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Archetypal Characters In *Wayang Kulit Kelantan*

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Abstract

The study specifically looks into the design aspects of the Kelantan shadow play or locally known as *Wayang Kulit Kelantan* (WKK). WKK is a traditional shadow play which involves a puppeteer, who is also the story teller. WKK is backed by traditional music and is developed in Kelantan with influences from other shadow plays from the South East Asian region. Applying the *archetypal* theory introduced by Carl Gustav Jung, the designs of the puppets in WKK is refined and is focused on the main characters of the play, namely Seri Rama, Rawana and Siti Dewi. Seri Rama and Siti Dewi are the protagonists, while Rawana is the antagonist. A correlation between the designs and the characters in Hikayat Seri Rama was identified. Research was done with the qualitative method that leads to an ethnographic study with support from primary data obtained through interviews with puppeteers and puppet designers. The researcher was involved in all the WKK group activities, collecting and documenting unstructured primary data. Secondary data were collected from reading materials such as books, magazines and journal articles. The research found that the design carvings on the puppets in WKK were archetype characters. The designs of the puppets were carved in a way to meet the characterisation of the characters as portrayed in the ancient text of *Hikayat Seri Rama*.

Keywords: Wayang Kulit Kelantan, Characters, Archetype, Puppets, Gambalan.

Introduction

The term *Wayang Kulit* is made up of two Malay words which means Show (*Wayang*) and Leather (*Kulit*). It is a traditional shadow play in which lights are projected on the puppets to produce shadows transmitted on the screen. The two-dimensional puppet is made of goat or cow's leather, hence the name *Kulit* (leather). The shadow movements of these puppet characters, which corresponds to a selected story, produce stories performed by the story teller (*dalang*)¹. In a *Wayang Kulit* performances, puppet performing techniques cover several aspects including storytelling, dialogue, vocal, instrumental music and movement (Yousof, 1994). In Malaysia, the *Wayang Kulit* presentation is classified as a form of Malay traditional theater.

Around the 1900s, the *Wayang Kulit* performances was a popular choice of entertainment to the public. According to Yousof (1994), in Indonesia and Malaysia, the term *Wayang Kulit* was used in all the puppet plays in which the puppets are made of leather. *Wayang Kulit* is also explained by the practitioner as a motion picture (puppet) in a performance manipulated by a story teller (*dalang*) based on predefined features and backed by sounds from musical instruments (Muhammad Dain Othman, personal communication, 2011).

The *Wayang Kulit* performances was also found in China, India, Japan, Turkey, Russia, England, France, Indonesia, Thailand and Myanmar. Nonetheless, the *Wayang Kulit* performance in these countries have their own concepts and identities according to location. Apart from the shapes of the puppet and the form of presentation, the styles and use of musical instruments are different. These differences show that the art of *Wayang Kulit* is broad and the production work goes beyond the boundaries of culture and nation.

In Malaysia, there are four types of *Wayang Kulit* performances, namely *Wayang Gedek*, *Wayang Kulit Kelantan*, *Wayang Purwa* and *Wayang Melayu*. *Wayang Gedek*, which is performed in the northern peninsular state of Kedah, use the northern dialect and the *Wayang Kulit Kelantan* is performed in the Kelantan dialect. *Wayang Purwa*, in the other hand, is performed in the Javanese language and the *Wayang Melayu* is performed using the Malay language with Javanese influences.

The *Wayang Kulit Kelantan* is divided into two, traditional and modern. The traditional *Wayang Kulit Kelantan* maintains the basic traditional elements found in the show. The modern *Wayang Kulit Kelantan* Modern arose around the end of the 1960s, pioneered by Dollah Baju Merah and Tok Ali (Othman, personal communication, 2012). Their performances were made to appear fresh and unique as compared to the existing puppeteers at that time. In the modern *Wayang Kulit Kelantan* performances, new puppet characters plus modern elements which include clothes for the puppets were used.

