

**MAIN PUTERI: AN ANALYSIS OF THE PHYSICAL MOVEMENTS OF
TOK PUTERI- PAK MAT JEDOK THROUGH LABAN MOVEMENT
ANALYSIS**

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**CULTURAL CENTRE
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KUALA LUMPUR**

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OF TOK PUTERI- PAK MAT JEDOK THROUGH LABAN
MOVEMENT ANALYSIS**

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MAIN PUTERI: AN ANALYSIS OF THE PHYSICAL MOVEMENT OF TOK PUTERI PAK MAT JEDOK THROUGH LABAN MOVEMENT ANALYSIS

ABSTRACT

Main Puteri or *Main Peteri/Teri* is a type of Malay traditional healing ritual that involves trance in which the shaman becomes the vehicle or placing for a spirit during healing rituals. It is commonly practiced by the Kelantanese for curing illness related to three causes of illnesses such as (a) *angin* literally “wind” that possesses special connotation in the context of *Main Puteri* and other healing traditions of the Malays, (b) possession by disease-causing spirit – *hantu*, and (c) the weakening or loss of a person’s soul-substance – *semangat* (Ghulam 2004). *Main Puteri* healing ceremony is usually performed at night at a specific space called *gelanggang* or privately held at the home of the sick person. The existence of *Main Puteri* is said to have been developed and practiced before the arrival of Islam in the area located at the north-eastern part of Peninsula Malaysia – Kelantan, Terengganu, and the area close to the border of southern Thailand. *Main Puteri* consists of a pair of extremely important functionaries known as *Tok Puteri* or *Bomoh Puteri* and *Tok Minduk*. *Tok Puteri*, a shaman who is an experience individual responsible for healing the illness of the sick person, enters a state of trance to facilitate spirits descent during the healing session. *Tok Minduk*, on the other hand, functions as an interrogator who acts as the middlemen on behalf of the patient questioning the entranced *Tok Puteri* during the healing session and also the principal musician playing *rebab* (three –stringed spiked fiddle) assisted by musicians who play different types of traditional music instruments. This research however concerns with the individual style of the physical movements of *Tok Puteri* - Pak Mat Jedok, performing in *Main Puteri*. Pak Mat Jedok was selected as the subject of this study because he is a very established and well known *Tok Puteri* in Kelantan. The

objectives are to understand the important aspects of how the physical movement reveals Pak Mat's individual style as *Tok Puteri* in the performance of *Main Puteri* and at the same time shed light in understanding the theory, practical and overall dynamic of the physical movements by Pak Mat Jedok. Through this study, Pak Mat's dominant style is revealed by using Laban Movement Analysis (LMA) consisting of the four major components - Body, Effort, Shape and Space (BESS). The analysis of his physical movement is based on video recorded materials from 2011, 2014 and 2017. Finally, through LMA in finding the quality of the movements, this study showed the use of Awake State, Rhythm State and Stable State are more frequent and extensive than other States that have resulted with Action Drive being the predominant elements in the style of Pak Mat Jedok as *Tok Puteri* in *Main Puteri* performance.

MAIN PUTERI: ANALISIS PERGERAKAN FIZIKAL TOK PUTERI-PAK MAT JEDOK MELALUI *LABAN MOVEMENT ANALYSIS*.

ABSTRAK

Main Puteri atau Main Peteri / Teri adalah sejenis upacara penyembuhan tradisional Melayu yang melibatkan jenis penyakit di mana dukun menjadi perantara semasa ritual penyembuhan. Ia biasa diamalkan oleh orang Kelantan untuk menyembuhkan penyakit yang berkaitan dengan tiga sebab penyakit seperti (a) "angin" yang mempunyai konotasi khusus dalam konteks Main Puteri dan tradisi penyembuhan orang Melayu yang lain, (b) sejenis penyakit yang berhubungkait dengan " hantu", dan (c) kelemahan atau kehilangan jiwa yang dikaitkan dengan "semangat" (Ghulam 2004). Upacara penyembuhan Main Puteri biasanya dilakukan pada waktu malam di ruang gelanggang, ataupun secara pribadi diadakan di rumah orang yang sakit. Kewujudan Main Puteri dikatakan telah dikembangkan dan diamalkan sebelum ketibaan Islam di daerah yang terletak di bahagian utara-timur Semenanjung Malaysia - Kelantan, Terengganu, dan kawasan yang berdekatan dengan sempadan selatan Thailand. Main Puteri mempunyai sepasang pemain yang berperanan amat penting semasa acara perubatan dikenali sebagai Tok Puteri atau Bomoh Puteri dan Tok Minduk. Tok Puteri, adalah seorang dukun yang berpengalaman dalam perubatan tradisional bertanggungjawab untuk menyembuhkan penyakit dengan memasuki keadaan tidak sedar atau khayal semasa keadaan menurun roh dalam sesi penyembuhan. Tok Minduk adalah seorang penyiasat yang bertindak sebagai orang tengah yang menyoal Tok Puteri semasa sesi penyembuhan dan beliau juga adalah pemuzik utama yang bermain rebab, dibantu oleh pemuzik lain yang memainkan berbagai jenis instrumen muzik tradisional. Oleh itu, kajian ini menumpukan kepada gaya pergerakan fizikal Tok Puteri - Pak Mat Jedok dalam Main Puteri. Pak Mat dipilih sebagai subjek kajian ini kerana beliau adalah Tok Puteri yang sangat terkenal di Kelantan. Matlamat penyelidikan ini adalah untuk

memahami aspek penting bagaimana pergerakan fizikal mendedahkan gaya individu Pak Mat Jedok sebagai Tok Puteri dalam persembahan Main Puteri dan pada masa yang sama untuk memberikan pemahaman tentang teori dan praktikal tentang dinamik keseluruhan pergerakan fizikal Pak Mat Jedok . Melalui kajian ini, gaya individu Pak Mat Jedok didedahkan dengan menggunakan *Laban Movement Analysis(LMA)*, empat komponen utama – *Body, Effort, Shape, Space (BESS)*. Analisis pergerakan fizikalnya adalah berdasarkan bahan rakaman video dari tahun 2011 , 2014 dan 2017. Melalui LMA untuk memaparkan kualiti gerak, kajian ini menunjukkan penggunaan “Awake State”, “ Rhythm State” dan “Stable State” lebih kerap dipertunjukkan daripada “States” yang lain yang mengakibatkan beliau berkeadaan ia itu “ Action Drive” sebagai unsur utama dalam gaya individu Pak Mat Jedok sebagai Tok Puteri dalam persembahan Main Puteri.

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CHAPTER 1: GENERAL INTRODUCTION

1.1 Introduction

Main Puteri or *Main Peteri/Teri* is a traditional healing ritual that uses a traditional method of therapy to cure a sick person suffering from mental or emotional illnesses. It is one of the Malay traditional healing rituals practiced by the people from the state of Kelantan in Peninsula Malaysia that involves trance. This healing ritual has been widely practiced in Kelantan from long before the arrival of Islam and advancement of modern medicine. It is classified as having the traditional healing technique customarily utilized by the medicine man or healer, or known as shaman (through western perspective) that deals with the spiritual world, described collectively in popular language as “spirit”. Those who do are normally defined with reference to their specific ritual genres. The healer that practices *Main Puteri* healing ritual in Kelantan is known as *Tok Puteri* or *Bomoh Teri*, usually undergone the process of an altered state of consciousness or *Lupa*, to perform the treatment to cure the sick person, by virtue is classified as shamanistic technique.

Based on the western perspective with regard to the medicine man or healer in the traditional healing ritual, Eliade (1954) states that the shaman is distinguished from other medicine men uses the altered state of consciousness that he calls “ecstasy” or trance. Moreover, he mentions that during trance, the shaman’s soul is believed to leave his body either ascend to the sky or descend to the underworld to be in contact with spiritual beings. His statement regarding the shamanistic technique of healing utilized by the shaman uses the altered state of consciousness or trance is not the same as the healing technique use by the healer in *Main Puteri*. As in *Main Puteri* healing rituals, the healer acts as the medium for the spirits of which he tries to access the nature of *angin* or wind affecting a patient through relatively simple procedure known as *isih*

angin or wind blandishment during the process of healing the illnesses (Ghulam, 2004). These involve the narration of stories, singing or simple chanting by the *Tok Puteri* without musical instrument. Any reaction from the patient enables to identify the specific *angin* or cause of the illness. This technique of healing in *Main Puteri* utilized by the qualified *Tok Puteri*, either a man or a woman, enters into a state of altered consciousness or *Lupa*, to be in contact with spirits during the healing session is called *menurun*. According to Ghulam (2004), the acts of *menurun* are usually manifested in altered behavior patterns as *Tok Puteri* assumes the characteristic behavior of the descendant spirit.

Meanwhile, during the process of healing the sick person, *Tok Puteri* is usually assist by *Tok Minduk*, a qualified person who acts as an interrogator and also the principal musician playing *rebab* (three-stringed spiked fiddle). He also becomes the middlemen on behalf of the patient questioning the entranced *Tok Puteri*. Apart from *Tok Minduk*, there are also other musicians accompanying in the performance playing different types of traditional instruments. In the past, *Main Puteri* performances were accompanied by a musician playing either *batil*, a metal bowl or *redap*, a flat single-headed drum, whereas today, most *Main Puteri* performances use basic *Mak Yong* orchestra consisting of *rebab*, a three-stringed spiked fiddle, *tetawak*, a pair of brass gongs and *gendang*, a pair of double-headed barrel drums. A *kesi*, a pair of cymbals and *canang*, a pair of inverted gongs beaten with a stick are used as the optional instruments during the ceremony.

Traditionally, *Main Puteri* healing ritual is held for healing three types of factors that cause the illnesses. According to Ghulam (2004), the causes of the illnesses are as such (1) *angin*, literally “wind” that possesses special implication in the context of *Main Puteri* and other healing traditions of the Malays; (2) that relates to possession by disease-causing spirit called *hantu*; and (3) that relates to the weakening or loss of a

person's soul-substance – *semangat*. Moreover, he also mentions that the important characteristic that makes *Main Puteri* different from other Malay healing rituals, particularly it is the most elaborate, sophisticated and complex. Generally, the *Main Puteri* healing ritual usually will last for several hours each night and a full performance can stretch from one to three nights. The performance is usually held either at the *gelanggang* (specific performance space) or at the home of the sick person.

1.2 Scope and Limitations of the Study

The scope of this research is on the individual style of Pak Mat Jedok in playing the role of *Tok Puteri* during the healing session in the performance of *Main Puteri* Kelantan. The focus is specifically on the physical movements of Pak Mat Jedok of which the analysis deals with the body in motion during the healing session from the selected section of *Gerak Angin*. The performance of Pak Mat Jedok during the healing sessions in *Main Puteri* from the video-recorded materials obtained during library search and live performances are identified and use for analysis. After identifying the specific section of his performance in *Gerak Angin*, it is thoroughly observed and analyzed in order to find the outcome. This is done explicitly using Laban's system, which is Laban Movement Analysis, using all the four components consisting of Body, Effort, Shape, and Space (BESS). For the use of analysis, after going through various videos and did the observation, only two video-recorded materials on the performance of *Main Puteri* by Pak Mat Jedok are chosen from the library search. These two video-recorded materials are from 2011 and 2014, while the other recorded material is from the live performance during fieldwork in 2017. Eventually, through the process of observation, the movement phrases from the *Gerak Angin* that consist of specific

timeframe from each video will be identified and selected for further analysis in finding the outcome of this study.

1.3 Objectives

The objectives of this research are:

- To study the overall aspects of the physical movement of Pak Mat Jedok playing the role of *Tok Puteri* in the performance of *Main Puteri Kelantan*.
- To identify the dynamic on the physical movement of Pak Mat Jedok during the healing session based on Laban Movement Analysis by using all the four components that consist of Body, Effort, Shape, and Space (BESS).
- To find the predominant elements of BESS in the physical movement of Pak Mat Jedok that resulted in individual style as *Tok Puteri* in the performance of *Main Puteri*.

1.4 Justification and the Significance of the Study

In this research, there is no real problem to encounter because this study particularly is an original topic as it has never been done in *Main Puteri* research before and it is something new. Therefore, I feel that there is no need for the statement of problem in this study as there is no problem to be solved considering this study uses specific system of movement studies that has been established and applied for many years in the field of performing arts and other field of study around the world. Based on the library search, apparently the use of Laban system of movement studies has not yet been used in any study of the *Main Puteri* performance. Consequently, this study

provide great opportunity for the researcher to bring about the subject on the physical movement of *Tok Puteri* in *Main Puteri* using Laban system as it has not been utilized before, at the same time introduce new perspective to the study of *Main Puteri*.

Since there is no study found on the analysis of the physical movement of *Tok Puteri*, this research is surely considered to be the pioneering work in the context of *Main Puteri*. It appears that there is no reference found either provides some comprehensive information or description that have used a specific system of movement studies on the physical movement of *Tok Puteri*. Nevertheless, there is some general information that explains the body movement during healing session in a straightforward manner which unfortunately, does not clarify the dynamic aspects of the body in motion during the performance. Therefore, in addressing the analysis of the physical movement, the description using Laban Movement Analysis (LMA) should be explicit and comprehensive in order to clarify every detail of the selected movement phrases which eventually provide better understanding of the individual style of Pak Mat Jedok in the performance of *Main Puteri*.

The researcher, a Certified Movement Analyst (CMA) trained in Laban's theory of movement studies, from Laban Institute of Movements Studies (LIMS), New York, feels that disseminating Laban's system in the field of performing arts in Malaysia is very important as it helps the students and practitioners understands the movements qualitatively both the theory and practical. The establishment of Laban's system of movement studies in the early 1900s had made a successful pathway throughout the various institutions in Europe, America, as well as other parts of the world in the field of dance and theatre. Moreover, in recent years, it has also been applied in other fields such as the department of anthropology, industrial efficiency and design, child development, body therapy, and fitness. In Malaysia, despite the first established the performing arts program at the University of Science in Penang in the 1970s, eventually

more program of the similar field were established throughout various universities in the country, the Laban's system of movement studies still remains obscure. Lack of knowledge and understanding has created different perception towards the system.

Besides achieving the objectives of this study, this thesis ultimately helps to provide some knowledge and understanding of Laban Movement Analysis while at the same time creates awareness on the important aspects of the system and should be acknowledged in various field of application throughout the universities in Malaysia.

Based on my own experience using the system for teaching, choreography work, performance, observation, consultancy work et cetera, in the field of Performing Arts, I find that the system have provide great advantage and achievement that engaged either in physical or mental activity. Having theoretical and practical understanding of the system, I observe and perceive things differently in my everyday life as well as in my line of work. It has provided me with knowledge and skill to create and prepare the optimum way of teaching that eventually makes the students understand easily the subject they learn. As an example, teaching the subject on Creative Movement using Laban's theory. Firstly is to provide the students with some knowledge and understanding of how the theory is used to create the movement. Then, the next step is to apply the theory for doing observation and after observation the students are asked to interpret what they have observed and create the movement sequence based on what they have gained through observation. Finally, at the end of the class, students are asked to explain and create creative movement for their presentation using Laban's theory as their tool. This example gives some idea on how Laban's theory is applied in the teaching of creative movement of which at the end of the teaching, the system has provided the students with the knowledge in creating creative movement for the group presentation and be able to perform and verbally explain their work for the final assessment. Thus, with the basic understanding of the system, the students are able to

successfully perform their work for the final presentation. As a teacher, I find that teaching using the system is very helpful and satisfying because at the end of the class the students are able to explain their work, at the same time are able to present their work with the accompaniment of music.

Therefore, this study provides new perspective to the readers of how the study of the physical movement using Laban Movement Analysis is used in research work. Explicit information on LMA and clear description on the analysis of the physical movement in this study helps provide better understanding of the overall aspect of the analysis. Eventually, this study can be used as reference for the students and readers regarding the analysis of the physical movement through Laban Movement Analysis.

1.5 Methodology of Research

There are three stages need to be accomplished in order to complete this research. The first stage is concerned with the library search of which the background information on *Main Puteri* is gathered from the Main Library of the University of Malaya, the Za'aba library, library at the Faculty of Malay Studies. Historical background and particular information related to the overall aspects of the performance of *Main Puteri* was collected from books, journals, and other types of reading such as the subject related to the shaman and shamanism, Malay magic, Malay healing ritual to mention a few, as well as resources on Laban's system of movement studies were gathered to provide relevant information to this study. Few numbers of video-recorded materials of *Main Puteri* performed by Pak Mat Jedok were acquired from the website. All these materials were observed and selected in order to determine its suitability for the analysis. From the observation, only two relevant videos from 2011 and 2014 were selected. These two videos were thoroughly observed in order to identify the specific

phrasing used for final analysis. Hence, all the selected materials from the texts and videos were organized and used for the ongoing process of this study.

