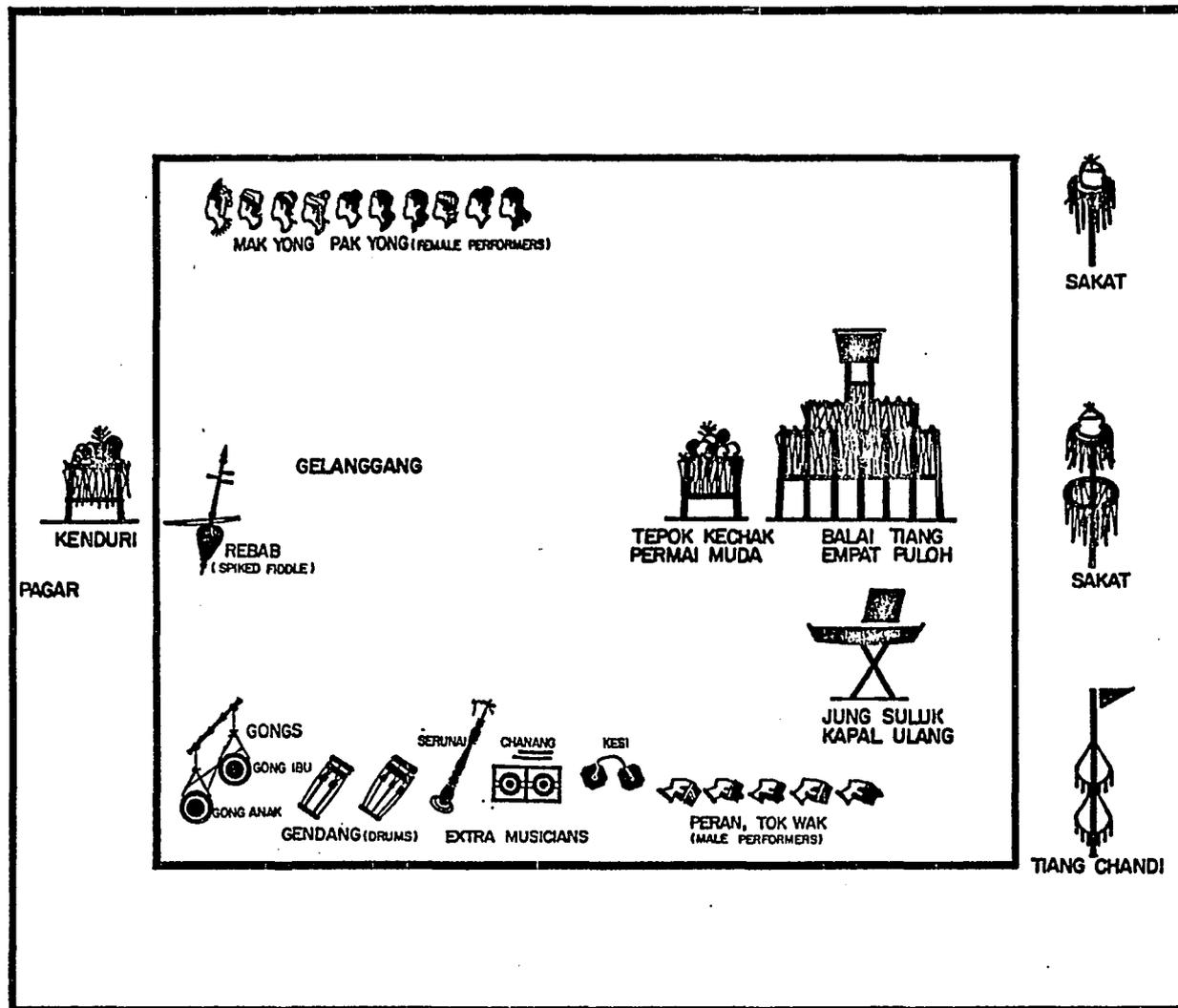


FIGURE 3: LOCATION OF RITUAL OBJECTS IN MAK YONG THEATRE FOR SPIRITUAL PERFORMANCES

item is the offerings for the Guru or teacher (*nasi guru*) intended for the ultimate or original teacher (*guru mula guru asal*). These offerings are hung from the theatre just above the head of the *rebab* player on the eastern side of the theatre. Its contents are as follows: yellow rice (*nasi kunyit*), betel leaves and betel nuts (*pinang sireh*), a single rolled leaf-cigarette (*rokok daun*), fifteen cents in coins, and one raw egg. Four other such plates containing uncooked rice (*beras*), raw cotton thread (*benang mentah*) and \$2.15 cents apiece are placed at the four corners of the *panggung*, hanging from the thatched roof in the same manner as the *nasi guru*. There are known as the *bekas guru* (or containers for the teachers). Several other items of offerings used at specific points in the rituals for the day will be referred to at the appropriate points in the following discussion.

Once the basic preparations have been completed, the third night's activities commence at about 8.30 p.m. as usual. They continue with several interruptions until about 8.00 to 8.30 a.m. the following morning. The performance for this all-important night may be divided into three parts in the following manner: the first part from about 8.30 p.m. to 12.30 a.m., the second part from about 1.00 a.m. to about 4.00 or 4.30 a.m., and the third part from about 6.00 a.m. to about 8.00 or 8.30 a.m. The

breaks come almost naturally although there are no specific terms to describe the three periods during which performances are on, as there are in the Javanese *wayang kulit*. The first part completes the performance of several trances in the *Main Puteri* and then the performance of the *Dewa Pechil* play in its non-spiritual form up to the banishment of *Dewa Pechil*. The break between this part and the second is utilised in an informal manner for a discussion related to the conduct of the next stage of the proceedings. Coffee and cakes may be served to participants.

The first part consists of:

1. The *Lagu-Lagu Permulaan* or Musical Prelude.
2. The performance of *Main Puteri* (several trances ).
3. *Menghadap Rebab*.
4. The *Dewa Pechil* performance.

The *Main Puteri* performance in this section serves the same functions it did on the first night of the performance.

With the commencement of the second phase of the final night's proceedings, we are in the really significant spiritual portions of the entire three-night performance of the *Semah Angin-Semah Guru Mak Yong*. This phase consists of the following activities:

1. *Main Puteri* for *Memujuk Angin*.
2. Performance of *Dewa Pechil*  
--the return of *Dewa Pechil*.
3. *Pelepas Niyat*: The Descent of the Gods  
into the *Balai* and the *Taman Banjaran Sari*.
4. *Upachara Lupa Mayang*  
--the Palm Blossom Trance session.

The break between this phase and the final phase of the performance is generally taken to mark time, as the final part of the proceedings cannot continue until sunrise. Another factor is the fact that the morning prayer (*Sembahyang Subuh*) takes place at about 5.30 a.m. and as such all theatrical activity of any kind cannot take place. This restriction applies also to the cinema and generally in the state of Kelantan no cinema shows are allowed on Thursday evenings and Friday mornings, Friday being the Muslim Sabbath. The third part of the final night's *Semah Angin-Semah Guru Mak Yong* performance consists of the following items:

1. *Main Puteri*.
2. *Upachara Tolak Balai* (removal of the palace).
3. The *Pelepas* (the Release).

4. The *Upachara Sembah Guru* (Salutation of the teacher).

Let us now look at the details of the second and third phase of the final night's performance.

*Main Puteri for Memujuk Angin* ("wind" blandishment)

Some indication has already been given of the nature of the *Memujuk Angin* function of the *Main Puteri* during the first night's preliminaries. During the third night, however, at this point the intensity of the *Puteri* sessions and the involvement of the actresses, especially the *tuan kerja* is very much more heightened. The emphasis during the third night is upon the story of *Dewa Pechil*, and the tragedy of the separation of *Dewa Pechil* and *Tuan Puteri Chemara Bermas* is re-enacted. The identification and empathy between *Dewa Pechil* the character and the actress performing the *sembah guru* and *semah angin* is complete. The actress has become the god. The process of identification, in the mind of the *bomoh*, is similar to that which takes place in the non-dramatised healing ritual known as *Iseh Angin*.<sup>24</sup> In this ritual too, *Mak Yong* stories are used.

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<sup>24</sup>In the *iseh angin* (setting the wind in order) healing process, the *bomoh*, having assessed the *angin* of a patient, then narrates the *Mak Yong* story most suitable for his patient. After some time, the patient is possessed by the character, and the *bomoh* then begins the process of consoling or flattering the patient as if the patient is the character (one of the gods).

In the mind of the officiating *bomoh*, in the mind of the *Pak Yong* actress playing *Dewa Pechil*, in the mind of the *Mak Yong* actress re-enacting *Tuan Puteri Chemara Bermas* and in the mind of the larger segment of the audience, especially the older members of the audience, the identification between the souls of the *Pak Yong* and *Mak Yong* on the one hand and those of the characters *Dewa Pechil* and *Tuan Puteri Chemara Bermas* on the other is so complete, that the entranced *Puteri* shaman addresses the actresses by the name of the characters. This is true of the *menduk* too. The suffering borne by the characters is transferred to the actresses. The empathy is so complete that actress performing the roles during the *Memujuk Angin* sessions often break down and burst into tears, especially during the deeper tragic moments of the *bomoh*'s narration and singing of the *Lagu Sedayong Pak Yong*. Through the agency of the *Menduk* and the *Puteri bomoh* the entire story of *Dewa Pechil* up to the point where *Tuan Puteri Chemara Bermas* in her search for *Dewa Pechil*, succeeds in finding him sitting with his golden fishing net by the sea is related and sung. The tragedy is almost over, and in the final part of the *Puteri* session, the two lovers *Dewa Pechil* and *Tuan Puteri Chemara Bermas*, and also the two actresses playing those roles are consoled by the *menduk* and *Puteri bomoh*. Now that they have been re-united, they will return home together despite the machinations of *Mak Ibu Ayu Panggo*

*Wetan*, the mother of *Tuan Puteri Chemara Bermas*. Here the *Puteri* session for *Memujuk Angin* ends, and the next phase in the rituals commences. This is the playing of *Dewa Pechil*'s next scene.

During the performance of *Mak Yong* here, the actresses are still believed in some sort of semi-trance, a trance which was induced during the singing and narrating of the tragic events we have just discussed. The short sequence in which the two characters return to their palace is played.

The next phase marks the fulfilment of vows, or *Pelepas Niyat*, the vows made by the graduating actress to perform the *sembah angin* and *Sembah Guru Mak Yong*. There is a tradition among the Kelantanese *bomohs* that during the fulfilment of these vows the *tuan kerja* must be within the *Balai Tiang Empat Puloh*, the (golden) palace with forty pillars. *Dewa Pechil* and *Tuan Puteri Chemara Bermas* in the *Mak Yong* scene we have just discussed have returned to their palace. Here they are joined by several other gods, *anak Dewa Ketujuh* (children of the seven gods) depicted by the *Mak Yong* actresses, several of whom are in trance. Together, they conduct *Dewa Pechil* through the golden palace, and he examines it to his satisfaction. The dance here is accompanied by the *Lagu Belan-Belan Berjalan* or *Ragam*. The palace *Dewa Pechil* examines his traditional inheritance. During the examination of the palace, the

*Puteri Menduk* directs the attention of the entranced actress (i.e. *Dewa Pechil*) to glories of the *balai*, this action further serving the function of *memujuk angin*. This is sometimes done with the *menduk* singing *Lagu Sedayong Puteri*. Once the gods have examined the palace and completely satisfied themselves the *menduk* asks them to proceed to the royal grounds surrounding the golden palace, the Taman Banjaran Sari. Here the actresses (gods) relax, playing by the pond and picking flowers in the garden. Once they have satisfied themselves, the gods return to the theatre out of the golden palace and its grounds, and the next phase of the rituals now takes place. This is the *Lupa Mayang* or Palm Blossom Trance session.

The Upachara Lupa Mayang (Palm-Blossom trance-ceremony)

For this ceremony, the *bomoh* sings *Lagu Sedayong Pak Yong* while the second *bomoh* prepares the *kemenyan* (benzoin). The entranced actresses and members of the audience who wish to participate gather near the *rebab* player. The palm blossoms, derived from the coconut and areca nut palms (*mayang nyior*, *mayang pinang*) are fumigated in the smoke rising out of the censer. The fronds are handed to all participants, and several of the older members of the audience and the Guru of the graduating person as

well as other gurus present flourish the fronds over the heads of the seated participants. They also brush the bodies of the participants with the fronds of *mayang*. The *Lagu Gulongan* signals the beginning of the trance dance. The participants begin to dance, possessed, some violently, and proceed towards the *Balai Tiang Empat Puloh*. They dance around it in circles, flourishing the *mayang*. The session of dancing in this manner may last anywhere between 45 and 60 minutes. During this time the *bomoh* points out to *Dewa Pechil*, the entranced *Pak Yong* actress, each of the items that have been prepared for the occasion, including all the special items of the paraphernalia laden with offerings which include every living thing on land and sea and in the air ("fish, flesh and fowl"). Once this has been done to *Dewa Pechil*'s satisfaction, the *bomoh* leads the god to join the other entranced dancers around the *balai*. The *lupa mayang* session ends, and by this time, several people may have collapsed and fainted. Others may have been visited by their *penggawa* or attendant spirits. Those who fainted are revived by the *bomoh*, those who have been possessed are brought out of trance, and the *panggawas*, if any, are sent back.<sup>25</sup> The *bomohs* present may have to

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<sup>25</sup> During Khatijah Awang's *semah angin* and *sembah guru* performance, Abdullah bin Awang was visited by his *penggawa*. The shaman had to persuade the spirit away, promising offerings.

conduct several *Iseh Angin* and *Memujuk Angin* sessions at this point in the night's proceedings. These sessions may take the form of narration or of singing. If the shaman sings, then the musical pieces used are *Sedayong Pak Yong* and/or *Puteri*. The scattering of yellow rice, with the reading of *menteras* into the *bomoh*'s fist as in the *Buka Panggong* rituals, is also a feature in the revival attempts. Once everyone is revived, it is time for another break, before the activities after the morning prayers (*Sembahyang Subuh*) marking the second phase of the third night commence. Another *Main Puteri* session may sometimes follow the ending of the *lupa mayang* ceremonies. We have already examined the general functions of the *Puteri* sessions in the *sembah angin* and *sembah guru Mak Yong* performance as a whole. This session, if held, serves the same functions.

During the time between the *lupa mayang* and the next stage of the rituals the performers generally relax, with a few rushing off to catch some sleep. Entertainment in the form of *Joget* dances is not uncommon.

During the *Main Puteri* sessions that mark the beginning of the third phase of the third night's rituals climaxing with the *tolak balai*, the shaman's main function is to bring down (*menurun*) the spirits to whom the offerings are to be made, so that they may examine the offerings for themselves. In some ways this is to thank them for the

successful completion of the *semah angin* and *memujuk angin* rituals that have just been completed. As indicated in a discussion of the earlier *Main Puteri* sessions, the intention in *Puteri* is to bring down as many categories of spirits as possible. At this point, the spirits are shown the various items of the paraphernalia and the offerings that were promised to them on the first night of the *semah angin* and *sembah guru* complex of ceremonies. There is little control the *bomoh* can exert on the spirits who will possess him, and thus, the spirits who will actually descend into him to examine their offerings.

At this point in our discussion of the *tolok balai* rituals let us examine the various items of paraphernalia that form part of the rituals of offering the sacrifices (*berjamu*) achieved when the various items are disposed off. These items have already been listed at the beginning of the third night's proceedings.

1. The *Balai Tiang Empat Buloh* or the (golden) palace with forty pillars, generally built to the height of about 5 feet and representing three storeys, is meant as the vehicle for the offerings for the *Orang Keramat* (the saints) at the lower level, for the *Mambang* at the middle level, and for the gods on the highest level. On the ground at the foot of the *balai*

are placed the offerings meant for the *Jin Bumi* or spirit of the earth.<sup>26</sup>

2. The *Tepok Kechik Permai Muda* also contains offerings for the *Orang Bumi*, or the denizens of the earth, including the *Jin Hitam* or Black Genie.

3. The *Jung Suluk Kapal Ulana*, the boat-shaped vehicle contains offerings meant for the spirits of the ocean, *Orang di Laut*.

4. The *Sakak Jirin* serves as the vehicle of the offerings meant for the Spirit of the Kampong or Dusun, the farmlands. It is for the *Hantu Raya*.

5. The *Sakak Biasa* serves the same purpose though sometimes this is regarded as being for the lesser spirits under the charge of *Hantu Raya*.<sup>27</sup>

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<sup>26</sup>The *mambang* are spirits popularly associated with the sunset-glow, and are also thought to be the causers of jaundice. The name *mambang* is also given to four great spirits of the sea. See Wilkinson, Malay-English Dictionary, p. 733.

<sup>27</sup>The *Hantu Raya* is the spirit of the forest. This is a malignant spirit and is believed to cause beri-beri. See Gimlette and Thompson, A Dictionary of Malayan Medicine, p. 79.

6. The *Tiang Chandi* is meant for Burak Raja Burung--Burak, the King of the Birds.<sup>28</sup>
7. The *Pachayong* is meant for the offerings for the Seven Gods (*Dewa Tujuh*) in the *Padang Luas*, the Open Spaces and Fields.
8. The *Payong Dewa Muda* is intended for *Dewa Muda*.

It is the normal practice for the denizens from any of these divisions to examine and show an interest in their own item. For instance, if in any one of his trances of *lupas*, the *bomoh* is possessed by the Spirit of the Ocean, the *Hantu Laut*, then the shaman in his trance will reach for the *Jung Suluk Kapal Ulang*, and for nothing else. The second *bomoh*, then, will point out the fact that the *Jung* contains all the necessary offerings for that particular set of denizens. It often happens that the spirits that descend during the trances are minor spirits. This does not matter, so long as the news of the offerings being made reaches the more important spirits in the same category.

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<sup>28</sup>The Burak is the winged steed that bore Muhammad on his visit to Heaven. It is pictured as having the head of a man, the body of a horse, and the tail and wings of a bird. In literature the name is used for winged steed of any kind.

The *bomoh* makes a request to the spirit that descends to pass the message on. The spirits are also told that the offerings will be placed for them at the appropriate place after the completion of the various rituals when finally the *tolak balai* ceremony takes place.

The Upachara Tolak Balai (Removal of the palace)

*Upachara Tolak Balai*, or "the ceremony for the removal of the *Balai*" is in fact a general term for the removal of all the paraphernalia and the various offerings contained in them to be given to the spirits. This is for the feeding of the spirits, and therefore, is also known as the *berjamu* ritual. *Berjamu* literally means "to feast" and in this case the spirits are to be fed. Several other ceremonies take place before the actual removal of the *balai* and other paraphernalia. One of them is the *Lepas* or Release in which every member of the *Pak Yong*'s family participates. This literally is a Release from the vows made by the participant and her family to make the necessary arrangements for the performance of the *Mak Yong* for *Semah Angin* and *Sembah Guru*. Members of the *Pak Yong*'s family sit in front of the *balai*, with their feet stretched out towards the *balai*. The *tabib* or *bomoh* places a dot of white flour (*tepong tawar*)

on their foreheads, and with an item known as the *Pelepas* (the "Releaser"), made of banana leaves and containing several grains of yellow rice, reads several *menteras* into this. He then utters the word *Lepas* (Release!) with several *bilangán*, or numerical counts--numbers of power, usually 1, 2, 5, and 7. The word *Lepas* is repeated by every one on the floor, and the members of the family at the same time spit. This concludes the *Lepas* or Release ceremony. The musicians begin to play *Lagu Gulongan*, as a sign that the *balai* can now be taken away. The offerings are carried by several persons in a procession, and placed at the appropriate places. For instance, the *Jung Suluk Kapal Ulaná* should in fact be placed in a river or sea, for the Sea Spirits. But this is not always possible, and usually the most convenient arrangement is to place the offerings all together at a place some distance away from human habitation, at the fringe of the forest, for instance. The primary condition is that they should not be disturbed. The members of the *Pak Yong*'s family, who were seated on the floor during the *Lepas* ceremony are not allowed to participate in the procession removing the *balai* and other offerings, or even to watch in the direction of the procession. They may do this only after the process of removal has been completed.

