

**PAK DOGOL AND WAK LONG IN WAYANG KULIT
KELANTAN**

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KELANTAN

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ABSTRACT

This thesis focuses on the character analysis of Pak Dogol and Wak Long as clowns in wayang kulit Kelantan. The three objectives of this thesis are: 1) to explore the significance of the two clown characters, Pak Dogol and Wak Long, in wayang kulit Kelantan with focus on their myth origin, their role in wayang kulit stories and performances; 2) to investigate the characterization of Pak Dogol and Wak Long by exploring their visual features and possible origin with focus on their comic features; and 3) to investigate the comic qualities of these two characters as well as the comic methods used in wayang kulit Kelantan. Based on the objectives, the analysis of these two clown characters is done in four main aspects. The first is their significant and conventional definitions and myth origin both inside and outside of wayang kulit Kelantan. The second is the detailed analysis of the visual aspects of these characters as solely presented in their puppets in the wayang kulit Kelantan. The third aspect is the role of Pak Dogol and Wak Long in five selected stories and one wayang kulit performance script. In this aspect, the different roles of these clowns are explained in the stories and comic features in selected texts. Finally, the comic features of Pak Dogol and Wak Long is explained in the three recorded wayang kulit performances. However, four theories are applied in this thesis, these are, A- direct and indirect characterization. B- Bakhtin theory of grotesque. C- postmodernism. D- interculaturalism. E- Bergson theory of comedy. In brief, Pak Dogol's character as the main clown with a noble and divine origin is recognized by dalangs (puppeteers) who also consider him as a god-clown. His character is represented by a puppet with an ugly and exaggerated body shape which improves his clowning characteristic as well. In the selected stories, Pak Dogol takes on many roles such as a servant, guarder of other main characters such as Siti Dewi, consoler of Seri Rama and a clown with supernatural powers who can solve difficult problems. Moreover, Pak Dogol also provides situation comedy where necessary. Wak Long is the second clown character

and loyal companion of Pak Dogol. Wak Long also is considered as a dignified and noble character by dalangs but still inferior to Pak Dogol. On the other hand, Wak Long's character provides more comic features than Pak Dogol, especially in case of character and behavior comedy. Visually, Wak Long's puppet design is similar to Pak Dogol but without as much exaggeration.

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ABSTRAK

Tesis ini memfokus pada analisa watak Pak Dogol dan Wak Long sebagai badut dalam wayang kulit Kelantan. Tiga objektif tesis ini adalah seperti berikut: 1) Merungkai pentingnya watak kedua Pak Dogol dan Wak Long dalam wayang kulit Kelantan dan memfokus pada mitos asal, peranan watak dan persembahan didalam cerita wayang kulit Kelantan; 2) Menyiasat tentang watak Pak Dogol dan Wak Long dengan merungkai ciri2 visual yang asal dan memfokus pada ciri2 komik; and 3) Menyiasat tentang kualiti komik pada kedua dua watak tersebut dan juga cara2 yang di gunakan dalam wayang kulit Kelantan. Berdasar kan pada objektif, analisa kedua dua watak badut dibuat dalam 4 aspek. Yang pertama berdasarkan pada kepentingan dan konvensional definasi dan mitos asal di dalam dan diluar wayang kulit Kelantan. Yang kedua adalah analisa terperinci tentang aspek visual watak tersebut yang di persembahkan sebagai patung2 dalam wayang kulit Kelantan. Aspek yang ketiga adalah peranan Pak Dogol dan Wak Long dalam lima cerita yang terpilih dan dalam skrip wayang kulit Kelantan. Di dalam aspek ini, watak2 yang berlainan oleh badut2 tersebut di nyatakan didalam teks yang terpilih untuk cerita dan watak komik. Akhir sekali, watak komik Pak Dogol dan Wak Long dinyatakan dalam 3 persembahan wayang kulit yang telah direkodkan. Walau bagaimanapun, empat teori digunakan dalam thersis ini, ini adalah, A- characterization langsung dan tidak langsung. teori B- Bakhtin daripada grotesque. pascamodenisme C- . interculaturalism D-. teori E- Bergson komedi. Ringkasnya, watak Pak Dogol adalah badut utama yang mempunyai nilai kebangsawanan dan ketuhanan yang asli yang diterima oleh dalang-dalang yang menganggap dia sebagai tuhan badut. Watak tersebut diketengahkan sebagai patung yang hodoh dan mempunyai bentuk tubuh yang besar yang membolehkan keberkesanan watak. Didalam cerita-cerita yang terpilih, Pak Dogol mendukung watak sebagai orang gaji, pengawal beberapa watak seperti Siti Dewi, penasihat Seri Rama dan juga badut yang mempunyai kuasa ghaib yang boleh menolong