The second stage of this study is to collect the data from the fieldwork of which is essentially important for the finding and final outcome of this study. The field trip was carried out twice in order to collect comprehensive data on Pak Mat Jedok and *Main Puteri* performance. The first fieldwork was done for five days to identify the location as well as to establish connection with the subject. During this fieldwork, interview was done to collect substantial information about Pak Mat's experience and his lifestyle as *Tok Puteri* as well as about the performance of *Main Puteri*. All the information are gathered and documented through writing and video/audio. Meanwhile, during this visit, a discussion was also made to plan for a live performance for the next visit. The second fieldwork was for the live performance of *Main Puteri* by Pak Mat Jedok and his group which was also done for five days for the purpose of documentation, participation – observation and interview. The live performance venue at the house of Pak Mat Jedok at Kampong Gual Jedok, Tanah Merah Kelantan was held only for one night. Participation – observation was done prior to and during the night of the performance. The interview was done before and after the performance with Pak Mat Jedok, Pak Su Stapo (*Tok Minduk*), the musicians Mohd Nor Jaafar (*rebab* player), Pak Nik Stapa (*Gendang Anak/Gedok*), and Che Wan (*Serunai*), as well as Pak Mat's wife Puan Maznah who assisted him throughout the performance. The preparation and live performance of *Main Puteri* as well as the interviews were documented and video/audio recorded. Two video recorders were used to record the live performance from the beginning until the end of the performance for one night only. Not only video recording the performance for the purpose of documentation, but observation-participation was also done throughout the session. The next day after the performance, the interviews were done again with Pak Mat and his wife Puan Maznah, to further

understand the whole process of the performance. All the information acquired from them during the interviews were documented and recorded for the use of this study.

The final stage of the research is reviewing all the collected data for the use of writing and analysis. The video recorded materials from the internet and also from the recorded live performance from the fieldwork in 2017 were used for analyzing the physical movement of Pak Mat Jedok. The following are the information on the video-recorded materials from the YouTube that were used for the analysis:

- i. You Tube: “Scenes of Main Puteri” – (7.05mins) images copyright by PUSAKA/RADHIKAL FILMS 2011.
- ii. You Tube: “Main Puteri P1” Published on Aug 4, 2014 (28:26mins.) *Main Puteri* healing ceremony in Kg. Jedok, Tanah Merah, Kelantan, organized by PUSAKA on 8th June 2014. With *Tok Puteri* Che Mohd Zailani Che Moh, better known as 'Pak Mat Jedok', and master musician Pak Su Ageh.
- iii. Live performance of *Main Puteri* by Pak Mat Jedok and the troupe on 23rd February 2017, at Kampong Gual Jedok Tanah Merah Kelantan.

All the three video-recorded materials are thoroughly observed to identify the sections that are required for the analysis. From each of these videos, the movement phrase is selected with its own specific timeframe and then describes and compares, which ultimately clarify the overall outcome of this study.

1.6 Research Questions

In guiding the process of this research, several questions need to be addressed in order to find a comprehensible outcome of this study.

- Why is Pak Mat Jedok chosen as the subject in this study?

- What is Laban Movement Analysis and why is it used to study the physical movement of Pak Mat Jedok?
- Why is it important to use all the four components of LMA in analyzing the physical movement of Pak Mat Jedok?

1.8 Theoretical Framework

This study is a qualitative research with an ethnographic approach of which the overall information of the subject matters is gathered to support the analysis for this study. Since this study entails analysis of the physical movement, it is inevitable to have a specific system use to analyze the body in motion to ascertain the overall process of analysis can be achieved. Therefore, in order to realize the outcome, Laban system of movement studies is the most relevant system set as the theoretical framework for the analysis, refers as Laban Movement Analysis(LMA).LMA consists of four major components, that extremely important in achieving the analysis. There are the components of Body, Effort, Shape and Space. All these four components are used for analyzing the overall aspects of the physical movement of the subject for this study.

For further understanding of the system, Hackney (2002) mentions in her book that Laban Movement Analysis provides a rich overview of the scope of movement possibilities. She also mentioned that the basic elements of LMA can be used for generating or describing movement of which they provide an inroad for understanding movement and developing movement efficiency and expressiveness. Moreover, each human being combines these movement factors in his or her own unique way and organizes them to create phrases and relationships that enable them to reveal personal, artistic, or cultural style. Meanwhile, Konnie (2011) stated that Laban Movement Analysis is a theoretical and experiential system for the observation, description,

prescription, performance, and interpretation of human movement. Thus, both statements mentioned provide relevant input for using Laban's system as the theoretical framework for the analysis to achieve the purpose of this study.

The overall aspect of Laban's system of movement studies that is utilized in analyzing the physical movement of Pak Mat Jedok eventually help the researcher in achieving the objectives of this study. With the use of four major components of Body, Effort, Shape and Space in the analysis, this will provide systematic and explicit information on how all the aspects of the physical movement of Pak Mat Jedok is presented in *Main Puteri* performance. The following information indicates how the physical movement of Pak Mat Jedok is analyzed:

Firstly, the analysis focus on the component of Body of which these component help clarify the structural and physical characteristics of Pak Mat's body while in action. This category is responsible for describing which body parts are moving, which parts are connected, which parts are influenced by others, and general statements about body organization. For example, the use of whole body and body parts such as the Initiation (specific area that starts the movement) of movements based on any particular parts of the body, for example the Core, Proximal (Hips and shoulders), Mid-Limb (elbows and knees) and Distal (Head, Hands and Feet). In addition, the use of Gesture (a movement of any part of the body such as hand, head, chest etc.), the Posture (a movement of the body as a whole, one block of action – as in a pose or sculpture; shift of position, assuming a pose), and an Integrated Movement (a movement that bridges the posture and posture with the same quality or shape).

Secondly, the analysis based on the component of Effort help clarify Pak Mat's movement qualities, which result from inner attitudes toward and active crystallization of the factors of Flow, Weight, Space and Time. It can also be described as dynamics, qualitative use of energy, texture, colour, emotions, inner attitude, with an ongoing

(Flow), sense of self (Weight), in relation to the environment (Space), and over time (Time). Effort is both functional and expressive. Effort is not quantitative—it is qualitative. There is sometimes an underlying functional Effort (for example: Strength in weight shift underneath the Light upper body). However, in this study, I am more concerned with the expressive aspects of Effort in the motion factors of Flow, Weight, Time, and Space. Each motion factor is a continuum between the polarities which consist of Effort Elements and Qualities.

Thirdly, the analysis on the component of Shape is about form and forming. Shape is the bridge between Body and Space. Mode of Shape Change: Describing changes of the qualities of the body and the body in space; and in order of increasing the adaptability in shape and access to space.

Finally, the component of Space involves motion connected with the environment, and with spatial patterns, pathways, and lines of spatial tension. The trace forms created by Body moving in Space using Effort and Shape have a formal measurable relationship that is inherently harmonic and natural. These trace forms often reflect the natural symmetry of crystalline. According to Laban (1974), a definite movement with a definite trace form is always connected with inner happening such as feelings, reflections, determinations of the will, and other emotional impulses.

In relation to the information above, in simple terms, the use of Laban Movement Analysis based on the four major components is very important to accomplish the objectives of this study. Using this theory provides a systematic and explicit description of all aspects of the physical movements of Pak Mat Jedok of which the application of the system eventually provides relevant and qualitative information in clarifying the individual style of *Tok Puteri* in *Main Puteri* performance.

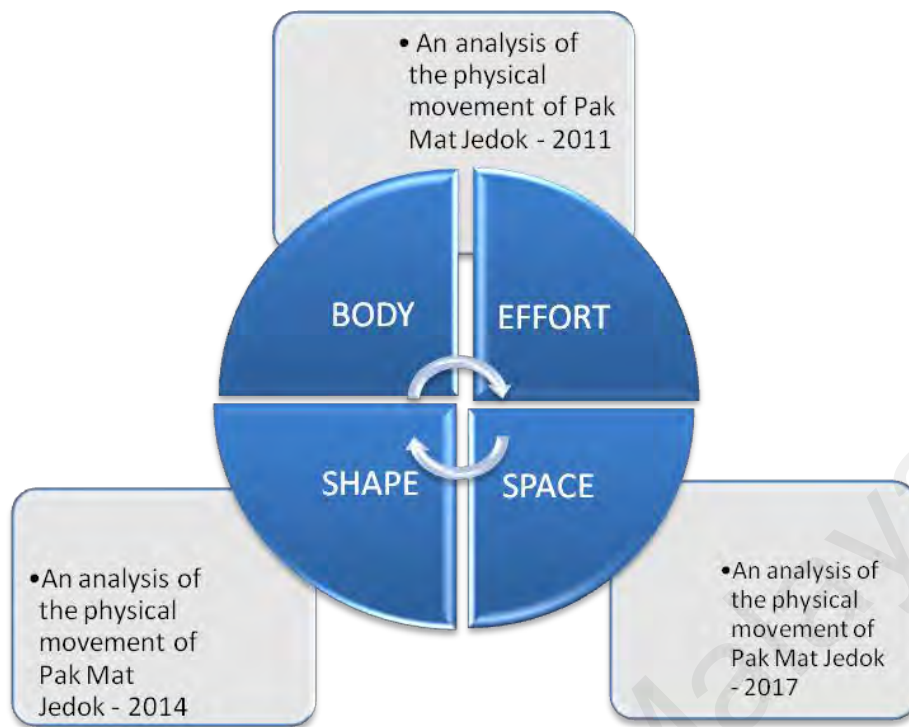


Figure 1.1: Theoretical Framework for Analysis (a)

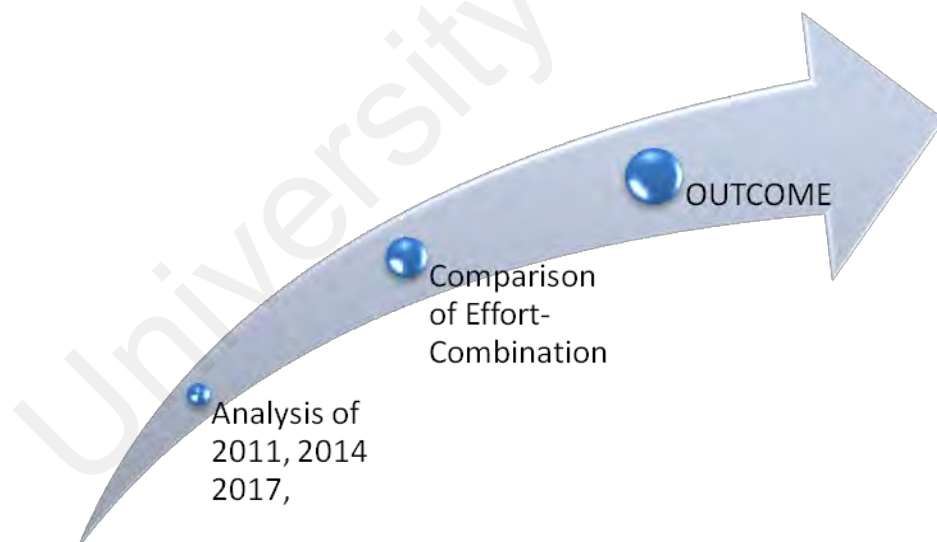


Figure 1.2: Theoretical Framework for Analysis (b)

1.8 Literature Review

1.8 Literature Review

Currently, there is no existing research that specifically focuses on the physical movement of *Tok Puteri* in the performance of *Main Puteri*. However, there are several books, journal articles and dissertations written by both local and foreign researchers who have documented on the anthropological and medicinal aspects of *Main Puteri* as a whole. Among these researchers are Carol Laderman (Medical Anthropology), Paul C.Y. Chen (Social and Preventive Medicine), Ghulam-Sarwar Yousof (Traditional Theatre) and Mohd Fauzi Yaacob (Malay Studies). In order to substantiate this study, their relevant works will be critically discussed in this chapter, in addition to other works on Malay magic, traditional healing ritual in Peninsula and Southeast Asia and shamanism.

The book *Panggung Inu: Essay on Traditional Malay Theatre* (2004) by Ghulam-Sarwar Yousof covers various forms of traditional Malay theatre from Peninsula Malaysia. It consists of essays that examine the overall aspect of each traditional Malay theatre form using the theatre approach. The essay in Chapter 2, entitled “Main Puteri: A Form of Malay Psychotherapy”, covers various aspects of the performance of *Main Puteri*. Although the essay is brief on the overall aspects of *Main Puteri*, the content within is uncomplicated and intelligible. In Chapter 2, Ghulam-Sarwar begins with an introduction, followed by the origins of *Main Puteri*, causes of illnesses and other aspects of the performance. He divides the causes of illnesses into three principal causes, which are: (i) spirits possession (*hantu*); (ii) weakening or loss of a person’s soul (*semangat*); and having *angin*—literally meaning ‘wind’—which actually possesses special connotations with *Main Puteri* and other Malay healing traditions. Thus, the categorization sheds light on the causes of the illnesses. Furthermore, the description also provides perspicuous insight into the role of *Tok Puteri* and *Tok Minduk*

in the healing rituals, elements of the performance, performance style, the type of *Main Puteri*, objectives of *Main Puteri*, performance structure and symbolism. I find that Ghulam's essay with the theatre approach is lucidly written and covers various relevant aspects of *Main Puteri*, of which it contributes a lot of input on the contextual data as well as the overall aspect of the performance thus it is very important beneficial for this study.

The book *Main Puteri*(1993), written in Malay language by Mohd Fauzi Yaacob, provides some specific aspects of the performance of *Main Puteri* that is relevant to this study. It consists of a comprehensive study of *Main Puteri* comprising a theory on why *Main Puteri* is practiced, the origin of *Main Puteri*, the synopses of the performances and the interpretation of *Main Puteri*. However, in the synopses of *Main Puteri*, Fauzi elaborates on the *mantra* that is recited throughout the healing session. Besides, he also narrates his experience of the performance of *Main Puteri* in which intelligible information on the various aspects of the performance is provided. Meanwhile, in addressing the physical movement of *Tok Puteri* during healing, he succeeds in presenting a detailed yet uncomplicated description of the movement despite lacking technical knowledge of movement.

An article entitled "*Main Puteri: An Indigenous Kelantanese Psychotherapy*" (1979) by Paul C.Y. Chen is written from a medical perspective and focuses mainly on the traditional healing as an alternative to modern medicine. The writing examines the processes and involvement of psychodynamics and the search for the basis of its success in the treatment of the mentally-ill Kelantanese. Some resources in the article are very important and have been used as a guideline in this study. In this article, Chen mentions that the specific space known as *gelanggang* is the venue specially built for holding the *Main Puteri* performance. A sketch of the *gelanggang*, along with detailed information on the requirements for the traditional performance, is also explained. Chen is the first

researcher to note that the poles are erected in an east-west direction because it is believed that the spirits travel along this axis. Moreover, other necessities that need to be properly placed during the healing session in order to connect with the supernatural world are explicitly mentioned. This includes the seating positions and directions of the ill patient, *Tok Minduk*, the musicians, *Tok Puteri* when he recites his mantra and other equipment in the *gelanggang*. This essential information proved to be beneficial during the fieldwork and, at the same time, provided further understanding of the overall healing performance. Even though there are differences in the terminology use by Chen in writing his article on *Main Puteri*, in term of the overall content and facts are equivalent to other writers with regard to the overall performance of *Main Puteri*.

The book *Taming the Wind of Desire: Psychology, Medicine, and Aesthetics in Malay Shamanistic Performance* (1991) by Carol Laderman includes annotated translation of the entire *Main Puteri* healing ceremonies through the Medical Anthropology approach. In this book, she examines three major shamanistic genres of healing rituals in the rural state of Terengganu in Peninsula Malaysia. She mentions the course of these performance in which healers place patients in trance and explore the nature of their personality types. She also includes the myths of *Main Puteri* and stories from the dialogues between the healer and *Tok Minduk*. However, in explaining the traditional Malay archetypes of personality, known as *angin* or “inner winds”, Laderman analogized them to Jungian archetypes. The statement helps further understand the word *angin* explains in a different perspective. Due to the in-depth annotation, this book provides this study with comprehensive resources and intelligible understanding of the overall aspect of the performance of *Main Puteri*.

Based on the above reviews, even though the previous researchers have studied *Main Puteri* performance from the perspective of their own expertise, all their writings have helped the researcher to heighten her understanding and knowledge on the overall

aspects of the *Main Puteri* performance. All of the above examined works have also provided excellent insights that eased the researcher's fieldwork as well as the overall study on the performance of *Main Puteri*. Even though the review provides tremendous information about the performance of *Main Puteri*, there are more information such as in-depth background of the healer of which may be vary, and the study of the physical and emotional involvement of *Tok Puteri* during the healing ritual are still missing. The missing information is very important to support the analysis of the physical movement in this study as it helps clarify various aspects of the individual style of *Tok Puteri*. Therefore, only through fieldwork which is by observing live performance, participation – observation and interviews, the researcher is able to collect in depth data pertaining to the background and the physical movement of *Tok Puteri* in *Main Puteri* healing ritual.