Wayang Kulit Kelantan (WKK)

This study only looks at the *Wayang Kulit Kelantan* in its traditional form and is referred to as WKK in the next description. WKK was created from a lineage of established story tellers (*dalang*), started by Mak Erak, a Chinese women trader who lives in Kampung Kebakat, Tumpat, Kelantan. Mak Erak is believed to be the person who created the original idea and art form of WKK in Kelantan. She originated from South Thailand and was often seen with her husband returning from Thailand and to Java on business. It was told that the idea arose when the ship that Mak Erak was travelling with a load full of merchandise met with a storm and wrecked in the waters near Kelantan. She and her husband were able to cling to two Javanese statues, namely Semar and Turas. Mak Erak vowed that they will play the *Wayang Kulit* if they survived the disaster. Due to the vow, Mak Erak started the WKK (Jusoh, 2010). In the beginning, only two plays were performed in the show, without the accompaniment of music. The first WKK was performed by Mak Erak using a tint (screen) and projecting the puppets with oil lamps to create a shadowy appearance of the play.

Mak Erak's idea and determination was responded well by the local people who did not have any other entertainment at that time. From then onwards Mak Erak started to collect puppets (*gambalan*) from Java and some musical instruments such as canang and gamelan to

be used to accompany the show during WKK performances. After Mak Erak's death, the next lineage of *dalang* was inherited by her husband, Tok Erok. Tok Erok later made some improvements with the puppets (*gambalan*), characters and musical instruments (Othman, 2011). Changes were made to improve the overall presentation of WKK and the performances has evolved to what is seen today starting with the original idea introduced by Mak Erak.

These improvements were made gradually by the lineage of *dalangs* as shown in the Figure 1. The chart also shows the development of the *dalangs* in WKK's evolution, right from the birth of the *Wayang Kulit* performances in Kelantan as highlighted by Amin Sweeney. This chart is a major reference for the development of WKK. The latest information is supplemented by the presence of the eleventh generation of *dalang*, who is still practicing WKK.

The narrative about the history of the Kelantan's *Wayang Kulit* development varies according to the different lineage of *dalangs*. Some opined that the *Wayang Kulit* originated from Java, China, Siam, Champa and India. *Dalang* Hussin Che Lah thought that the *Wayang Kulit* was created when a Javanese King saw a cloud formation in the shape of a human. The earliest form of puppet (*gambalan*) is said to be created from tree leaves with reference to the shape of the cloud formation resembling a human.

Dalang Amat Ismail from Bachok, Kelantan was a well known *dalang* from Kelantan's *Wayang Kulit* glorious days. He performed together with *Dalang* Awang Lah who is centered in Tumpat, Kelantan. Amat Ismail was closely acquainted with Datuk Perdana Nik Mahmud Nik Wan Ismail, the 10th Menteri Besar of Kelantan [1921-1944]. Based on some discussion with Datuk Perdana Nik Mahmud, the elements of Malay culture have been infused together with the performances of WKK, causing the sculpture of wayang kulit to change over time. Additionally, changes to the puppet carving designs was applied based on the background of the puppet makers. Furthermore, changes in technology such as the use of better materials and new carving equipments has made the quality of the carvings even better.