menyelesaikan masalah yang sukar. Pak Dogol juga membuat lawak bila diperlukan. Wak Long ada watak badut kedua and menjadi teman setia Pak Dogol. Wak Long juga di anggap sebagai watak yang mempunyai nilai kebangsawanan oleh dalang-dalang tetapi tidak setaraf Pak Dogol. Sebaliknya, watak Wak Long mempunyai lebih ciri-ciri komik daripada Pak Dogol, terutama pada watak lawak. Visualisasi patung Wak Long direka seakan akan Pak Dogol tetapi kurang diperbesarkan.

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CHAPTER 1: INTRODUCTION

1.1 Introduction

The shadow puppet theatre exists in various parts of Southeast Asia. Among the most important forms are the wayang kulit in Indonesia and Malaysia, the nang talung and nang yai in Thailand and the nang sebak thom in Cambodia, the last two forms consisting of much larger puppets (Ghulam Sarwar, 1997, p. 5). All these shadow plays contain clowns in various names and forms such as Semar in Javanese and other Indonesian wayang kulit and Theng in nang talung (see Chapter 3).

Wayang kulit is a well-known shadow puppet theatre in Malaysia. In the official and national language, Bahasa Malaysia, wayang means puppet and kulit means skin, specifically cowhide. Wayang kulit has been active in four forms until the last few decades¹. These forms are known as wayang kulit purwa, wayang kulit Melayu, wayang kulit gedek and wayang kulit Kelantan or wayang kulit Siam (Ghulam Sarwar, 1997, p. 5). Wayang kulit Kelantan has been active as a form of entertainment in Kelantan, Terengganu and Pahang. Although Kelantan is its birthplace, unfortunately, it is slowly declining there. According to Amin Sweeney (1972), in the mid-20th century, there were around 300 dalangs (puppeteers) in Kelantan (Sweeney, 1972, p. 12). However, currently, there are five² traditional dalangs and in one³ modern dalang involved in wayang kulit Kelantan performance. Most wayang kulit Kelantan dalangs perform the traditional wayang kulit based on the Malay version of the Indian epic Ramayana called *Hikayat*

¹ However, Dahlan Bin Abdul Ghani (2012) states that the number of dalangs in 1982 were 37 and 11 in 1999.

² Pak Yousof, Pak Nasir, Pak Rahim, Husain and Mohamad Nizam.

³ Pak Dain also has a wayang kulit puppet collection and workshop in Kelantan.

Maharaja Wana (Ghulam Sarwar, 1992, p. 129). There is another version called *Hikayat Seri Rama* but puppeteers have made performances based on the former as well as the *ranting* (branch) story, “Cerita Kusi Serawi” (Ghulam Sarwar, 2004, p. 72).

In *Hikayat Maharaja Wana*, Seri Rama searches for Siti Dewi after Maharaja Wana kidnaps her. He succeeds in defeating Maharaja Wana and rescuing Siti Dewi. Other characters such as Laksmana (Seri Rama’s brother), Hanuman, Pak Dogol and Wak Long help Seri Rama in his pursuit. This version parallels the original Ramayana epic although some characters do not appear in the latter version such as Pak Dogol and Wak Long (Figure 1.1); these characters instead appear in ranting stories (*cerita ranting*) by dalangs. In the dalangs’ ranting, Pak Dogol and Wak Long are central characters (Ghulam Sarwar, 2004, p. 72) and, thus, are the specific concern of this research.



Figure 1.1: Puppets of Wak Long (left) and Pak Dogol (right) from Pak Nasir’s collection (Photo by author)

In most performances, both Pak Dogol and Wak Long are servants but Pak Dogol is the superior of the two. On the function of these characters, there are various contrasting viewpoints even among dalangs (puppeteers and narrators). One of the most frequently

mentioned discrepancies is on the identity of Pak Dogol. Despite his comic portrayal, respected Malaysian dalang Pak Yousof strongly avoids labeling Pak Dogol as a clown or comic character, believing it to be inferior in title and significance and, instead, only labels Wak Long as such. On the other hand, other dalangs, including Pak Rahim and Pak Nasir, consider Pak Dogol as a comic character with a divine origin. Most scholars, such as Ghulam-Sarwar Yousof (2004), Amin Sweeney (1972) and Beth Osnes (2010) consider both characters to be comic characters with divine origin. Despite the numerous opinions about the characters of Pak Dogol and Wak Long, most dalangs and researchers recognize them as a pair in wayang kulit Kelantan.