1.9 Structure of Dissertation

The first chapter of the dissertation provides an introduction related to the subject, scope and limitations, research objectives, justification and significance of the study, methodology of research, research questions, theoretical framework and literature review. This chapter is concerned with general information that assists the readers to understand the overall study.

The second chapter introduces the background of *Main Puteri* Kelantan, Pak Mat Jedok and the performance of *Main Puteri*. In order to assist in understanding the topic of this study, the overview of the origins of *Main Puteri* and the overall aspect of its performance are introduced. Furthermore, this study focuses on the physical movement of Pak Mat Jedok individual style in *Main Puteri*. It is essentially important also to introduce the overall aspect about him as *Tok Puteri* in *Main Puteri* performance. This includes a brief history and background of Pak Mat Jedok as *Tok*

Puteri and the overview of the preparation as well as some review on the live performance done by Pak Mat Jedok and his troupe. Furthermore, this is to provide an overview on the physical movement of Pak Mat Jedok during the performance thus giving some idea on how the movement is done and explained in a straightforward and general manner.

The third chapter introduces the overall aspect of Laban Movement Analysis. Moreover, this study is about analyzing the physical movement of Pak Mat Jedok using Laban Movement Analysis. Therefore, it is essentially important to provide an explicit understanding towards the system in which it assists in identifying the finding for this study. For that matter, the overview of the historical background of Laban Movement Analysis, Bartenieff Fundamentals in the study of movements as well as all the aspect of the major components used for analysis are comprehensively explained in this chapter in order to clarify the overall system in analyzing the physical movement of Pak Mat Jedok in the next chapter.

The fourth chapter focuses on the analysis using Laban Movement Analysis. This is the chapter that analyses the physical movement of Pak Mat Jedok based on the selected phrases through video recorded materials. This chapter explains explicitly each phrase based on all the four components of Body, Effort, Shape and Space (BESS) and when the overall physical movement is clarified through BESS, the next step is comparing the use of Effort-Combination from the phrases in finding the outcome. Furthermore, the outcome shown in this chapter is based on the analysis of which it disclosed the amount of the elements of Effort Combination that eventually highlight the predominant elements of BESS in the style of Pak Mat Jedok.

The fifth chapter is the conclusion of the findings. This chapter concludes the research connecting all the information in relation to the history and background, the process of

finding the individual style of Pak Mat Jedok as *Tok Puteri* and the analysis made during observation using Laban Movement Analysis.

University of Malaya

CHAPTER 2: MAIN PUTERI AND TOK PUTERI

2.1. Traditional Healing Rituals and the Healer

The traditional healing ritual is a broad term that describes the many different healing traditions practiced by various indigenous groups around the world within the different belief systems. In South East Asia, evidently the traditional healing rituals practiced by the indigenous people since ancient time is mainly animistic. It is widely known that the indigenous people has their own different mythologies and rituals based on their culture and tradition that describe the most common foundation thread of “spiritual” or “supernatural” perspectives.

According to James (2005), the traditional healing rituals are commonly found throughout agricultural, rice-growing communities of South East Asia, and among the often nomadic rural, hill tribe peoples, both on the mainland such as China, Thailand and in the island parts such as Indonesia, Borneo, Philippine, to mention a few. Spirit worship in these communities gave rise to a body of social and religious responsibilities which he mentions that Animism was more obvious in part of village life rather than town life. Evidently, the social and religious beliefs originating in Animism have persisted since ancient times and have become part of the syncretic system of South East Asian cultures today. Referring to James(2005) statement, I find it is obvious that the Malays and other indigenous groups living in Malaysia have inherent similar social and religious beliefs that have linked with the elements of Animism. These are obviously illuminated in their culture and tradition, specifically those connected with the traditional healing rituals that involve trance and the super natural world.

In recent years, evolution has affected the culture and tradition that relate to the belief systems of the peoples all over the world. Hence, the Migration, outspread of religion and social and economic development in the country in South East Asia are

clearly affected by these evolutions. The country such as Malaysia, the changes have altered the belief systems in the community such as the Malays or other indigenous groups. For example, the advent of Islam in Malaysia has resulted in the Malays being virtually Muslims which the elements of their previous animism belief systems still persist. Even though the element of Animism still persist in the tradition practiced by these groups of people in Malaysia, modernization has undoubtedly overpowered the traditional practiced such as the traditional healing rituals that are known to have been widely practiced during ancient time. The traditional healing rituals seem not very useful and reliable anymore in the modern society. The belief systems have changed the lifestyle of the people, thus resulting with the scarcely practiced of the traditional healing ritual amongst the Malays or indigenous groups in the country.

However, before the advent of scientific medicine, traditional healing ritual served as an integral role to cure and prevent harmful illness or to drive out the evil spirit, and also to invoke the spirits to bestow good fortunes on the community. Based on various sources such as Ghulam (2004) and the interview with the informant during fieldwork, mention that the traditional healing rituals that involve trance and the spiritual world that existed from animistic era long before the arrival of Islam is known to be widely practiced by the village people in Kelantan, the area of North-eastern part of Peninsula Malaysia and East Malaysia. It is known that the traditional healing rituals practiced by these village people normally have their own techniques according to their culture and tradition use for healing either the sick person or use for other purposes. This technique of traditional healing rituals is traditionally initiated by a medicine man, healer, or known as shaman (western perspective), a person regarded as having access to, and influence in the world of good and evil spirits involving trance or altered state of consciousness.

According to Eliade (1954), the word “shaman” is said to be originated from the Tungus tribe in Siberia, which means “spiritual healer,” or “one who sees in the dark”. The shamans are known to be the intermediaries or messengers between the human world and the spirit worlds of which there are said to treat ailments/illness by mending the soul and alleviating traumas affecting the soul/spirit which in turn restores the physical body of the individual to balance and wholeness. Moreover, he also mentions that the shaman enters supernatural realms or dimensions to obtain solutions to problems afflicting the community of which he or she gets into trance or in altered state of consciousness involving the physical movement that exhibits shaking of the body, head, hands, etc., speech transformation and often communication with culturally suggested divine powers (Eliade, 1954). Meanwhile, based on definition stated by Harner (1980), a shaman is “a man or a woman who enters an altered state of consciousness – at will – to contact and utilize an ordinarily hidden reality in order to acquire knowledge, power, and to help other person. Apparently, I find that both statements based on the western perspective define the healer as shaman. In Malaysia, the healers who practiced the traditional healing ritual that involve trance or an altered state of consciousness are known as *bomoh*, *pawang* or *dukun*, to mention a few.

Today, the traditional healing rituals is scarcely been practiced openly which by some means it becomes an alternative way of curing illnesses when the modern medicine is unable to diagnose the unknown disease that the patient is suffering from. Even though the traditional healing ritual is restricted by the religious authority in the state of Kelantan, people may seek advice or cure privately from a qualified healer or *bomoh* that is capable to heal the cause of their diseases. Usually the cause of illnesses that need to be cured using traditional healing ritual is the patient suffering from having *angin* or the sickness that relates to *hantu* or *jembalang*, the evil spirit.

According to Laderman(1983), the Malays believe that most illnesses result from a hormonal imbalance and treat them with herbal remedies, dietary adjustments, thermal treatment, bloodletting and massage. She also mentions that should ordinary health treatment did not respond, or illness appear to be having unusual causes, a suspicion may arise that the sufferer's problem are due to at least in part, to attacks of spirits (*hantu*), either sent by ill-wishers or acting on their own initiative, or to an imbalance of the component parts of the patient's self. The treatments for the illnesses implicated by the spirits or supernatural world are treated using the traditional healing rituals by a qualified healer to cure the diseases. I find that her statement about the illness and the treatment is basically based on the western perspective which the illnesses she mentions is considered as having *angin* or connected to the evil spirit such *hantu* or *jembalang* of which the healing is traditionally done by the healer performing the *Main Puteri* traditional healing ritual, to heal the sick person.

Apart from the *Main Puteri* traditional healing ritual, there are other traditional healing rituals that are practiced in Malaysia which the healers are referred as *Pawang*, *Dukun*, *Tok Bomoh*, *Bomohizan* and so forth. In the *Main Puteri* traditional healing ritual, the healer is known as *Tok Puteri*. Besides *Tok Puteri* of *Main Puteri* from Kelantan, there are other healers classified as *Bomoh Bagih* for the healing ritual known as *Bagih*, *Tok Mok Pek* for the healing ritual known as *Mok Pek*, and *Tok Belian* for the healing ritual known as *Belian*. All the above mentioned healing rituals from Kelantan are the specific types of traditional healing rituals that involve trance or possession (Ghulam, 1994), which are classified as using traditional healing techniques to cure a sick person suffering from mental or emotional illnesses. Amongst all the traditional healing rituals that are mentioned, Ghulam(2004) states that the *Main Puteri* healing rituals is said to be both conceptual and in performance by far the most elaborate, sophisticated and complex.

2.2 The Background of *Main Puteri*

Based on Firth (1967) statement, the ritual ceremonies are mainly divided into three: (a) Productive – used in hunting, farming, and fishing, in order to enhance the productivity of the community in their daily chores. (b) Protective – ritual ceremony is done for the purpose of hindering dangerous situation, to heal illnesses, and so on. (c) Destructive – for the purpose of making someone sick, to destroy someone's property, farms and so on. Based on the categorization stated by Firth, it is clear that the *Main Puteri* healing rituals is categorized as the protective type of ritual ceremonies.

Main Puteri traditional healing ritual from Kelantan is said to have obvious connections with the people from the Southern part of Thailand, Cambodia, as well as the *Orang Asli* throughout Peninsula Malaysia (Ghulam, 2004). Meanwhile, the existence of elements which is significantly important such as the incantation, paraphernalia and so forth that are used in the performance of *Main Puteri* may be derived from the Hindu – Buddhist culture (Ghouse and Solehah, 2014).



Figure 2.1: The location of the state of Kelantan in Peninsula Malaysia (from website)

According to Fauzi(1993), *Main Puteri* is a native psychotherapy of Kelantan that has been practiced since ancient times, in which this method reflects the notion of the Malay societies with regard to physiological symptoms as in healing and treatment of the illnesses. Meanwhile, Chen (1979) mentions that the *Main Puteri* performance placed more emphasis on the psychological aspect of the patient which the ceremony is a form of psychotherapeutic healing used by the Kelantan people based on the methods that involved not only the patient but also the public. In the performance of *Main Puteri*, Banks (1976) stated that magic practitioners would usually be taken over by supernatural beings where this reflects the presence of good spirits that know the cause of the disease suffered by the patient. Moreover, Firth (1967), mentions that there have been elements of arts in the healing ceremonies of which *Main Puteri* performance, not only the actions are significant in the treatment to cure the patient, but the method or process used by the practitioners, using the spirit to perform the healing process, is also

considered significant of which this reflects the valuable art of healing is dependent upon the skills of the practitioners..

Main Puteri traditional healing ritual consists of various types that are traditionally practiced by the Kelantanese. Ghulam(2004) mentions the types of the *Main Puteri* performance are such as:

- (a) Ordinary *Main Puteri* performances that are arranged for normal healing without combining other form in the performance;
- (b) Combination of *Main Puteri* - *Mak Yong* performance prepared when *angin Mak Yong* is present;
- (c) *Main Puteri* within ritual *berjamu Mak Yong* for *Semah angin* and other purposes;
- (d) *Berjamu* performances of *Main Puteri*;
- (e) *Main Puteri* within *wayang kulit* Siam done with similar purpose.

Based on my interview with the informant during the fieldwork in 2017, the ordinary type of Main performance usually will be performed for one night only. As the other types of performances that are mentioned are traditionally performed for one night and sometimes extended until three nights or more depending on the sickness of the patient or other purposes (Ghulam, 2004).

2.3 The causes of illness.

There are three types of the causes of illness that use the *Main Puteri* healing ritual for treatment:

- i. Disease caused by having “angin”. According to Ghulam (2004, p. 31), “angin” literally “Wind”, which in relation to *Main Puteri* also refers to air as one of the four elements of which besides *angin* (wind), are the elements of earth, water, and fire. However, the traditional healers believe that it is necessary to have a balance in these four elements of which all the living and non-living entities, including Man are constituted of *angin* having the most significant role in the body’s health.
- ii. The weakening of *semangat* or weakening of the loss soul is said to be from unpleasant contact with spirits such as those inhabiting particular localities; the effect of malicious influence known to the Malays as *badi* or *bala*, as the result of awakening from sleep or shock which causes the *semangat* to flee or wander while the person is asleep (Ghulam, 2004, p.30).
- iii. The possession of the spirit of which it is known to the Malays as being possessed by *hantu* or *jembalang*. Besides, there are spirits that are attached to specific locations of the environment or guardian spirits known as *penunggu* of the places as well as the objects and so on. These spirit souls are believed to be the souls of real persons, powerful ancestors, healers or *bomoh*, *bidan*(midwives), and so on which are considered as *keramat* (sacred) and are able to assist the living in certain circumstances (Ghulam, 2002. p.28).

2.4. The Aspects of the Performance

There are various aspects of the performance to be complied in the *Main Puteri* healing ritual in order to achieve its purpose.

2.4.1 The Paraphernalia for the Performance.

Traditionally, *Main Puteri* is held either at the home of the patient which is privately organized by the *tuan rumah* (home owner) or a more elaborate public performance is held at the temporary space called *panggung* or *gelanggang*. The preparation for *Main Puteri* is made few days before the ceremony in which a *gelanggang* made of bamboo poles is erected in an east-west direction as it is believed that spirits travel along this axis (Chen, 1979). However, the houses in rural Kelantan are normally aligned along the north-south axis at the right angles to the path of the spirits. Traditionally, a canopy is placed on the scaffolding from the ceiling called *lelangit* and some young coconut leaves, long string of sweet scented flowers such as jasmine and traditional *kueh*(biscuits) are hung as these are purported to attract spirits. The floor of the *gelanggang* or the area in the house where *Main Puteri* is held is covered with mats before the *Main Puteri* begins. A plate or tray filled with yellow-colored rice, betel nut and ingredients, an egg and some coins (the *pengeras guru*), is hung at the spot or placed close to *Tok Minduk* for the *Dewa* or *Betara Guru*, spirit patron of the performance. Various bowls and trays containing parched rice, fried whole chicken, betel materials, ritual water, a pillow, an incense burner and other paraphernalia are also arranged for the spirits as a whole.



Figure 2.2: The gelanggang(Chen, 1979)

The above figure is the sketch of the *gelanggang* and overall setting of the performance by P.C. Chen (1979). It is an example and a clear overview of how *Main Puteri* performance which is traditionally held in the bamboo *gelanggang* (arena setting/performance space), aligned along an east-west axis, are the sick individual (B), supported by a relative (C), and a troupe of musicians playing the *kesi* (D), *canang* (E), *gendang* (F, G), brass gongs (H) and the *serunai* (K). *Tok Minduk* (J), who is the master of spirits and plays a *rebab*, a three-stringed violin, sits facing west immediately underneath the *pengeras guru* (N). From the ceiling hang sweet scented flowers (P). On the floor are the incense burner (L), trays containing ritual water, parched rice, a pillow (M) and other paraphernalia. During the performance the *bomoh* (A) will scatter parched rice (Q) on the floor, watched by a crowd (R) of relatives, friends and spectators (Chen, 1979).



Figure 2.3: The *Lelangit* (Picture taken during fieldwork 2017)



Figure 2.4: The *pengeras guru* (Picture taken during fieldwork 2017)



**Figure 2.5: Other paraphernalia used to invoke of the Spirits
(Picture taken during fieldwork 2017).**

2.4.2 The Performers of *Main Puteri*

In the performance of *Main Puteri*, all the performers play an important role in the overall process of the healing in order to cure the sick person or use for other purpose. There are two most important functionaries in *Main Puteri*, a healer *Tok Puteri* or *Bomoh Puteri* and *Tok Minduk*, who acts as interrogator for *Tok Puteri*. *Tok Puteri* may be a man or woman, who is a qualified healer, becomes the mediator to the spirit being and during healing he or she is usually in the altered state of consciousness. Whereas *Tok Minduk* is an experience person acts as an interrogator, also plays a *rebab* instrument (three-stringed spiked fiddle instrument) accompanied by other musicians playing traditional instruments during the performance of *Main Puteri*. According to Ghulam (2004, p. 39), in the past, the performance of *Main Puteri* was only accompanied by one musician playing either a *batil*(metal bowl) or *redap* (a flat single-headed drum). But in recent years, *batil* is no longer seen but the latter genre that is known as *Main Puteri redap* may be encountered in the rural districts of

Kelantan. After many years of using just one instrument to accompany the performance, in recent years the healing ritual has more traditional instruments to accompany the performance. The change happens may be because of various factors such as either lack of experience player, or extinction of the old type of instruments or to create a more lively healing ritual. Apparently today, most *Main Puteri* healing ritual uses a basic *Mak Yong* ensemble that include the musicians that play traditional instruments such as *rebab*, *tetawak*(bronze gongs) and *gendang*(a pair of double-headed barrel drum) and additional option such as *kesi*(a pair of cymbals) and *canang* (a pair of inverted gongs beaten with sticks).