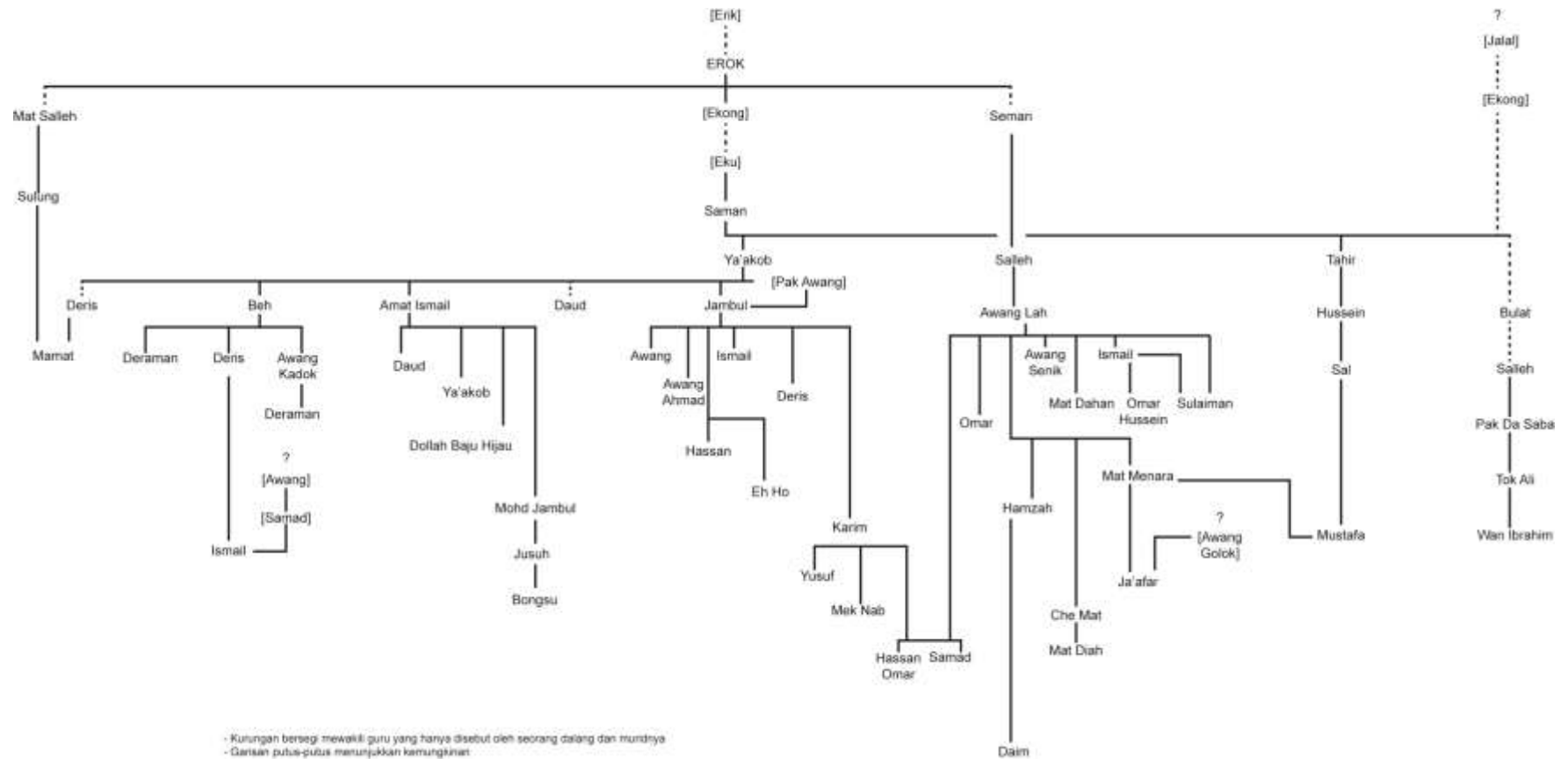


Figure 1. The generation lineage of Malay Traditional Wayang Kulit (WKK) *dalangs*
 Source: modified from Sweeney, 1972

There are also disimilarity in the WKK design between the different group of WKK practitioners separated by the Kelantan River. It involves one group that resides around Tumpat, Pasir Mas and Tanah Merah and another group which resides around Kota Bharu, Bachok and Pasir Puteh. Although they are all known as the puppeteers of Kelantan's *Wayang Kulit*, the difference based by the region distinguishes the forms, stories, and concepts of WKK. The change occurred when a famous *dalang*, Dollah Baju Merah learns the way *Wayang Kulit* was played in Thailand. He improvised the WKK by adding some characters in the overall performance. The characters are Samad, Said dan Wak Yah. This in a way has modernised the *Wayang Kulit Kelantan* (Jufry, 2014).

Gambalan (Puppets)

WKK is a kind of performing arts that contains elements that are mandatory in each performance i.e. 1) puppet (*gambalan*) 2) musical instrument and song and 3) master puppeteer (*dalang*). This study emphasizes only on the design of the puppets (*gambalan*) of WKK. *Gambalan* is a new terms found in this study where the word *gambalan* used once before by practitioners in Kelantan. *Gambalan*, as with other elements in the WKK, is designed as a visual object that illustrates the archetype of certain characters.

Gambalan is an important element in the presentation of WKK. It refers to the puppet used in the WKK performance and this term is only used in Kelantan. The material used for making the puppets are usually goat or cow leather and the carvings made on the puppets are very fine. The shape and appearance of each character is carved according to the identity of the character. During a WKK performance, the puppets (*gambalan*) are manipulated by a *dalang* who sits behind the white screen called the *kelir* and accompanied by the music. The *gambalan* that is played behind the *kelir* will produce shadows when light emitted from electric bulbs is projected in the middle of the *kelir*. The shadow of the *gambalan* that appears in front of the screen grows bigger from top to bottom when it is played in a forward position. The diversity of colors on the *gambalan* and the intensity of the light on the back of the *kelir* gives a unique look to the overall presentation on the screen (Jufry, 2014).