1.2 Background of the Study

Clown characters are among the main characters in wayang kulit Kelantan. Regarding the importance of clowns, Sweeney (1972) states that each region has its distinctive clown with its own special name and appearance. For example, in Kelantan, the clowns are Pak Dogol and Wak Long while in Patani, they are Wak Soh and Samad. It is sometimes by these names that certain wayang types are distinguished such as wayang Pak Dogol and wayang Wak Soh (Sweeney, 1972, p. 6).

In Malaysia, clown characters also appear in other traditional theatre forms such as mak yong⁴, jikey⁵ and menora⁶ dance. According to Mohd Anis, there are two comic characters in mak yong, the older one called *Peran Tua* and younger one *Peran Muda*. They also are called Awang Pengasuh, the messengers of the king and his advisors who bring comedy in a performance and, similar to wayang kulit Kelantan clowns, are also

⁴ This is a traditional form of dance-drama from northern Malaysia, particularly the state of Kelantan.

⁵ This is a traditional theatre form with comic scenes from Kelantan

⁶ This is a Thai performance which is also performed in Kelantan (Ilias, Ahmad, & Zubir, 2012; Sooi-Beng, 1988).

servants (Mohd Anis, 2010). As seen in a study by Ilias Baharin, Ahmad Mohamad Nazri and Zubir, Hanani Ahmad (2012), the menora dance also contains a clown character and servant called *peran*. (Ilias et al., 2012) Jikey is another example of theatre comprising of fantasy and comedy scenes, especially in the beginning (Said, 1995). Its main story is about an Indian or Chinese merchant who travels to rural areas and is unable to communicate with the villagers due to cultural and religious constraints. This contrast brings about more comic scenes, especially when a Malay character presents it. In *bangsawan*, comic scenes are improvised in “text, dance, music, song and popular spectacle” as they depend on the socio-cultural context of a society (Bujang & Samsuddin, 2013, p. 127). It should be mentioned that unlike *bangsawan*, *mak yong* and *jikey* where humans perform clown roles, *Semar* also appears in *wayang kulit purwa*. Moreover, since one *dalang* animates all the characters, the execution of comic features and funny scenes are highly dependent on his skills.

1.2.1 Pak Dogol

In *wayang kulit Kelantan*, the two puppets called *Pak Dogol* and *Wak Long* represent comic clown characters. *Pak Dogol* is the main clown in *wayang kulit Siam*. Visually, this character’s figure in *wayang kulit Kelantan* is sharply different from other characters’ puppets in *wayang kulit Kelantan*, especially in color and body shape (see Chapter 4). He is ugly in shape compared to the other characters’ puppets but in actuality, despite his inferior status, he holds a supreme position as the mythological figure called *Sang Yang Tunggal* (see Chapter 3). He also possesses supernatural power which he uses to solve complicated problems (see Chapter 5). Beside the aforementioned explanation about *Pak Dogol*, his puppet also has some physical elements that help develop his role on the screen. His puppet’s movements are more natural than other puppets as it holds more movable and articulate body parts to help create more animated comic scenes. A base

voice, slow motion and dwarfish physique makes him a clown character. Moreover, his companion, Wak Long, is mostly besides him and follows his orders. Osnes (2010) states that Pak Dogol is a rural character who is exploited by villagers. She describes Pak Dogol's puppet as having a bald head, a high-bridged long nose and usually only one or two teeth and a protruding stomach. He wears only a pair of loose trousers that hangs over his protruding buttocks and under his tummy and navel. Sometimes, he suffers from an ulcer in his buttocks. Unlike other puppets, both his arms are articulated at the shoulder and elbow and he carries a wooden knife in his hand. His skin is black and his trousers are dark orange in color. Pak Dogol's companion, Wak Long, is also popular in the wayang kulit community due to his role in boosting humor (B. Osnes, 2010, p. 66). On the other physical elements, Pak Dogol is similar to Semar and there is a belief that Pak Dogol is a manifestation of Semar and the creation of Wak Long from Pak Dogol's body dirt is similar to the creation of Petruk from Semar's body dirt. (Ghulam Sarwar, 2004, p. 60; B. Osnes, 2010)

1.2.2 Wak Long

Wak Long is the secondary clown character in wayang kulit Kelantan who mostly follows his leader, Pak Dogol. According to the dalang, Pak Dogol longed for a companion and created Wak Long from a fistful of his body dirt which he collected while bathing (see Chapter 3). He rubbed the dirt off his body, squeezed it into his fist and modeled the figure of Wak Long. In most wayang kulit performances, Wak Long is Seri Rama's attendant and often speaks rudely to Pak Dogol. However, Wak Long also has some unique qualities: he becomes the king's steward several times due to his agreement with Seri Rama and also becomes a witch doctor after being pressured by Pak Dogol (Zahari, 2013, pp. 66-67).