2.4.3 The Structure of the Performance

Traditionally, the structure of the performance in all the types of the *Main Puteri* healing rituals is similar in their manifestation in undergoing the process of healing the illnesses. The process requires various stages to be followed in order to achieve the purpose of the ritual. Based on an interview with the informant Pak Mat Jedok (2017) and referring to Ghulam(2004), the basic structure of the performance is traditionally practiced by the Kelantanese during the ceremony is based on the following stages:

- i. The performance starts with the *angkat kenduri*, the process of consecrating the physical elements of the performance such as the space, musical instruments, offerings and those involved in the healing process. This is done to ensure that the spirits or ancestors gave their blessings and to avoid any disruption during the performance.,
- ii. *Buka Panggung* with *lagu bertabuh* is played signaling the opening of the *panggung*. Followed by the preliminary musical prelude, *lagu-lagu permulaan*.

- iii. *Lagu bertabik*, salutation song is sung to honour the teachers and the ancestors of the *Main Puteri*.
- iv. The singing continues and leads to *Tok Puteri* getting into trance which is the section of *Gerak Angin*, the preparation for the descents spirits, then the process of investigation and healing session. This session may be repeated until finally the suitable spirit is identified.
- v. Finally when the patient is healed, the patient becomes exhausted, with the sign from the *Tok Puteri*, the closing rhythm is played and the *Main Puteri* is finally completed.
- vi. Closing ritual by *Tok Puteri* reciting some verse thanking the present spirit, spreading the parched –rice on four corners of the performance area and announcing the ending of the ritual for the night.

2.4.4 The Theatrical Features in the Performance.

The theatrical features that are displayed in the performance of *Main Puteri* usually include dances accompanied by singing, dialogue, an orchestra of traditional music, props and specific space for the performance. During the performance, the spirit's arrival is made known by the change of the dance style towards uncontrolled, jerky trance movements involve gyrating of head, hand and upper body. The actual communication with the spirit includes offerings and negotiations by *Tok Puteri* and *Tok Minduk*, an interrogator engages and guides the *Tok Puteri* to the relevant spirits during the process of healing. The dialogue-like communication with the spirit of the illness may last long and it often includes even obscene humour. These are the elements that are traditionally showed in the performance of *Main Puteri*.

According to Laderman(1996) through the western perspective, mentions that *Main Puteri* is like a play that is composed by a series of scene of acts divided by intermissions which the first acts set the stage for the rest of the play. The invocation of the spirits then takes place, followed by the intermission. She also mentions that the second act consists of several scenes which are based on tension endangered alternate with the episodes of comedy and other tension device. After that the patient is put into trance which tense and exciting moment and then the release that follows the trance. Finally, the duet between *Tok Puteri* and *Tok Minduk* help to ease the night dramatic tension.

Here, her opinion on *Main Puteri* healing is similar to a play per se is not suitable for the overall scenario in this healing ritual. The interpretation through western perspective can mislead the readers to have different understanding and perception of *Main Puteri*. Based on my observation, both live performance and recorded materials, I find that *Main Puteri* performance is not a play, it is an improvisation that suit the needs of the healing rituals to achieve its purpose.

In relation to the theatrical features in the live performance of *Main Puteri* during the fieldwork, I find that the whole scenario has displayed remarkable aesthetic value in itself, which I have never seen in any theatre performance. The performance has the specific structure to be followed but the whole layout of the presentation from the beginning until the ending part of the healing is purely an improvisation. As *Main Puteri* is a traditional healing ritual, the role of *Tok Puteri* is very significant in this performance of which he is the main person that steers the overall performance throughout the night to achieve the overall purpose of healing. From the beginning until the ending part of the performance, the healing ritual will not be successful without an expertise which

the person performs traditional healing ritual has to be qualified and experienced *Tok Puteri*.

In the live performance of *Main Puteri*, at the beginning of the ceremony, *Tok Puteri* starts with the mantra to give offerings to ancestors and good spirits before starting the whole process of healing. Here, he needs to be in a moment which is in total concentration to recite all the verses. After he is done with the recitation, he sings with the accompaniment of traditional music, communicates in a dialogue-like with *Tok Minduk* and his patient through singing, and dances with specific style that changes in accordance to the music that accompanied him, doing something humor and also interact with the audience in the final part of the ceremony. These are all the elements that are featured from the beginning until the ending part during the ceremony and when presenting there are stages that have been set accordingly to fulfilled the requirement of the healing ritual. The recitation of mantra, the singing, the dialogue-like communication and the dances that changes its' dynamic et cetera, is performed by *Tok Puteri* with the support of other performers are brilliantly presented throughout the healing ritual creates a non-monotonous at the same time captivating and entertaining performance.

2.5 Background of *Tok Puteri* Pak Mat Jedok



Figure 2.6: Picture of Pak Mat Jedok performing at the Publika, Hartamas Kuala Lumpur, in 2014.

Che Mohd Zailani Che Moh also known as *Tok Puteri* Pak Mat Jedok, is the subject of this study. The reason for choosing Pak Mat Jedok for this study is that he is an experienced and well known *Tok Puteri* in *Main Puteri* Kelantan. He was born on 27th March 1966, at Kampong Gual, Jedok, Tanah Merah Kelantan. He started participating in traditional healing rituals since he was nineteen years old and had never learnt from his father even though he was one of the established *Tok Puteri* in Kelantan in 1940s. Pak Mat Jedok gained his knowledge in performing *Main Puteri* and other traditional healing rituals from various teachers elsewhere in the state of Kelantan and Southern part of Thailand. His involvement of 33 years in traditional healing has brought him to the level that he is well known not only in state of Kelantan, but also throughout Malaysia and Thailand.

Asides from being a *bomoh*(traditional healer), his daily life also focuses on taking care of his rubber estate and also breeding cows as part of his income to support

his family. During the interview with him, he mentioned that in the 1980s, *Main Puteri* healing performance was his main income. During that time, it was widely used all over the state and elsewhere outside Kelantan such as in the state of Terengganu and Southern part of Thailand. He travelled not only doing *Main Puteri* but also performed other traditional healing rituals when acquired by the patients. He mentioned that he travelled almost every day either alone or with his group, also accompanied by his wife to assist him with the healing. He added, in recent years, the performance of *Main Puteri* is hardly performed as there is religious constrain to *Main Puteri* healing rituals and other alternative such as modern medicine is widely being used to heal the illnesses. Today, Pak Mat Jedok scarcely performs *Main Puteri* for the purpose of healing, but occasionally he was invited to perform for the purpose of research work or some agencies invite him and his group to perform for the purpose of entertainment. The performance sometimes held at the village setting in Kelantan and the conventional stage outside Kelantan such as at the Publika Hartamas in Kuala Lumpur.



Figure 2.7: Pak Mat's daily chores –Tapping rubber (Picture taken during fieldwork 2017)



Figure 2.8: Pak Mat as *bomoh* - healing a sick person (Fieldwork photo 2017)

2.5.1 The Live Performance

The live performance of *Main Puteri* is venue at the house of the Pak Mat Jedok, at the performance space with an area of 16 feet by 20 feet width that link to the main entrance in front of his house. The performance is considered to be an ordinary *Main Puteri* healing ritual that is held only for one night. Prior to the performance at night, the requirements for the ceremony such as the items that are needed for offerings and decoration of the space for the performance are prepared by Pak Mat Jedok's family. According to Pak Mat Jedok, the requirements for the healing ritual are based on what is traditionally used in the healing rituals include assortment of foods and apparatus that are prepared earlier before the performance started. Traditionally the requirements are set as offerings to invoke the spirits during *Main Puteri* performance at the same time to enable the overall ceremony to run smoothly without any obstacles that could complicate the performance.



Figure 2.9 a: Pak Mat's house – Venue of the performance (Picture taken during fieldwork 2017)



Figure 2.9.b: Pak Mat's house – Venue of the performance (Picture taken during fieldwork 2017)

Basically the performers in the live performance are the individuals who have vast experience in performing *Main Puteri*, and there are specifically selected by Pak Mat Jedok for having strong inner connection with him. The groups comprise of Pak Mat Jedok as *Tok Puteri* and Pak Su Stapo as *Tok*

Minduk, Mohd Nor Jaafar plays *rebab*, and other traditional instruments use in the performance are *Gedombak* plays by Pak Nik Amin, *Gendang Anak/Gedok* plays by Pak Nik Stapa/Jaafar, *Kesi* plays by Isa Che Wan, *Serunai* plays by Che Wan, and *Gong/Canang* plays by Pak Su Gi.



Figure 2.10: TokMinduk and the musicians (Picture taken during fieldwork 2017)

In the live performance of *Main Puteri* during the fieldwork in 2017, I find that the structure of the performance is quite similar with other types of *Main Puteri* such as combination of *Main Puteri - Mak Yong* and *Berjamu* performances of *Main Puteri*, to mention a few, of which there have certain stages to be followed. Traditionally the ceremony starts with opening of the ceremony, then the process of healing and the closing. According to Pak Mat, the overall process of *Main Puteri* performance that they present that night started with the *angkat kenduri* (feasting) which the *pengeras guru* is placed in front of *Tok Minduk* as offerings to invoke the spirits before healing began. When the offerings are over, some specific song is played signaling the *buka*

panggung the opening of the ceremony. Then it continues with the song of *bertabik*, to honor the *gurus* and ancestors related to the healing rituals, followed by *Gerak Angin*, the process of trance to start the healing session. During this session, Pak Mat Jedok performs the *kira penyakit* to identify the illnesses. Eventually, after that, he starts *menurun* where the spirits descend through *Tok Puteri* to be involved in the process of healing the sick person. According to Pak Mat, during the process of healing the sickness, he mentions that there are various *angin* existed during the session. There are known as *Angin Saka*, *Angin Hala* and *Angin Adik Hitam Seri Panggung- Pelecit* of which are identified to have caused the illness of his patient. When the illness is cured and the process of healing has ended, the sick person is joined by the audience to dance together joyfully showing the healing is successful, at the same time mark the end of the healing session for the night. After the patient and audiences have left the premise, Pak Mat Jedok carries out some ritual by spreading parched rice at the area where the performance was held to conclude the ceremony for that night.

2.5.2 The Physical Movement of *Tok Puteri*

For the purpose of this study, the useful and relevant information are gathered to provide a holistic understanding and knowledge to the physical movement of *Tok Puteri* in the performance of *Main Puteri*. Mostly, the descriptions of the physical movement of *Tok Puteri* that are found in the collected data are very straight forward and in the general manner. The gathered data from the library search has proven that there is no study done that pay particular attention to the detail analysis on the physical movement of *Tok Puteri* in the *Main Puteri* healing ritual. The following examples are the information

that is written by few writers in describing the physical movement of *Tok Puteri* during the process of healing in *Main Puteri*.

The study by Downs(1958) that focus on the symbolism aspect of the *Main Puteri* performance provides general and vague information on the physical movement of *Tok Puteri* during the process of healing the sick person. He mentions that during the healing ritual, the body of *Tok Teri* (the healer) has been taken over by supernatural beings which he would then shake his head and hips with the intention of frightening the spirit that is affecting the patient.

The study by Fauzi(1993), written in *Bahasa Malaysia* language provides some information that is more detail and interesting than Down's, of which it does helps clarify further the physical action of *Tok Puteri* during the process of healing. Even so,the information given seems to be quite general and straightforward concerning the physical movement of *Tok Puteri* in *Main Puteri*. Fauzi mentions that "*Keadaan lupa Tok Puteri bermula dari dia menggeleng-gelengkan kepalanya, mula-mula perlahan-perlahan kemudian semakin laju diikuti pula oleh irama bunyian-bunyian yang juga bertambah rancak apabila gelengan kepala Tok Puteri mencapai darjah kelajuan yang paling tinggi sekali*". Translated in English "At the beginning of the trance, *Tok Puteri* moves his head slowly and gradually increasing its speed, accompanied by fast rhythm, and eventually the head movement becomes intensely fast following to the speed of the rhythm".

The study by Ghouse and Solehah(2014) has provided very general information on the physical movement of *Tok Puteri*. The description of the physical movement is stated as such "He gyrates shaking his head, body first in a sitting position, then in a standing position before he finally starts to heaves

and shakes his torso around. At times the *Tok Puteri* is on all fours, crouching on the floor as he swings his head from side to side”.

Based on the examples above, it is clear that the physical movement that are described in the study by Downs, Fauzi, Ghouse and Solehah are not enough to support in the analysis of the physical movement of *Tok Puteri*. But it does help in providing some relevant information concerning the physical movement in various perspectives. Therefore, the fieldwork is very important in providing comprehensive data on the physical movement of *Tok Puteri*.

In this study, the fieldwork has provided tremendous insight on the physical movement of *Tok Puteri* in the performance of *Main Puteri*. Through the live performance, the physical movement of *Tok Puteri* can be observed clearly in various angles that concerns with the physical and emotional involvement during the process of healing.

For example, the section that has been identified earlier through gathered video materials showing *Tok Puteri* Pak Mat Jedok is mainly focused on the moment of getting into an altered state of consciousness throughout the process of healing the sick person. Besides observing the overall live performance, the specific part that is identified is intensely observed to gain explicit insight of the physical movement of *Tok Puteri*.

During the live performance, Pak Mat Jedok has shown an extraordinary dynamics in the use of body in motion in the selected section, especially the intensity of the head movement whilst other part of his body seems to support the overall physical movement. Here, the head moves side to side and in circular motion is distinctively visible which in the beginning it is gradual and later develops into a more intense movement. Aside from other action he displays in

the process of healing, I find that the most dynamic and intense movement in the body parts seems to be the head movement.

Meanwhile, the interaction section between Pak Mat Jedok and *Tok Minduk*, and the reaction toward *Tok Minduk* during the healing session, it seems that *Tok Puteri* has shown an extensive uses of the whole body movement and body parts at the same time displays clear Dynamic Alignment (the coherent placement of the entire body parts/non-disconnected) and Body Attitude (the stance) throughout the performance. In the overall performance the hand movement does not seem to be moving extensively like the head, as his hand only moves when he needs to communicate with *Tok Minduk* and the sick person and to spread the parched-rice during healing session.

The change of the *dynamo-sphere*(dynamic use of space) in different parts of the body in the overall movement in the live performance which is based on the changing of rhythm, Pak Mat Jedok seems to be able to maintain his inner and outer connection throughout the healing session. Thus, the distinctive physical movement and total commitment that is displayed throughout the live performance illuminates the individual style of Pak Mat Jedok as *Tok Puteri*.



Figure 2.11.1: Pak Mat Jedok communicating with *Tok Minduk* (picture taken during fieldwork 2017)



Figure 2.11.2: Pak Mat Jedok communicating with *Tok Minduk* (Picture taken during fieldwork 2017)



Figure 2.11.3: Pak Mat Jedok communicating with *Tok Minduk*(Picture taken during fieldwork 2017)



Figure 2.12: Pak Mat Jedok and the sick person- healing session (Picture taken during fieldwork 2017)

CHAPTER 3: WHAT IS LABAN MOVEMENT ANALYSIS?

3.1. Introduction

Laban Movement Analysis (LMA) is a method for observing, describing, notating, and interpreting human movement, for the purposes of improving awareness, efficiency, and eases of movement and enhances communication and expression in everyday and professional life. It consists of vocabulary, concepts and principles that describes, notate and give cognitive understanding to human movement in any form such as in dance, sport, acting, work, ritual, and everyday activity et cetera. It is also considered as the theoretical and experiential system for the observation, description, prescription, performance, and interpretation of human movement.

As a system, Laban Movement Analysis provides a rich overview of the scope of movement possibilities. These basic elements can be used for generating movement or for describing movement. They provide an inroad to understanding movement and for developing movement efficiency and expressiveness in which each human being can combines these movement factors in his or her owns unique way and organizes them to create phrases and relationships which reveal personal, artistic, or cultural style.

Furthermore, Laban Movement Analysis includes hundreds of variables ranging from general to specific. Notwithstanding that this theory widely use in the study of movement integrates kinesiology and qualitative elements with spatial and temporal phenomena. These describe body articulation and action, the timing and rhythm, spatial trace forms, quality of body, shape change, effort dynamic expression, and phrasing or relationship patterns.