One other ceremony takes place while the *balai* is being removed. This is the removal of the *Kain Langit* or

sky-cloth. This is done by the *bomoh*, and the *attap* roof of the *panggong* of *bansal* is punched with a hole on the eastern side, near the gongs. This is a sign of release of the various spirits who have been present during the three-day proceedings of the *semah angin* performance which has just been concluded. This is also a sign of the closing of the theatre, the *tutup panggong* which is normally performed at the end of every performance. During the action of ripping off the sky-cloth (*langit*) and the closing of the theatre, the *bomoh* reads his *tutup panggong mentras*, and throws yellow rice on the theatre. This is the final act of purification of the *panggong*. During this process of purification, the second *bomoh* may still be performing *Puteri*, but this is not strictly regarded as essential, since all the spirits who came down during the *menurun* sessions have already been sent back. The rituals for *semah angin* come to a close at this point. It has already been established that *semah angin* performances may on certain occasions and in certain circumstances take place by themselves. If the *sembah guru* is to be performed following the *semah angin*, then preparations are at this point made for the ceremony. The *sembah guru* ceremony may on no account be performed without a preceding *semah angin Mak Yong* performance.

Upachara Sembah Guru (The Salutation of the Teacher Ceremony)

The *sembah guru* ceremony is performed once in a lifetime by a person already qualified in every aspect of *Mak Yong* performance techniques and familiar with the spiritual dimension of the repertoire and the genre as a whole. As already indicated, minor ceremonies for the receiving of learning from lesser teachers than the principal one may be performed whenever the disciple feels necessary. The *menerima* (or receiving of knowledge, or taking over of what has been learnt) may be applied to almost any situation warranting it. The underlying idea is that what has been learnt by a disciple from a teacher should become *halal* and that it should become the disciple's own. Compared to the elaborate nature of the preceding *sembah angin* ritual performance of *Mak Yong*, the *sembah guru* ceremony itself is marked by a characteristic note of tranquility.

For the *sembah guru* ceremony, the following items of paraphernalia are prepared:

1. Seven vessels (*buyong*) or jars containing water from seven different wells or streams. These vessels or some of them also contain garden-croton leaves (*puding mas puding perak*) as well as palm blossoms (*mayang*) from the coconut and areca-nut palms. Some fresh

lime juice is also poured into the vessels.

2. Two pieces of white cloth, each about two-and-a-half yards long (*kain putih panjang lima hasta*).

3. A piece of *batik-sarong* (wrap-around skirt) of yellow colour (*kain batik lepas sa-helai warna kuning*).

4. Two strands of white raw cotton thread in loops (*benang mentah*).

The ceremony proceeds in the following manner: The graduating *Pak Yong* sits in front of the *rebab* player on the white cloth which has been spread out. The teacher takes her place in front of the disciple, facing her. She places a dot of white powder (*tepong tawar*) on the forehead of the graduating student, and also on the foreheads of the others seated around her in the theatre. Once this process has been completed, the teacher returns to her position in front of the *Pak Yong* actress.

The Guru then reads certain verses from the holy Quran (*ayat-ayat*) or *menteras* silently, holding in her hands a strand of raw cotton thread and some yellow rice. The teacher places her hands with these items on the forehead of the graduating student while reading the

incantations. When she finishes, the teacher utters the Release or *Lepas*: 1, 3, 5, 7, *Lepas!* This *bilangan* is repeated twice more, each time accompanied by a throb of drums. The other participants echo the Release, shouting aloud "*Lepas!*" This is done three times, after the teacher.

The teacher next stands up and passes the loop of raw cotton (*benang mentah*) from the head to the feet of the disciple, so that the student in fact passes through the loop. The same process is done by the teacher for herself. The teacher takes her position in front of the disciple as before, and they shake hands (with both pairs of hands, Malay style) as an indication that the learning is being transferred. This is the *salaam* or greeting. At this time the teacher also formally and loudly (so that all present may witness), indicates that all the claim she had to the learning she gave the disciple has been released by the teacher. All that the disciple has acquired from her thus becomes *halal* or legal. There is no more debt to be paid to the teacher. The *batik sarong* is given to the teacher as a token.

The Guru next dances the *Lagu Sedayong Pak Yong* dance. The lyrics contain the idea that the teacher is transferring all that she has taught the disciple to the disciple. The disciple imitates the steps of the guru; she is in fact literally initiated into the steps of the

*Mak Yong*. The *Sedayong Pak Yong* piece, as elsewhere indicated, is the most important piece in the *Mak Yong* musical repertoire.<sup>29</sup> During the course of the dance, the teacher hands the disciple a white piece of cloth. At the end of the dance, the disciple, now wearing the white piece of cloth, sits in front of the seven vessels (*buyong*) containing the water and other items. This is the beginning of the *pelimau* rituals.

The *pelimau* (ritual bathing) is accompanied by the *Lagu Puteri*. The *bomoh* pours several cupfuls of water from the seven vessels over the head and body of the *Pak Yong*. The teacher then takes over and ceremoniously bathes the *Pak Yong*. The *Lagu Puteri* continues until the *pelimau* (lime-bathing) is completed. This ritual marks the end of the *sembah guru* ceremonies. It serves the function of removing all the *badi* (bad influence) that may have been present on the graduating performer.

Upon the completion of the rituals there is a communal feast. Several of the items prepared for the occasion including the glutinous rice (*pulut semangat*) believed to have a great deal of *semangat* and the roasted chicken (*ayam panggang*) are eaten.

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<sup>29</sup> See Chapter Three for a discussion of the *Mak Yong* music.

The Sambut Semangat Performance

We have already examined the concept of *semangat* in the context of the traditional Malay world view. *Semangat*, as has been shown, may be weakened or stolen away, and the result of such an eventuality, caused either through the malevolence of an enemy or otherwise, could lead to weakness, and sometimes death. Illnesses, caused as they are by possession, the spirits that cause the disease must be driven away from the body of the patient. This is the function of the *bomoh*, and the cure may be effected in several different ways, with or without the use of the *Mak Yong*. It is in fact a common practice for the shaman in much of the Malay peninsula not to use the *Mak Yong* for healing. In Kelantan, however, the *Mak Yong* and *Main Puteri* serve as two major activities related to the re-establishment of the proper balance in the spiritual and physical well-being of a person who has become ill. As has been pointed out elsewhere, the two may of course be used in combination. *Mak Yong* generally tends to be used, either by itself or in the combined *Puteri-Mak Yong* form, in cases where patients have a spiritual or emotional link with the *Mak Yong* and who are familiar with the tradition. These usually tend to be people belonging to a *Mak Yong* family, or ardent followers of the genre. Their understanding of the *Mak Yong*'s spiritual values, its stories and its characters is very

strong, often reaching the point of complete identification with the events and characters of one or more of the stories of the *Mak Yong* repertoire. These stories and characters have lodged deep in the Malay consciousness. If a person is known, for instance, to have the *angin Dewa Muda* (literally, the *Dewa Muda* wind) which means that the spirit of either the character *Dewa Muda* or the spirit of the whole story of *Dewa Muda* has made a deep and lasting impression upon the mind of the person concerned, the patient is required by the *bomoh* to play that particular role or story in a specially arranged performance. The performance, of course, will be much more effective if the person happens to be an actress or an actor of the *Mak Yong* tradition, though this is seldom the case, as it is believed that *Mak Yong* actors and actresses get healed from their ailments during the performances in which they participate, since their *angin* (wind) is at all times being fanned (*memujuk*). The spiritual identification in the case of patients suffering from *Mak Yong*-related illnesses seems to be directed in general towards the main tragic figures in stories of the repertoire, principally with *Dewa Muda* and *Dewa Pechil*. This identification, again seems to be directed towards the male characters more than the female characters, though this is not an absolute rule. *Tuan Puteri Gerak Jitra*, the mother of the conch-shell prince

in the story of *Anak Raja Gondang*, for instance is one female character who stirs up a great deal of emotion in some female patients, to the point, at times, of complete identification between the patient and the character.

The three characters thus far mentioned, *Dewa Muda*, *Dewa Pechil* and *Gerak Jitra* are certainly the three most important characters in the healing performances of *Mak Yong*. All three are tragic characters, capable of arousing a considerable amount of empathy and emotion in the audiences in Kelantan.

In the case of a patient who does not know the role well enough to play it, or does not know the conventions of the *Mak Yong*, an experienced actress plays the role simultaneously with the patient, so that there will be two persons playing the same *Pak Yong* role. The experienced actress helps in unfolding the story as well as acting as an agent of *memujuk angin* (raising the wind) of the patient. This is a great responsibility, hence the requirement that the person playing this role be highly experienced. The deep knowledge of the story helps the *Pak Yong* playing the lead in understanding what is suitable, pleasant and soothing to the soul of the patient. The real *Pak Yong* acts as the voice of the soul (*jiwa*) of the patient.

The style of performance (*chara membawa cherita*) is the same for the *Mak Yong* performed for *sambut semangat* as

well as for the regular *Mak Yong* performance. The differences lie principally in the fact that the *bomoh's* opening *menteras* must state the purpose and intention of the performance, as in the case of the *semah angin* and *sembah guru* performances. The other major difference lies in the fact that there are two *Pak Yongs* used for playing the same role or character. These two *Pak Yongs* are known as *Pak Yong Juru Bahasa Si-Sakit* (literally, the *Pak Yong* who is the interpreter of the story for the patient), and the *Pak Yong Si-Sakit* (literally, the *Pak Yong* who is the patient).

Structurally, after the *buka panggong* ceremony and the performance of the full or part of the *Mak Yong* story selected for the occasion by the *bomoh's* initial diagnosis of the malady, the ceremony known as the *upachara sambut semangat* (ceremony for recalling the soul) takes place.

This consists of the patient being invited to sit cross-legged at centre stage near the saffron-rice (*nasi kunyit*), the glutinous rice (*pulut semangat*) and other offerings as in a regular performance. The *semangat* of the patient is then called (*di-seru*) by the *bomoh*. A seven-coloured string is tied to the big toe of the patient and the patient also wears gold and silver rings (*chinchin mas chinchin perak*). The *bomoh* then proceeds to recall the *semangat* in the traditional manner. Many of these formulae for the recalling of the soul are, as in the case of a

great many other charms that have to do with spiritual matters, secrets of the *bomoh*, and are not revealed. The recalling, however conforms with the ideas of *semangat* that have already been presented in some detail. Examples have also in the past been collected by Skeat.

*Puteri-Mak Yong*

The *Puteri-Mak Yong* performance represents another use of both the *Puteri* and the *Mak Yong* performance genres but here the combination of genres is different from what we have already seen in the *semah angin* ritual performances. The function of the *Puteri* is diagnostic. The *bomoh* ascertains the nature of the disease that a person suffers from (usually in this case the disease is believed, in conformity with the beliefs we have already examined in our discussion of *semangat*) soul-weakening or from possession. The *bomoh*'s first duty in the case of possession is to determine the identity of the possessing spirit. This is done through trance-sessions (*lupa*), with the shaman becoming the vehicle for various spirits. Once the malady-causing spirit has been identified, the spirit is then chased away or persuaded away, and the cure is effected. Where the spirit is stubborn, or there is difficulty in identifying the spirit, then several sessions of *Pùteri*

may be required to ascertain its identity or to drive it away. The *Puteri* performance may then last several nights. On the other hand there may be the necessity of organising several separate healing sessions for the same patient. When the identity of the possessing spirit has been established, or when it has become clear that the illness is due to the emotional identification between the patient and one of the *Mak Yong* characters, such as *Raja Muda Lembek*, for instance, the *bomoh Puteri* may prescribe a *Mak Yong* performance as a means of curing the malady, described as *sakit jiwa* or *sakit angin* (illness of the soul or spirit).

It is fairly certain that identification between the characters of *Mak Yong* stories and the patients suffering from depression or other forms of *sakit jiwa*, extends quite deep in the consciousness of the Kelantanese Malay. There is the basic familiarity implied not so much the *Mak Yong* tradition as with the folk or spiritual tradition to which these characters belong. Where there is such a character-patient identification, however tenuous, the patient may in fact be suffering from a form of schizophrenia or split personality. This could get to the extreme point of permanent complete identification, unlike the temporary identification and the "becoming of gods" that we have seen in the *semah angin* performance. There is then no way but for the patient to provide emotional release through the

assuming of the role himself or herself. Where such a situation occurs and the performance is prescribed, the patient generally wears (*pakai*) the *Pak Yong*, that is, he/she assumes that role.

Where the patient is not familiar enough with the *Mak Yong* role that is to be played, the use of two *Pak Yongs* takes place, as in the *sambut semangat* performances, though on a smaller scale. The patient plays the *Pak Yong* for the first few minutes at least, and if he/she is able, for a longer period. It is important, however, that the patient assume the role of *Pak Yong* during the *Menghadap Rebab*, even if the singing is done by another *Pak Yong*. Once this part has been played, the patient may sit on stage and serve as a member of the chorus (*Jung Dondang*) while the rest of the story is performed, or the real *Pak Yong* may throughout assist the patient as in the *sambut semangat* performance, so that we again have the basic situation of one *Pak Yong si sakit* (the patient *Pak Yong*) and one *Pak Yong juru bahasa*, and *Pak Yong* who is a spokesperson. The emotional identification between performer and character may reach a high level of completeness and the spiritual intensity may also be high, as in the case of the various trance-sessions of the *Pak Yong* in the *semah angin* performance. The function of emotional release is thus served through acting and singing of the story of

*Mak Yong* repertoire selected.

The *bomoh*, as in the other types of performances we have by now become familiar with also becomes involved, playing the *Peran* role, assisting in the function of *memujuk angin*. The story selected will depend on the needs of the patient, and there is no intention to perform them either in any glamorous fashion or even to complete the performances. The basic function is to ensure that the patient feels better at the end of the evening's function. When this point is reached, the remainder of the story could very well be summarised as in the case of both the *Dewa Muda* and *Dewa Pechil* stories in the *semah angin* performances we have examined. During the performances there is a considerable amount of coaxing and blandishing (*memujuk*) of the patient into feeling better. Though this process may relate to modern psychological techniques, there is evidence that at least in certain cases, the patient concerned does actually recover from soul-loss. Where repeated performances are required, the same *bomoh* invariably officiates. Patients, like all patients in similar situations, have their favourite *bomohs* even family *bomohs*. Several Kelantan *bomohs* have become famous as *Puteri* or *Puteri Mak Yong* healers.

*Puteri-Mak Yong* performances, as is the case with the other genres of traditional Kelantanese theatre, begin with the *buka panggong* or theatre consecration rituals we have

elsewhere examined. Differences in the *bomoh*'s incantations indicate the nature of the function and its intention, so that the *makhluk halus* (spiritual beings) are notified that the function is intended as a healing session for the patient, whose name is mentioned. Thus the names of the *tuan kerja* (sponsor), usually the patient, and near relatives are mentioned. There are no elaborate stage preparations, and no elaborate costumes are used. Apart from the *Pak Yong* costume for the patient and the real *Pak Yong* if any, no one else is in costume. This is a tendency of the shamanistic *Mak Yong* that has often carried over into the village folk style *Mak Yong*.

## CHAPTER EIGHT

### SUMMARY, CONCLUSIONS, AND SUGGESTED FUTURE RESEARCH

#### Summary

The Malay *Mak Yong* dance theatre form, incorporating the elements of ritual, stylised dance, vocal and instrumental music, song, story, improvised and spoken text as well as stylised acting, is found principally in the provinces of Patani and Kelantan on the east coast of the Malay peninsula. It is performed in the Kelantan-Patani dialect of Malay. In recent years there has been some movement of *Mak Yong* performers from these two states into other states of peninsular Malaysia, especially Trengganu and Pahang, immediately to the south of Kelantan. The Kelantan-Patani region, however, remains the principal area of the *Mak Yong*. In addition, one group of performers is also known to be active in the Kuala Nerang village of Kedah, and Indonesian authorities at the Taman Ismail Marzuki (national cultural centre) in Jakarta recently located one group of *Mak Yong* performers in the island of Pulau Pisang in the Rhiau Archipelago of that country.

*Mak Yong* is performed for entertainment and for spiritual purposes, mainly for the cure of illness. In

general, according to the Malay belief system, diseases may be caused by (1) a whole series of spirits of malicious character (*hantu penyakit*) which, when they possess a person, cause the disease they are principally associated with; and (2) by the loss of *semangat* or its weakening. According to the Malay conception of the soul, the human being has three types of souls all forming a hierarchy. Of these, the *Roh* is the highest. This is the individual soul which was given to man at the time of Genesis, the soul that goes to heaven or hell at the time of a person's death. This is the soul of Judaeo-Christian-Islamic belief. The next level in this three-tiered system is that of the *nyawa*, which is found both in man and in animals. The *nyawa* literally means life or breath, and while the animals possess these without a higher soul, having the *nyawa* but not the *Roh*, man has both of these. The third and lowest level is that of the undifferentiated *semangat*. This is the vital principle or *Mana* of the Polynesians. The *semangat* vitalises all things, whether animate or inanimate. It is found in the greatest abundance in metals, in sacred objects and in persons who are believed to be *keramat* or sacred, such as saints. It may also be found in sacred places, and is often represented as guardian or attendant spirits. As a result of the great concentration of *semangat* in metals, the *keris*, or short dagger, is regarded as one

of the main holders of *semangat*, and hence old *keris* are highly valued, especially by *bomohs* or shamans. In man too, *semangat* is found in different concentrations in different individuals. One of the functions of the *bomoh* or Malay folk-doctor, therefore, is to preserve the *semangat* of his patients. It is his responsibility to bring the *semangat* back to a person when it is lost, before the person dies, or to strengthen a patient's *semangat* when it is weakened. Such *semangat* loss or weakening can be caused by the operation of *ilmu jahat* or black magic. It can be caused by the operation of simple everyday magic such as is found in love or hate charms. In Kelantan, several techniques are regarded as efficacious in the recalling or recovering of *semangat*. One of the methods used involves performances of *Mak Yong*.

The spiritual performances of *Mak Yong* are of the following types:

1. *Mak Yong* performed for the purposes of *sembah angin* (the making of sacrificial offerings) to achieve a balance in the four elements (*anasir arba'ah*) or humours.
2. *Mak Yong* performed for the *sembah guru* ceremony (the ceremony for the salutation of the teacher).

3. *Mak Yong* performed for *memanggil* or *menyambut semangat* (the recalling or inviting back of the lost *semangat*).

4. Performances of *Mak Yong* in combination with the *Main Puteri* shamanistic dance theatre. These are shamanistic performances.

The basic function of these spiritual *Mak Yong* performances (excepting the *sembah guru* ceremony), is to bring about some kind of healing process where illness has been caused by spirit possession or *semangat* loss. The spiritual and healing functions of *Mak Yong*, therefore, remain the raison d'etre for such performances.

Further, even in entertainment performances, some of the *Mak Yong*'s spiritual aura is evident. In such performances, as in those for ritual occasions, the *bomoh* or medicine-man plays an important role, both as the agent between the sacred world and the profane, and as the protector and healer of actors and actresses, of musicians and of members of the audience.

Within an overall structural framework, all *Mak Yong* performances, whether intended for spiritual or for entertainment purposes, share certain common elements of structure. This structural framework, which may be called the minimal performance structure, contains such standard

elements as the opening of the theatre rituals (*buka panggong*), the musical prelude, the *Menghadap Rebab* opening dance to salute the orchestra, the preparatory sequence involving character self-introduction, and the final closing of the theatre rituals. These elements are indispensable. In spiritual performances additional activities and additional items of paraphernalia are incorporated. The inclusion of the *Main Puteri* shamanistic dances, and the *lupa mayang* (palm blossom dance) intensifies the spiritual nature of such performances. The offerings of the feast to a large number of spirits (*hantu*) from the various segments of the environment in the *berjamu* (feasting) rituals is an added feature in spiritual performances intended for *sembah angin*. In the case of performances intended for *sembah guru* or graduation, there is the final *pelimau* or lime water bathing ritual for the removal of *badi* (evil or malicious influence).

Major spiritual performances organised for what is known as a large occasion (*kerja besar*), lasts three nights. The entertainment performances, on the other hand, lasts between one and five nights, depending upon the play. The formal structural framework for the two types of performances, which was discussed in this dissertation may be tabulated as follows:

NIGHT 1NON-SPIRITUAL

Opening of the Theatre  
 Salutation Song  
 Musical Prelude  
 Entry of Actresses  
  
*Menghadap Rebab*  
 The Preparation  
 Character Self-Introduction  
 Opening of the Story

SPIRITUAL

Opening of the Theatre  
 Salutation Song  
 Musical Prelude  
*Main Puteri* (several  
 trances)  
 Entry of Actresses  
*Menghadap Rebab*  
 The Preparation  
 Character Self-Introduction  
 Opening of the story  
 (*Dewa Muda*)

NIGHT 2NON-SPIRITUAL

*Bertaboh* (Signal piece)  
 Musical Prelude  
 Entry of Actresses  
*Menghadap Rebab*  
 Continuation of Story

SPIRITUAL

*Bertaboh* (Signal piece)  
 Musical Prelude  
*Main Puteri* (optional)  
 Entry of Actresses  
*Menghadap Rebab*  
 Continuation of *Dewa*  
*Muda* story or opening  
 of *Raja Muda Lakleng*  
 story

NIGHT 3NON-SPIRITUAL

*Bertaboh* (Signal piece)  
 Musical Prelude  
 Entry of Actresses  
*Menghadap Rebab*  
 Continuation of Story  
 Closing of Theatre ritual

SPIRITUAL

*Bertaboh* (Signal piece)  
 Musical Prelude  
*Main Puteri*  
 Entry of Actresses  
*Menghadap Rebab*  
*Dewa Pechil* story  
*Main Puteri*  
*Dewa Pechil* story  
 Palm-Blossom trance  
*Main Puteri*  
 The making of offerings  
 The Release

From the outlines above, it is clear that there is a minimal structural framework that remains consistent. This structure has been established and described in the dissertation in some detail.