Although Wak Long is the second clown after Pak Dogol, he is the comedic of the two. He would sometimes obey Pak Dogol's advice like a loyal soldier and then would suddenly become comedic and refuse to follow orders, making funny protests instead (see Chapters 5 and 6). Even though he may engage in serious arguments with Pak Dogol, their challenges result in comedic scenes. Wak Long's puppet body shape is similar to Pak Dogol's puppet. He has a duck-like head without a chin and with an extremely long nose. He is bald with a small tuft of hair on the top of his head. His trousers usually are the same as Pak Dogol's but he wears a small dagger tied around his waist. His body parts are articulated similar to Pak Dogol's puppet. According to Osnes, "Pak Dogol and Wak Long's physical features are standard, thus any local person can recognize them immediately" (B. Osnes, 2010, p. 66).

In a performance, Wak Long's puppet is always placed before Pak Dogol's puppet. A tenor sound is applied by dalangs for Wak Long in contrast to Pak Dogol. He is nimble, noisy and mostly likes to interrupt others when talking. His speech intrusions evoke Pak Dogol's anger which results in a serious talk. The contrast between the quiet Pak Dogol and boisterous Wak Long creates comical scenes on stage. Wak Long also possesses lesser magical and supernatural power than Pak Dogol and, in some cases, he must obtain Pak Dogol's permission before using them. Visually, Wak Long's puppet is red in color while Pak Dogol's is black. These colors make a high contrast even from behind the screen. Both Pak Dogol and Wak Long's puppets are shorter than the other puppets, with Wak Long being the shorter and skinnier of the two.

1.2.3 Pak Dogol-Wak Long Pairing

The most common opinion among dalangs on the origin of Pak Dogol goes back to the highest level of heaven and the first god called Sang Yang Tunggal (see Chapter 3). This background establishes a special status for both Pak Dogol and Wak Long (see Chapter

3). However, dalangs in the Malay world, especially in Kelantan, regard this pair as highly sacred puppets⁷ who mostly appear in a performance together. However, before they became servants of Seri Rama, they served in Maharaja Wana's court. Pak Dogol first descended to earth as the servant of Maharaja Wana and Seri Rama's triumph against Maharaja Wana prompted Pak Dogol and Wak Long to change alliance to Seri Rama (Ghulam Sarwar, 2015). These clown characters constantly stay together in most wayang stories since most dalangs call their names together not separately. Sometimes, one or both of these characters take on the main role in wayang kulit. For instance, in Kelantan in the 1970s and 1980s, there was a story performed entitled "Wak Long Menjadi Raja" (Wak Long becomes King) as well as "Cerita Pak Dogol" (The Story of Pak Dogol) (Sweeney, 1972, p. 6).

Additionally, Sweeney (1972) states that in regional wayang kulit Kelantan, both the clown characters can be identified by their "distinctive names and appearances" as well as the wayang stories named after them. Here, the main connection of this tale to the root dramatic repertoire is Wak Long. While other Ramayana characters may make an occasional appearance, they do not feature prominently in the story (Matusky, 1993, p. 18).

1.2.4 Pak Dogol and Wak Long in Puppet Classification

In wayang kulit, each dalang has a special storage for his puppets depending on his stories. During this research, the researcher met six dalangs who actively perform wayang kulit Kelantan. Pak Nikmat, one of the dalangs in Kelantan, owns around 100 puppets although a usual set of puppets is around 60 puppets (Ghulam Sarwar, 2006).

⁷ In one healing performance called mantera, Pak Dogol and Wak Long's puppets are used as a healing medium by the dalang. Moreover, in the buka panggung ritual, sometimes these puppets are used as sacred puppets (see Chapter 3).

There are various versions of characters according to each dalang, so it is obvious that standardization and coherence in wayang kulit Kelantan puppets do not exist in any study in this area. For instance, Amin Sweeny (1972) classified puppets into eight categories while Ramli & Ibrahim (1996) did it in 10 categories and Nasruddin (2009) did it in only three categories: main characters, traditional characters and modern characters. However, there is no particular or significant classification that all researchers agree on.

According to Zahari (2013), the puppets used in the Malaysian wayang kulit performance consist of: the *pohon beringin*, positive and negative characters, flat characters and animal characters. The *pohon beringin* is categorized as a specific or special puppet⁸. The positive characters' puppets include Seri Rama, Laksmana and Hanuman Kera Putih. The negative characters or marauders' puppets include Bota Maharaja Wana or any king or ogre in other kingdoms who are enemies of Seri Rama or his children. The neutral characters' puppets include Pak Dogol, Wak Long, Samad, Said and Wak Yah. The animal characters' puppets include of a deer, and elephant, birds and others. However, this classification is not based on a significant or scientific principle⁹; some of them are based on color and some on character role.