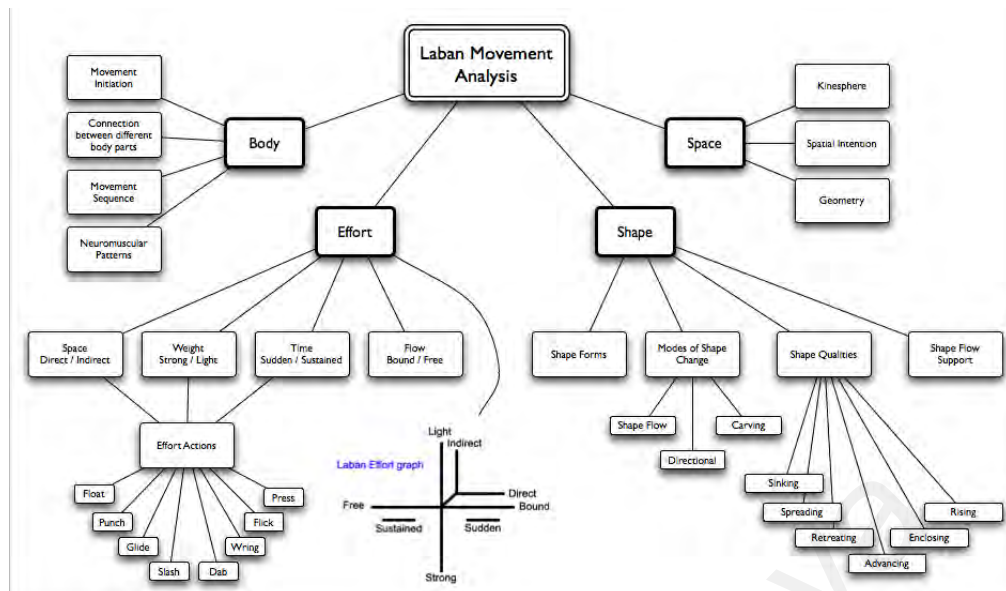


Figure 3.1: Structure of LMA-Picture posted by Ali Momeni (Website)

3.2 The origin of Laban Movement Analysis

Originated in Germany at the beginning of the 20th century, Laban Movement Analysis was developed by Rudolf von Laban (Austro-Hungarian, 1879 - 1958), who is widely regarded as a pioneer of European modern dance, proponent and theorist of movement education. He developed this systematic approach to the description and understanding of movement. Trained in martial arts, as well as performing and visual arts, and worked in France, Germany and England, Laban had an enormous influence on the development of early 20th century European “modern dance” through his many schools and students, notably Kurt Jooss, Mary Wigman, Harald Kruetzberg, Gret Palucca and many more. In 1980, a scholar of Rudolf Laban, Irmgard Bartenieff, a dance theorist, dancer, choreographer, physical therapist, and leading pioneer dance therapy, (1990 – 1981) has contributed to the Body category, the Laban Movement Analysis/Bartenieff Fundamentals (BF) work is a living system that continues to evolve.

Today, Laban Movement Analysis is a creative synthesis that has been considerably expanded and enriched, in which it is also known as Laban/Bartenieff Movement Analysis that uses multidisciplinary approach, incorporating contributions from anatomy, kinesiology, psychology, *Labanotation* and many other fields. It is used as a tool by dancers, actors, musicians, athletes, educators, teachers, physical and occupational therapists, psychotherapy, peace studies, anthropology, business consulting, leadership development, health and wellness and has become one of the most widely used systems of human analysis today.

3.3. The Aspects of Bartenieff Fundamentals

Bartenieff Fundamentals is a body therapy which evolved from Irmgard Bartenieff's years of work and exploration of Laban Movement Analysis, Physical Therapy, dance training and body mind integration. It is a unique approach to understanding body connectedness, dynamic alignment. Movement initiation and sequencing, breathe support, body core activation and support, and the interaction of function and expression. Through years of work, she established the "Basic Six" which is the "BF Exercises" as a beginning baseline illustrating her concept and principle. In view of Bartenieff, a "CONCEPT" is a general idea, thought or understanding, whereas a "PRINCIPLE" is a statement of a basis truth, law, or assumption often concerning the functioning of a natural phenomenon or mechanical process. According to Hackney (2002) "Bartenieff Fundamentals is an approach to basic body training that deals with patterning connections in the body according to principles of efficiency movement functioning within a context which encourages personal expression and full psychophysical involvement.

A. The “Nine Principles” of Bartenieff Fundamentals, a basis to study the movement:

- i. The dynamic Alignment which includes consideration of Kinetic chains, Boney Landmarks, Connectivity, for example: a basis of Dynamic Alignment is the understanding that when one part of the body moves the whole body is affected.
- ii. Core (Internal) Support which is supporting the body while moving
- iii. Weight Shift, which includes consideration of grounding
- iv. Breath Support
- v. Initiation & Sequencing
- vi. Rotary Factor
- vii. Spatial Intent includes Counter-tension
- viii. Developmental Patterning/Progression includes Body Organization and Level Change.

B. The “Basic Six” Exercises as guideline and set as understanding the inner connection of whole body movement:

- i. Thigh Lift
- ii. Pelvis Shift Forward
- iii. Lateral Pelvis Shift
- iv. Diagonal Knee Drop
- v. Body Half
- vi. Arm Circle

3.4 The Four Major Components of Laban Movement Analysis

The general concept of Laban Movement Analysis (LMA) is steered by four major themes opposites are the Inner/Outer, Function/Expression, Exertion/Recuperation and Mobility/Stability. The underlying support for the overall mechanism of Laban Movement Analysis is based on the four major components of Body, Effort, Shape and Space (BESS).

A. The four components are as follow:

- i. The component of Body specify which the body parts are moving, their relation to the body center, the kinematics involved and the emerging locomotion;
- ii. Space treats the spatial extent of the mover's Kinesphere (often interpreted as reach-space) and what form is being revealed by the spatial pathways of the movement;
- iii. Effort deals with the dynamic qualities of the movement and the inner attitude towards using energy;
- iv. Shape is emerging from the Body and Space components and focused on the body itself or directed towards a goal in space. The following are the detail information of the four major components of LMA that are used for the analysis in this research.

3.4.1 The Component of Body:

The Body component of Laban Movement Analysis deals with the question which of the body parts are moving and how their movement is related to the body center. It also addresses issues concerning locomotion and kinematics. In exploring the use body and relationship of the body parts are to be

understood in analyzing the body movement such Gestures, Postures, Integrated Movement and Body Attitude.

- Gestures: A movement of only one part of the body – Head, hand, chest, leg et cetera.
- Postures: A movement of a body as a whole, like a block of action, for example a set of posture, as in pose or sculpture or photograph, shift of position, or in assuming a pose.
- Integrated Movement: A movement that bridged the posture and gesture with the same quality that travels through from one to another in any order.
- Body Attitude: The body, the space and effort baseline. General and specific impression of maintained or constantly recurring postural characteristics, spatial stresses or effort content such as:
 - Postural characteristics: the Stance (normal, narrow base, Broad base, knees bend or straight), concavity, convexity, use of trunk.
 - Relation to uprightness: neutral erect, vertical erect (stress), horizontal stress, and Sagittal stress, Diagonal stress.
 - Predominantly apparent effort stress or content.

The kinematic chains – Initiation and Sequencing of movement are observed with relations to spatial Shaping possibilities and the dynamic qualities (Effort) accompanying them.

- A. Initiation - describes where does the movement initiate? The four major areas of the body:
 - i. Core (Centre part of the body/Stomach)

- ii. Proximal (Hip and Shoulder)
- iii. Mid-Limb(Knee and Elbow)
- iv. Distal(Head, Hand and Feet)

B. Sequencing - describes how does the movement travels or spreads through the body:

- i. Simultaneous - All active body parts move at once.
- ii. Successive - Adjacent body parts move one after the other.
- iii. Sequential - Non-adjacent body parts move one after another.

In relation to the physical human movement, Laban has placed the body center approximately at the navel. Other known locations for the center of the frame of reference area the sternum (chest), near the belly-button (waist), and in the pelvis. The lower unit, for examples the hip, leg and foot are essentially serves as locomotor activity and postural changes. As for the upper unit which is the head, arm and hand serves essentially exploring, manipulating and gesturing activities.

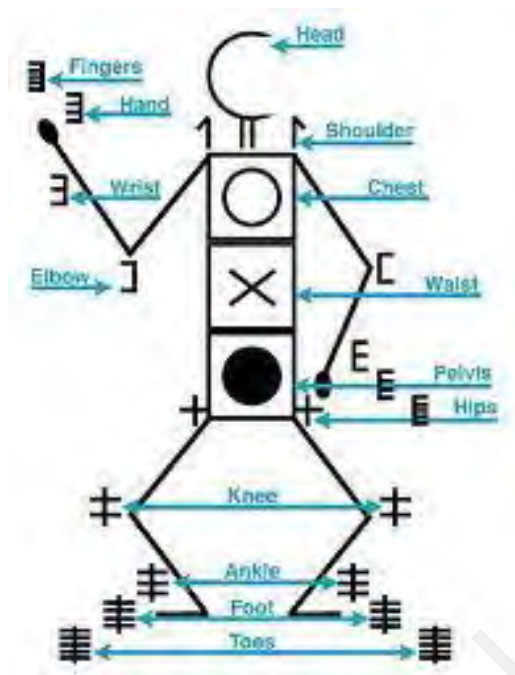


Figure 3.2: The specific Body Parts and Symbols.

However, Laban Movement Analysis includes Bartenieff Fundamentals, the “12 Basics Body Actions” such as:

- i. Jump
- ii. Turn
- iii. Fold
- iv. Unfold
- v. Extend
- vi. Contract
- vii. Gather
- viii. Scatter
- ix. Locomote
- x. Stillness
- xi. Weight –Shift
- xii. Support.

The action of a whole body movement consists of symbols that are used for LMA notation is called *Motif Description*, for notating **Phrases** or **Phrasing** of body movement.

- **Phrases/Phrasing:** What it means by the *Phrases or Phrasing* is that, it comes from the aspects of BESS. Phrasing has meaning and often reflects personal values. Dealing with phrasing in its fullness is complex. The subtlest change in phrasing can color the quality of the function and expressiveness of the movement. Phrasing of body movement in a performance requires an intimate connection to the intent of the performer and to the breathing patterns that support the intent According to Hackney (2002) that the Phrases are the perceivable units of movement which are in some sense meaningful that they begin and end while containing a through line. This can also be understood as having the continuity or flow of movement within a specific time frame that starts with beginning, middle and ending.

The following is an example of the sequence of how we observe a movement *Phrases or Phrasing* divided into three steps:

Table 3.1: Steps in Phrasing.

First Step	Second Step	Third Step
PREPARATION Beginning Intention / Initiation	→MAIN ACTION Middle Exertion	→ FOLLOW THROUGH Ending Transition

3.4.2 The component of Space

Laban believed that there are harmonic forms in movement – Space Harmony, as there are in music and visual arts; the trace forms created by the Body moving in Space using Effort and Shape have a formal, measurable relationship that is inherently harmonic and natural. The Space component presents the different concepts to describe the pathways of human movements inside a frame of reference, when carving shapes in space. Space specifies different entity to express the movements in a frame of reference determined by the body of the actor. Thus, all of the presented measures are relative to the anthropometry of the actor. The concepts differ in the complexity of expressiveness and dimensionality but are all of them reproducible in the 3-D Cartesian system (Laban, 1974). According to Laban (1974), “A definite movement with a definite trace form is always connected with inner happening such a feeling, reflections, determination of the will, and other emotional impulse”

In relation to the use of space in movement, there are various things to be comprehended while analyzing the component of Space:

A. The Kinesphere describes the space of farthest reaches in which the movements take place. It is the Three-Dimensional volume of space that a person can access with their body without shifting any weight to change their stance.

“The Kinesphere is the sphere around the body whose periphery can be reached by easily extended limbs without stepping away from that place which is the point of support, when standing on one foot, which we shall call the ‘stance’ (sometimes called the Place). We are able to outline the

boundary of imaginary sphere with our feet as well as our hand....When we move out of the limits of our original kinesphere we create a new stance... we of course never leave our movement sphere but carry it with us, like aura” (Laban, 1974, p.10).




B. Approach to Kinesphere:

Reach Space - Near, Middle/Intermediate and Far Reach. According to Dell that the concept of the *reach of space* distinguishes how close to or far away from the body, movements take place of which the three obvious areas of reach are distinguished as the near reach, intermediate reach and far reach(1970,p.47).

C. Spatial Tension and Pathways: An active use of tensions and counter-tension produced by body-limb relationships that do exist in the kinesphere.

According to Bartenieff, “As soon as any part of the body relates to Spatial Intent, the beginnings of Spatial Tension occur. General going-toward-or away-from-the body movements, for example, simply condense space or disperse it. The degree of Spatial Tension and Shaping in such general movements is minimal. When, however, a specific Spatial Intent is added, such as gathering movement of embracing or a scattering movement of repelling particular objects, a new tension is created between the object and the initiation of the movement in the body, and particular, rather than a general spatial shape is produced as the movement proceeds” (Bartenieff, 1980, p. 108).

Table 3.2: Spatial Tension/ Pathway and Symbols

SPATIAL TENSION/PATHWAY	SYMBOLS
<p>Central Spatial Tension/Pathway:</p> <ul style="list-style-type: none"> - Organizes energy and reveals the Kinesphere by radiating out from and coming back onto center. - Navel Radiation, Core Support, Breath Support, Core Initiation, Shape Flow, Successive Sequencing, Basic Body Action (Flexing / Extending), Weight Effort 	
<p>Transverse Spatial Tension/Pathway:</p> <ul style="list-style-type: none"> - Organizes energy and reveals the Kinesphere by cutting or sweeping through the Kinesphere between the center and the edge. - Rotary Factor, Mid-Limb Initiation, Shaping, Indirect Space Effort, Mid-Reach Kinesphere, Flow Effort. 	
<p>Peripheral Spatial Tension/Pathway:</p> <ul style="list-style-type: none"> - Organizes energy and reveals the Kinesphere by revealing the edge of the Kinesphere and maintaining the sense of distance between the center and the edge. - Distal Initiation, Indirect Space Effort, Far Reach Kinesphere 	

D. **Trace forms** is the form or design created by pathways of the limbs in movement often reflect the natural symmetry of crystalline forms. There are of five possible 3-Dimensional shapes that have same size and congruent shape on all faces and sides, these are called Platonic Solids.

For examples:

- Tetrahedron: 4 corners, 4 faces, 6 edges

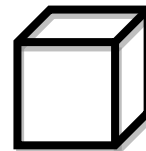
Most stable shape.



- Octahedron: 6 corners, 8 faces, 12 edges.



- The Cube : Created by connecting 8 corners, 6 faces, 12 edges



- Icosahedron : Created by connecting Diagonals

12 corners, 20 faces, 30 edges



E. **Spatial Pulls**(an invisible line of inherent power/potential energy)is the pull of space on the body, the directions in which the body can move

where there are infinite number of directions in Space and there are organized by:

I. Dimensions(3-D Cartesian System)

- a. Dimension is a single spatial pull that creates a **Line**. The Three Axes Vertical, Horizontal and Sagittal axis.
- b. Vertical Dimension: Up and Down (Place High and Place Low)
- c. Horizontal Dimension: Side to Side (Sideways Open and Sideways Across.
- d. Sagittal Dimension: Forward and Backward (Forward and Backward)

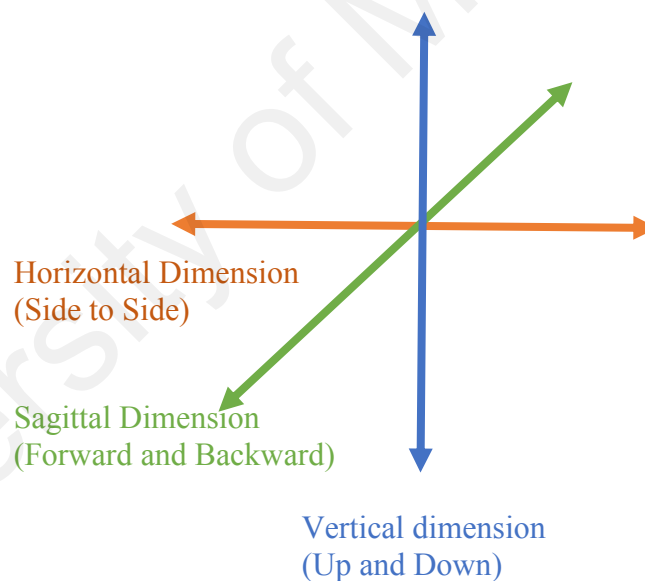


Figure 3.3: The Dimensions

II. **Diameter** is a two-simultaneous spatial pull that creates a **Plane**.

The Three Planes –Vertical Plane, Horizontal Plane, and the Sagittal Plane which each one lying in two of the axes.

- a. Vertical Plane: Vertical Dimension and Horizontal Dimension (Door Plane).