The puppet designs and characters of WKK are also influenced by Thailand's shadow play. This happens when the sixth lineage of WKK, Tok Saman included elements of Royal Thai clothes design into the main puppet design of WKK. However, Malay elements were still preserved in the *gambalan* due to the existence of Javanese influences. Meanwhile, Tok Ya'akub, who is a famous *dalang* from the seventh generation of Mak Erak's descendants, has made new innovations when incorporating Menora costume elements into WKK. Some examples of Menora dresses applied in WKK designs are the *Tanjakⁱⁱ*, *Sayap Sandangⁱⁱⁱ*, *Dokoh^{iv}* and chest decoration (Othman, 2011).

Archetype

The concept of collective experience present in the unconscious mind of the individual or in short 'archetype' is one of the system theorised by Carl Gustav Jung. It is a form of universal thought or idea that gives a picture of normal life in relation to a particular aspect or situation (Asmadi, 2011). For the next description, this concept of collective unconscious experience will be called archetype only.

Archetype is a non-idiosyncratic term and to place something into an archetype category, the concept or the image should be identified and recognized by the entire community where

the concept or image is used as archetype (Johnston, 2004). Humans are unaware of the presence of archetype and Jung believes that archetype is present with a specific reason that gives a meaning to one's life (Handono, 2009). This archetype concept connects the rational world with individual instincts (Johnston, 2004). In addition, the archetype concept is very important to understand dream symbols as it explains the existence factors of a dream which has a universal meaning that applies to all individuals. Jung looks at archetype as part of his soul escapism, which is free from any type of personality (Handono, 2009).

In design terms, the specific meaning of Archetype is the original pattern or model of the same sort of thing copied and referred; model or first form; prototype (Dictionary.com, 2017). In the theater performances, Archetype is often characterized by stereotyped characters included in WKK presentations and this is inaccurate. This inaccuracy is due the different angle as seen in WKK performances, which covers the original elements in the image, metaphors and symbols implicit in actions and characters (Axton, 1964). From the psychological point of Jung, Archetype is an idea of collective unconscious ideas, thought patterns, images and others that are universally present in the individual psyches (Dictionary.com, 2017). Thus, through the meaning in the context of the *gambalan* designs of WKK, the minds of the designer are always present in various imaginations, shapes and patterns. However, this imagination is limited to the original design of the *gambalan* which was used as the model and reference. This study emphasizes the original design image that was used in the production of WKK's *gambalan* until now. Archetype also appears in the form of dreams. This type of Archetype is divided into four elements as illustrated by Jung, namely 1) persona 2) Anima-animus 3) shadow and 4) self. This study only uses the element of self as a tool for analyzing the subject matter.

Persona is a mask used by individuals for different personal appearance and creating a different aura. It is intended to create certain charm onto others by concealing one's real identity. In dreams, charm exists by symbolizing the individual himself in a certain atmosphere with different character. Anima-animus is a term made by Jung to describe the type of characters to differentiate the opposite sex. Anima is a feminine nature that exists in men while animus is the masculine nature inherent in women. Anima and animus give an individual an understanding of the way people live and experience different sexes. In addition, the emergence of anima-animus in one's dream clarifies the integration of personality known as the individualist process (Handono, 2009).

The third Archetype is the shadows that dominates the weak aspects of the individual, which reflect into his own personality. This happens when a person's instincts and insistence exist in the form of shadows and presents itself in the negative form which is destructive. An individual's negative reaction needs to be observed to recognize the shadow imagery in dreams, where these negative feelings can fill up the shadow's space (Handono, 2009).

Self is the last archetype described in the psychoanalysis theory by Jung and the self-archetype used in this study. The element of Self shapes the personality of an individual as a whole. It is the most important element that spans one's personality, while Self-function provides the balance between awareness and unconsciousness. Self Archetype is the driver that unifies other archetypes to a realization of self. This archetype describes individuals by symbolizing either through image or spiritually.