Conclusions

Internal evidence in the *Mak Yong* repertoire, rituals and functions, suggests that the *Mak Yong* has probably been in existence since pre-Islamic times. None of the stories or characters betray any Islamic influence. It is likely

that the *Mak Yong* developed out of some form of shamanistic ritual, and that at some later stage in its history stories were incorporated into performances. These stories have since become the dominant aspect of *Mak Yong*, particularly in its entertainment-style performances. It has been shown, moreover, that even the most modern commercial performances of the genre betray a strong ritual aura.

During the first two decades of the twentieth century the *Mak Yong* received royal support at the Kelantan court. It is not known whether the *Mak Yong* ever received any such patronage before the period of the Tengku Temenggong Ghaffar in Kelantan. There could very well have been other periods when the genre similarly was patronised and supported by royalty and enjoyed short stints at the palace in Kota Bharu and Patani. Even in the absence of permanent support, it is fairly likely that village groups of performers were invited to perform at court on an ad hoc basis from time to time, as is the case at present. This is true for most of the traditional Malaysian performing arts.

Sheppard and other scholars have tentatively identified the performances held in the court of Raja Ijau in Patani in 1613 as *Mak Yong*. The evidence in both Floris and the *Hikayat Patani*, however, is insufficient to allow such a conclusion to be drawn. While the *Hikayat* spends a considerable amount of space to describe the *Nobat* orchestra

and its musical repertoire as well as the dances that were performed in court (*ikat-ikatan*), the *Mak Yong* is never mentioned by name. The *Nobat* orchestra could never have been used for the performance of dances of any sort, and it is therefore impossible that it could have been used to accompany *Mak Yong* performances. Teeuw and Wyatt have identified the *ikat-ikatan* as the *ashik* court-dance. In the light of this evidence, therefore, it can be concluded that the *Mak Yong* was probably not performed at court in 1613.

It can be hypothesised, however, that *Mak Yong* probably existed for a long time before 1878. Local legends take the *Mak Yong* back into mythic times, and sometimes express the belief that the genre came about as a result of divine creation. The Javanese deity *Semar* and his son *Turas* are sometimes described as the originators of the *Mak Yong*. It is likely, however, that the genre developed out of rituals that had to do with the propitiation of a local deity or culture hero.

One other possibility is that the *Mak Yong* developed out of early shamanistic rites, and shamanism is still reflected in many of the performances of spiritual *Mak Yong*. The *Mak Yong* remains up to the present as a means of establishing a balance in a person's physical and emotional make up. This in essence is the spirit of the *Mak Yong*.

In the absence of complete information, therefore, it would seem that the possible early history of the *Mak Yong* can best be summarised as follows: out of an early shamanistic and folk style *Mak Yong* there developed two strands--the folk and the court. This happened when the *Mak Yong* found a place in the palace. At what period this first happened is not clear, but the period of Tengku Temenggong Ghaffar (1900 to about 1920), represents one such apex for the genre.

#### Possible Areas for Future Research

This study of the *Mak Yong* is far from complete, and a considerable amount of work remains to be undertaken in the study of the genre both as theatre and as oral literature. In addition a great deal of research needs to be done in order to compare *Mak Yong* with other theatre genres, first, of the Malay peninsula, and second, of the rest of southeast Asia and, eventually, Asia. If this were done *Mak Yong* could be placed in its proper perspective vis-a-vis the regional theatre forms of Malaysia, southeast Asia, and finally, Asia. It would seem necessary, therefore, to investigate the following areas in greater depth:

## 1. Stories

This dissertation has attempted to establish the repertoire of the *Mak Yong*. Several problems, however, still remain to be solved. First of all, the list of stories that rightly belong in the *Mak Yong* repertoire needs to be confirmed. The lists that have been collected by Sheppard, Affandi and the present writer reflect a certain number of differences. The performers themselves believe that there was one story, *Dewa Muda*, in the initial period of the *Mak Yong*, and that later the stories were increased in number to seven, and finally, to twelve. Any attempt at establishing the repertoire must take into account the fact that sometimes several stories belong to the same cycle, and are often regarded as one story. This is particularly true of the *Anak Raja Gondang* cycle, which, besides that particular story, also contains two others, *Bongsu Sakti* and *Bijak Laksana*. Secondly, several variant versions of the same story are sometimes found in the oral tradition among different groups of *Mak Yong* performers. The *Dewa Muda* story, for example, is found in at least two major versions. Within these, literary variants are further found, so that there may in fact be, in the final count, half a dozen or more possible literary versions of *Dewa Muda*. It is impossible to say which of the two or more major versions is the more authentic or reliable. Literary

prudence requires that all the versions available be collected as they all stand as valid versions of the story, since they have been performed at least for the last seventy or eighty years.

Once the stories have been established, and preferably written down, then their further analysis, both as individual stories and on a comparative basis can be made. The stories themselves are extremely important as a reflection of the Malay genius, and as an indicator of Malay manners and mores of the past. Once written down the texts will serve the function of providing material for the study of the Kelantanese dialect of the Malay language as well.

At least one, perhaps more, of these stories are also known in other areas of southeast Asia, outside of the Kelantan-Patani region. The best example in this respect is the story of the conch-shell prince, *Anak Raja Gondang*, which is known to exist, outside Malaysia, in Thailand and Cambodia. In Thailand it is known as *San Thong*. A comparative study of these stories as found in different areas should be rewarding from a literary as well as from a religious point of view, for *Anak Raja Gondang* is certainly a Buddhist story.

## 2. Rituals

Several of the genres of traditional theatre in Malaysia and in south and southeast Asia make use of similar or related rituals for the consecration of theatres before performances commence. The invocation texts (*menteras*) and other components of these rituals remain to be fully investigated. It would certainly be a feasible and valuable undertaking to collect, analyse and compare these formulae as found in the ritual openings for *Mak Yong*, *Wayang Kulit*, *Main Puteri* and other traditional forms of theatre in the peninsula and in the Malay world as a whole. A collection of ritual formulae would also be invaluable in establishing a traditional mythology of the Malays, for a great many of the spirits, gnomes and gods, invoked remain to be identified. The religious influences both of Hindu-Buddhism and Islam that settled, in the Malay peninsula, over the traditional animism have considerably enriched the underlying mythology of the Malays. The old spirits of the environment and of disease, however, continue to play a vital role in the Malay ethos. This is not often realised,

Above and beyond the understanding of the mythology, the general magic element in the *Mak Yong* remains to be fully explored and understood. What is there in the *Mak Yong*, for instance, that allows a seventy year old person who is a virtual cripple to dance, and what causes the fear in an

actress about to perform the *Dewa Muda* role? These and such questions are vital to an understanding of the meaning of *Mak Yong*.

### 3. Theatre Designs

The *panggong* of the *Mak Yong* has been briefly described in this study, and the layout for the stage has been established and diagrammatically represented. Much of this information was obtained from old performers. The *Mak Yong* theatre and the theatre of the *Wayang Kulit* and other genres share a great many common elements. They all, for instance, have to be aligned in a certain fashion. The dimensions are significant, and detailed features of the theatres themselves have special spiritual significance. These remain to be investigated. The rituals for construction of the theatres are important in *Wayang Kulit*. It is not known if this is also the case in *Mak Yong*. Present day performers deny the existence of special prohibitions and precautions that have to be taken in the building of these theatres. The whole area of Malay theatre design and construction on the one hand, and its relationship with the principles of Malay architecture on the other, needs to be investigated.

#### 4. Music and Dance

Limited studies of the *Mak Yong* music have been made by Malm. There is, as yet, no study of any kind on *Mak Yong* dance. Some work is now being done in Malaysian *Wayang Kulit*. There remains the need, therefore, to study Malaysian *Mak Yong* music, and also to compare the music of the *Mak Yong* and that of the *Main Puteri*, since several of the pieces in *Mak Yong* are also used in *Main Puteri* performances. The music of the Malaysian *Mak Yong* theatre, and the relationship between this and other traditions of southeast Asia would also make a highly rewarding study. In the case of *Mak Yong* dance, nothing has yet been done by way of analytical or even descriptive study.

#### 5. History

It has already been indicated that the history of the *Mak Yong* is still obscure since there are really no written or epigraphic records of any performances before 1878. It is possible that uninvestigated sources in the Patani area of Thailand may yet reveal something new. For this research it was not feasible to visit the Patani area of Thailand for any extended stay. Investigations that were made in the Carnegie Library in Kota Bharu and in the old palace in the same town did not yield anything. The *Mak Yong*'s history before 1878, therefore, needs to be further investigated.

A further and more extensive interpretation of some of the myths that purport to explain the origin of *Mak Yong* may also be highly rewarding.

#### 6. Costumes and Make-up

In present day performances only the *Pak Yong* has a distinctive costume. For other roles no special costumes have, for several decades, been used. Investigations conducted through interviews with leading retired performers indicate, however, that there were special costumes for the *Mak Yong* role, for the *Inang* role, and for certain other roles, such as the gods, and the animals. Various experiments conducted with performers resulted in some highly significant discoveries in make-up colour symbolism and in techniques of make-up. Some of these discoveries were, during the year of research in Kelantan, tried out on the performers themselves, and the results were photographed. The *Pak Yong* costume itself underwent three developmental phases. These three are illustrated in the Plates provided with this study. Also provided are reconstructions of the *Mak Yong* costumes.

7. Comparative Study of the *Mak Yong* as found in Different Regions of the Peninsula and in the Rhiau Islands of Indonesia

The *Mak Yong* as found in Trengganu, Pahang, Kedah, Patani and in Rhiau has yet to be investigated. It is not known if *Mak Yong* is also found in other areas of Indonesia. An investigative study of the genre, once all the *Mak Yong* groups and individual performers have been located, should make a fascinating study. The results, related to repertoire, performance style and so on will probably reveal some interesting facts. It is already known, for instance, that masks are still used in the Rhiau islands *Mak Yong*. This is shown by evidence of the performance held in Jakarta early this year. In some of the areas listed above, the performances are done by groups established in local villages by Kelantanese performers. In the hotels in Kuala Lumpur, there are several groups claiming to perform *Mak Yong*. It is obvious, however, that there is no attempt at any sort of authenticity.

8. Shamanism

One major area, related to *Mak Yong*, that needs intensive investigation is Malay shamanism. The *Puteri* has a great many common elements with the *Mak Yong*, and the *Puteri bomoh* plays a very significant role in all *Mak Yong* performances. It is almost certain that shamanism was the

earliest "religion" of the Malays, and a great many of the influences are seen in the Malaysian *Mak Yong* theatre up to the present time.

During the one year of field work undertaken for the present study a considerable amount of material has been collected. Research will, hopefully, continue, and several of these possible research areas will receive attention very soon. It is also necessary that field documentation of an archival nature be carried out, before the existing groups of *Mak Yong* performers die out and the style of the *Mak Yong* changes. The present writer hopes to draw up complete plans for the original Kampong Temenggong theatre district and make a model reconstruction of that complex. The process of collection of the sung and spoken text of the various stories, already started, will be carried on. This is a matter of considerable urgency. The final polishing up of the twelve *Mak Yong* scripts will also be continued with the assistance of the performers themselves.

One other project that is, hopefully, to be undertaken is the establishment of a training centre for *Mak Yong* actresses in Kota Bharu, so that the oldest living performers may be able to transfer their learning to the younger set, whose understanding of the *Mak Yong* is at the present time rather limited. There is the danger that

several of the elements of performance may never be maintained unless this is done. There is considerable amount of interest in Kelantan and in Malaysia as a whole for the setting up of such a centre. Once set up, it will, without any doubt be a boost to the *Mak Yong* and to the Malaysian traditional theatre as a whole.

A P P E N D I X    A

MALAY TEXT OF *BUKA PANGGONG*

INVOCATIONS

PERKATAAN-PERKATAAN YANG DIGUNAKAN SEMASA  
BOMOH MEMBUKA PANGGONG<sup>1</sup>

1. Untok Memberi Salam Kepada Keramat Empat

Hey! Aku nak beri salaam kepada keramat empat tapang tujuh jerun sealang dekka. Keramat seh, keramat wali, keramat ulia, keramat puja-pujaan. Aku nak minta lah mu memberi tahu sekelian ankatan puak juak mu empat puluh empat orang keramat. Aku nak minta lah jangan siapa datang menutup dakwa kepada sekelian panjak tujuh pengantin lima, sekelian pak yong dan mak yong, peran tua, peran muda, sekelian budak kanak kechik besar tua muda dari dalam panggong dari hadapan panggong dari luar panggong. Kerana aku sekelian panjak tujuh pengantin lima ini, sekelian dengan pak yong mak yong, peran tua peran muda dari dalam panggong ini, bukan lah aku nak menjual jagat nak menjual bijak. Tidak. Chima aku nak main ashik jung tari gambar-gambaran dewa sahaja. DARI dalam panggong Ina, gelenggan Semar, panggong Turas. Mu kena dengar seorang, mu kena dengar semua. Aku nak pesan ni ta-bertanting nama, tak berbilang huruf. Mu kena dengar pesanan aku ni sekelian puak juak mu orang keramat.

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<sup>1</sup>The text of these invocations was derived from Pak Hassan Jambi.

## 2. Untuk Orang dibumi

Aku nak beri salaam kepada orang dibumi, hey Sang Bogol orang dibumi, empat puluh empat orang, mu jaga lah biar baik empat puluh empat orang dibumi, aku nak minta mu jaga lah dari dalam panggong aku ni. Sekeliam dengan pak yong mak yong, panjak tujuh pengantin lima, peran muda, peran tua. Baik pun sekeliam budak-kanak kechik besar, tua dan muda dari dalam panggong dihadapan panggong diluar panggong, aku nak minta kan biar mu jauhkan sekeliam bala. Mu kena dengar sekeliam puak-juak mu pesanan aku ni. Baik aku terima jahat aku taksir.

## 3. Uchapan Orang dipadang

Hey! Aku nak beri salaam. Mek Putih dari padang. Hey! Awang Panglima dari padang. Aku nak mintalah mu royat sekeliam puak-juak mu, empat puluh empat orang di padang. Kerana aku nak mintakan jauh sekeliam bala, sekeliam panjak tujuh pengantin lima, pak yong mak yong, peran tua peran muda, sekeliam budak-kanak, kechik besar tua muda, dari dalam panggong di hadapan panggong, dan diluar panggong. Mu kena dengar seorang kena dengar semua. Baik aku terima, jahat aku pulang kemu. Aku nak royat tak berbilang bertanting nama, tak berbilan huruf.

#### 4. Uchapan Untuk Orang dikampong

Hey! Aku nak beri salaam Sang Raya, orang dikampong, puncak didusun. Aku nak mintalah mu beri tahu kepada puak-juak mu empat puluh empat orang, orang dikampong, aku nak minta lah mu jauhkan sekelian bala, panjak tujuh pengantin lima, sekelian pak yong, mak yong, peran muda, peran tua, sekelian budak-kanak, kechik besar tua muda dari dalam panggong, dari hadapan panggong dan dari luar panggong. Aku nak minta lah mu royat sekelian puak-juak mu empat puluh empat orang di kampong, pucak didusun. Baik aku terima, jahat aku pulang kepada mu. Mu dengar seorang dengar semua pesanan aku ni. Aku nak beri tahu sekelian puak-juak mu tak bertanting nama tak berbilang huruf.

#### 5. Uchapan Orang dilaut

Hey! Aku nak beri salaam kepada Sepit Tok Maharaja Naga, mu duduk berikat tapa dipusak tasek pauh jangi, mu jatuh kedarat mu jadi raja muda. Mu jatuh kelaut orang panggil Nahkoda Muda. Aku nak mintalah mu royak kepada sekelian puak-juak mu empat puluh orang dilaut. Aku nak mintalah jauhkan bala, sekelian panjat tujuh pengantin lima, sekelian pak yong mak yong, peran muda peran tua, sekelian budak-kanak kechik besar, tua dan muda, didalam panggong, dihadapan panggong, diluar panggong. Mu kena dengar seorang kena dengar semua. Baik aku terima baik aku pulang kepada

mu. Aku nak pesan tak bertanting nama tak berbilang huruf.

6. Uchapan Jembalang Ayer

Hey! Aku nak beri salaam kepada hantu Jembalang Ayer, Anah Janah, mu lah menutip hasil maksur sukar keranjat, besar kapit padi gajah. Aku nak mintalah mu jauhkan sekelian bala, sekelian panjat tujuh pengantin liam, pak yong mak yong, peran muda peran tua, dari dalam panggong, panggong ino, gelanggang Semar, panggong Turas, budak-kanak kechik besar tua muda, dari dalam panggong dihadapan panggong diluar panggong. Baik aku terima, jahat aku pulang kemu. Mu dengar seorang dengar semua. Aku pesan kepada puak-juak muni empat puluh empat orang Jembalan Ayer, aku nak pesan tak bertanting nama tak berbilang huruf.

7. Uchapan Kepada Wok Jenala, Orang diSirit Alas

Hey! Aku nak beri salaam kepada Wok Jenala Tua, mu duduk dari Sirit Alas sekelian kuchang-kuchang mu, sekali dengan jitong yang ghapak jerai yang rendang. Aku nak mintalah mu dengar pesanan aku ni. Aku nak mintalah jauhkan sekelian bala dari dalam panggong aku ni dihadapan panggong diluar panggong. Baik pun sekelian panjat tujuh pengantin lima, peran tuan peran muda, sekelian budak-kanak, kechik besar tua muda dari hadapan panggong dari dalam panggong diluar panggong, panggong Ino, gelanggang Semar, panggong Turas.

Baik aku terima, jahat aku pulang kemu. Mu kena dengar seorang kena dengar semua. Aku nak pesan tak pertanting nama tak berbilang huruf.

8. Uchapan Orang Dari Kayangan

Hey! Aku nak beri salaam kepada Gagak Putih Sura Langkapa. Cagar maut liang menanti anak selaku darah. Aku nak mintalah mu jauhkan sekelian bala, sekelian dengan panjat tujuh pengantin lima, pak yong mak yong, peran muda peran tua, sekelian budak-kanak kechik besar tua muda dari dalam panggong di hadapan panggong, diluar panggong dalam panggong Ino, gelenggang Semar, panggong Turas. Mu kena dengar seorang kena dengar semua, aku nak pesan ni tak bertanting nama tak berbilang huruf.

A P P E N D I X    B

TEXT OF

*LAGU MENGHADAP REBAB*

LAGU MENGHADAP REBAB

Royat hilang berita nak timbul  
 Timbul nak royat  
 Seorang Raja sebuah negeri  
 Seorang Raja sebuah menteri  
 Raja ada dengan menama  
 Negeri ada dengan bergelar

Seorang Raja siap memakai  
 Alat kelengkapan memangku negeri  
 Ambil seluar sarok ka kaki  
 Ambil baju timang ka badan  
 Baju melenkit di kulit manis

Ambil selindang pakai ka pinggang  
 Selindang menama Kain Chinda Jantan  
 Ambil pekong lilit ka pinggang  
 Tujuh lilit bertemu puncha  
 Pekong menama Pelangi Silang

Ambil keris selip ka pinggang  
 Keris kechik kerajaan  
 Tongkat kechik kesaktian  
 Keris ada dengan menama  
 Keris menama Sepanah Berang  
 Rentak di pangkal membunuh lawan  
 Rentak di tengah telaga darah  
 Rentak di hujung gagak lapar

Ambil setangan iseh tenggek di dahi  
 Tenggek kanan memangku negeri  
 Tenggek kiri mengadap perang

Liuk ka kiri liuk ka kanan  
 Amba lunglai kiri lunglai ka kanan  
 Liuk lintuk gemulai balai  
 Seperti denak menanti lawan  
 Seperti sulur bermain angin  
 Seperti gajah melambong belalai

Sireh kami luyah di junjung  
 Seludang kami menolak mayang  
 Bembang kami gugur di tapok  
 A yong dei ... dei ... dei ... wei

Bom wei ... membalik tipus  
Dagan kami membuang chela  
Sawah mengorak lingkaran  
Amba berdiri tapak tiga  
Amba nak pechah tapak tiga  
Mengadap kami ka timur jaga.