According to Khor Kia Kheng (2014), there is another suitable classification that is based on research and detailed study. He used the collections of many dalangs such as Pak Yousof, Pak Dain, Pak Soh and Pak Nasir to structure this classification. Thus, this

⁸ The Pohon Beringin or Gunung puppet figure in Wayang Kulit Siam or Kelantan is very important. It is the symbol of the cosmos and Tree of Life and marks the beginning and the end of a performance. This semiotic approach used in wayang kulit Siam appears in a variety of style and some were designed of entirely trees without depiction on them or other life forms. (Dhalan, 2012)

⁹ Here means, this classification is not derived from an academic research.

research also uses the same classifications. His classifications are contained in the Table below: (Table 1-1)

Table 1.1. Classification of the puppets of Wayang Kulit Kelantan (Khor, 2014)

Scenic Puppets: 1. Pohon beringin 2. Props 3. Weapon	
Refined Characters	Coarse Characters
1. Royal male 2. Royal female 3. Officer/ministers 4. Hanuman Kera Putih and his Lineage 5. Heavenly beings from upper-world 6. Hermit	1. Royal male 2. Royal female 3. Officers/ministers 4. Ogres
Special Characters: 1. Demigods of bows 2. Hybrid forms of human and animals/ mythical creatures 3. Clowns 4. Land, air and sea creatures	

1.2.4.1 Scenice Puppets

The most important non-character puppet is the pohon beringin, which is also known by several other names such as, according to Kingham (2010), the tree of life, tree of paradise, *kekayon* (forest) and *gunugan* (mountain). The crafting and design of the Pohon Beringin is based on flora and fauna, contains flora such as leaves, stems and flowers and fauna such as birds, tiger, deer and monkeys.

There are many prop puppets used as stage properties such as instruments, palaces and decorations used in wayang kulit. The most important prop is the palace (*balai*) because it is used to indicate Seri Rama's position as king in most stories and the place where he meets other characters. Another prop is the *sejati Jawa* tree and its palms that are used during a performance, mostly in the story "The Contest for the Hand of Siti Dewi".

Some props are used as weapons such as the Malay asymmetrical dagger called *keris*, arrow, axe, sword, knife, gun, flower, signboard and flag among others. In the traditional repertoire, the design of the arrow is twined by a dragon due to the story "The Contest for the Hand of Siti Dewi".

1.2.4.2 Refined Characters

Seri Rama, or Seri Maharaja Seri Rama Seri Raja Bersedan Rakna, is a king in the kingdom of Negeri Perbuangan Sari Pasir Mayang Derdap Muga Negeri Kuala Dua. He is the son of Sirat Maharaja and Dewi Mandu Dari. He is the main character who is also a courageous and brave hero. His puppet has a curved and stately physique with a small waist. His head holds a high-tiered crown of ornate gold and his neck is adorned with a jewel-encrusted ripened betel-nut necklace. His body is painted green as a symbol of peace and serenity as befitting a great king. Furthermore, he also owns exceptional vehicles and weapons such as the flying steed (colored green) which was born the same time as Seri Rama himself. This steed can fly and uses all its four legs when fighting. In dire situations, the flying steed is also able to hear every hiss and sound from Seri Rama.

Laksmmana is the loyal younger brother of Seri Rama. He is very honest, patient and wise in all his actions. He spends most of his time in meditation. It is said that Laksmmana has both male and female genitals (hermaphrodite) and there are even dalangs who say that Laksmmana has no genitals. In terms of his puppet's facial appearance, it is similar to

Seri Rama but both are distinguished by colour, with Seri Rama painted green and Laksmana red.

Siti Dewi is a person of great beauty and is idolized by many as the archetypal woman. She is the daughter of Maharaja Wana and Puteri Mandudaki (Puteri Mandudaki is the result of cloning Puteri Mandudari by Sirat Maharaja as Maharaja Wana desired her). After Siti Dewi's birth, an astrologer predicted that her future husband would become a great king and destroy Maharaja Wana's government. Maharaja Wana becomes furious and goes to Mandudaki's chamber to behead Siti Dewi with his sword. However, Mandudaki already placed Siti Dewi into a crate and let it drift away to reach Wat Kedi Tujuh Beremas where Tok Mah Siko dwells in meditation. Tok Mah Siko then takes in Siti Dewi as his daughter.