Archetype in WKK is the visual representation of the identity of the character as found in Hikayat Seri Rama. In the design work of WKK's *gambalan*, archetype is a major factor in its

product creation. According to Che Mat Jusoh (personal communication, 2012), the creation of each character in WKK is taken from the epic Ramayana that has been mixed with the Malay elements, whereby the *gambalan's* design in Hikayat Seri Rama is closely related to the concept of archetype as highlighted by Carl Gustav Jung. Apart from that, Izod (2001) also stated that the archetype images that embody its shapes and colors result in the time and culture of the day. This is due to the images which serve as a communication tool that provides the visual thoughts and cultural representation of the surrounding community.

Self Archetype serves to provide a balance between consciousness and unconsciousness to create unity in personality. This function successfully produces archetype images that are appropriate according to time passage. This can be seen in the WKK design scheme that changes in parallel with time. The next discussion focuses on the three characters, namely Seri Rama, Rawana and Siti Dewi as these three characters have their own archetype characteristics as previously described.

Rama and Seri Rama Archetype

Rama or Ramachandra is the main hero character in the Ramayana epic (Yousof, 1994). In WKK performances, Rama's character remains in *Hikayat Seri Rama*. However, some changes has been made to the epic that led to the advent of the *Hikayat Seri Rama* by using Rama's successor instead of Rama. Rama, as written by Valmiki in the epic *Ramayana*, is believed to be a descendent of Lord Brahma. Rama is the main character in the *Ramayana* epic as he is the incarnation of Lord Vishnu who became the son of Raja Dasaratha, the ruler of Kosala. The birth of Rama occurred after a sacrifice ceremony was carried out by Raja Dasaratha, who had no male offspring in his marriage (Muniandy, 1995).

In the archetype Ramayana Valmiki, Rama is illustrated by the colour green (Sako, 1992). Rama was described as a man of high character, handsome and strong. As early as 15 years old, he was taught to use the weapons given to him and as such, entrusted with managing the country's problems. Among the weapons used were chakras, swords and arrows.

In the *Hikayat Seri Rama*, the character of Seri Rama who descended from God Vishnu possessed superpowers and an unparalleled beauty. Seri Rama is a kind and virtuous king. He is described as very attractive and was always with the Admiral, his brother who is willing to face challenges and obstacles.

The spiritual powers of Seri Rama was acquired from birth, as is seen when his umbilical cord was used as a magic arrow known as the *Ganding Wat* arrow. The arrowhead is a symbol of the *Naga Sari* and the tail has a symbol of a *Naga Mas*. Every time the *Ganding Wat* arrow is released from his bow, it will return back to Seri Rama, after hitting the target. This arrow also produces the 'water of oath', which is given to all Rama's followers as the fastener of their loyal allegiance to him. In addition to the *Ganding Wat* arrow, Seri Rama also has a horse known as the *Green Horse Janggi Harjin* or the other name, *Green Horse Lord Derma*. This horse can fly and run very fast and will appear if Seri Rama calls on his name.

Table 1. Comparison of the Rama archetype and Seri Rama

	DESCENDENT	CHARACTERS	POSSESSIONS
RAMA	Lord Vishnu	<ul style="list-style-type: none"> • Main Hero • high moral • Handsome • Strong • Green colour 	<ul style="list-style-type: none"> • Chakra • Sword • Arrow
SERI RAMA	Lord Vishnu	<ul style="list-style-type: none"> • Main Hero • High Moral • Kind Hearted • Beautiful 	<ul style="list-style-type: none"> • <i>Ganding</i> <i>Wat</i> Arrow • <i>Janggi</i> <i>Harjin</i> Green Horse

Table 1 shows the comparison between the descendants, characteristics and the possessions of Rama in the epic *Ramayana* and Seri Rama after the epic was modified into *Hikayat Seri Rama*. Both of these characters are believed to have inherit the same background, namely from Lord Vishnu. In addition, the possessions of the two characters are almost identical to that of Rama's weapons and clothings as compared to Seri Rama.