## A P P E N D I X C

THE OPENING SEQUENCE  
BETWEEN THE *MENGHADAP*  
*REBAB* AND *LAGU ELA*--  
THE PREPARATION

All Pak Yong and Mak Yong stand in a circle for  
the next dance, Sedayong Mak Yong

LAGU SEDAYONG MAK YONG

- (Mak Yong I) Abang wei ... e .. e .. e .. e .. La ...  
Ya gak abang wei ... e .. e ...  
Abang keluar jangan nak lama  
Ingat ka adik dalam 'stana
- Burung timang adik la ...  
Abang wei ... La ...  
Ingat ka adik dalam 'stana la ...
- Kalu abang keluar gak abang wei ...  
Belan di atas balai gak  
On ... gak lohor-lohor hari  
Masok dalam 'stand
- A ... a ... e ...  
Abang wei ...  
Kaseh sayang adik la ...
- (Jung Dondang) Dondang dondang dondang di dondang ...  
Chorus
- (Mak Yong II) Abang wei ... e .. e .. e .. e ...  
Semanja manja adik terdangan abang la ...  
Abang wei ... e .. e ...  
Ya gak abang wei ...
- Burung timang la ... e ...  
Ai ... lohor hari gak  
Masok dalam 'stana la abang wei
- (Jung Dondang) Dondang dondang dondang di dondang
- (Mak Yong II) Ya ... gak abang wei ...  
Burung adik gak e .. e .. e ...  
Itu saja cerita bari la ...  
Ya ... la abang wei.

PAK YONG

A ... n kalu 'gitu sebalas mana yang adik berkabar ka-atas diri abang antara ka saorang sakni, adik?

MAK YONG I

Ya sebenar juga ni abang. Pasal abang nak keluar, keluar lah abang. Sikit ketapi abang kena ingatlah ka adik dalam 'stana ni, abang.

PAK YONG

A ... n sungguh juga adik. Abang keluar di atas rembatan balai yang besar-besar ni adik, bukan nya nak lama, adik. Abang ingatlah sebagai mana pesanan adik ka-atas diri abang tu adik.

MAK YONG I

A ... n ya sungguh juga ni abang.

PAK YONG

A ... n kalu 'gitu gak, adik antara yang keramai nak berkabar ka-atas diri abang antara ke saorang sebalas mana lagi, adik?

MAK YONG II

A ... n ya sungguh juga, abang. Kerana mana belan nanti dengar lah abang, adik nak berkabar bilang cerita bari ka atas diri abang antara kesaorang sekali lagi, abang.

PAK YONG

A ... n silalah kalu 'gitu gak, adik nak cerita bari ka-atas diri abang. Boleh abang berdengar terdua belah telinga abang, ni adik.

MAK YONG II

A ... n ya sungguh juga, abang.

## LAGU DANDONGANG LANJUT

(Mak Yong II) Abang wei ... e .. e .. e .. e .. La .. a ..  
 Ya gak abang wei ... e .. e ...  
 Keluar jangan nak lama  
 Ingat ka adik dalam 'stana

Burung timang adik la ...  
 Abang wei ... la ...  
 Ingat ka adik dalam 'stana la ...

Kalu abang keluar gak abang wei ...  
 Belan di atas balai gak  
 A ... n gak lohor hari  
 Masok dalam 'stana

A ... a ... e ...  
 Abang wei ...  
 Kaseh sayang adik la ...

(Jung Dondang) Dondang dondang dondang di dondang ....

(Mak Yong II) Abang we ... e .. e .. e .. e ...  
 Semanja manja adik terdenggan abang la ...  
 Abang wei ... e .. e ...  
 Ya gak abang wei ...

Burung timang la ... e ...  
 Ai ... lohor hari gak  
 Masok dalam 'stana la abang wei.

(Jung Dondang) Dondang dondang dondang di dondang

(Mak Yong II) Ya ... gak abang wei ...  
 Burung adik gak e .. e .. e ...  
 Itu saja cerita bari la ...  
 Ya ... la abang wei.

PAK YONG

A ... n kalau begitu adik berkabar ka-atas diri abang sakni gak, adik, sebalas mana, adik?

MAK YONG II

A ... n jadi hakni b'gini, abang.

PAK YONG

Ya ... lah.

MAK YONG II

Adik kabar ka atas diri abang sakni gak, abang, kalau abang nak keluar di-atas balai yang besar-besar ni abang, keluar lah abang. Sikit ketapi, abang, kena ingatla ka atas diri adik antara yang keramai ni, abang. Apa bila lohor-lohor hari, abang, masok bersama-sama terdenggan adik antara keramai di-dalam anjung 'stana ni, abang.

PAK YONG

A ... n ya sungguh juga, adik. Abang keluar di-atas rembatan balai tidak nya nak lama, adik. Apabila lohor-lohor hari gak, adik, boleh abang masok terdenggan diri adik antara keramai di-dalam anjung 'stana ni, adik.

MAK YONG II

A ... n begitu juga, abang. Tidak mengapalah kalau begitu gak.

PAK YONG

A ... n ya sungguh juga, adik. Kalau 'gitu gak, silalah adik yang antara keramai masok dari dalam anjung 'stana, sebab kerana abang nak keluar dari atas rembatan laman balai yang besar-besar, nak memanggil Awang mindong Pengasoh antara ka saorang. Abang nak buat jemak 'itong, kurang akal, kira becara terdenggan Awang mindong Pengasoh antara ka saorang pula nya.

## MAK YONG II

Nyata benar juga, abang. Silalah kalu begitu gak.

## PAK YONG

Uchap

Maka ya ... lah aku telah meninggal terdengn adik aku antara yang keramai di-dalam 'stana atas rembatan balai yang besar-besar, aku nak keluar menjarah bilek Awang mindong Pengasoh antara ka saorang pada waktu ni ketika ni pula nya.

## LAGU SEDAYONG PAK YONG

- (Pak Yong)            Telah meninggal ...  
Adik terdengn abang cek wei ...
- (Jung Dondang) E ... de dondang ... e .. de dondang ...  
E .. e .. e .. dondang
- (Pak Yong)            Gak adik seperti meninggal  
Nyawa dalam badan cek ...  
Sama-sama paling belakang cek ...
- (Jung Dondang) E ... de dondang ... e .. de dondang ...  
E .. e .. e .. dondang
- (Pak Yong)            Jangkah turun gak adik  
Rembat balai di laman balai e ...  
Gelongsor turun serambi basah  
Lambongan lentang wei ...
- (Jung Dondang) E ... de dondang ... e .. de dondang ...  
E .. e .. e .. dondang
- (Pak Yong)            Adik wei, serambi basah  
Lamboran lentang panjang  
Saloran bermas  
Di gelongsor turun tangga gading ...
- (Jung Dondang) E ... de dondang ... e .. de dondang ...  
E .. e .. e .. dondang

- (Pak Yong) Bilek tujuh ator sejanjar  
Sebutir bilek belum terjarah  
Baik sini tempat nak gerak  
Pengasoh la dok tidor ...
- (Jung Dondang) E ... de dondang ... e .. de dondang ...  
E .. e .. e .. dondang
- (Pak Yong) Jaga di kiri jaga di kanan  
Baik sini tempat nak undur tiga langkah  
Nak tengok Pengasoh  
Bangun dari leda dok tidor
- (Jung Dondang) E ... de dondang ... e .. de dondang ...  
E .. e .. e .. dondang
- (Pak Yong) A ... n ya ... lah Awang wei.

## PAK YONG

## Uchap

Maka ya ... lah aku dah jarah bilek Awang mindong Pengasoh antara ka saorang, bilek tujuh ator serjanjar. Sudah aku gerak Awang mindong Pengasoh antara ka saorang terdengang gasang gorak. Nampak nya hairan sekali tiada jaga. Kalu begitu baiklah disini tempat pula aku nak gerak Awang mondong Pengasoh antara ke saorang terdengang halus perlahan pula nya.

## LAGU PAK YONG MUDA

- (Pak Yong) Jagalah Awang wei belan leda dok tidor  
Ya ... lah Awang wei ...  
Jaga lekas dengan segera la ...  
Jaga sa orang jaga seremba  
Jangan sebut huruf Awang wei  
Belan bertanting nama la ...
- (Jung Dondang) E ... de dondang ... e .. de dondang ...  
E .. e .. e .. dondang

(Pak Yong) 'Sian ka amba belan belas kan amba  
Suara nyaring gak Awang wei ...  
Suara nyaring menjadi serak gak Awang wei  
Belan gerak Pengasoh gak  
Awang dok tidor nak minta jaga  
Kalu Awang sakit gak  
Belan nak minta segar la ...

(Jung Dondang) E ... de dondang ... e .. de dondang ...  
E .. e .. e .. dondang

(Pak Yong) Ya ... lah Awang wei

Lagu Pak Yong Muda goes on into Lagu Barat Anjur

#### LAGU BARAT ANJUR

(Pak Yong) Jaga Awang la ... dan di dor di dondang  
Pengasoh  
Jaga Awang leda dok tidor, sangat lama  
amba menanti gak

(Jung Dondang) E ... de dondang ... e .. de dondang ...  
E .. e .. e .. dondang

(Pak Yong) Jaga di kiri jaga di kanan  
Jaga saorang jaga seremba  
Sangat lama amba menunggu la ...

(Jung Dondang) E ... de dondang ... e .. de dondang ...  
E .. e .. e .. dondang

(Pak Yong) A ... n ya ... lah Awang wei.

#### PAK YONG

Uchap

Maka ya ... lah aku telah gerak Awang mindong Pengasoh  
terdengar halus perlahan. Maka baiklah disini tempat pula  
aku nak memanggil Awang mindong Pengasoh antara ka seorang

keluar terbit dihadapan aku, nak jemak 'itong kurang terdenggan akal kira becara pula nya. (End of uchap)

Kalu 'gitu gak ya O ... Awang wei. Sila 'mu keluar terbit dihadapan amba sebab kerana lau lama sudah amba 'dok menanti pada diri 'mu Awang, di 'laman luar bilek mu ni, Awang. Jaga lekas dengan segera lah Awang, sebab kerana amba nak buat jemak 'itong kurang terdenggan akal kira becara dengan pada diri mu antara ka saorang ni, Awang.

PERAN TUA

A ... i siapa dia tu, yang dok 'manggil pada diri kami di laman luar bilek tu?

PAK YONG

A ... n sungguh juga Awang. Kalu mu nak tahu siapa dia hak yang 'manggil pada diri 'mu ni, gak, Awang, silalah mu keluar terbit dulu di bilek 'mu tu, Awang, ka hadapan amba ni, Awang.

PERAN TUA

A ... n ya sungguh juga. Tidak mengapalah kalu begitu gak. Jaga lah de ... kami nak keluar terbit pada waktu ni ketika ni, ni tuan amba.

PAK YONG

Ya ... sungguh juga, Awang. Silalah kalu begitu gak, mu keluar lekas dengan segera.

PERAN TUA

Nyata benar juga tuan amba. Kalu 'gitu tuan amba 'dok di sebelah mana tu, tuan amba?

PAK YONG

A ... n ya sungguh juga, Awang. Amba dok menanti pada diri mu di sebelah kiri pintu bilek mu ni, Awang.

## PERAN TUA

A ... n kalu 'gitu gak, tidak mengapalah, tuan amba. Kami  
buleh keluar di sebelah kanan pintu bilek kami ni.

## PAK YONG

Ya silalah kalu begitu gak.

## LAGU SEDAYONG PAK YONG

(Peran Tua) Kejut jaga amba leda dok tidor  
Tuan wei ... leda dok tidor gak

(Jung Dondang) E ... de dondang ... e .. de dondang ...  
E .. e .. e .. dondang

(Peran Tua) Amba dengar gak tuan  
Belan Raja memanggil di-atas balai  
'Laman balai yang besar gak

Sini tempat amba nak keluar  
Di dalam bilek amba gak  
Silar kiri amba silar kanan  
Silar terpendang Raja di atas balai gak

Sampai hamba dihadapan Raja  
Lalu amba mengangkat sembah gak  
Raja memangku negeri la ...

Gaduh mana lorat mana  
Tuanku memanggil patek mengadap  
Mengadap Raja la ...

Ya ... lah.

Peran Tua reaches before the Raja and makes a sembah  
gesture. The Pak Yong dances the final bars of  
Lagu Sedayong Pak Yong with the Peran.

## PERAN TUA

## Bilangan

Wan lah (or Ya ... lah, or Maka ya ... lah) tuanku keluar pagi hari gelap limun-limun basah berpeloh pelai, terjun menurjun, di-waktu mindong berkukok, murai (berkabar) membaca, gajah besar membalik tidor, embong jantan belai menbelai, ku. Burung cucur mengulik anak disegenap pingiran bukit, pingi-pingiran gunung, gunung Kembang Kaya berkapit dengan gunung Pakawileh, gunung Pakawileh berkapit terdenggan gunung Jerai, gunung Jerai berkapit terdenggan bijaksana tuanku, sa-orang Raja memangku negeri, ku.

## PAK YONG

A ... n ya ... sungguh juga, Awang.

## PERAN TUA

Apa sebab kerana mana yang tuanku memanggil pada diri patek Awang mindong Pengasoh antara ke saorang, mengadap ke bawah duli tuanku di-atas laman balai yang besar-besar ni, tuanku. Silalah tuanku bertitah ka-atas diri patik, ku. (Sama ada tuanku nak rompak teluk tekong bandar negeri mana, tuanku; nak setak senjah anak muda yang Sida mana, ku?)

## PAK YONG

A ... n ya sungguh juga, Awang. Sebab kerana amba memanggil pada diri mu ni, Awang, kerana mana amba nak buat jemak 'itong kurang akal kira becara terdenggan diri mu ni, Awang.

## PERAN TUA

Nyata benar ke-bawah duli tuanku.

## PAK YONG

Ya ... lah. Jadi hakni begini, Awang. Sila mu bangun dari hadapan amba ni. Awang, nanti dengar amba nak kabar ka-atas diri mu antara ka saorang, ni, Awang.

## PERAN TUA

A ... n sungguh juga, tuanku. Silalah kalau begitu gak. Patek boleh dengar apa hak yang tuanku nak kabar ka atas diri patek, ku.

## PAK YONG

Ya ... lah.

## LAGU MENGAMBUL

(Pak Yong) Nanti dengar amba nak kabar la ... Awang wei..  
Belan Pengasoh amba gak Awang wei ...  
Belan antara ke saorang wei ...

Awang wei ... La ...  
Awang pergi panggil saing yang ramai Ala ...  
Belam teman laman yang banyak  
La ... Awang wei ...  
Pada saorang baik dua la ...  
Senang amba nak buat jemak 'itong  
Kira becara la ... Awang wei ... e ...

Ya ... Lah Awang wei.

## PAK YONG

A ... n kalau begitu hakni 'gini, Awang.

## PERAN TUA

Patek, tuanku.

## PAK YONG

Mu dengar gapa dia nak amba kabar ka-atas diri mu sakni, Awang?

## PERAN TUA

Harapkan ampun ka-atas diri patek, ku. Tuanku berkabar ka-atas diri patek antara ka saorang sakni gak, tuanku.

## PAK YONG

Ya ... lah.

## PERAN TUA

Tuanku bertitah ka-atas diri patek keluar terbit di-atas laman balai yang besar-besar 'manggil saing teman laman patek antara ka saorang lagi, ku.

## PAK YONG

Ya sungguh juga, Awang. Silalah mu keluar pergi memanggil saing teman laman mu antara ka saorang lagi, Awang, supaya datang mengadap pada diri amba di-atas laman balai istana amba ni, Awang.

## PERAN TUA

A ... n sungguh juga, tuanku. Orang kata pada saorang baik dua, pada dua baik tiga, ku.

## PAK YONG

A ... n sungguh juga, Awang.

## PERAN TUA

Sa-orang, orang sakit, dua orang segar. Tiga orang boleh buat teman laman kira becara, ku.

## PAK YONG

Benar sekali, Awang.



Gelongsor turun di lamboran lentang panjang  
Melangkah turun amba di anak tangga gading

Raja ...

Lalu terjembok kami tuan gak di saloran  
bermas on Raja ...

Lalu terjembok tubek di pintu kota Raja  
Ala saing wei ... Belan tiba menuju di  
pondok Saing la ...

A ... berjalan amba gak ... sikit berjalan  
banyak berlari

Lalu terjembok amba di batas besar bendang  
padi Raja

Belan amba berjalan menuju gak ...  
Saing wei ...

Di laman pondok saing gak ...

Ya ... lah,

#### PERAN TUA

Uchap

Maka ya ... lah aku berjalan s'orang diri saorang senyawa  
telah jatuh kemana jatuh, jatuh juga orang kata di-hadapan  
pondok saing teman laman pada diri aku. Kalu 'gitu baiklah  
aku nak manggil pada diri dia pula nya, Wei ... wei ...  
saudara.

#### PERAN MUDA

Ai ... siapa dia tu gak wei, yang dok mari melaung mengoyak  
tengkok tanah tu? Orang nak dok bertoh rohoh dengan anak  
bini pun ta'leh. Dok wak wa ... r, wak wa ... r, wak wa ...  
r. Dok 'manggil.

#### PERAN TUA

Aku heh, saing teman laman mu ni, hak yang dok 'manggil  
'mu tanah 'ni, heh.

#### PERAN MUDA

A ... n kalu gitu kena ka mu! Mu mari ba'pa ka rumah aku  
ni? Ba'pa teh mu tak naik ka atas rumah aku dulu?

## PERAN TUA

Harapkan maaf lah wei ... Aku ni lorat sangat ni.

## PERAN MUDA

A ... n kalau begitu nanti lah dulu. Aku nak turun dah ni wei, pada waktu ni ketika ni.

## LAGU BARAT ANJUR

(Peran Muda) Jaga gak si dan didor di dondang Saing  
Jaga amba nak turun di bilek amba gak

Amba nak turun ..., dari pondok amba  
Amba terjemba di-depan saing  
Di laman pondok amba ni gak ...

Lorat mana gadoh mana saing gak  
Belan memanggil diri amba gak?

A ... n ya ... lah.

## PERAN MUDA

Basa kakas ni. Nya dok mari manggil aku tengah dok sedap tidor. Aku acu baba nak terletak kan jenera, baba acu nak terletak kan jenera ...

## PERAN TUA

Basa kakas ni, dok merepek gapa lagi atas jemoran? Tidak boleh nya nak turun lagi nya heh.

## PERAN MUDA

Nya danlah tu. Kalau nak turun pun orang nya nak bacha sepatah selidah, mintak jauhkan bala. Nak turun dari rumah ni.

## PERAN TUA

A ... i banyak ilmu, basa kakas ni teh! Nak turun tu kena bacha nah.

## PERAN MUDA

Nantilah kalau gitu gak. Aku nak tutun dah, ni. Aku pun turun selalu atas tangga jemoran rumah aku ... (gendang) Jadi mu mari ka rumah aku ni apa sebab dengan kerja nya, saudara?

## PERAN TUA

A ... n jadi hakni begini, saudara. Sebab kerana aku mari manggil mu ni jangan mu tak tahu. Aku mari ni membawa titah sakda (sabda) Raja menyuruh mu pergi mengadap tuanku dilaman balai, saudara.

## PERAN MUDA

A ... n kalau begitu Raja titah pada diri mu ni suroh mari 'manggil aku gi 'gandap pada diri tuanku dilaman balai. Pah, kena gi bila nya, saudara?

## PERAN TUA

A ... n sungguh juga, saudara. Mu kena gi selalu lah, pada waktu ni ketika ni.

## PERAN MUDA

A ... n kalau gitu gak, tidak mengapalah, saudara. Silakanlah kita 'gi selalu, saudara.

## PERAN TUA

Silalah kalau begitu gak.

## PERAN MUDA

Uchap

Maka ya ... lah aku Awang mindong Pengasoh antara kedua, nak meninggal terdengal pondok burok sebuah nak arah kan tiba menuju mengadap pada diri Raja dilaman balai pula nya.



PAK YONG

A ... n ya sungguh juga, Awang

PERAN TUA

A ... n sebalas mana kira becara yang tuanku 'manggil pada diri patek amba antara kedua ni masok mengadap kebawah duli tuanku di 'laman balai ni, ku?