Hanuman, who is also known as Hanuman Kera Putih Hulubalang Bersenu Orang Mulia Raya Cempedak Bidandari Sokma Bandaya, is the son of Seri Rama and Siti Dewi. Although both Seri Rama and Siti Dewi are classified as humans, Hanuman is categorized as a monkey because he has the face of a monkey and body of a human.

Unmindful of the warning from Laksmana, Siti Dewi and Seri Rama went to bathe in a pond of clear water that is bewitched by Maharaja Wana's magic. As a result, they turned into monkeys and had sexual intercourse. The resulting foetus from the womb of Siti Dewi had to be thrown away but, instead, it flew into the gaping mouth of the accursed Dewi Anjani who becomes pregnant and gives birth to a child who resembles a small monkey.

The special characteristics of Hanuman's puppet include a red tail, a bell on his legs and a *loh bintang siang* (slate from a morning star) in his chest. He is not allowed to pay

homage, is able to change his form from a monkey into a human and can put out a fire with his tail, among many others.

Maharisi Mata Kala Api is also known as Tok Mah Siko. He is a holy man and a hermit who possesses great knowledge. Throughout his life, he dwells in the Wat Tujuh Kedi Bermas temple to meditate. He is described as an old man with a dragon cane with a long beard and water pitcher (*kendi*) dangling from his elbow. At the Wat Tujuh Kedi Beremas temple, he has two servants named Epong and Ecing. The puppet of the clear-visioned and sharp-eared Tok Mah Siko appears during the opening episode of a young dalang's prologue. His puppet's shadow superimposes the shadow of the pohon beringin and is flanked by Dewa Panah Jantan on the left and Dewa Panah Betina on the right.

1.2.4.3 Coarse Characters

Bota Maharaja Wana was originally named Dewa Serajuk before he was reincarnated as an evil deity after being driven out from the heavens by his father. He is an ogre king who is evil, cruel, savage and ruthless and uses treachery and black magic to benefit himself. He rules the kingdom of Langkapuri. In his puppet design, his ferocity and savagery are depicted using 12 heads with purple faces and fangs. The many heads and faces are placed on top of the main head so that he could look around quickly.

Madudaki is the official wife of Maharaja Wana. In the episode "Maharaja Wana Gains a Queen", Maharaja Wana successfully defeats Sirat Maharaja (the father of Seri Rama) and demands his wife, the beautiful queen Mandudari, as a trophy. Reluctant to be taken away, Mandudari soothes Sirat Maharaja Wana and retires to bath in the palace pool. With the assistance of the gods, she rubs dirt from her body pores and shapes it to create a woman of identical appearance called Madudaki. This creation was instead given to Maharaja Wana and she becomes his queen in Langkapuri. According to Pak Dain and

Pak Soh (personal communication, 17th & 18th November 2012), there is no puppet for Madudaki so they use the puppet of Siti Dewi, who resembles her, when needed (Khor, 2014, p. 89).

1.2.4.4 Special Characters

Clowns are classified as special characters. The specialties of these characters are mostly explained in this chapter and is extended in the analysis of Pak Dogol and Wak Long as clown characters.

1.3 Importance and Justification of the Study

There are various detailed studies in wayang kulit Kelantan, such as “Music in Wayang kulit Kelantan” by Patricia Matusky, “The Ramayana Story in Wayang Kulit Kelantan” by Amin Sweeney and “History of Wayang Kulit Kelantan” by Ghulam-Sarwar Yousof. However, in the case of clown characters, there is no adequate study even though they are among the main characters in wayang kulit Kelantan. Most of the significant features of clown characters have not been investigated, including the comedy and humor mostly created by Pak Dogol and Wak Long. Furthermore, the function of these clowns has not been seriously studied. This lack of critical investigation is not limited to clowns but also to their main characters. Among all the research carried out on wayang kulit, there is only one article by Sheppard (1965¹⁰) on Pak Dogol and Wak Long, one Master thesis on Semar by Sumukti¹¹ (1990), which also includes some arguments about Pak Dogol and Wak Long, and one book chapter on clown figures in the puppet theatre of West Java by Kathy Foley (1987¹²). Clowns in wayang kulit Kelantan also have some special

¹⁰ Pa'dogol and Wa'long: The Evolution of the Comedians in the Malay Shadow Play in Kelantan (1965) by (Sheppard, 1965)

¹¹ In “An Analysis of Semar through Selected Javanese Shadow Play Stories” (1990) (Sumukti, 1990)

¹² The Clown Figure in the Puppet Theatre of West Java: The Ancestor and the Individual (1987) by (Foley, 1987)

movement elements which can be applied in present artwork. These elements include special gestures, unique grotesque designs and fantastic verbal comedy besides their supreme identification. After Sheppard (1965), this research is the second investigation on Pak Dogol and Wak Long to show that they implement some comic situations in spite of their actual role as servants.