- b. Horizontal Plane: Horizontal Dimension and Sagittal Dimension
(Table Plane)
- c. Sagittal Plane: Sagittal Dimension and Vertical Dimension
(Wheel Plane)

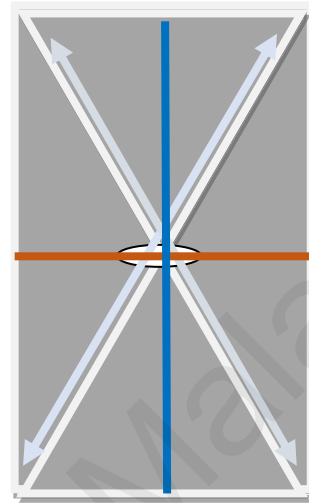


Figure 3. 4: Vertical Plane/Door Plane

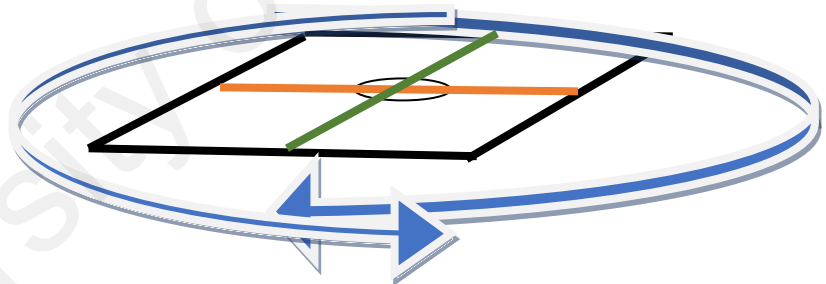


Figure 3. 5: Horizontal Plane/ Table Plane

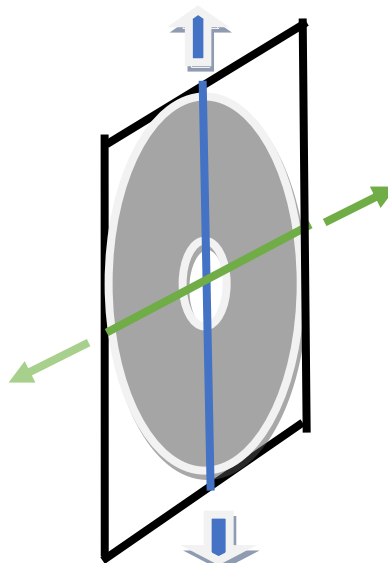


Figure 3. 6: Sagittal Plane/Wheel Plane

III. DIAGONALS: Three simultaneous spatial pulls(cubical net)

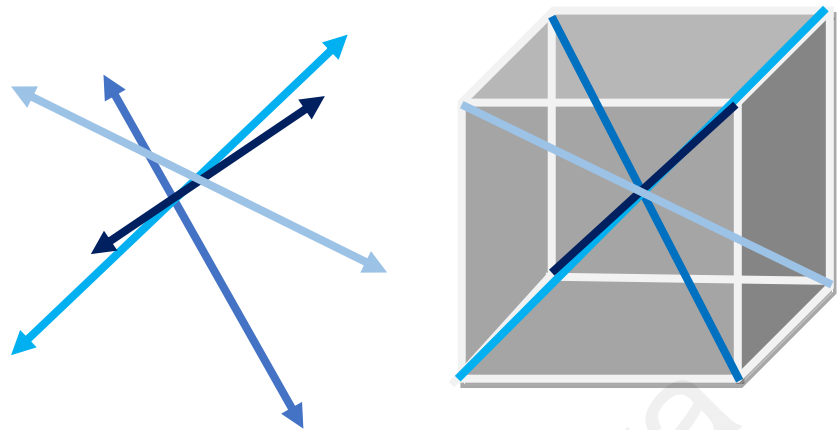


Figure 3. 7: The Diagonal

The Space component also deals with several other concepts: Basic Directions - The Basic Directions - the target points is where the movement is aiming at, and Basic Levels. The Levels/Directions of Space - referring to the height of a position and directions:

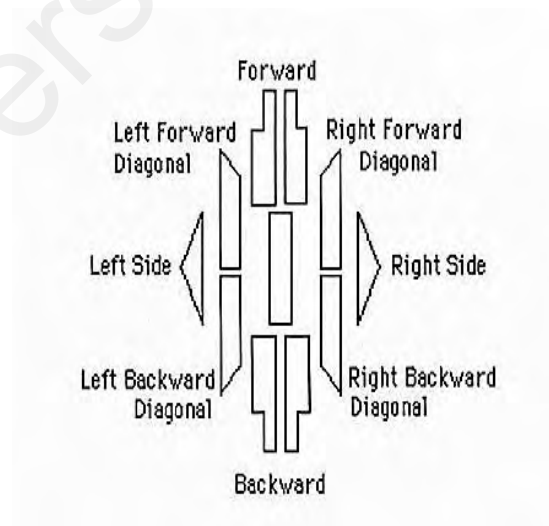


Figure 3. 8: The Basic Directions and Symbols

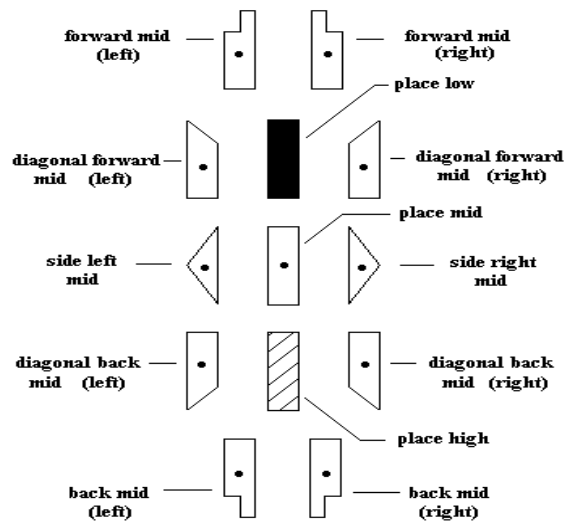



Figure 3. 9: The Basic Levels and Directions

3.4.3. The Component of Effort

The Space component discussed in the previous section is probably the most important component to distinguish one movement from another. The use of spatial descriptors is a common characteristic for all notational systems. What makes the framework of Laban Movement Analysis so special is its ability to describe an additional 'expression' that accompanies the spatial trajectory. This might be the key to retrieve some evidences about the emotional state or the intention of the performer. Thus, the Effort component can be seen as the key descriptor to solve the task of analyzing 'expressive movements'.

Laban believed there was some physical, scientific formula or explanation for emotion. He originally termed this phenomenon "Eukinetics" in the 1920's. The choreographer, Kurt Jooss expanded this idea, and in the 1940's effort theory was brought at a scientific language through Laban's observations of British factory workers. At this point in history the term "Antreib", mean "the

urge of the organism to make itself known” was coined. In English, the translation is “Effort”

What it means by Effort in LMA is that, it describes the dynamic qualities of the movement and the inner attitude towards using energy. A mover’s inner response is connected to motion factors, or dynamics, which can be observed in the mover. There are four such motion factors which are universal physical phenomena towards which we have attitudes. There are four Effort factors: Flow, Weight, Time, and Space. Each factor has two elements, one with an Indulging quality, and another one with the Fighting/Condensing quality. The symbol of Effort Action Stroke = 

i. FLOW:

Bound Flow and Free Flow is a baseline variation in the quality of bodily tension of which it underlies other Effort elements. According to Hackney (2002), “Flow is the initiator of action. Although it is not necessarily dominant, and may not appear identifiable as Bound and Free, its’ neutral continuity as flux will still underlie all the other Effort elements” (p.55).

ii. WEIGHT:

Light Weight and Strong Weight is the sensation of force or pressure exerted in a movement; the capacity to control strength; the attitude of using the bodily Weight for a particular purpose (Hackney, 2002, p.90).

iii. TIME:

Sustained Time and Quick/Sudden Time is the attitude towards the duration of time in an action of which how one approaches whatever the duration of the time is (Bartenieff, 1980, p. 56).

iv. SPACE:

Indirect Space and Direct Space is the manner in which energy is focused in an action. Bartenieff mentioned that “The Space Effort appears to be distinctive from other three in degree to which consciousness is involved in its activation (Bartenieff, 1980, p. 55).

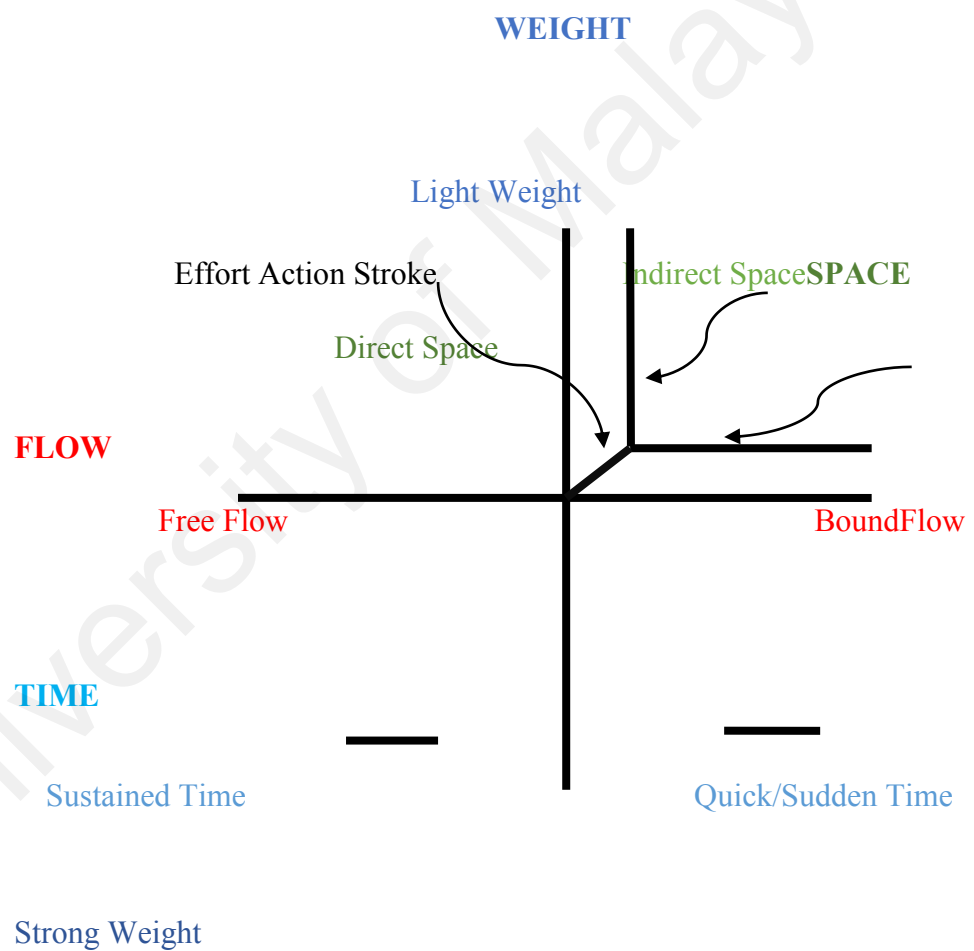


Figure 3. 10: Laban Effort Graph

Table 3.3: The Effort Factors and Elements.





FACTOR	ELEMENT (Indulging)	ELEMENT (Fighting)
<p>FLOW – continuity, ongoingness, progression, emotions, involvement</p> 	<p>Free Flow: Outpouring, letting the inside out and the outside in, uncontrollable, cannot be stopped, open hearted, fluid, etc.</p>	<p>Bound Flow: Contained, controlled, keeping the inside in and the outside out, can be stopped at any moment, rigid, boundaries, clarity, etc.</p>
<p>WEIGHT – sensing, intention, feeling my own weight, me oriented (me, myself, my physicality), presence, relationship to earth/gravity. Weight Sensing (can be on the Light or Strong end): Between active and passive weight. You relax and release into your weight to sense it. Generally uses a lot of Flow.</p> 	<p>Light(Active)Weight: Delicate, fragile, overcoming one's weight, bouyant, lifted up, etc.</p> <p>Limp(passive Weight): giving up my weight.</p>	<p>Strong(Active) Weight: Power, -- standing one's ground, immovable, etc.</p> <p>Heavy(Passive Weight): Complete collapse</p>
<p>TIME - intuition, decision making, related to the moment, now vs. not now, knowing the right moment to act, reinvesting in the moment.</p> 	<p>Sustained Time: Lingering, drawing out the moment, luxuriate, languidly, adagio, prolonging, leisurely, —not yet, not now, etc.</p>	<p>Sudden/Quick Time: Urgent, instantaneous, staccato, quick, hurried, condenses the moment, spark-like, now, now, NOW!</p>
<p>SPACE - thinking, attention, intellect and ideas, perception—using my senses, environment/other related, external.</p> 	<p>Indirect Space: Multi-focused, overlapping, roundabout, scanning, taking it all in, expansive, seeing all the possibilities, etc.</p>	<p>Direct Space: Channeled, honing in, riveted, linear, laser-like, single-focused, pin pointed, —this is it, —this is the way.</p>

Table 3.4: The States – 2 Combinations of Effort Elements

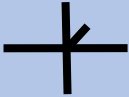
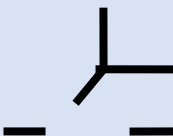

STATES	2 C - ELEMENTS OF EFFORT FACTORS	
DREAM STATE 	<u>WEIGHT</u> <ul style="list-style-type: none"> - Determining - Sensing - Intending - What? - Self - Vertical - Ascending/Descending - Evaluating 	<u>FLOW</u> <ul style="list-style-type: none"> - Precision - Feeling - - - How? - Progression - - - Growing/Shrinking - - - -
AWAKE STATE 	<u>SPACE</u> <ul style="list-style-type: none"> - Investigating - Thinking - Attending - Environment - Where? - Horizontal - Spreading/Enclosing - Exploring (Shaping in Planes) 	<u>TIME</u> <ul style="list-style-type: none"> - Timing - Intuiting - Committing - Duration - When? - Sagittal - Advancing/Retreating - Anticipating(SP)
MOBILE STATE 	<u>TIME</u> <ul style="list-style-type: none"> - Timing - Intuiting - Committing - Duration - When? - Sagittal - Advancing/Retreating - Anticipating(SP) 	<u>FLOW</u> <ul style="list-style-type: none"> - Precision - Feeling - - - How? - Progression - - - Growing/Shrinking

Table 3.4, continues

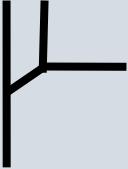
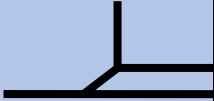


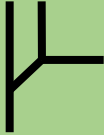








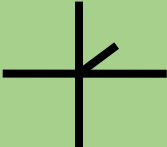
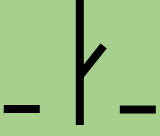

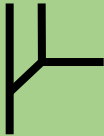
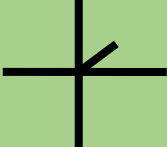

STABLE STATE 	<u>WEIGHT</u> <ul style="list-style-type: none"> - Determining - Sensing - Intending - What? - Self - Vertical - Ascending/Descending - Evaluating(Shaping in Plane) 	<u>SPACE</u> <ul style="list-style-type: none"> - Investigating - Thinking - Attending - Environment - Where? - Horizontal - Spreading/Enclosing - Exploring (Shaping in Planes)
REMOTE STATE 	<u>SPACE</u> <ul style="list-style-type: none"> - Investigating - Thinking - Attending - Environment - Where? - Horizontal - Spreading/Enclosing - Exploring (Shaping in Planes) 	<u>FLOW</u> <ul style="list-style-type: none"> - Precision - Feeling - - - How? - Progression - - - Growing/Shrinking - -
RHYTHM STATE 	<u>TIME</u> <ul style="list-style-type: none"> - Timing - Intuiting - Committing - Duration - When? - Sagittal - Advancing/Retreating - Anticipating(SP) 	<u>WEIGHT</u> <ul style="list-style-type: none"> - Determining - Sensing - Intending - What? - Self - Vertical - Ascending/Descending - Evaluating(Shaping in Plane)

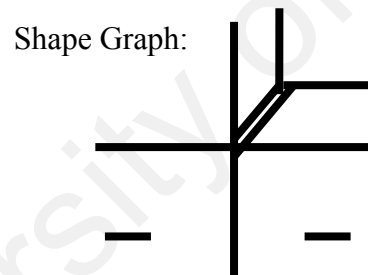
Table 3.5: The Drives -Three Combinations of Effort Elements

DRIVES	Elements	Supporting States		
ACTION 	Weight Time Space (Flowless)	Stable 	Awake 	Rhythm 
VISION 	Flow Space Time (Weightless)	Mobile 	Awake 	Remote 
PASSION 	Flow Weight Time (Spaceless)	Mobile 	Dream 	Rhythm 
SPELL 	Flow Weight Space (Timeless)	Stable 	Dream 	Remote 

3.4.4. The Component of Shape

Shape is about form and forming, and it is not defined as a component of its own but rather a set of qualities that are emerging from the Body and Space components. Shape elements describe changes of the body shape and the body in space in order of increasing adaptability in shape and access to space which is either motivated by self or the environment. The movements can be described by using the Vertical, Horizontal and Sagittal axes and relating them to bipolar descriptors like sinking and rising, enclosing and spreading, and retreating and advancing.