PAK YONG

A ... n jadi hakni begini, Awang antara kedua. Yang amba memanggil pada diri mu ni gak, Awang...

PERAN TUA/MUDA

Tuanku.

PAK YONG

Kerana mana negeri amba belum terletak lagi, Awang. Nama amba belum ada dengan menama lagi, Awang.

PERAN TUA

Jadi negeri tuanku belum bergelar, tuboh tuanku belum ada dengan menama lagi, ku.

PAK YONG

A ... n ya sungguh juga, Awang.

PERAN TUA

Tuanku.

PAK YONG

A ... n kalau begitu sila bangun pada diri mu, Awang antara kedua. Nanti dengar amba nak kabar ka atas diri mu, Awang.

## PERAN TUA

Silalah kalu begitu gak tuanku. Patek antara berdua boleh  
dengar terdengar dua belah telinga patek, ku.

## PAK YONG

A ... n sungguh juga, Awang.

## PERAN MUDA

Silalah kalu begitu gak, ku.

## LAGU ELA

(Pak Yong)

Nanti dengar lah Awang wei ... e .. e ...  
Kami cerita dan bari gak  
Amba menama ... lah Awang wei ... Gak a .. a..  
Pengasoh ...  
Tuboh kami la Awang wei ... e .. e ...  
Belan dengar bi ... nama ...  
Tuboh kami lah Awang wei ...  
Belan ada dengan benama gak Awang wei ...  
Orang panggil gak Pengasoh  
Dagan dok gelar Pengasoh antara kan dua  
Nik Kechik Dewa Muda ...

E .. e .. e ....  
E .. e .. e ....

Pengasoh

Tuboh kami lah Awang wei ...

Belan sangat Dewa Muda ...

Ala ... la ... Awang wei ...

Pengasoh

Dok jadi Raja gak ...

Dalam negeri seluroh tanah Jawa ...

Ayah kami lah Awang wei ...

Belan sangat Tok Raja gan Jawa ...

Bonda kami la ... Awang wei ...

Belan sangat benama ...

Amba ... a ... Awang wei ...

Puteri Selindong Bulan ...

Ya ... lah Awang wei.

## PERAN TUA

A ... n kalau gitu tuanku kabur ka-atas patek antara kedua  
balas mana sakni, ku?

## PAK YONG (DEWA MUDA)

A ... n ya sungguh jaga Awang. Jadi hakni begini, ni Awang.  
Apa hak yang amba berkabar ka atas diri mu sakni gak, Awang,  
tuboh amba bernama Dewa Muda, ayah amba bernama Tok Raja  
Jawa, bonda amba bernama Tuan Puteri Selindungan Bulan,  
Awang.

## PERAN TUA

Jadi tuboh tuanku bergelar Dewa Muda, Ayah tuanku bernama  
Tok Raja Jawa, bonda tuanku bernama Tuan Puteri Selindungan  
Bulan, ku.

## PAK YONG (DEWA MUDA)

A ... n ya sungguh juga, ni Awang. Negeri amba bergelar  
Selurohan Tanah Jawa, Awang.

## PERAN TUA

Nyata benar juga kebawah duli tuanku.

## PAK YONG (DEWA MUDA)

A ... n jadi hakni begini, Awang, sebat (sebab) amba  
memanggil pada diri mu antara kedua mengadap pada diri amba  
dilaman balai ni gak, Awang, jangan mu tidak tahu, Awang.

## PERAN TUA/MUDA

Tuanku.

(HERE BEGINS THE STORY OF DEWA MUDA)

A P P E N D I X      D

LIST OF STORIES AND SYNOPSES

SKEAT'S LIST

- |                            |                                     |
|----------------------------|-------------------------------------|
| 1. Batak Puteh             | 13. Iprat                           |
| 2. Bijak Laksana           | 14. Lak Kenawan                     |
| 3. Bongsu Kechil Seri Alam | 15. Megat Gembang                   |
| 4. Bujang Lempawi          | 16. Pran Bun                        |
| 5. Dewa Bisnu              | 17. Puteri Bongsu                   |
| 6. Dewa Muda               | 18. Puteri Duab'las                 |
| 7. Dewa Pechi              | 19. Raja Gondang                    |
| 8. Dewa Sakti              | 20. Raja Muda sama Puyu             |
| 9. Dewa Samar Daru         | 21. Siamang Gila                    |
| 10. Dewa Seri Rama         | 22. Sultan Kechil Bongsu<br>di Alam |
| 11. Gajah Dang Daru        | 23. Solong Sakti                    |
| 12. Gambar Lilin           | 24. Timun Muda                      |

SHEPPARD'S LIST

- |                            |                       |
|----------------------------|-----------------------|
| 1. Anak Raja Gondang       | 6. Raja Muda Laleng   |
| 2. Bongsu Sakti            | 7. Raja Muda Lembek   |
| 3. Dewa Indera-Indera Dewa | 8. Raja Dua Sarupa    |
| 4. Dewa Muda               | 9. Puteri Timun Muda  |
| 5. Raja Tangkai Hati       | 10. Raja Tangkai Hati |

AFANDI'S LISTGroup I (Anak Raja Gondang)

1. Anak Raja Gondang
2. Bongsu Sakti
3. Tuan Bijak Laksana

Group II (Dewa Tujuh or  
Seven Gods)

4. Dewa Bisnu, Bisnu Dewa
5. Dewa Indera (Andera,  
Andera (Andera) Dewa
6. Dewa Sakti
7. Dewa Pechil
8. Dewa Samar Daru
9. Dewa Muda

Group III

10. Raja Muda La Leng

Group IV

11. Raja Muda Lembek

Group V

12. Anak Raja Tangkai  
Hati

## DEWA PECHIL

Raja Sokma Daru, King of Setambong Tulang, feels inferior to other Rajas because they all have queens, secondary wives (*gundek*) and mistresses (*chandek*) whereas he himself has not been as fortunate yet. He consults his *Perans*, seeking to know if in their travels they have heard of any princess who might be a suitable match of himself. The attendants tell him they have heard that Tuan Puteri Chemara Bermas, daughter of the ruler of the Raja Besar (king) of the country of Serembahan Kisaran Payong and Mak Ibu Ayo Panggo Wetan is extremely beautiful. However, the princess has already been married to Dewa Pechil. Raja Sokma Daru, hearing the name of Tuan Puteri Chemara Bermas feels in love with her. He tells the *Perans* that he already feels he knows the princess Chemara Bermas although he has never, in his life, seen her.

In spite of the fact that Tuan Puteri Chemara Bermas is already married, Raja Sokma Daru decides to propose to her. A letter of proposal is prepared, since ordinary gifts cannot be sent. The country is a great distance from Setambong Tulang, the ordinary gifts of proposal (*pinangan*) will perish. The letter is, on the advise of the *Peran Tua*, borne by seven soldiers and three knights (*balang tujuh kelana tiga*), to be taken to the Raja Besar of the country

of Serembahan Kisaran Payong. The messengers are told to conduct themselves in a manner appropriate to their mission, and not to offend the Raja Besar of Serembahan Gunung Kisaran Payong.<sup>1</sup>

(1) Soon after they leave Setambong Tulang, the messengers lose their way. They end up in the kingdom of Raja Muda Lembek, and find that the king here is suffering from leprosy. The visitors advise the king that if he makes a vow to arrange for a buffalo fight at the foot of the golden mountain, he will recover from his leprosy. Once he recovers the vow must be fulfilled. The messengers from Setambong Tulang decide to return home.

They reach Setambong Tulang, and tell Raja Sokma Daru that they failed to find the country of Serembahan Gunung Kisaran Payong, and so the proposal for marriage has not been delivered.

(2) The messengers from Setambong Tulang arrive before the Raja Besar of the country of Serembahan Gunung Kisaran Payong, and the letter is delivered in the manner suggested by their Raja. The Raja Besar is shocked at the contents.

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<sup>1</sup>From this point on, the story is performed in two versions (1) the version for non-spiritual performances, and (2) the version for spiritual performances. The two versions are given here.

He sends for Dewa Pechil, who also reads the letter. He tears the proposal and throws it in the faces of the messengers. The messengers return to Raja Sokma Daru.

Raja Sokma Daru is advised by his *Pengasohs* that in order to secure the hand of Tuan Puteri Chemara Bermas, he should himself make the trip to Serembahan Gunung Kisaran Payong. They also advise the king that he approach the mother of Tuan Puteri Chemara Bermas with an offer of a part of his wealth. Loaded with a shipful of gifts and money, Raja Sokma Daru makes his trip to see Mak Ibu Ayu Panggo Wetan, who is known to be greedy for wealth. The Raja Sokma Daru, upon arrival, tells the queen, Mak Ibu Ayu Panggo Wetan, the reason for his visit to her. She accepts the gifts and agrees that Sokma Daru can marry her daughter, Tuan Puteri Chemara Bermas.

Mak Ibu Ayu Panggo Wetan tries to get Dewa Pechil to divorce the princess so that she can remarry. Dewa Pechil refuses to do so, and is banished from the palace. Before leaving in the direction of the mountains, he asks his wife Tuan Puteri Chemara Bermas for a golden fishing net (*jala kechik berantai bermas*), an item of clothing which she has already used, and some betel leaf that she has already chewed. Dewa Pechil and Tuan Puteri Chemara Bermas also make an agreement that she will join him soon, in his banishment. She asks him to leave signs for her to follow

him, all the way to wherever he is going. Dewa Pechil leaves, and the princess later on joins him, stealing away from the palace.<sup>2</sup>

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<sup>2</sup>In spiritual performances, Dewa Pechil and Tuan Puteri Chemara Bermas must return to the palace before the rituals for *semah angin* can take place. See Chapter Seven.

## RAJA TANGKAI HATI

Raja Tangkai Hati, the prince of Kota Batu, sets sail with his attendants to get acquainted with the neighbouring kingdoms and also to do some business. After a few days of travel the prince and his entourage arrive at a deserted island called Teluk Telat Pulau Mati Angin Teluk Mati Anak. This is the home of an ogre princess. Using her magical powers, the ogress transforms herself into a beautiful woman and descends to the garden to meet Raja Tangkai Hati. Under her spell, he falls in love with her, and promises to marry her on his return voyage.

Raja Tangkai Hati next reaches the kingdom of Kota Mengkuang. Here he marries Tuan Puteri Chempaka Mas, and they have two sons, Malim Bisnu and Malim Bongsu. After a few years the prince and his family set sail for his homeland. Once again the vessel passes the island of Teluk Telat Pulau Mati Angin Teluk Mati Anak, where the ogre princess has been awaiting his return. Noticing that the ship is going straight past her island, she decides to stop it with a sandbar. Once again transforming herself into the same beautiful woman that Raja Tangkai Hati promised to marry, she flies down to the ship to claim him. The prince denies having ever seen her. There is an argument and the prince, in anger, chases her off his ship. The Bota princess, bent on revenge, flies back on to the

ship in the form of a butterfly. She transforms herself into a flower and falls into the ship's pond.

Malim Bisnu and Malim Bongsu ask their mother to take them to the pond for a bath. They see the beautiful flower floating on the surface of the water and beg for it. The princess senses danger, but at last gives in to their entreaties. As soon as she touches the flower it changes into the ogress, who, grabbing Tuan Puteri Chempaka Mas, flies off with her to a forest where the princess is transformed into a half-human half-monkey creature and attached to a *chengkering* tree. The ogress then transforms herself into Tuan Puteri Chempaka Mas and goes to the boys. She claims to be their mother but they reject her.

She goes to Raja Tangkai Hati and lodges a complaint against the young princes. The Raja is incensed at their rude and unbecoming behaviour. The princes return weeping. The Raja tells them their mother is right there in front of them. They reject her again and, at her instigation, the Raja throws them into the ocean. The sandbar seems to have disappeared, and the ship once again sets sail for Kota Batu.

Betara Guru, sitting in meditation up in the heavens, senses something wrong in the world below.<sup>1</sup> He sees the

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<sup>1</sup>In some versions of the story a female spirit Mak Sa Dewa-Dewa is used instead of Betara Guru.

boys floating in the ocean and comes down to save them. He transforms them into limpets and attaches them to the bottom of the ship. Betara Guru returns to the sky.

The ship reaches Kota Batu, but, mysteriously, cannot be sailed into the harbour. The attendants go down into the water to investigate what has caused it to get stuck and notice nothing unusual except for the limpets. Their efforts to remove the limpets are unsuccessful. They go on shore to seek a *bomoh*.

Betara Guru descends again, and meets the *Pengasohs*, claiming to be a *bomoh*. He is invited to help in getting the ship into the harbour. He announces that no one must be near when he does his rituals. The limpets are removed and Betara Guru transforms them back into the two princes. This done, he tells the boys where their mother is, and how she can be released. The god magically transfers the boys to the forest so they can meet Tuan Puteri Chempaka Mas. The ship sails into Kota Batu.

Malim Bisnu and Malim Bongsu find their mother and all three lament their fate. She feeds the younger prince, and asks the boys to return to Kota Batu to seek help. In audience with the Raja Besar of Kota Batu, the prince claims he never had any children during the marriage with Tuan Puteri Chempaka Mas. The boys, meanwhile, are in a village near the palace. The Raja Besar sends his servants

to investigate the rumours that they are princes. They are brought into the palace and the truth is discovered. Raja Tangkai Hati acknowledges they are his sons.

The ogre princess maintains she is Tuan Puteri Chempaka Mas. Malim Bisnu takes up the challenge to prove that she is an ogress. In a battle between Malim Bisnu and the ogre princess, she is stabbed from behind by Malim Bongsu. She dies and her blood is collected by the *Perans*. In her death the ogress disappears, leaving only her skin behind.

The two young princes lead their father, and other members of the court to the forest to release Tuan Puteri Chempaka Mas. The blood of the giantess is used for the *semah darah* ceremony, and Tuan Puteri Chempaka Mas now in her true shape, is reunited with her husband and children.<sup>2</sup>

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<sup>2</sup>The *semah darah* ritual involves the pouring of the giantess' blood over the body of Tuan Puteri Chempaka Mas.

## ANAK RAJA PANAH

Anak Raja Panah, the ruler of Seberang Laut Tanah Melayu, asks his attendants, if in their travels, they have heard of any princess who might be considered suitable to become his queen. The attendants say that the beauty of Tuan Puteri Chermin China ia legendary. She is the daughter of Raja Sinar Mata who rules the kingdom of Alon Tujoh Gelombang Satu Char Perang Gelombang Perang. The only problem is that the princess has been engaged to the prince of China.

Anak Raja Panah decides to make his proposal anyway. And a letter borne by seven soldiers and three knights (*balang tujuh kelana tiga*) is sent. On their way, the messengers have to pass through a narrow mountain road which is guarded by a huge white crow, Gagak Puteh Kelana Merah, who demands the payment of a toll. In a battle, the soldiers and knights are defeated. Some are blinded and others are badly hurt. Only the youngest soldier (*balang bongsu*), is able to continue the fight. He asks for some time from the crow so that he can rest and drink water. Getting away from the crow, however, he returns to his Raja and tells Anak Raja Panah the whole story of their battle. Anak Raja Panah goes along with the soldier to the mountain pass.

At the time set for the battle to continue, the white

crow, Gagak Puteh Kelana Merah, parts from his wife, Gagak Puteh Suralangkapa. He asks her to take good care of the golden and silver eggs. Gagak Puteh Suralangkapa, however, tells her husband not to go for the battle, as she has seen a bad omen. She could not see her husband's head while looking at him. Gagak Puteh Kelana Merah insists on going downhill to meet the soldier (*balang bongsu*). He flies down to meet his enemy.

In the ensuing battle, Gagak Puteh Kelana Merah is defeated. Anak Raja Panah shoots his magic arrow into the bird's wing. The crow asks for forgiveness, and asks the Raja to save his life by withdrawing the magic arrow, promising to restore all the eyes and limbs lost by his soldiers and knights. The Raja agrees, the crow is healed, and in turn it heals the soldiers and knights.

Anak Raja Panah asks Gagak Puteh Kelana Merah to airlift him and his attendants to the kingdom of Alon Tujoh Gelombang Satu Char Perang Gelombang Perang. Once there, Anak Raja Panah goes in audience before Raja Sinar Mata Hari with his proposal, requesting the hand of Tuan Puteri Chermin China. The Raja is willing, but fears an attack by the prince of China in case the engagement is broken off, since his country is a vassal of the Chinese prince. Anak Raja Panah promises to defend Alon Tujoh Gelombang Satu Char Perang Gelombang Perang in case of a Chinese attack.

Anak Raja Panah and Tuan Puteri Chermin China are married.

The prince of China, hearing of the marriage, launches an invasion. The Chinese forces are defeated by Anak Raja Panah and the prince decides to stay with his wife Puteri Chermin China in her country.

## BEDARA MUDA

Bedara Muda, once the royal umbrella-bearer, is the adopted son of the Raja Besar (king) of Sejambak Bunga. The Raja instructs his ministers that after his death, Bedara Muda be appointed acting Raja, since his only child, Tuan Puteri Dayang Kesokma, is still very young. After some time the Raja dies and Bedara Muda is appointed acting Raja.

One day, Bedara Muda asks his attendants who, in their opinion, is most suited to be his queen, since he plans to get married soon. The Perans advise him that he should marry Princess Dayang Kesokma. Bedara Muda sends the Perans to ask Dayang Kesokma if she will marry him. She rejects the proposal on the grounds that Bedara Muda is a commoner, and was once only the umbrella-bearer of her father, the Raja Besar. Bedara muda decides to go to her himself. Before doing so, however, he learns some love charms from the *Pengasoh Tua* (elder attendant) so that Tuan Puteri Dayang Kesokam will fall in love with him. The princess repeatedly rejects his proposal, but under pressure, and upon his insistence, at last agrees that she will think about his proposal. She agrees to make up her mind in a week from the Bedara Muda's visit to her.

Before the period of seven days is over, however, the princess decides to run away from the palace without anyone knowing it. She runs into the forest and reaching a pond,

asks the attendant spirit of the pond, a snake, to protect her. The snake changes the princess into a flower, and in this shape, the princess floats on the surface of the pond. In the palace, Bedara Muda and everyone else seeks the Princess. The servants are sent out into neighbouring villages to find her, and when at last she cannot be discovered, Bedara Muda gives up hope.

In the neighbouring kingdom of Stambong Tulang, the prince Anak Raja Panah and his attendants are preparing to make their weekly hunting trip to the forest. They reach the forest, and after a while, the prince decides to rest and to quench his thirst. The *Pengasohs* are sent to find some water. The attendants discover the pond. When they are about to get some water from it, however, they hear a voice from the flower asking for help. Frightened, the attendants run back to their Raja, thinking it must be a spirit of the water.

Anak Raja Panah, when told of the voice, decides to make his own investigation. The prince too hears the voice from the flower, and removing the flower from the pond, the prince restores it into the form of princess Dayang Kesokma. The princess relates her story and tells Anak Raja Panah of her plight. She asks for Anak Raja Panah's help to regain her kingdom from Bedara Muda.

Anak Raja Panah marries Tuan Puteri Dayang Kesokma. Once the wedding is over, preparations are made for the attack on Sejambak Bunga. Bedara Muda is defeated, and banished from Sejambak Bunga. Anak Raja Panah and princess Dayang Kesokma now rule both Stambol Tulang and Sejambak Bunga.

## RAJA BESAR DALAM NEGERI HO GADING

The Raja Besar of the country of Ho Gading has seven sons. One day he calls in his attendants to consult them as to which one of the seven should be appointed the Raja Muda (deputy king) to succeed him after his death. The attendants advise him to consult the royal astrologer, Wak Nujum. The attendants (*Pengasohs*) are asked to bring him to the palace.

The royal astrologer, upon examining his charts, tells the Raja that the last of the princes, Tuan Rupa Baik, is the most suitable one, and one that is likely to bring the greatest prosperity and dignity to the country. Among the others are sons capable of making themselves slaves of other rulers. There are also gamblers among the princes.

While the astrologer is relating his findings to the Raja, some of the princes overhear him. When the news reaches the eldest of the Raja's seven sons, he becomes both angry with the Raja and jealous of his youngest brother. The six princes decide to kill the youngest one. They invite him out into the *Padang Luas* (the fields) to play. Here they try to kill him, but all their efforts fail.

On their way back to the palace, they reach a *wakaf* (public resting place), near which is a well. They ask him to draw water from the well, and while he is doing so, they push him into the well.

A betel leaf vendor and his son are out as usual selling their wares. On their way home, the father and son rest under a tree in the *padang luas* (open spaces). The father asks the son to draw some water from the well. When the son drops the bucket into the water and pulls it out, the prince climbs out of the well on the string. The betel leaf vendors are frightened, but the prince explains to them that he is not a spirit. He tells them the whole story of how he came to be in the well. The prince does not go to the palace, but decides to live with the betel vendor and his son.