The Ravana Dan Rawana Archetype

Ravana is another archetype character in the *Ramayana Valmiki* epic. Ravana is a descendant of giants, and is also known as Dasagriva. During Dasagriva's birth, the country was plague with various bad signs such as the sun ceased to shine, the wind blows rapidly, the non-stop thunderbolts, the rivers and the seas were rough, the wild beasts roam and the land was bombarded with blood. But before the gift was acquired, Dasagriva had to go through a process of hermitage, with the aim of acquiring the special powers that will help him govern the world. The ritual, in the form of fasting (no food, no drink) lasted for 10,000 years. The *Ramayana Valmiki* epic also described that Dasagriva has to cut off his head every 1000 years and sacrificed it into the fire. On the 10,000th year of the ritual, Lord Brahma manifested before Dasagriva and all the sacrificed heads were restored by Lord Brahma and he was free to choose his desired appearance and character. After the ceremony, Lord Siva gave him the title of Ravana. This gift has caused Ravana to become a power greedy person, selfish and evil. In addition, the evil nature of Ravana becomes more prominent due to his infamy in kidnapping girls and raping them (Muniandy, 1995).

Rawana, on the other hand, was the antagonist character in the *Hikayat Seri Rama*, resembling a giant born with 10 heads and 20 hands. Rawana had two younger siblings, Mahbusanam and Mahberkenun and a younger sister, Princess Bota. As a result of his violence, Rawana was banished to Langkapuri. Rawana underwent the process of asceticism by erecting two wooden trunks and a horizontal wooden stick hung between the two vertical woods. Every night, Rawana will light a bonfire between two vertical sticks and tie his legs across the transverse wood and direct the fire on his head. After 12 years of this rapture, Rawana appealed to be given the power to rule the four kingdoms namely, the heavens, the earth, the sea and the land beneath the earth. However, certain conditions must be adhered to by Rawana, namely: 1)

Rawana must love his people 2) if Rawana or his people commit a crime and not be punished, Rawana will be destroyed by Allah s.w.t. and 3) do not arrogate with the power conferred upon him. Rawana pledged and accepted the conditions that had been and became the king of the four kingdoms.

After being crowned king, Rawana married many women from all four kingdoms. From the marriage, Rawana was given three sons named Mah Anojit (Indrajit), Mahraja Anggor Masor, Raja Lebis Bawah Bumi and a daughter named Siti Dewi. From then onwards, Rawana has renamed himself Mahraja Wana.

Table 2. The archetype comparison between Ravana and Rawana

	DESCENDANTS	CHARACTERS	POSSESSIONS
RAVANA	Giant	<ul style="list-style-type: none"> • Power greedy • Selfish • Bad behaviour 	<ul style="list-style-type: none"> • Multiple heads
RAWANA	Giant	<ul style="list-style-type: none"> • Power greedy • Married many women 	<ul style="list-style-type: none"> • Multiple heads • <i>Cokmar</i>

Table 2 shows the comparison between archetype Ravana and Rawana which was believed to be giants and both have various similarities. However, there is a difference in the weapons used in which Rawana's weapon is known as a Mace (*Cokmar*) while the weapon used by Ravana cannot be identified.

Archetype Sita and Siti Dewi

The birth of Sita in Ramayana Valmiki is from the earth separation used for sacrificial rituals and was founded by King Janaka, the ruler of Mithila. The name Sita means earth separation in Sanskrit and King Janaka gave the name Sita based on the incident (Muniandy, 1995). It was told that Sita and Rama fell in love at first sight during an archery competition. After winning the archery competition, Rama was married to Sita and from then on their life began.

In the *Hikayat Seri Rama*, the character Sita, who is a daughter to Princess Mandudaki and Rawana, was called Siti Dewi. At the beginning of her birth, Rawana asked her younger brother, Mah Babusanam to give a prediction about the newborn baby. Mah Babusanam predicted that the baby has good luck. However, Mah Babusanam also stated that the baby would cause Rawana's death and the state's destruction. Believing on the prediction, Rawana decided to kill the baby but was persuaded otherwise by Princess Mandudaki. The couple finally decided to drift away their baby at sea.

Drifted at sea in a vault, the baby Siti Dewi met with Tok Mah Siko, who was meditating in the sea worshipping the sun. Tok Mah Siko's servant carried the vault to his home. There, Siti Dewi was taken care of with unconditional love by Tok Mah Siko and his queen. When Siti Dewi wanted to get married, Tok Mah Siko planted 40 Tar tree on the back of the wisdom dragon as a dowry.

When Siti Dewi became an adult, Tok Mah Siko held a Tar tree archery competition. In the series of matches, Siti Dewi was herself the reward. The challenge for the reward was based on strength, wisdom and patience. As was depicted in the *Ramayana*, Siti Dewi and Seri Rama were eventually married after a series of trials that saw Seri Rama winning the final competition.