Shape Action Stroke = 



There are three Modes of Shape Change:

- a) **Shape Flow Movement** is a body oriented shape change describes movements that are focused on the body itself or body oriented just about “me”(Self-Referential); the breath as a baseline, going towards or away from the body center; simple folding or unfolding of the limbs.

Shape Flow Movement - Basic symbol= 



Growing, Opening,
Unfolding, Out away
Outward



Shrinking, Closing, Folding.
In towards, Inward

Specific terms – bipolar only from Dr. J. Kesterberg's

Tension Flow vocabulary:

Lengthening - Shortening

Bulging - Hollowing

Widening - Narrowing

- b) Directional Movement** an environment oriented shape change - Goal oriented movement quality; "me" going to a location or end point; bridging between self- oriented movement and going to an environment; linear.

Directional Movement – Basic symbol=



- Spoke-Like Directional Movement: Linear, many parts of the body move in an action of unfolding into a direction.



- Arc-Like Directional Movement: Flat arc, an action of one joint.



Specific terms:

Upward - Downward

Forward - Backward

Sideward Open - Sideward Across

- c) **Shaping Movement** is an environment oriented shape-changed processed oriented movement quality; “me” forming the space or adapting to space and the environment (Interacting); carving, molding, and sculpting actions.

Shaping Movement – Basic symbol



Gathering and Scattering are general Shaping terms referring to Shaping Movement qualities of going toward or away from the body.

Specific terms from Warren Lamb's vocabulary: (Often used to refer to Shaping in 2-dimensional planal forms:

Ascending (Rising) - Descending (Sinking)

Advancing - Retreating

Spreading - Enclosing

CHAPTER 4: AN ANALYSIS OF THE PHYSICAL MOVEMENTS

4.1 Introduction

This chapter provides an analysis of the physical movement of Pak Mat Jedok as *Tok Puteri* in the *Main Puteri* performance. The analysis uses all the four components of Laban Movement Analysis to clarify the overall aspects of the physical movement from the selected movement phrases. Only specific movement phrases are used for analysis. The specific movement phrases are obtained from the three video-recorded materials from the year 2011, 2014, and 2017. Through these three videos, the movement phrases are identified and set within the limited time frame. Here each movement phrase are divided into three sections consist of the beginning, middle and ending of the movement and then analyze and explain explicitly. However, in finding the final outcome of the analysis, the next step is to compare and analyze extensively based on the use of the component of Effort mainly focus on the Effort-Combinations in order to clarify the States and Drives, hence the predominant elements of BESS with its factors reveal the outcome that define the individual style of Pak Mat Jedok as *Tok Puteri*.

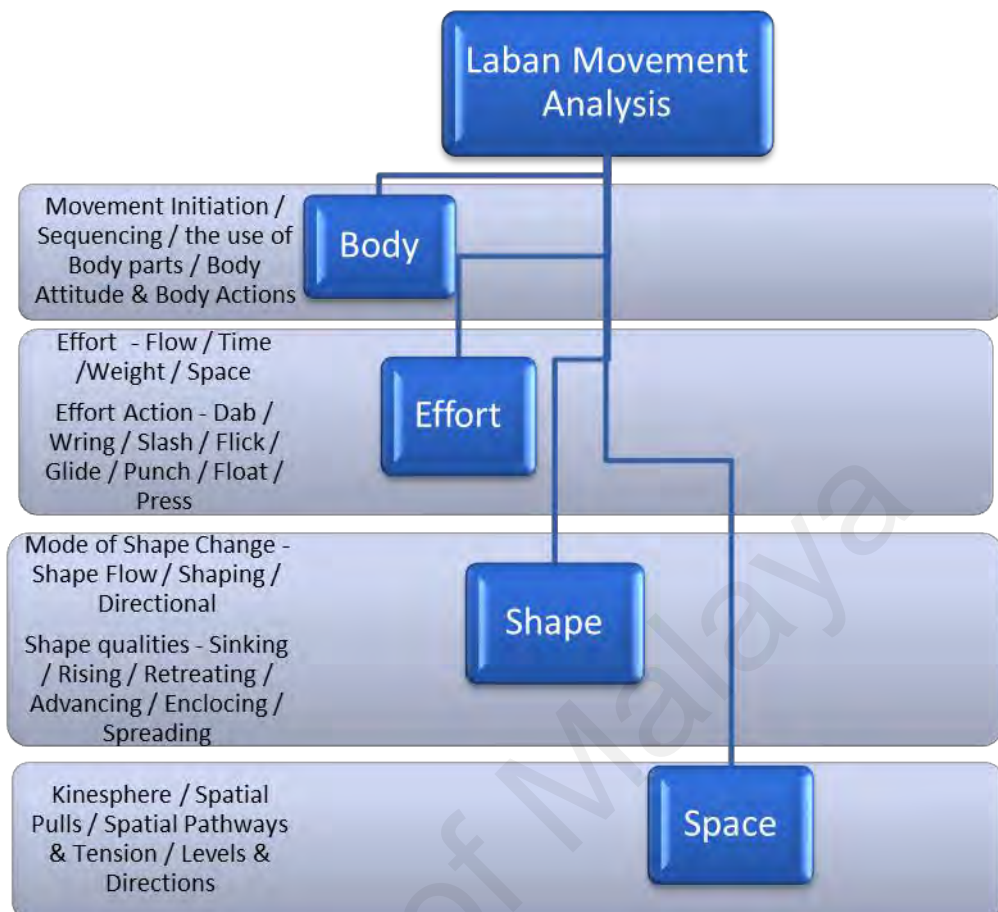


Figure 4.1: Framework of the analysis

4.2 Description of the Physical Movement through BESS.

The three video-recorded materials from the year 2011, 2014 and 2017 of Pak Mat Jedok performing are described based on Body, Effort, Shape, and Space (BESS). The descriptions explain all the aspect of the physical movement of Pak Mat Jedok performing the healing from each video that consists of a specific time frame of movement phrase. Each movement phrase that is selected is divided into three sections - the Beginning, Middle and Ending. The division helps clarify the movement phrase of Pak Mat Jedok eventually showcases the similarities and differences in playing the role of *Tok Puteri*.

In the video-recorded materials from the year 2011, the movement of Pak Mat Jedok starts with the close up shot of his face that focus basically on the head then gradually showcases the whole body movement until the end. For the video-recorded materials from 2014 and 2017, the shot showcase the whole body movement from the beginning until the end. The overall aspects of the physical movements of Pak Mat Jedok are analyzed in accordance to the selected phrases in the section which is called the *Gerak Angin*.

The analysis in the following table displays the physical movement from the selected phrases of the *Gerak Angin* from the three video-recorded materials - 2011, 2014 and 2017, focus on the use of the component of Body, Effort, Shape, and Space. To further understand the terminology used in the analysis, the terms used in explaining the movement can be referred in the previous chapter that is Chapter 4.

4.2.1 The Movement Phrase from the year 2011

The total time for the year 2011 video-recorded materials of Pak Mat Jedok performing *Main Puteri* is 7 minutes .05 seconds. The analysis of his physical movement starts with the beginning section of the video that is from 0:00 till 0:14(total timeframe 0.14 seconds), then the middle section is from 0:15 till 0:44(total timeframe is 0.29 seconds), and finally the ending section is from 0:45 till 0:50(timeframe 0.05 seconds). Altogether the time frame of the movement phrase in this video consists of 0.48 seconds. The 0.48 seconds of the physical movement is analyzed based on all the four components of LMA to find the out of the analysis.

Table 4.1: Data of the Movement Phrase from video 2011(7:05 sec)

Timeframe for Movement Phrase	BODY	EFFORT	SHAPE	SPACE
Beginning 0:00 till 0:14 (0.14 per sec)	- Sitting Position, Head Facing Right Side, both hands Place Diagonal High, palms faced upward.			Tetrahedron
	From right side, head Initiation, quick Gesture up and down then his head gradually turn left, followed by another quick Gesture up and downward.	Head Gesture with Quick Time, Direct Space and Bound Flow, Neutral Time from Right to left movement.	Shape Flow Movement	-Vertical Dimension -Horizontal plane
Middle 0:15 till 0:44 (0.29 per sec)	Sitting Position. Started with head movement from facing Left to Right and changed, continuing with neck Flexion Left and Right, repeating few times at the same time moving both hands down ward.	Head Movement: Neutral to Quick Time, Light / Strong Weight, Direct Space and Free Flow. Hands movement: Sustained and Indirect Space.	Mode of Shape change: Shape Flow Movement, Neck Flexion: Arc-like Directional Movement	Head: Horizontal Plane to Vertical Plane, Hands: Middle to Near reach use of Kinesphere. Transverse Spatial Tension /Pathway.

Table 4.1, Continues

	When the hands Place Low, he then immediately Advance with upper body Fold, then Unfold, both hands Scattered upward releasing the parched-rice all over the performance space.	Upper body movement: Strong Weight, Quick Time and Bound Flow. Hand Movement: Flicking with Quick Time, Free Flow, Indirect Space and Light Weight.	Shape Flow Movement.	Upper Body: Sagittal Plane, Central Spatial Tension/ Pathway Kinesphere: Near reach.
	Again Fold and Retreating with Hip Initiation, changed Support with Right knee and foot, and left foot with knee Fold. While in position, his Upper Body continue moving with Head Initiation, Neck Flexion, at the same time he grabbed with both hands the cloth that was hang around his neck and brought it downward to his chest and tied the knot on it. Sequential Movement with different part Initiation at the same time.	Quick Time, Bound Flow, and Direct Space. Overall movement of Upper Body: Light/Strong, Free Flow, Indirect Space and Quick Time Hand tying: Bound Flow and Indirect Space.	Shape Flow Movement.	Sagittal Plane, Kinesphere: Near and Middle Reach. Central Spatial Pathway/Tension.

Table 4.1, Continues

	After tying the cloth, his left hand placed Forward Middle directed to <i>Tok Minduk</i> and right hand on his waist. Still moving continuously and intensely with Head initiation and still maintaining momentum.	Upper Body: Light/ Strong, Indirect Space, Bound Flow and Quick Time.	Shape Flow Movement and Arc-Like Directional Movement	Central Spatial Pathway/Tension
	He then Weight-Shift forward stamping his left hand to the floor and then pushed himself forward with Hip Initiation advancing toward <i>Tok Minduk</i> .	Left hand stamping- Strong Weight, Direct Space. Push whole body Forward – Quick Time Direct Space and Free Flow	Advancing, Fold and Unfold movement of Upper body	Central to Peripheral Spatial Pathway/Tension
Ending 0:45 till 0:50 (0.05 per sec)	With support of Left hand, right knee and left foot, he then Weight-Shift and changed support to right knee and foot. Meanwhile the left foot in Place position with Upper body Upright and right hand on waist and the other hand was free conversing with <i>Tok Minduk</i> .	Indirect Direct Space, Free Flow and Neutral Time.	Shape Flow and Directional Movement.	Tetrahedron With Central Spatial Pathway/Tension.

The following are the examples of the screenshots taken from the video-recorded material from the year 2011(duration of 7:05) that show Pak Mat Jedok performing the section of *Gerak Angin* in *Main Puteri*. The screenshots consist of the Beginning, Middle and Ending of the selected movement phrase.



Figure 4.2: The screenshot of Pak Mat-Beginning of the Phrase (2011)



Figure 4.3: The screenshots of Pak Mat-Middle of the Phrase (2011)



Figure 4.4: The screenshots of Pak Mat-Ending of the Phrase (2011)

4.2.2 The video-recorded from the year 2014

The total time of the year 2014 video is 28 min.26 sec. The video The analysis of each physical movement in this video is identified based on the selected movement phrase with the time frame which the beginning part is from 16:46 till 17: 36(total timeframe 0.9 seconds), middle is from 17:37 till 18:04(total timeframe is 0.67 seconds), and ending is from 18:05 till 18:11(total timeframe is 0.06 seconds). Altogether the timeframe of the movement phrase for the year 2014 that is analyzed based on all the four components of LMA consists of 1 minute 63 seconds.

Table 4.2: Data of the Movement Phrase from video 2014(28:26sec)

Timeframe for Movement Phrase	BODY	EFFORT	SHAPE	SPACE
Beginning 16:46 till 17: 36 sec,	Sitting in Place position, both hands place Forward Low, gradually moving simultaneously upward Initiating from Proximal to Mid-Limb to Distal, Side Open toward Diagonal Forward, Place High.	Both hands movement: upward with Light Weight, Indirect Space and Sustained Time.	Mode of Shape Change: Shape Flow Movement.	Central / Peripheral Spatial Pathway / Tension
	While in this position, he faced left, in Stillness within few seconds, then started with head gesture up and downward then gradually his head turn to the right side and pause, gesturing again with up and down movement, and continue with his head moving toward left side sequentially initiating with his head, resulting with Diagonal position of Upper body, and head faced diagonally left side and then again in Stillness and then quick turn right and back toward left side.	Head movement to side: Neutral Time and Indirect Space. Head gesture: Quick Time, Direct Space and Light/ Strong Weight. Overall movement of the Upper body: Bound Flow, Indirect Space and Sustained Time.	Shape Flow Movement and Directional Movement	Central Spatial Pathway / Tension

Table 4.2, Continues

Middle 17:37 till 18:04 (0.67 per sec)	In sitting position (Hip Support), after reciting the mantras his upper body moved from diagonal left to right then changed position to face <i>Tok Mindu</i> with both hands placed diagonal forward high, he started moving his hands slowly inward down at the same time his head started turning left and right and left foot rattled repeatedly, and then head turn left / right, changed to neck flexion left and right.	Both Hands: Sustained Time, Indirect Space. Head/Neck Flexion: Light / Strong Weight, Quick Time and Indirect space. Left foot: Quick Time and Free Flow.	Mode of shape change: Shape Flow Movement. Neck Flexion: Directional Arc-Like Movement on.	Peripheral to Central Spatial Pathway/Tension.
	Continuing with neck flexion left and right momentum, retreating backward with hip initiation, at the same time his left hand Flick forward and Weight-Shift, changed Support to right knee/foot and left leg.	Upper body bended Forward Low: Strong Weight, Quick Time and Bound Flow. Hand Flick: Free Flow, Indirect Space, Quick Time and Light Weight.	Shape Flow and Directional Movement	Central Spatial Pathway/Tension. Kinesphere: near reach.
	While still moving intensely, with neck flexion left and right continuously, his hands	Light/Strong, Direct Space and Quick Time. Hands Wringing	Shape Flow and Directional Movement	Central Spatial Pathway/Tension.

Table 4.2, continues

	grab hold of the cloth that was hanged on his neck brought it downward and tied it up together in front of his chest.	with Bound Flow and Indirect Space.		Kinesphere: Near reach.
	Still continuously moving with neck flexion, he released his hands from the cloth and immediately his right hand placed on right hip, while the left hand place forward middle directed to <i>Tok Minduk</i> . In this situation, his head was still moving intensely with neck flexion side to side in which the contribution of weight was more on the right side of his upper body.	Head movement: Bound Flow, Strong Weight, Direct Space and Quick Time. Right hands: Free Flow and Indirect Space. Left hand: Free Flow and Direct Space.	Shape Flow and Directional Movement	Central Spatial Pathway/Tension Kinesphere : Near reach
	After an intense movement, still in the same position suddenly head movement stop and Weight-Shift /changed support, and then glided forward toward <i>Tok Minduk</i> and stop momentarily.	Weight-Shift and Glided forward with Quick Time, Free Flow and Direct Space.	Directional Movement	Wheel Plane
Ending 18:05 till	After stopping, he bend forward and Weight-	Bound Flow, Neutral Time,		

Table 4.2, continues

18:11 (0.06 per sec)	Shift and change Support with right knee and foot, left knee and foot, both hands placed on hip sideways open. In place, sitting position, he communicated with <i>Tok Minduk</i> .	Indirect Space, change to Light Weight, Sustained Time, Free Flow.		
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The following are the examples of the screenshots taken from the video - recorded material from the year 2014(duration of 28:26sec) that show Pak Mat Jedok performing the *Gerak Angin* section in *Main Puteri*. The screenshots consist of the Beginning, Middle and Ending of the selected movement phrase.