One evening, the prince tells them that if they hear noises in the night they should ignore them. In the night, using his physical energy and his *sakti*, the prince builds a new palace, while his two hosts are sleeping. Next morning, the two betel leaf vendors are surprised. They cannot believe their eyes, and think that they have been transferred somehow to another country. Tuan Ruap Baik, the prince, reassures them both and tells them that he built the palace as a token of his gratitude to them for having helped him.

The Raja Besar of Ho Gading hears the strange story of how a betel leaf vendor and his son have built a palace more majestic than his own. He sends his two *Pengasohs* to make enquiries as to how the betel leaf vendor acquired

all that wealth so suddenly. The betel leaf vendor informs the *Pengasohs* that the palace was built for him by a very handsome young man. The prince is take to the palace to meet the Raja Besar. Father and son are reunited.

## DEWA INDERA-INDER DEWA

Tuan Puteri Selindongan Daun, the leaf princess, is playing under the branches of her tree-mother. Raja Gergasi, the ogre king, emerges from the forest looking for food, as he does once in seven days. He notices the princess. He lusts for her but Tuan Puteri Selindongan Daun rejects his advances. He threatens to eat her if she will not marry him. The princess, left alone by her attendants, cannot find a way out of the dilemma. She requests a period of one week during which to consider the ogre's proposal. The ogre releases her and goes home. The princess begins to cry at the foot of her tree-mother, seeking her help. She is absorbed into the tree trunk.

At the appointed time, the ogre king returns. He cannot find the princess and realises she has cheated him. His servants are asked to find her. They cut down a large number of trees in their search for the princess. She cannot be found. Raja Gergasi orders them to keep a look out at all places in case the princess has run away with someone else.

Dewa Indera and Indera Dewa, two princes of the kingdom of Wat Tujoh Kedi Bermas, are out in their orchard. They are tired and take a rest, asking their *Pengasohs* to find some water. The servants bring back some water but it tastes sour. The party goes to investigate where the

water came from, and near the pool of water (made up of tears), they discover Tuan Puteri Selindongan Daun lying unconscious. They are both attracted to her, and an agreement is made that whoever revives her will be allowed to marry her. Dewa Indera, the elder brother, tries to revive her with his magical power, but fails to revive the princess. Indera Dewa succeeds, using his magical power. Dewa Indera, however, becomes jealous and demands the princess, saying that he saw her first. A quarrel ensues between the two brothers. The younger brother gives in to Dewa Indera and allows him to have Tuan Puteri Selindongan Daun. On their way home, they encounter the Gergasi and his forces. In the battle, Dewa Indera is defeated. Indera Dewa triumphs over the ogre and the Raja Gergasi is about to be killed. He begs for forgiveness, and promises that he will henceforth not cause any trouble to anyone. He is released by Indera Dewa and returns to his forest.

Indera Dewa decides to travel, and before he leaves, takes with him a magic arrow (*anak panah sakti*). On his way, he comes across a fiery elephant which has been devastating the lands of the kingdom of Tar Tujoh. Indera Dewa shoots the elephant with his arrow, and it runs away.

Meanwhile, the Raja Besar of Tar Tujoh, announces that whoever can kill the elephant can become the deputy ruler (Raja Muda) of his kingdom and marry the princess

Melor Sekuntum. A palm sugar tapper comes across the dead elephant. He claims to have killed it, and demands the princess' hand in marriage. The Raja Besar has no choice but to agree to this demand. The servants are sent to see if the elephant has really been killed, and they confirm its death. Preparations are made for the wedding.

Dewa Indera meets a water-bearer on his way to the royal household and learns of the wedding. The prince decides to go in audience before the Raja Besar and tell him the truth regarding the elephant's death. When the Raja Besar asks for evidence, the prince tells him that his magic arrow is still in the elephant's body. The palm sugar tapper still claims that he killed the elephant, and so the Raja Besar and members of his court, as well as the two claimants for the hand of the princess go to where the dead elephant is lying. The palm sugar tapper is unable to remove the arrow from the elephant's body. Dewa Indera does it with ease. The palm sugar tapper is punished and Indera Dewa marries the princess Melor Sekuntum. He succeeds the Raja Besar as king of Tar Tujoh.

Some time later, Indera Dewa gets a desire to go home to his brother's kingdom of Wat Tujoh Kedi Bermas. There, the ogre king is still bothering the leaf princess, and Dewa Indera is helpless. Indera Dewa, upon returning home, kills the ogre in a battle.

## BIJAK LAKSANA

The country of Chahaya Singa is ruled by Raja Bijak Laksana. One day the king dreams that a large snake that has come from beyond the seas is rubbing its body against the royal palace. The snake bites off the Raja's right toe. In another dream, the Raja's ring (*chinchin permata intan*), which normally is very tight, falls off on its own.

The Raja sends for the royal astrologer to get his dreams interpreted. He is told that there is some evil influence (*badi*) operating, and that the Raja can remove this by ritually bathing in the pond in his garden of Taman Banjaran Sari. Such a *pelepas* or release is necessary.

The prince leaves for the pond with his attendants, and the spirit of the pond, Grandsire White crocodile, is invoked (*Nenek Buaya Putih*). The prince takes his bath. While he is bathing he notices a white flower floating in the water. The Raja asks his attendants to get it for him, but the elder attendant (*Peran Tua*) advises against it. The Raja insists, the *Perans* make an effort, but fail to get the flower. The king himself then takes it. As soon as he takes it he starts behaving in a peculiar manner. The prince has seen an image of a woman on the petals of the flower and has fallen madly in love with that image. He keeps calling the flower princess. The prince is placed in safe custody in a locked room in his palace. The news

of the prince's madness is conveyed to his mother. The queen visits her son, but he imagines her to be the flower princess. He embraces and kisses her. Various attempts to get the prince cured are unsuccessful, and the queen the consults the royal astrologer.

The Wak Nujum advises that the prince be released, and as soon as this is done, the prince appears to behave normally. He goes before his mother with a *sembah* gesture. The queen tells the prince that he should go and seek the flower princess. The prince starts on his journey, and at the edge of the forest (*sirit alas*), while resting, he falls asleep. In a dream, an old person tells the prince that if he is seeking the flower princess he should take the middle path at the crossroads. The prince, upon awakening, follows the directions given and reaches a beautiful garden. Here the prince rests under a tree.

In a country of Jaya Sakti, a princess named Puteri Kuntum Chempaka comes out with her attendants to gather flowers in the garden. There she meets Raja Bijak Laksana. They fall in love and when he seeks her hand, he is told that first he must defeat the 39 princes of the kingdom of Kota Nibong. The princess is engaged to one of them. The battle takes place, Bijak Laksana triumphs, and he marries Puteri Kuntum Chempaka, the flower princess.

## GADING BERTIMANG

The Raja Besar of the country of Se Panchak Alas has lost two sons, both whom had disappeared soon after their birth. When a third child, a daughter, is born, the king makes a vow that if she is spared to grow up into adulthood, she will be married to a white elephant with black tusks. The queen on the other hand makes a vow that the daughter, Gading Bertimang, will be married to the prince at the river mouth kingdom of Palembang. Upon reaching youth, the princess is engaged to the king of Palembang.

One day the princess, while in the garden of Taman Banjaran Sari, is captured by an elephant. Her attendants are helpless, and they return to the palace to inform the king. The Raja sends word to his future son-in-law. The prince is unable to rescue the princess. In shame he goes straight home to his native kingdom.

The Raja Besar announces that whoever can rescue the princess will be allowed to marry her. The servants are sent out to make the announcement. There is no one willing to take up the offer, and they are on their way home when they meet a boy all covered up with sores. This boy wishes to make the attempt to kill the elephant.

The battle between the boy and the elephant takes place. The elephant is killed, but the moment it dies, only

the skin of the elephant is left. The Raja Besar agrees to keep to his promise. The boy (budak chabut) can marry Tuan Puteri Gading Bertimang. The boy, however, refuses to do so. He reveals his true identity. He is in fact Dewa Karma Jaya, the second son of the Raja Besar, who disappeared in his childhood. He also tells the Raja Besar that the elephant was the first brother of Tuan Puteri Gading Bertimang, Dewa Bentara Oma, who now also lives in the skies as a god. Dewa Bentara Oma also disappeared during childhood. Both the sons of the Raja Besar wanted to help in the fulfillment of the Raja's vow.

Tuan Puteri Gading Bertimang is married to the prince at the river mouth kingdom of Palembang, her fiance.

## RAJA MUDA LAKLENG

Raja Muda Lakleng the king of Setanah Alam Minangkabau, and his wife, Tuan Puteri Si Andang Dewi, have a child who has not yet been named. The king calls his attendants and tells them that his country is poor, and that he would like to go to a rich neighbouring country to do some business. They suggest that the country of Tioman Bunga would be a good place to go to, since it is reputed to be very rich. Tuan Puteri Si Andang Dewi tries to dissuade the king from such a venture, saying he might even lose what he has. He disregards her suggestion. One day, when she is asleep, he steals away from her, and sets sail for Tioman Bunga.

Hearing the cannons being fired in their harbour, Puteri Lengan Kebayat Chempaka Bembang goes before her husband, Dewa Bisnu, to enquire what could be the matter. The Raja sends his servants to find out. They learn that Raja Muda Lakleng has arrived. The Raja wants to invite Raja Muda Lakleng into the palace, but his wife tells him that it might not be wise to do so. Dewa Bisnu, however, does not accept the queen's suggestion. The invitation is extended to Raja Muda Lakleng to attend a palace feast.

As a sign of friendship, the two princes decide to gamble, matching their fighting cocks one against another. Raja Muda Lakleng wagers his whole ship and its contents, while Dewa Bisnu wagers his entire kingdom and his wife

as well. Dewa Bisnu is defeated, and Raja Muda Lakleng wins not only the country of Tioman Bunga but its queen as well. He contents himself with Tuan Puteri Si Andang Dewi and does not take Dewa Bisnu's kingdom. With his second wife he sets sail for his own country.

On arrival at Tanah Alam Minangkabau, the two wives first quarrel, and then decide to accept each other. The ceremony for the naming of Raja Muda Lakleng's son now takes place. Several entertainments are organised for the occasion.

## RAJA SAKTI

The king of Selengan Tandok, Raja Sakti, asks his attendants if they can suggest the name of any princess who might be suitable to be his wife. All other princes have wives and mistresses, but he is yet to marry.

The attendants tell him that at a place on the island of Gunung Bunga Tunjara Karan, in the Kuala Dua region, there is a garden where the prince may be able to meet a princess. The garden is very popular with the princesses from the neighbouring kingdoms.

At the next appointed time for the princesses to come out flower picking, Raja Sakti and his attendants set out for the garden. There, the prince seeks out the prettiest of all the princesses, named Puteri Inam Sari. The princess tells Raja Sakti that she is from the kingdom of Sayap Sandang Setandok Bunga. Raja Sakti proposes to her, and they get engaged before returning to their own kingdoms.

Raja Sakti sends a formal proposal of marriage to the Raja Besar of Sayap Sandang Setandok Bunga. The marriage between Raja Sakti and Puteri Inam Sari takes place.

## ANAK RAJA GONDANG

The Raja Besar of Serendah Sepagar Ruyong has a dream in which he learns that he has to go hunting for a white elephant with nine tusks (*gajah puteh gading nya sembilan*) to serve as a mount for his son who will be born soon. The Raja goes hunting. In the meantime his wife, Tuan Puteri Gerak Jitra, gives birth. The Raja, upon returning home, finds that his wife has given birth to a conch-shell instead of a human child. The Raja beats the princess and chases her away from the palace. She takes refuge with an old palace servant, Wak Pakil Jenang. At his house, at the edge of the forest, she picks wood and does household chores. One day, after cooking some rice and fish, she leaves for the forest to collect wood.

Out of the conch shell, a prince emerges. This is Anak Raja Gondang. He looks around him, and meets Tok Wak Pakil Jenang, telling the old man who he really is, but asking him not to reveal his emergence from the shell to his mother. The princess upon returning, finds the food half gone and her conch shell empty. She accuses Wak Pakil Jenang of having stolen her food and eaten the contents of the shell. The old man denies the accusations, but cannot tell the truth since he has already made a promise to the prince. Tuan Puteri Gerak Jitra curses the person who has done harm to her. The prince emerges from hiding and

apologises to his mother. The princess is delighted to see him, but the curse cannot be revoked. Upset, they both lament their fate.

Anak Raja Gondang gets his mother's permission to go out into the open field to explore the surroundings. He discovers a group of royal children playing, and joins them. Later, the children tease the royal cock-hunter. They shave off his head and circumcise him. The cock-hunter complains to the Raja Besar, and the king sends his soldiers to arrest the prince, who the old man says, was behind the scheme to insult him.

The Raja Besar feels a natural attraction towards the prince, and wishes to adopt him, but Anak Raja Gondang causes a great deal of trouble at the palace, in revenge for the treatment the Raja meted out to Tuan Puteri Gerak Jitra. Finally, the Raja condemns the prince to death. The royal executioner's sword does not behead the prince, the mad elephant sent to trample on the prince kneels before him, and the prince is finally fired into the sea through a cannon.

The prince reaches the undersea kingdom of the Raja Naga Laut (the Sea Dragon King). Here he is welcomed, for the king is Gerak Jitra's father. However, the prince cannot stay underwater for long, and so the Dragon king sends him ashore with a message for the Ogre King

(Maharaja Gergasi). The prince meets the ogre king, who is as usual, searching for food. The ogre king (Maharaja Gergasi) welcomes the prince and takes him home with him to his forest cave.

When the Maharaja Gergasi is out, the prince discovers a great many of his secrets. He sees a heap of human bones, and begins to fear the outcome of his stay with the ogre. He discovers a series of magical objects: a bear skin that can cause its wearer to fly, magic oil, and a short staff (*tongkat*) of power (*sakti*). He hides himself on top of the mountain before the ogre returns, having taken a bottle which contains the ogre's soul. The ogre returns, and traces the prince to the mountain top, but is unable to capture Anak Raja Gondang for the prince keeps pouring oil on the mountain rocks. The prince says he will spare the ogre's life if the ogre will tell him the secret of attaining invisibility. The ogre does this, by writing the secret charms on the rocks. The prince releases the soul of the Raja Gergasi, and the ogre dies. In the country of Apung Berhanyut, which he next visits, the prince marries Tuan Puteri Melor and becomes king. Finally, he returns to his father's kingdom, and arranges for a reconciliation between Tuan Puteri Gerak Jitra and the Raja Besar, his father.

## A P P E N D I X     E

TEXT OF ONE *MAIN PUTERI* TRANCE  
RECORDED ON THE SECOND NIGHT OF  
KHATIJAH AWANG'S *SEMAH ANGIN-*  
*SEMBAH GURU* PERFORMANCE OF  
*MAK YONG* ON NOVEMBER 9, 1975.

Lagu Sedayong Puteri tamat dimainkan

MINDUK

Ambo ... terbit mari dari gudar dunia siapa ismu nama tuan pakanira?

PUTERI

E ... h datang bulan timbul tahun, datang waktu ke musim. Apa sebab? Kalu mu nak tahu aku Nenek Jin Doha Balong Bala Saribu.

MINDUK

A ... n kalu 'gitu orang kata Nenek Jin Doha Balong Bala Saribu. Jangan sak bimbang walang di hati. Dulu tatkala mula bunyi kabar angin pandai mentiup, burong murai pandai bacha, budak kechik pandai bertutor. Kata nya pah nak kerja besar, nak puja anjong, nak basoh balai. Pada ini malam sampai ketika orang kata kerja sudah terletak.

PUTERI

A ... ndoh. Dia nak semah balai chukup lengkap dengan sekelian gajah, badak, ayam, itek penuh gok kandang, kuba, lembu kambing biri penuh landang.

MINDUK

Sarat memuat dengan harta benda, dengan tepong kendong, dengan sayur masak pedas, sebab berbekas boleh tengok pada malam esok kelebihan tabib kebesaran bomoh, telah orang kata ledang di sini.

PUTERI

Yang mu boleh dipanggil pada diri aku apa sebab terdenggan kerana, tabib asal bomoh mula?

MINDUK

Nak serah kaNenek sekelian ratu yang banyak ratu kelaparan yang sakat di gudar dunia, sebab kechik besar, tepat tepong, tua muda buta rengga, sebab malam ini nak minta Nenek tulong sampai belaka.

PUTERI

Nak suroh kepada diri aku hantar sakda [ sabda ] sekelian segenap jalan empat berchabang tiga, minta beri tahu belaka, kechik besar, tua muda.

MINDUK

A ... n minta Nenek menyampai kabar. Malam esok minta Nenek, dengar baik, bila mong jantan di katok balang luit orang kata inang lambai sebab Nenek nanti terima sahor di hujung lidah tanah Gongelang Singasari, tempat jebak puyoh permatang tiga. [Em]bong bertitek, ayam berkukok, murai bacha, gajah besar mebalek tidor, di situ tempat orang kata Nenek nanti di gudar dunia.

PUTERI

Dah pah la'ni balas mana? Aku nanti sini kah aku nanti mana?

MINDUK

Nenek bila malam esok Nenek nanti terima di jebak puyoh permatang tiga, di pusu jantan tanah lempang.

PUTERI

Yang malam ni mu royat cherita bari kepada diri aku.

MINDUK

Tanda menyampai kabar saja.

## A P P E N D I X      F

*AYAT-UL-KURSI*

(VERSE OF THE THRONE)

AYAT-UL-KURSI<sup>1</sup>

God! There is no god  
But He,--the Living,  
The Self-subsisting, Eternal,  
No slumber can seize Him  
Nor Sleep. His are all things  
In the heavens and on earth.  
Who is there can intercede  
In His presence except  
As He permitteth? He knoweth  
What (appeareth to His creatures  
As) Before or After  
Or Behind them.  
Nor shall they compass  
Aught of His knowledge  
Except as He willeth.  
His Throne doth extend  
Over the heavens  
And the earth, and He feeleth  
No fatigue in guarding  
And preserving them  
For He is the Most High  
The Supreme (in glory)

---

<sup>1</sup>Holy Quran, trans. Abdullah Yusuf Ali, p. 102-103.

## PLATE I

The traditional design for the *Mak Yong* theatre. A reconstruction based upon information given by the oldest living actors and actresses.

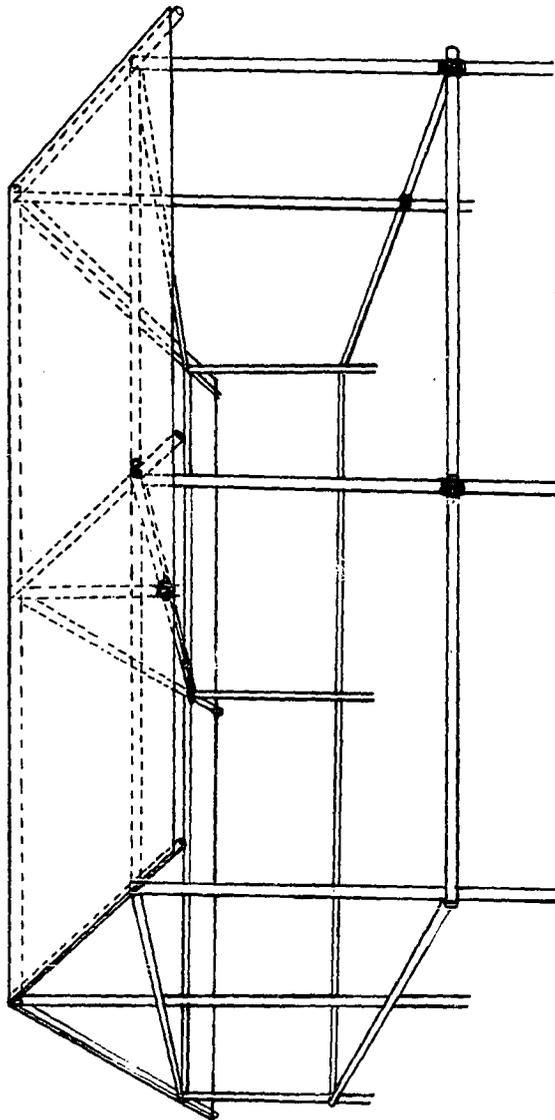
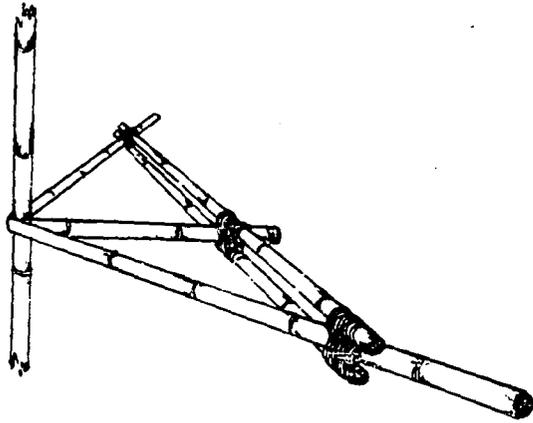


PLATE II

The present day *Mak Yong* theatre  
used for commercial purposes.