Table 3. Archetype comparison of Sita dan Siti Dewi

	DESCENDANTS	CHARACTERS	POSSESSIONS
SITA	Earth separation	<ul style="list-style-type: none"> Loving 	-
SITI DEWI	Daughter of Rawana	<ul style="list-style-type: none"> Loving 	-

The archetype comparison between Sita dan Siti Dewi is portrayed in Table 3, which shows the background differences of Sita and Siti Dewi. This is due to the origin of Sita as natural, without any parents as depicted in the epic *Ramayana*, while in *Hikayat Seri Rama*, Siti Dewi is the daughter of Rawana and Princess Mandudaki. Both epic and *hikayat* portrays the marriage of Sita dan Siti Dewi to Rama or Seri Rama and this symbolizes his loving nature. Both Sita and Siti Dewi were not endowed with weapons or other equipment as they are always guarded by Rama or Seri Rama.

Important Elements In WKK'S *Gambalan* Design

Initially, the archetype of any character in WKK is illustrated through the text of *Hikayat Seri Rama*, which delves on the character's characteristics such as personal traits, history and attitudes. Based on the archetype, a WKK's *gambalan* is designed and carved on the goat's skin or cow's leather. This means that the archetype is carved as an important feature of the *gambalan* and can be seen visually, so the audience can understand the character more clearly. For example, the character of Seri Rama, Siti Dewi dan Rawana have different visual characteristics based not just on its character but also the character's background.

Important Elements In Seri Rama's *Gambalan* Design

Kecopong Mahkota

The Royal Crown or *Kecopong Mahkota* worn by Seri Rama is influenced from Siamese Menora. The accessories used as part of the clothing portrays the status of Seri Rama as a king. Apart from that, the *kecopong* is from the innovation of Seri Rama's first *kecopong* which is similar to *destar*^v (Che Mat Jusoh, 2010). The *kecopong* worn by Seri Rama is the most beautifully crafted *kecopong* that has been designed, as compared with other *kecopongs* in a *Wayang Kulit*. This reflects on his character as a king, who is frequently on the forefront and needs to be presentable and compelling.

Body Posture

The body posture that bows down towards the floor is similar to a variety of dances as applied to human-shaped characters, and this include Seri Rama (Che Mat Jusoh, 2010). This posture shows a human figure that is not rigid and flexible and it also gives strength to the appearance of Seri Rama that appears to be alive on the screen during a WKK presentation. In

addition, the bowed posture can also reveal the division of the body between the upper and lower abdomen.

Back hand

Most of the back hand on WKK characters cannot be moved except for certain characters. Hence, the unobtrusive hands are made to hold some objects owned by the character. For example, the character of Seri Rama holds a bow and an arrow (Che Mat Jusoh, 2010) as a symbolic thing. The back arm of the Seri Rama's *gambalan* is carved holding bows and arrows, and this is a symbolic identity that the weapon exists with the character.

Dragon Hand

The dragon head carvings on the back hand of Seri Rama's *gambalan* was made to show the character's status as an emperor. Only an emperor's character can be described as having a dragon in the hand (Che Mat Jusoh, 2010). Indirectly, the carvings of the dragon on the character's hand also symbolize the magical identity and magical powers of the weapons carried by the character of Seri Rama. The magical powers of his weapons was proven when the arrow would return to Seri Rama's hand after striking at a target.

Dragon feet

The dragon feet is a dragon's image as seen on the feet of the Seri Rama. This dragon image is only seen in an emperor's character and it is made as if Seri Rama is standing on a dragon. The dragon is believed to represent the power, grandeur and courage of Seri Rama as an emperor (Che Mat Jusoh, 2010). The courage, power and grandeur of Seri Rama are depicted with the dragon, as the dragon is said to have a protective nature and is a powerful animal, thus capable of keeping the creatures under his guard. In addition, the Hindu religious beliefs indicate that the dragon is the animal of God Vishnu, who rides on water, such as the rivers, lakes and seas (Mohd Sabrizaa B Abd Rashid, 2009). Thus, the character of Seri Rama, which is the descendant of God Vishnu, is carved with a dragon as the riding beast.