Figure 4.5.1: Screenshots of Pak Mat-Beginning of the Phrase (2014)



Figure 4.5.2: Screenshots of Pak Mat-Beginning of the Phrase (2014)



Figure 4.6.1: Screenshots of Pak Mat-Middle of the Phrase (2014)



Figure 4.6.2: Screenshots of Pak Mat-Middle of the Phrase (2014)



Figure 4.6.3: Screenshots of Pak Mat-Middle of the Phrase (2014)



Figure 4.7: Screenshots of Pak Mat-Ending of the Phrase (2014)

4.2.3. The video-recorded from the year 2017

The total time of the year 2017 video is 1 minute 50 seconds. The analysis of each physical movement in this video is identified based on the selected movement phrase with the time frame starts with the Beginning part from 0:37 till 1: 24(Total timeframe of 0.87 seconds), Middle from 1:25 till 1:45(total timeframe of 0.20 seconds, and Ending from 1:46 till 1:50(total timeframe is 0.04 seconds). Altogether the timeframe of the movement phrase for the year 2017 that is analyzed based on all the four components of LMA consists of 1 minute 11 seconds.

Table 4.3: Data of the Movement Phrase from video 2017(1:50 sec)

Timeframe for Movement Phrase	BODY	EFFORT	SHAPE	SPACE
Beginning 0:37 till 1:24 (.87per sec)	Sitting position with pelvis Support, Both legs bended crossing each other with right leg above the other, Upper body diagonally faced right while both hands placed forward low with parched rice in his palms. From this position, both arms started moving simultaneously, Mid-limb to Distal Initiation moving Side Ways Open upward placed High and continued with Mid-limb Initiation moving downward to Diagonal forward position, with left hand slightly fold placed Middle, while right hand slightly fold placed High.	Sustained Time, Light Weight, Free Flow and Indirect Space	Mode of shape change: Shape Flow and Arc-like Directional Movement	Tetrahedron, Kinesphere: From near to Far reach then toward Middle reach. Central to Peripheral Pathway/ Tension, then changed to Transverse Pathway / Tension.

Table 4.3, continues

	In this position, he faced left, he recited the mantra in Stillness, then a quick gesture with his head up and down and continued with head turn to right, at the same time moving his right hand downward to place middle and Stillness, continue reciting, then gesture again and turn back to the left side and Stillness and head Gesture again.	.Gesture up / Down: Quick Time, Turn right Direct Space and Quick Time. Hand movement downward: Sustained Time. Gesture: Quick Time, Direct Space. Right turn: Direct Space with Neutral Time.	Directional Movement	Head Gesture: Vertical Dimension, Horizontal Plane, Head moves from left to right to left side.
Middle 1:25 till 1:45 (0.2 seconds) 1:25 – 1:27 per sec	From faced Diagonal, upper body slightly tilted forward, he shifted to face <i>Tok Minduk</i> . He started turning his head left/right few times then continued with neck flexion few times, at the same time unfold both hands extend forward continue with elbow Initiation moving both hands inward down to low position. Overall sequence of the	Head Movement: Quick Time, Direct and Indirect Space, Free Flow. Both Hands Movement: Sustained and Indirect Space.	Overall mode of Shape change: throughout this section - Shape Flow and Directional Movement.	Kinesphere: Near and Middle reach. Central and Transverse Pathway / Tension.

Table 4.3, continues

	<p>movement in this section is Sequential which different part of Initiation moving at the same time.</p> <p>From hands in Low position, he glided backward with his upper body bended forward his neck also started flexing left/right repeatedly, at the same time scattered the parched rice upward then immediately, Weight-Shift, change Support with right hand and left hand Dab to the Floor.</p> <p>Weight Shift again, change Support with right knee/foot with left foot support, knee Flex. Continuously moving, using different parts in the Initiation of movement, both hands grasped the scarf that was hung on his neck, brought it downward,</p>	<p>Glide: Effort Action with Quick Time, Bound Flow, and Direct Space.</p> <p>Neck Flexion: Direct Space, Strong Weight, Hands Scatter: Light weight, Quick Time, Free Flow and Indirect Space.</p> <p>Dab: Effort Action – Quick Time.</p> <p>Weight-Shift / Change Support: Quick Time</p>		
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Table 4.3, Continues

	<p>and continued with tying it in front of his chest.</p> <p>With the same position, after releasing the scarf, his left hand Extend forward Place Middle Open, right hand placed on hip and then left Fold inward and placed on the scarf close to chest immediately moved side downward and placed to left hip.</p> <p>At the same time, his upper body gently move to the left and right, then pause and stay in position. Left hand directed to <i>Tok Minduk</i>, right hand place side low on his hip, his neck continue to flex left/right repeatedly with intense, which this section the movement was initiated by his head that totally affecting the right side of his pelvis with the up/down motion, centre</p>	<p>Tying - Wringing</p> <p>Effort Action: Bound Flow, Indirect Space and quick Time.</p> <p>Left hand: Indirect/Direct Space, Quick Time</p> <p>Right Hand: Indirect Space, Quick Time</p> <p>Neck Flexion: Direct Space, Strong Weight, Free Flow and Quick Time.</p>		
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Table 4.3, continues

	of weight was on the right side of his body. After repeated neck flexion, he then stop and Advance forward toward <i>Tok Minduk</i> , and pause and then the bend forward and backward and Weight Shift.	Advancing: Quick Time, Direct Space. Bend: Sustained to Neutral Time, Light Weight, Indirect Space.		
Ending 1:46 till 1:50 (0.04 per sec)	Supported by right knee/Foot, left foot/knee fold, Upper body upright position, right hand sideways	Free Flow, Neutral Time, Indirect Space		Tetrahedron Kinesphere: Near reach. Central pathway / Tension.

The following are the examples of the screenshots taken from the video recorded material from the year 2017 (duration of 1:50) that show Pak Mat Jedok performing the *Gerak Angin* section in *Main Puteri*. The screenshots consist of the Beginning, Middle and Ending of the selected phrasing.



Figure 4.8: Screenshot of Pak Mat-Beginning of the Phrase(2017)



Figure 4.9: Screenshot of Pak Mat-Beginning of the Phrase(2017)



Figure 4.10: Screenshot of Pak Mat-Ending of the Phrase(2017)

4.3. The Effort Combinations in the Three Movement Phrases

“...the body can provide the direct route to the emotions..... In every physical action, unless it is purely mechanical, this concealed some inner action, some feeling” (Stanislavski, 1938, p.228)

This section of the analysis disclosed the use of the Effort combinations in the physical movement of Pak Mat Jedok. It is based on the three movement phrases that were obtained from the video- recorded materials from the year 2011, 2014 and 2017. The analysis focus only on the Effort elements within each movement phrase of which ultimately reveals the dominant use of Effort-Combination which is the States (ref. Table 3.4) and Drives (ref. Table 3.5) in the movement.

All the three video-recorded materials that are used for the analysis have different duration of the movement phrase. The duration of the performance recorded in the 2011 is 7:05 minutes and the movement phrase that is analyzed from this video consists of 0.58 seconds of timeframe. The duration of performance in the 2014 video material is 28:26 minutes and the movement phrase that is analyzed consists of 1.03 seconds of timeframe. Meanwhile the duration of the 2017 video-recorded material is 1:50 minutes and the movement phrase that is analyzed consists of 1.11 seconds of timeframe. All the movement phrases from these videos consist of the beginning, middle and ending of which each phrase is different from each other in their timeframe. However, all these movement phrases use for the analysis focus specifically on the section of the *Gerak Angin* during the performance of *Main Puteri*.

In the three video-recorded materials, all the selected phrasing in the section of *Gerak Angin* is performed only in a sitting position, involved Weight-Shift and changed of Support. There is no standing position. Most of the movement uses the upper body that involves the Distal Initiation which is the head. The most dynamic

movement that is showcased in the overall upper body is the mostly the head movement and neck Flexion. The repetition of the head movement has created differences in the timeframe of the three movement phrases of which one movement phrase is longer than the other. Even though the timeframe of each phrase is different within few second from each other, the overall structure and flow of the movement in the *Gerak Angin* are the same. Apart from that, the beginning section of each phrase seems to be different from one another as the recitation of the mantra is longer than the other. In order to find the combination of the Effort elements in all the three phrases, the analysis is done based on one block of movement of which the continuity of movement in one phrase is observed holistically which the main focus is the use of the component of Effort.

4.3.1 The use of Two-Effort Combination-the States

In order to find the States- the two-Effort combinations in the movement of Pak Mat Jedok performing the *Gerak Angin*, the analysis is done thoroughly according to the continuity or flow of the movement. The analysis is based on all the three selected phrases from the video-recorded materials from 2011, 2014 and 2017. The comparison is done within the three movement phrases only using the component of Effort that have resulted with three dominant States which are the Rhythm State, Awake State, and Stable State.

- i. **The Rhythm State** consists of the two Effort elements of Time and Weight. The elements of Time, as a Factor is about intuition, decision making, related to the moment, now vs. not now, knowing the right moment to act, reinvesting in the moment. Based on the analysis, the element of Time in this State, showcases the urgency and instantaneous of Pak Mat Jedok in motion throughout the entire phrasing in all three

phrases. He appears to be committing and anticipating himself to the moment of *Gerak Angin* in all the three movement phrases.

Meanwhile, the elements of Weight, as a Factor is about sensing, intention, feeling my own weight, —me oriented (me, myself, my physicality), presence, relationship to earth/gravity. Based on the analysis, the element of Weight showcases the use of power or strength, the active not the passive Weight and grounded of which Pak Mat appears to be determine and evaluative as well as having a strong sense of presence and intention throughout the performance of the *Gerak Angin* in all the movement phrases. Thus the combination of two-Effort elements, the Time and Weight display in the *Gerak Angin* in the overall three movement phrases create the Rhythm State.

- ii. **The Awake State** consists of the two Effort elements of Space and Time. The element Space, as a as a Factor is about thinking, attention, intellect and ideas, perception—using senses, environment/other related, external. Thus the element of Space showcases Pak Mat channeling and single-focus at the same time scanning outward inward in which he appeared to be investigating and attending to overall process of the *Gerak Angin*. Whereas, the element of Time has showcased the urgency and instantaneous of Pak Mat Jedok in motion throughout the entire phrasing in all three phrases. He appears to be committing and anticipating himself to the moment of *Gerak Angin* in all the three movement phrases. Thus the combination of two-Effort elements, the Space and Time display in the *Gerak Angin* in the overall three movement phrases create the Awake State.

- iii. **The Stable State** consists of the two Effort elements of Weight and Space. The element of Weight, as a Factor is about sensing, intention, feeling my own weight, —me oriented (me, myself, my physicality), presence, relationship to earth/gravity. Based on the analysis, the element of Weight showcases the use of power or strength, the active not the passive Weight and grounded of which Pak Mat appears to be determine and evaluative as well as having a strong sense of presence and intention throughout the performance of the *Gerak Angin* in all the movement phrases. Meanwhile, the element of Space, as a Factor is about thinking, attention, intellect and ideas, perception—using senses, environment/other related, external. Thus the element of Space showcases Pak Mat channeling and single-focus at the same time scanning outward inward in which he appeared to be investigating and attending to overall process of *Gerak Angin*. Thus the combination of two-Effort elements, the Weight and Space displayed in *Gerak Angin* in the overall three movement phrases create the Stable State.

4.3.2 The Three Effort Combination – The Drives

In finding the outcome of the predominant elements of Effort of Pak Mat's movement in *Gerak Angin*, it is important to firstly identify the existence on the combination of the three States that relate to various factors illustrated in his overall physical movement. The dynamics that is showcased in the overall performance of the *Gerak Angin* that is used for the analysis has contributed to the finding of Pak Mat Jedok individual style in playing the role of *Tok Puteri*. Based on the three phrases, the discovery of the combination of the Effort

elements that is displayed in his movement are the Time, Weight and Space that have revealed various factors such as:

- i. The factors in the element of Time showcased Pak Mat's instantaneous and urgency to get into the healing rituals throughout the performance of *Gerak Angin*, at the same time showcases his full commitment as the *Tok Puteri* and his anticipation in that one moment in the performance, is revealed through how the Effort elements are illuminated during the session of *Gerak Angin*.
- ii. The factors in the element of Weight showcase Pak Mat's strong power or strength as an experience healer in the performance of *Main Puteri*. The dynamics that appears on the physical strength throughout the performance and self- awareness of his physical movement and at the same time being grounded provides disclosure on him as a determine and evaluative individual in the field of his expertise. His strong sense of presences and intention in all the session of *Gerak Angin* has created a make believe moment for the audience who either watched through the video-recorded materials or live performance of *Main Puteri*.
- iii. The factors in the element of Space showcase Pak Mat channeling and single-focus that revealed the strong inner outer presentation during *Gerak Angin*. Showcasing the strong inner outer at the same time scanning outward inward while in motion, he displays the investigating and attending to the situation. The whole channeling clarify him as very experience *Tok Puteri* who is able to be present in one moment or in altered-state of consciousness that appears to be his own individual's style of performing it.

Based on the analysis, the combination of the three States that are present in all the three-movement phrases are similar from each other comprise of the Rhythm State, Awake State and Stable State that have resulted with Action Drive. However, the combinations of the two Effort elements of each State in all the three States that are identified during the analysis, does not include the element of Flow, neither Bound Flow nor Free Flow which is considered to be Flow Less in all the three phrases in the section of *Gerak Angin* in his performance. The outcome of the analysis based on the overall combination of the three States with various factors that have supported the overall physical movement of Pak Mat's individual style in *Gerak Angin* is the Action Drive.

CHAPTER 5: CONCLUSION

Based on Laban Movement Analysis in this study, I am able to identify the overall aspects of the physical movement of Pak Mat Jedok in playing the role of *Tok Puteri* in the performance of *Main Puteri* Kelantan. The finding is achieved through observation and analysis during live performance presented by Pak Mat Jedok and through the selected phrases from the three video materials from the year 2011, 2014 and 2017. The analysis has provided good insight to the findings of this study. For example, the details on the physical movement are explicitly explain by using all the four components of Body, Effort, Shape and Space (BESS) that provide qualitative knowledge and understanding in term of the terminologies that are used in analyzing the overall physical movements. The component of Body that relate to the use of his body, body parts and the initiation of movements which were limited to the sitting position, Weight-Shift and changed of Support has clarified the overall aspects of physical movement of Pak Mat Jedok during the session of *Gerak Angin*. Even though there are differences and irregularities occurred during the performance as *Main Puteri* is purely an improvisation work which is very intricate, the overall analysis of the physical movement was accomplished. It is achievable to identify the dynamics in the movement based on the use of body and body parts, the existence of various elements of Effort, the mode of Shape change, and the Spatial Pulls and Spatial Tension/Pathway.

In addition, the use of the predominant elements of Effort in the physical movements based on the combination of Effort elements has showcased three dominant States which are the Rhythm State, Awake State and Stable State. These combinations and the elements that support every single Effort displayed throughout the physical movement reveals the individual style of Pak Mat Jedok as *Tok Puteri*. Based on the observation and overall analysis through the section of *Gerak Angin*, the outcome has shown that Pak Mat Jedok has a very strong personality. The dominant of the

combination of three Effort elements support by its factors through the component of Weight, Time and Space (without the elements of Flow), the overall analysis on the physical movement of Pak Mat Jedok has resulted in Active Drive. Apparently, based on the existing elements and factors display in his overall physical movements, he is identified as having a very strong sense of presence as a performer, at the same time very committed, grounded, determined in his field of expertise. Thus the findings have shown the achievement to the objectives of this study.

The explicit information and overall configuration in finding the outcome based on Laban Movement Analysis in the study provides new knowledge and understanding to the study of the physical movement in the *Main Puteri* performance. The analysis of physical movement through Laban Movement Analysis in this study is a new and original subject as there is no previous study that focuses on the physical movement of *Tok Puteri* in the performance of *Main Puteri*. An overall analysis and outcome achieve through analyzing the three video-recorded materials based on a short movement phrase from each video from the year 2011, 2014 and 2017 of Pak Mat Jedok as the subject has set a good exemplary for the study of physical movement. Furthermore, the terminology used in explaining his physical movements in the section of *Gerak Angin*, has also helped clarify the movements qualitatively. Thus, this study provides new perspectives, not only to the study of *Main Puteri* or other traditional theatre form, but also to the study of movement as a whole.

The analysis using the system that has demonstrated the explicit information and overall configuration of the study render an excellent opportunity not only to the researcher but also the reader in the study of movement in future. For the researcher, the overall process and the outcome of the study has created more possibilities to do further research on the physical movements in the performance of *Main Puteri*, beginning with existing materials. Apart from that, having the overall configuration of

the analysis will also provide greater opportunity in finding the differences in the physical movement Pak Mat Jedok with other *Tok Puteri* performers of *Main Puteri*. Furthermore, the explicit understanding of the physical movement of *Tok Puteri*, enables the researcher to create a performance or demonstrate the physical movement of the performer in *Main Puteri* at a different level of presentation.

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APPENDIX

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