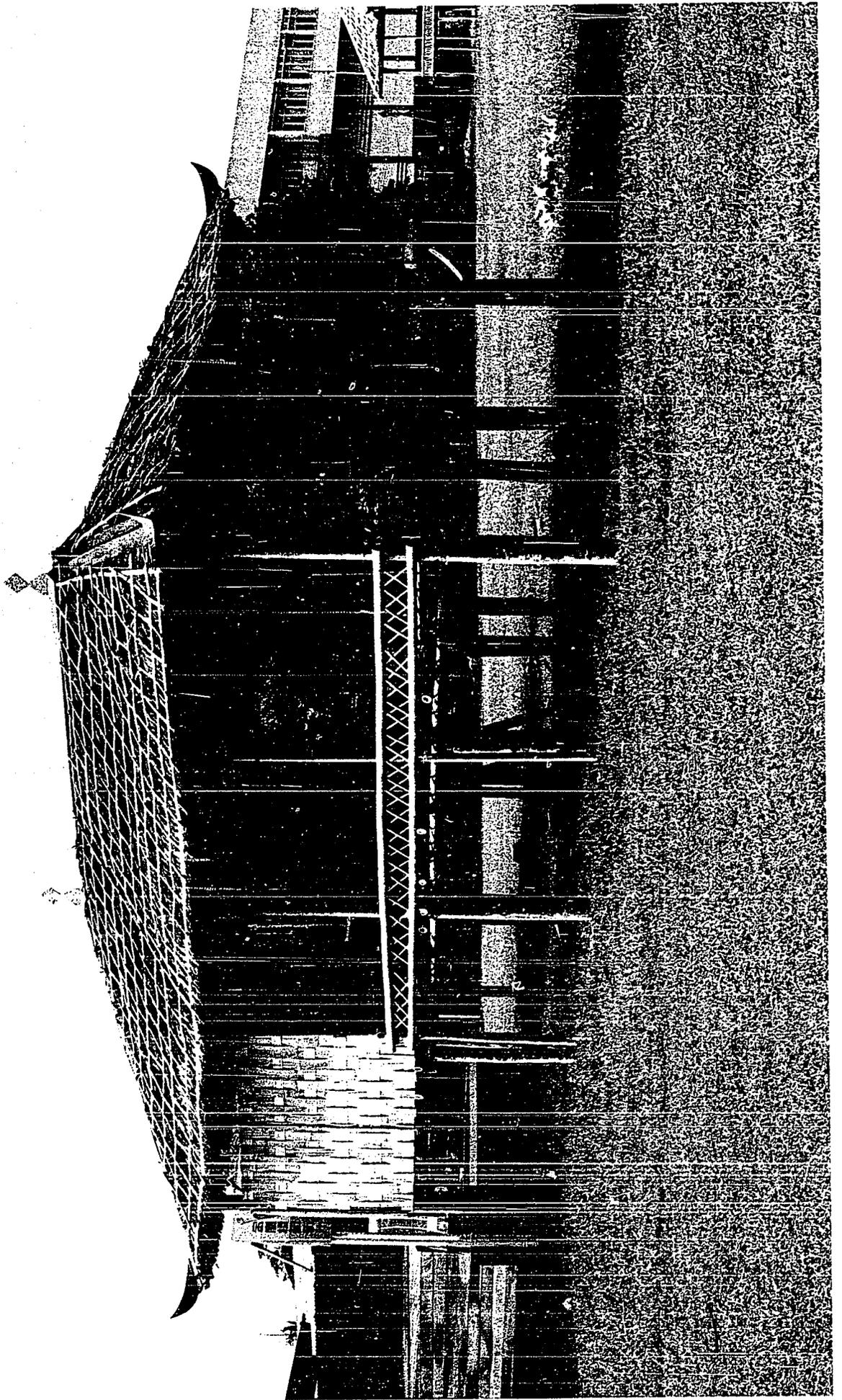


PLATE III

A *bomoh* officiating at the  
*buka panggong* (opening of  
the theatre) rituals.

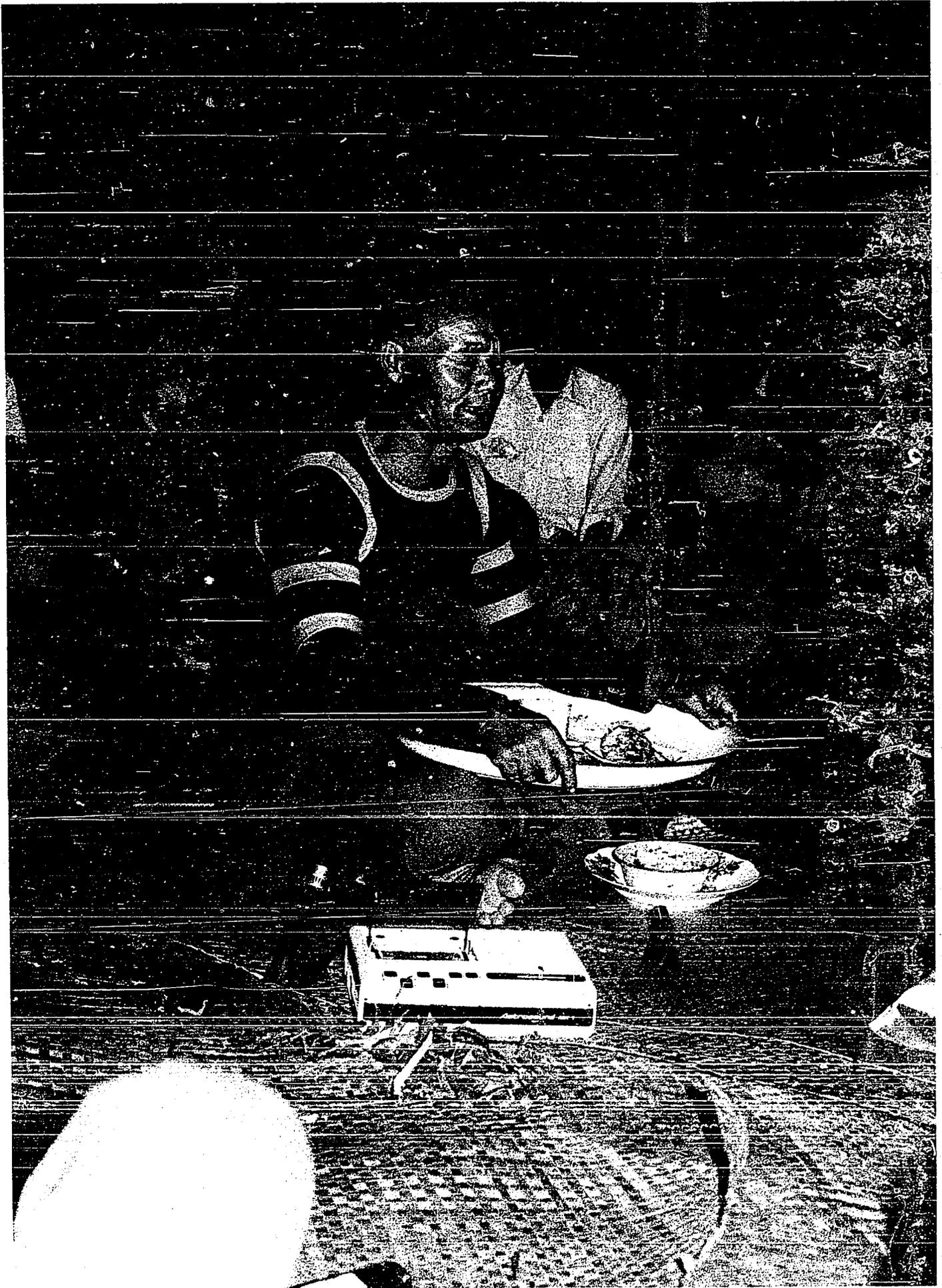
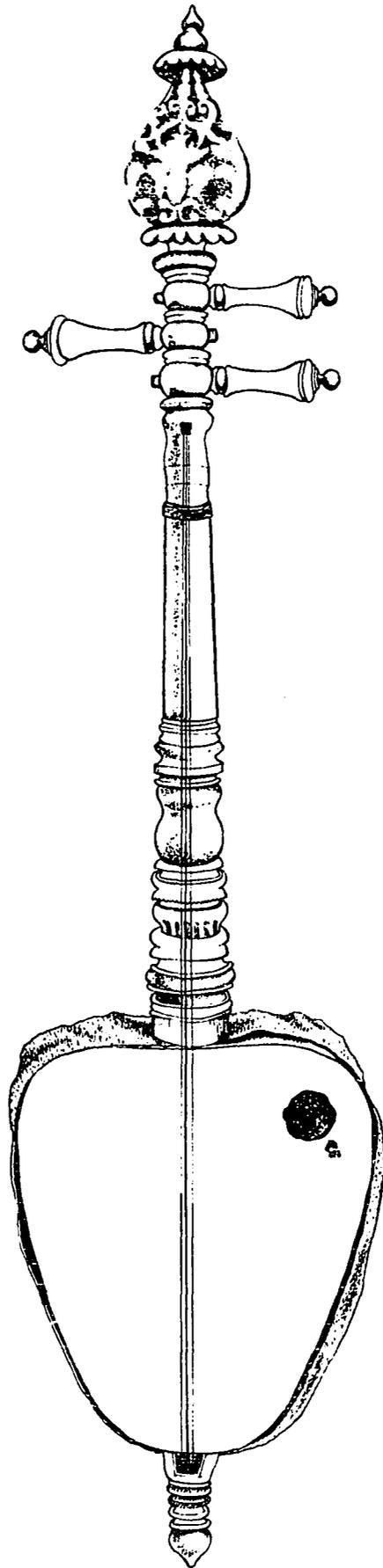
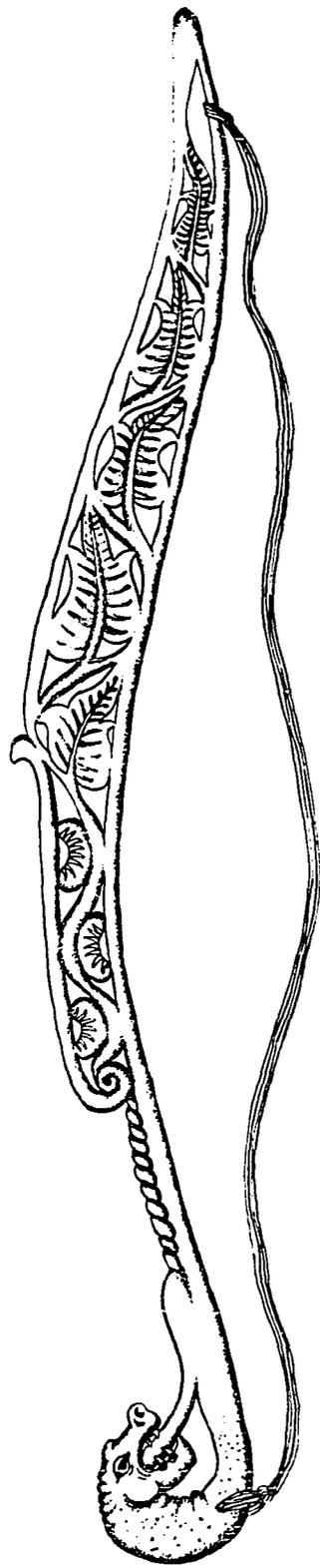


PLATE IV

A *Rebab*, the lead instrument  
in a *Mak Yong* orchestra.



## PLATE V

A reconstruction of the *Pak Yong* (male lead) role costume. This design for the *Pak Yong* costume was in vogue before the days of Kampong Temenggong theatre.



## PLATE VI

A reconstruction of the *Pak Yong* (male lead) role costume. This design for the *Pak Yong* costume was in vogue during the days of the Kampong Temenggong Theatre.

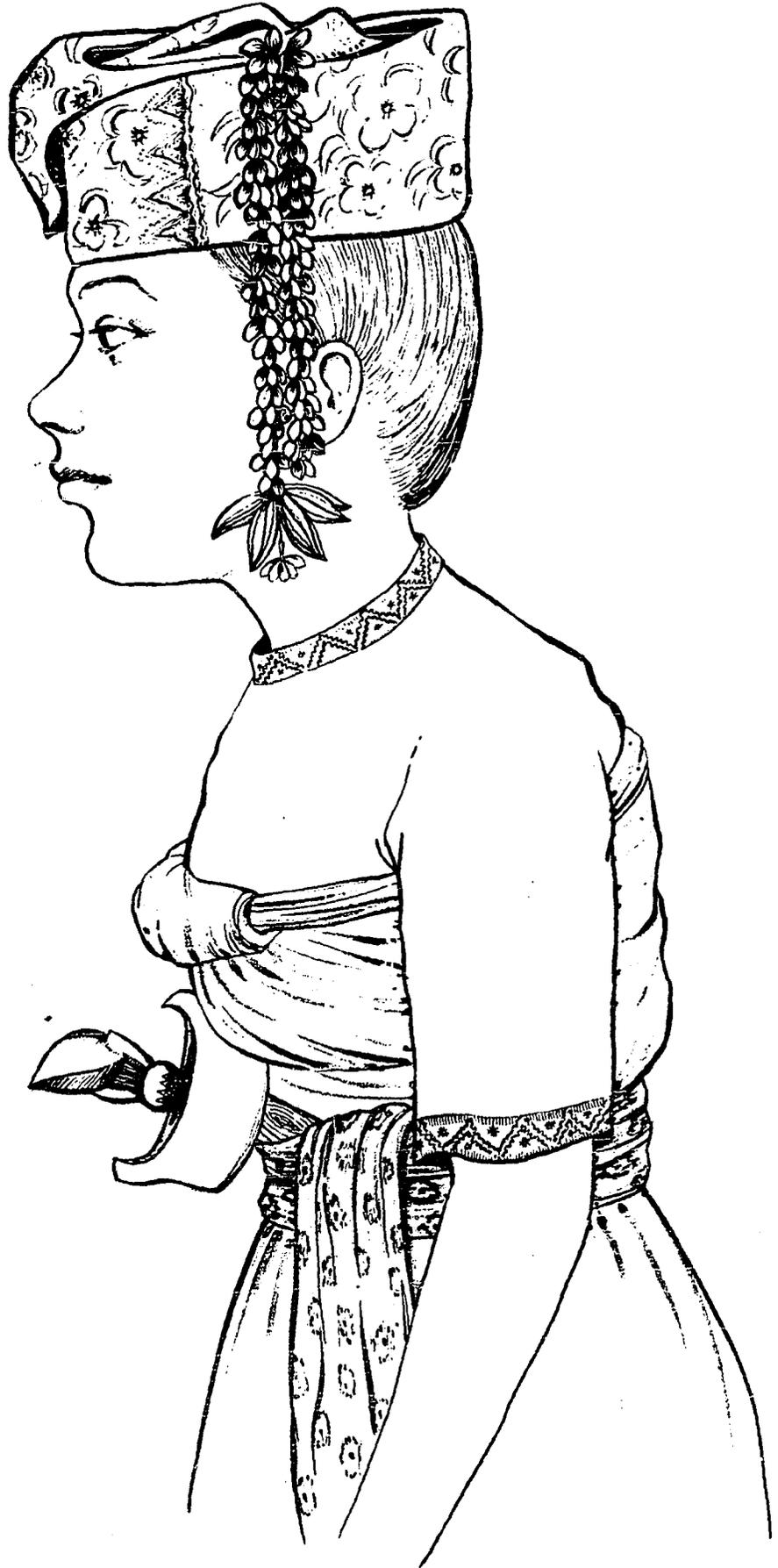


PLATE VII

The *Mak Yong* costume in  
vogue during the days of  
the Kampong Temenggong  
Theatre. A reconstruction.



## PLATE VIII

One of the several *Peran* role costumes in vogue today. This particular style reflects little modern influence, and is regarded as the one that was in use during the day of the Kampong Temenggong Theatre

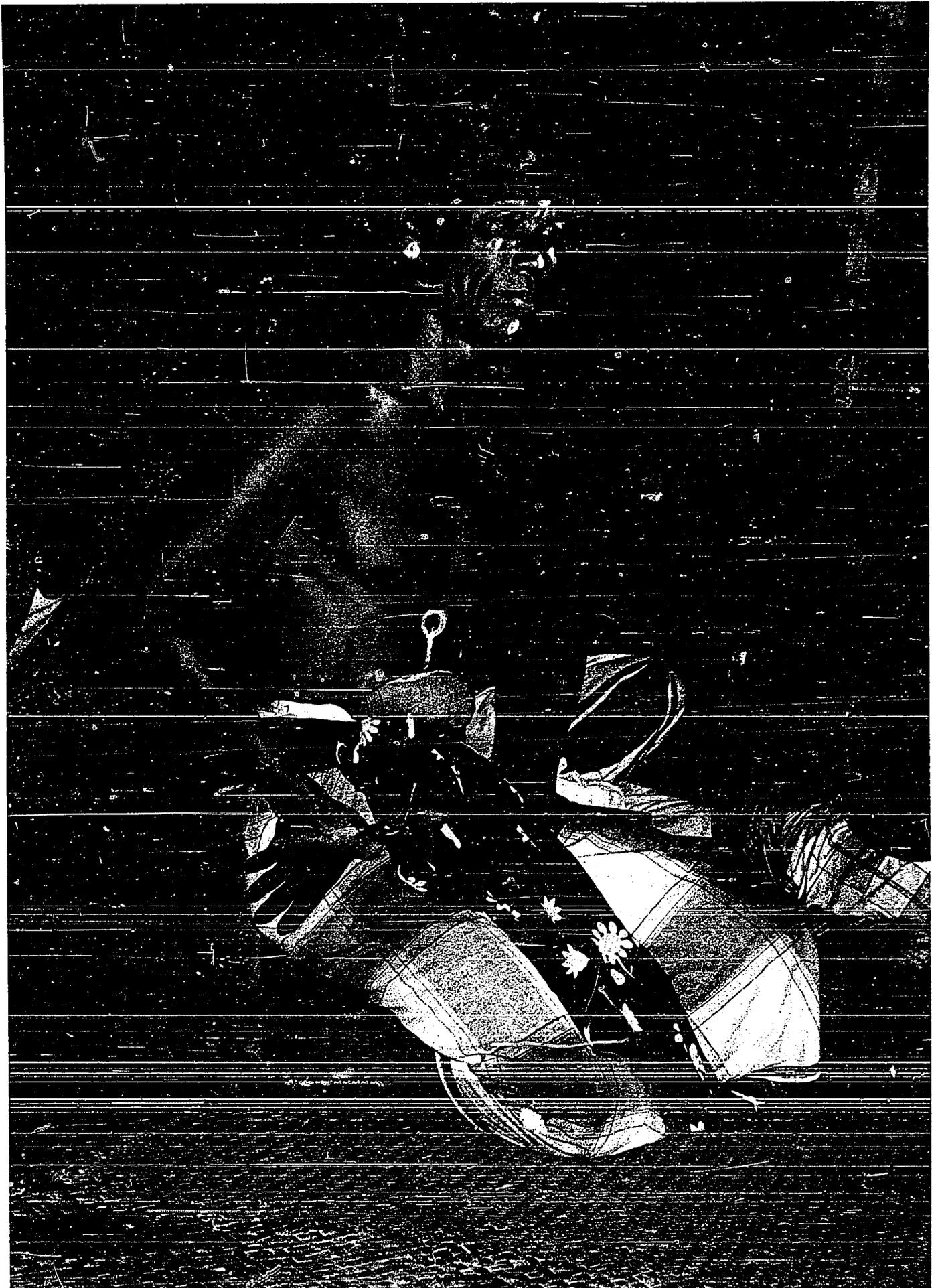


PLATE IX

A *sakak*. An item of offerings  
for the spirits during a *semah*  
*angin* performance of *Mak Yong*.