Steps

The steps refer to Seri Rama's foot posture character, which stands upfront and relaxed, as if he is about to step forward. All beings are characterized by a series of steps like Seri Rama's (Jusoh, 2010). This step can be seen clearly because WKK's *gambalan* is designed to be viewed from the side. Additionally, the *gambalan* is carved with the intention to reveal a more visible portrayal of Seri Rama in front of the screen especially when the character is walking. With the carving of the movement, the slow-motion moves of Seri Rama will become more realistic and depict his character as an emperor.

Important Elements In Rawana's *Gambalan* Design

The Crown

Rawana was born with ten heads symbolizing the dark character, which is the antagonist in *Hikayat Seri Rama*. The crown of Rawana's *gambalan* is made up of this small set of heads, symbolic to the characterization of his ten-headed feature. Each of the ten heads are carved with

cruel faces and are arranged to form a crown. These features clearly indicates that Rawana is a violent character.

Face

Among the requirements that must be abided to carve the Rawana's *gambalan* is a cruel face that has sharp teeth. This is in line with the evil Rawana character. Additionally, the eyes on the face of Rawana's *gambalan* are sculptured to make the character look vicious and frightening, so as to differentiate it with the protagonist. The rigid image on the face of Rawana need to be emphasized because the face is the first impression to focus by the viewers on the screen during WKK performances.

Rear Hand

Rawana's identity can be recognized more accurately when looking at the rear hand of the *gambalan* that holds the mace. The mace or the stick gives the impression that the character is a powerful one. The mace is actually Rawana's weapon and this weapon is always there. As shown in Seri Rama's *gambalan*, Rawana's rear hand is made static to hold the mace.

Dragon feet

Rawana is also depicted standing on a dragon and this impression is only devoted to the emperor. The emperor portrayed in this picture is both the antagonist and the protagonist characters. The use of the mythical dragon's image that is full of imagination about its strength and might is proof that the design of WKK's *gambalan* is highly influenced by dragon's myth.

Significant Features In Siti Dewi's *Gambalan* Design

The Bun

The main identity of Siti Dewi's character is a hairpin and the tailed hair curled into a bun and this bun appears to rise above the head. This bun illustrates Siti Dewi's warm and gentle character. According to the *adat* (customs) in Kelantan, women who have long hair are said to have high feminine instincts.

The Crown

The Crown or *Mahkota* carved on the head of Siti Dewi's *gambalan* aims to distinguish her character as the wife of Seri Rama and differentiate it with other female characters. The crown carved and used by Siti Dewi is the identity of a queen. The changes that occur in the crown design can be seen at every phase.

Conclusion

The *Wayang Kulit Kelantan* (WKK) is one of the traditional performances that is presented to the people of Kelantan from all walks of life. To present any kind of performance, some basic props need to be prepared and manwork done, such as the building of a stage or *bangsal*, the puppet design or *gambalans*, a set of musical instruments, the musicians and the puppets.

The study takes on the *gambalan* design of WKK from the angle of the archetype character and characteristics of the character. The characters of Seri Rama, Rawana and Siti Dewi are archetype characters who have their own identity in their design. Although the design

changes from time to time, important features that identity the character in the craft design are still maintained by WKK's *dalangs* (puppet performers). The design of the archetype characters in the WKK should be carved into the plot to fill the characteristics of the characters as depicted in the text of *Hikayat Seri Rama*. This is very important so as to ensure the characteristics of the characters in the *Hikayat Seri Rama* are preserved and the continuity of the *gambalans* and performances of the *Wayang Kulit Kelantan* remains in its original form. Through this study, the principles of making *Seri Rama*, *Rawana* and *Siti Dewi gambalan* can be identified. This will make it easier for the researcher to conduct further studies about characteristics in the *Wayang Kulit Kelantan*. In addition, by having a guidelines of main characters, a layman can understand more details the performances of *Wayang Kulit Kelantan* which is presented in *Kelantan dialect*.

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ⁱ The dalang (puppet performer) is the person who is fully responsible for puppet movements and also controls the entire show

ⁱⁱ The tanjak refers to the headgear and is also known as tengkolok and kecopong

ⁱⁱⁱ Sayap Sandang is the wings used as a costume behind the Menora performer

^{iv} Dokoh is a wide sheet pendant that is made of gold.

^v Destar is a headgear like tengkolok