Due to globalization, universal codes are important in order to acquire mutual perception between societies and, thus, it is significant to study these cultural codes. The presence of clowns, jokers and comic characters are part of Kelantanese culture, which can be seen in several styles of theatre in this part of the world. On the other hand, many modern artists¹³ recently have started using these features in creating new forms of art. Applying the characters of wayang kulit in new stories, painting new figures based on these characters and implementing comic features of this form of traditional theatre in other theatre styles will prompt researchers to carry out in-depth investigations to help new artists as well.

1.4 Research Questions

The area of research on wayang kulit Kelantan is broad and covers many aspects. Given the importance of clown characters in wayang kulit Kelantan (see chapters 2 and 3) and the lack of significant research on that particular subject, it is necessary to focus on specific areas of investigation. As mentioned earlier, this research aims to explore the clown characters' significance and characterization,

¹³ One of the most important artist who performs wayang kulit in modern style is Tintoy Chuo Yuan Ping, one of the his performance is star war story. However Muhammad Dain Othman known as Pak Dain is main dalang in this project.

as well as their comic features in stories and performances, to find answers to the following questions:

- (a) What are the possible origins of Pak Dogol and Wak Long and is it possible to verify one origin for them?
- (b) What is the significance of Pak Dogol and Wak Long in wayang kulit Kelantan? What are the significant elements in their backgrounds? What are the roles or functions of these two characters in the stories and performances?
- (c) Which methods are implemented in their comedy? How can we formulate and classify the elements of comedy in Pak Dogol and Wak Long in wayang kulit Kelantan?
- (d) What visual aspects of these two clown characters can be useful in the investigation to link their functions?

1.5 Objectives of Study

The three objectives set for this research work are as follows:

- (a) An analysis of Pak Dogol and Wak Long
- (b) To explore the significance of the two clown characters, Pak Dogol and Wak Long, in wayang kulit Kelantan with focus on their myth origin, their role in wayang kulit stories and performances
- (c) To investigate the characterization of Pak Dogol and Wak Long by exploring their visual features and possible origin with focus on their comic features
- (d) To investigate the comic qualities of these two characters as well as the comic methods used in wayang kulit Kelantan

1.6 Methodology

This research covers three dominant areas: the significance, characterization and comic features of Pak Dogol and Wak Long as the comic characters of wayang kulit Kelantan. The data collection in this thesis includes library research, observations, fieldwork and interviews.

Since the researcher is an Iranian PhD student with poor understanding of Bahasa Malaysia and Kelantanese dialect, interpreters have been used for observation and field work. Among those who have assisted the researcher are Mr Kamil and Ms Nurul, who are performance students at UITM. Mr Kamil is originally from Kelantan, as a result of which his understanding of the dialect was very helpful. In addition, many observations in this research are based on Pak Yousof's workshops and teachings at UITM (see section 1.6.2). On the researcher's four visits to Kelantan, Prof Ghulam Sarwar Yousof, Mr Khor Kia Kheng and Pak Dain also helped to interpret the dalangs' explanations.

1.6.1 Library Research

For the primary and secondary sources for this research, the researcher had full access to various sections of Universiti Malaya's main library, in Kuala Lumpur, Malaysia, from October 2012 to April 2015. From the library research, more than 10 theses were investigated but three of them were used in this research. One was a Master thesis about Semar entitled "An Analysis of Semar Through Selected Javanese Shadow Play Stories" by Sumastuti Sumukti (1990). Although this thesis is about the Javanese clown god Semar, the data analysis, chapter arrangement and mythical background of Semar was similarly applied in this research. The second was a PhD thesis is entitled "Digital Puppetry of Wayang Kulit Kelantan: A Study of its Visual Aesthetics" by Khor Kheng Kia (2014). This thesis also provides valuable information, especially in the case of

character classification. The third was a Master thesis entitled “History and Development of Malay Theatre” by Camoen Cantius Leo (1981) which has a section on the history and background of wayang kulit and its information was used in this research. The author also accessed a video collection of wayang kulit Kelantan that was recorded by Ghulam-Sarwar.

From the same library, several specialized books were used, particularly on the background of wayang kulit and on Malaysian versions of the Ramayana. Several books that aided the analysis of visual elements of the wayang kulit characters were also accessed.