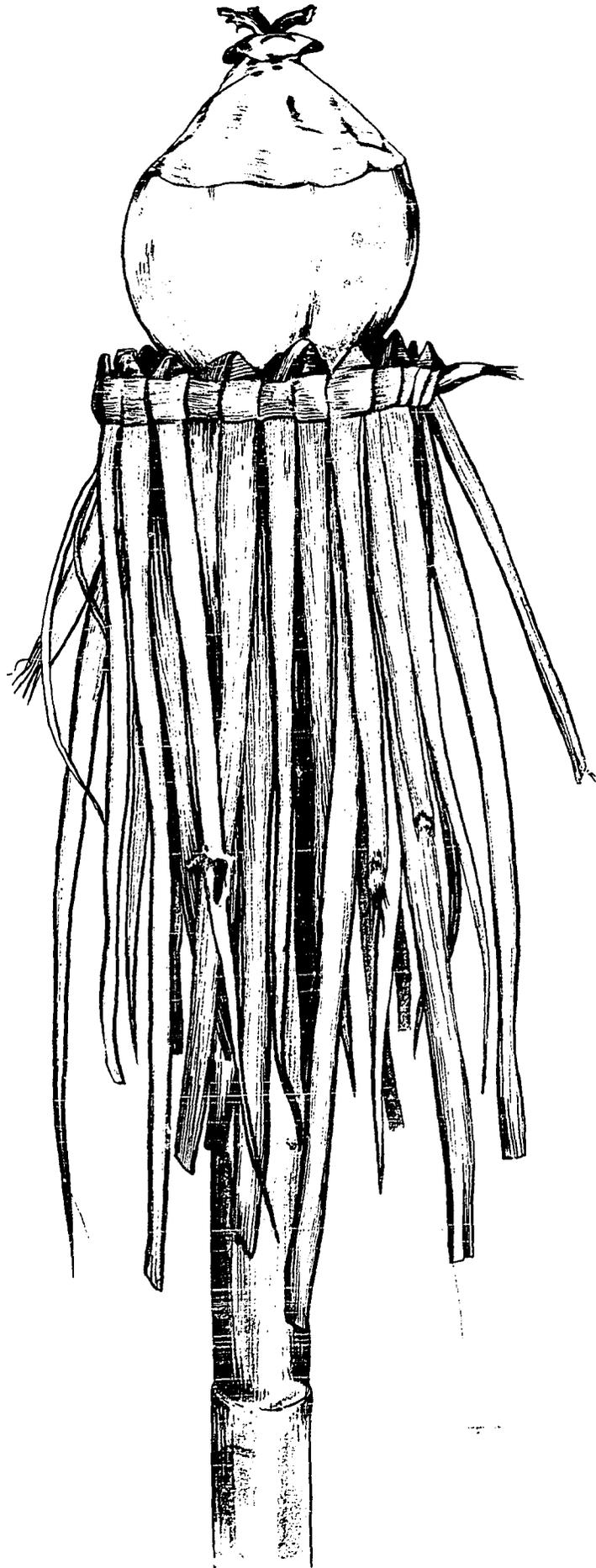
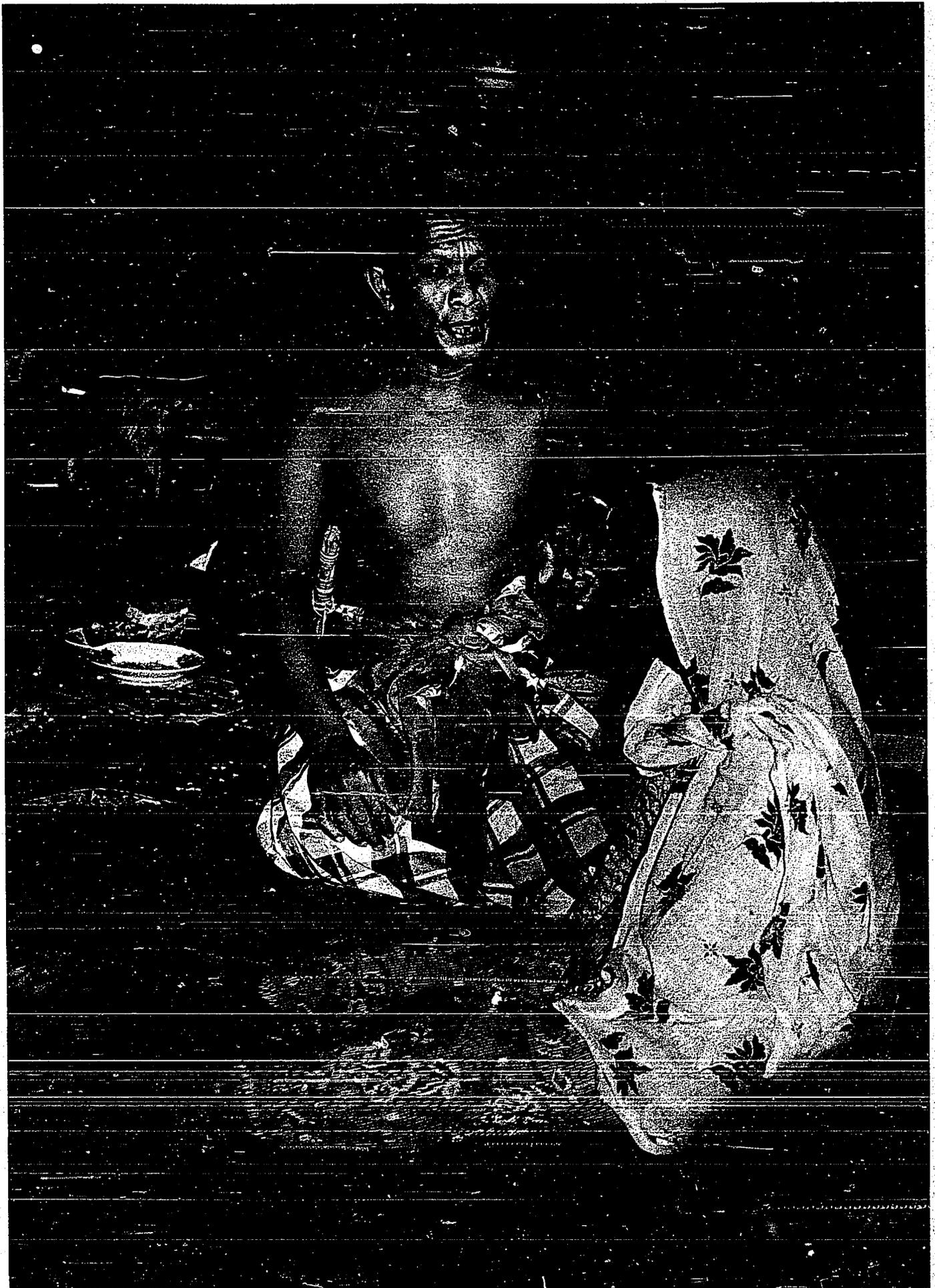


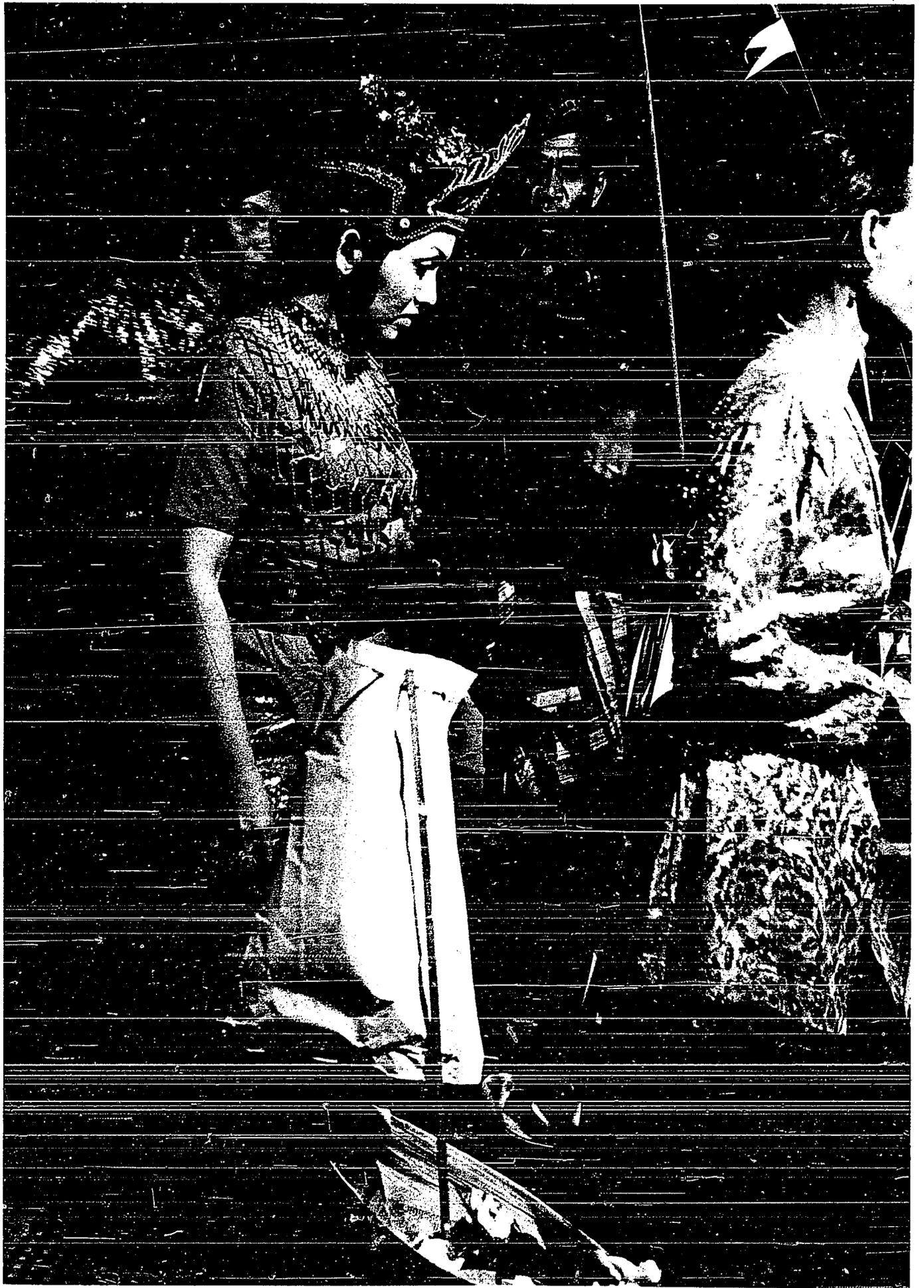
PLATE X

*A Puteri-Mak Yong shaman,*  
in trance, and a patient.



## PLATE XI

Khatijah binti Awang in trance  
as the god *Dewa Pechil* during  
the *semah angin* performance,  
November 1975. The shaman is  
showing the god the various  
offerings placed for the spirits.



## PLATE XII

The *Pelimau* (lime water bathing) rituals upon the completion of the *semah angin* and *sembah guru* performances, November 1975.

The guru, Wan Fatimah Hussein Keronchong, bathes Khatijah.



PLATE XIII

Entranced *Puteri Bomoh* in dialogue  
with *Menduk* during *Sembah Guru* and  
*Semah Angin* performance,  
November, 1975.



## GLOSSARY

<i>Abdal</i>	spiritual magistrates, Sufi term
<i>adat</i>	Malay customary law
<i>ahli lawak</i>	comedians, as in <i>Bangsawan</i>
<i>alas</i>	forest
<i>alat-alat muzik</i>	musical instruments
<i>angin</i>	wind, one of the four elements
<i>angin barat</i> <i>selatan daya</i>	south-south-west wind
<i>anjur</i>	slow (of tunes)
<i>Ashik</i>	court dance
<i>ayer manis</i>	sweetened water
<i>ayer sejob biasa</i>	ordinary cold water
<i>bacha kenduri</i>	to read the prayers at a feast
<i>badi</i>	evil or malicious influence
<i>bageh</i>	a form of healing ritual performance
<i>balai</i>	audience hall in palace, also palace
<i>balai tiang</i> <i>empat puloh</i>	the palace with forty pillars
<i>bangkitan</i>	words used to invoke the origins ( <i>asal usul</i> ) of places and sacred objects
<i>Bangsawan</i>	Malay operatic theatre genre
<i>bansal</i>	theatre
<i>basmala</i>	Islamic formula: In the name of God, the Compassionate, the Merciful
<i>bawa</i>	to lead

<i>benang mentah</i>	raw cotton thread
<i>berjamu</i>	feasting, also the feasting of spirits performance
<i>berkabar (berkhabar)</i>	to relate or tell something
<i>Bersilat</i>	Malay art of self-defence
<i>beras kunyit</i>	tumeric rice
<i>berteh</i>	parched rice
<i>bilangan</i>	the lyrics of the songs and special magic numbers
<i>binatang</i>	animal role
<i>bomoh (also spelt bomo, bomor)</i>	folk practitioner, shaman
<i>buka alat-alat muzik</i>	to start off the musical instruments
<i>buka panggong</i>	the opening or consecration of a theatre
<i>burong</i>	bird role
<i>chanang</i>	inverted gongs
<i>cepat (also gadoh)</i>	fast
<i>cherita bari</i>	to relate or tell a story (see <i>berkabar</i> )
<i>chuchi halaman</i>	to clean up the environment
<i>dadar</i>	cakes and fritters of wheat flour
<i>Dewa-Dewa</i>	the gods and spirits; also a <i>Mak Yong</i> role type
<i>Dewa Tujuh</i>	the seven gods
<i>Dhikr (also Zikir)</i>	remembrance, the repeated mention of one or more of God's names
<i>Dondang</i>	nonsense syllables

<i>gelenggang</i>	acting area
<i>gendang</i>	drum
<i>gendang anak</i>	the small drum (literally, the child drum)
<i>gendang ibu</i>	the large drum (literally, the mother drum)
<i>gerak-gerik tangan</i>	hand and arm movements in <i>Mak Yong</i> dance
<i>gergasi</i>	ogre; also a <i>Mak Yong</i> role type
<i>Ghauth</i>	one of the highest ranks in the Sufi hierarchy of saints
<i>golok</i>	wooden swords
<i>gong</i>	gong
<i>gong anak</i>	the small gong (literally, the child gong)
<i>gong ibu</i>	the large gong (literally, the mother gong)
<i>hantu</i>	spirits
<i>hantu anjong</i>	spirits of the verandah (or house)
<i>hantu laut</i>	spirits of the sea
<i>hantu penyakit</i>	spirits of disease
<i>hikayat</i>	narrative, story or tale
<i>ibu tari</i>	hand gestures used in dance
<i>ilmu dalam</i>	internal knowledge
<i>ilmu jahat</i>	the black art
<i>inang</i>	duenna; also a <i>Mak Yong</i> role type
<i>iseh angin</i>	the process of setting the wind in order

<i>jampi</i>	ritual (or magical) formula
<i>jamuan</i>	feast
<i>jembalang</i>	gnomes
<i>jin</i>	Genie; also a polite name for <i>hantu</i>
<i>Jin bumi</i>	the spirit of the earth
<i>jiwa</i>	the soul
<i>jong dondang</i>	members of the chorus
<i>jung</i>	boat
<i>jung suluk kapal ulana</i>	boat shaped sacrificial vessel
<i>juru rebab</i>	the rebab player
<i>kain langit</i>	sky cloth
<i>Kalimah-tus-Shahadat</i>	the Islamic Affirmation of the Faith
<i>kemenyang</i>	benzoin
<i>kenduri</i>	feast; also the prayers recited at a feast
<i>keramat</i>	sacred; for persons, places and things
<i>keris</i>	a short sword
<i>kerja besar</i>	a large occasion or celebration
<i>kerja kecil</i>	a small occasion or celebration
<i>kirat</i>	turns in <i>Mak Yong</i> dance
<i>lagu</i>	tune or song
<i>lagu-lagu paluan</i>	unsung or drummed pieces of music
<i>lagu-lagu permulaan</i>	musical prelude
<i>langit</i>	the sky
<i>langkah</i>	steps in <i>Mak Yong</i> dance

<i>lepas</i>	the release
<i>lepas niyat</i>	the fulfilment of a vow
<i>lupa</i>	trance
<i>lupa mayang</i>	palm blossom trance
<i>makhluk-makhluk halus</i>	the spirits; invisible beings as a whole
<i>Mak Yong</i>	the female lead role in <i>Mak Yong</i>
<i>Main Puteri</i> (or <i>Puteri</i> )	shamanistic dance drama
<i>malaikat</i>	angels (plural of <i>malaik</i> )
<i>mayang</i>	palm blossom
<i>mayang nyior</i>	coconut palm-blossom
<i>mayang pinang</i>	areca-nut palm blossom
<i>memanggil semangat</i>	to recall the soul ( <i>semangat</i> )
<i>memujuk angin</i>	to blandish the wind
<i>memperkenalkan diri</i>	self-introduction
<i>menduk</i>	the shaman's assistant and questioner in <i>Main Puteri</i>
<i>Menghadap Rebab</i>	introductory dance saluting the <i>rebab</i>
<i>Menora</i>	a form of Thai dance drama
<i>mentera</i>	invocation or prayer (from Sanskrit <i>mantra</i> )
<i>menurun</i>	the coming down of a spirit in a trance
<i>moyang</i>	ancestors
<i>nasi guru</i>	sacrifices for the teacher (for <i>Betara Guru</i> )
<i>niyat</i>	wish or vow
<i>nobat</i>	royal orchestra

<i>nyawa</i>	life; also breath
<i>orang</i>	person; also attendant spirits
<i>orang darat</i>	villager, country bumpkin
<i>Pak Yong</i>	male lead role
<i>Pak Yong juru bahasa</i>	the spokesman <i>Pak Yong</i>
<i>Pak Yong si sakit</i>	the <i>Pak Yong</i> who is a patient
<i>panggung</i>	theatre
<i>pantang</i>	prohibition or taboo
<i>payong Dewa Muda</i>	<i>Dewa Muda</i> 's umbrella
<i>pechah cherita</i>	the opening of a story
<i>pelepas</i>	the Release
<i>pelimau</i>	lime water bathing ritual
<i>pengasoh</i>	attendant or servant
<i>pengeras</i>	retaining fee
<i>penggawa</i>	guardian spirit
<i>penunggu</i>	attendant spirit
<i>peran</i>	the male attendant role
<i>pertanda Raja</i>	royal executicner
<i>pesanan</i>	request
<i>pinang sireh</i>	betel elaves and betel nuts
<i>poyang</i>	patriarch or shaman; also ancestor
<i>pulut kuning</i>	yellow glutinous rice
<i>qutub</i>	axis or pivot, one of the highest stages of Sufi training
<i>Raja</i>	king or prince

<i>Raja besar</i>	the (elder) king
<i>rebab</i>	spiked fiddle
<i>roh or ruh</i>	the soul
<i>rokok daun dan tembakau</i>	rolled cigarette leaves and tobacco
<i>rotan berai</i>	the split cane
<i>sambut semangat</i>	to invite or bring back lost <i>semangat</i>
<i>Sandiwara</i>	Malay opera
<i>semah (also spelt sema)</i>	making of offerings for the attaining of something, eg. <i>semah angin</i>
<i>semangat</i>	<i>mana</i> or vital substance
<i>sembah</i>	the salutation or greeting gesture; to make the gesture
<i>serunai</i>	double-reed oboe
<i>Shiakh Empat Tapang</i>	the Shaikhs of the four directions
<i>simpang tiga chabang empat</i>	the crossroads
<i>Ta'awuz</i>	the Refuge
<i>tapak</i>	feet postures in <i>Mak Yong</i> dance
<i>tawak-tawak or tetawak</i>	the gongs
<i>tepok kechik permai muda</i>	offering table
<i>tiang chandi</i>	flag pole to indicate a <i>semah angin</i> performance is in progress
<i>Tok Wak</i>	old man role in <i>Mak Yong</i>
<i>tuan kerja</i>	the organiser of a performance or the chief performer in <i>semah angin</i> and <i>sembah guru</i> performances
<i>tutup panggong</i>	closing of the theatre

<i>uchap</i> or <i>uchapana</i>	fixed speeches in <i>Mak Yong's</i> formal language
<i>wali</i>	saints
<i>wang pengeras</i>	retaining fee for <i>bomoh</i>
<i>watak</i>	character
<i>watak halus</i>	refined character
<i>watak kasar</i>	coarse character
<i>Wayang Kulit</i>	the shadow-play theatre

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## LIST OF ABBREVIATIONS

- JMBRAS : Journal of the Malaysian Branch Royal Asiatic Society
- JSBRAS : Journal of the Singapore Branch Royal Asiatic Society
- JRAS : Journal of the Royal Asiatic Society of Great Britain and Ireland
- JSS : Journal of the Siam Society