A second library in Universiti Malaya, the Za’ba Memorial Library, was accessed from January 2013 to February 2014. Here, there were old journals in the resource section and book repository, mainly related to Malay culture, which were used in this research. Moreover, the National Library of Malaysia was also accessed but only general books could be found. This indirectly helped the researcher to build up his knowledge about Malaysian culture.

From September 2013 to January 2014, the researcher accessed the library of Akademi Seni Budaya Dan Warisan Kebangsaan (National Academy of Arts, Culture and Heritage), or ASWARA, in Kuala Lumpur, Malaysia, and used the book repository and digital and journal sections, which included a catalogue about wayang kulit performances. The data collected through this library are highlighted in the literature review. The researcher also personally interviewed Pak Nasir in ASWARA for research purposes.

The Universiti Technology MARA (UITM) Library in Shah Alam, Malaysia, was accessed two times between September 2013 and January 2014 and one related thesis was found and used in the literature review. Along with the mentioned libraries, the author

also has access to Ghulam-Sarwar Yousof and Hashim Yaakob's personal library collections and found highly useful sources.

1.6.2 Observation

One of the main research approaches for this study was observation. The researcher watched seven wayang kulit performances in UITM by Pak Yousof, three in ASWARA by Pak Nasir, two in Dewan Bahasa dan Pustaka (DBP) and, last but not least, three in Kelantan, the birth place of wayang kulit Kelantan.

The author also attended a "Traditional Malay Theatre" course, consisting of 60 hours, in UITM from December 2012 to April 2014, which mainly focused on the process of making and performing wayang kulit as well as teaching music, directing, puppetry in general and the application of different texts based on wayang kulit methods. It should also be mentioned that the dalang Pak Yousof was interviewed in the mentioned university. Much of this interview that was applied in this research pertained to the origin of Pak Dogol and Wak Long, mythical belief, significant elements and relevant stories about Pak Dogol and Wak Long.

In ASWARA, the author collected data based on observation, mainly during the wayang music course conducted by Pak Nasir, who taught the gamelan¹⁴ set and the function of music in wayang kulit. Moreover, a puppetry movement course was also conducted. The data related to these observations are mostly included in Chapter 4, explaining how the clowns have very articulated body parts. Two wayang kulit performances by UITM students were also observed in Dewan Bahasa dan Pustaka (DBP)

¹⁴ Wayang kulit music set.

in September 2013 and April 2014 respectively although both were not particularly helpful to this research.

1.6.3 Field Work

Much of the data was collected from Pak Yousof, UITM's most well-known Kelantanese dalang, who has performed live more than ten times at the university. After traveling to Kelantan four times to meet dalangs, the conclusion was that most information ascertained was along the same lines as that given by Pak Yousof. As a result, most of the researcher's time in Kelantan was spent visiting puppet collections and gathering complementary data.

However, the researcher made four trips to Kelantan, the birthplace of wayang kulit Kelantan. The first trip was on 16th September 2014 and included observations of three puppet collections and music sets, interviewing three famous dalangs (Pak Nikmat in Kampung Kemsin, Pak Rahim in Kampung Mesira and Hussien in Sri Campuran Pasir Parit) and watching a wayang Merdeka performance directed by Pak Muhammad Nizam. During the first trip, the author captured photographs of Pak Dogol and Wak Long in Pak Nikmat's puppet collection. The following day, the collection of Pak Rahim was observed and Pak Rahim was interviewed about Pak Dogol and Wak Long. In the second trip, on 27th September 2014, the author watched a wayang kulit performance entitled "Missing Laksmana" directed by Pak Rahim in Kampung Mesira, who performed in his personal panggung. This performance was recorded and the scenes which Pak Dogol and Wak Long were most present were captured. The third trip was on 29th October 2014 and included visiting a puppet museum called *Galeri Wayang kulit Melayu Tradisional Kelantan* managed by Pak Dain in Palekbang, which contains Pak Dogol and Wak Long's puppets as well as a puppet-making exhibition. In this collection, there are two sets of Pak Dogol and Wak Long's puppets. Pak Dain was also interviewed about Pak Dogol and

Wak Long's characters. In the fourth and final trip, from 14th to 15th March 2015, the researcher watched and recorded a version of Seri Rama story performance by Pak Rahim at his personal panggung and observed the personal panggung of Pak Yousof in Kampung Laut, including his puppet collection. It is necessary to mention that the interviews conducted with different dalangs in these trips resulted in obtaining highly useful information.

1.6.4 Recording and Watching Performances

In wayang kulit Kelantan as well as other types of wayang kulit, there is no specific story or text. Since dalangs have their own versions of cerita ranting, in each performance, they improvise according to their audience's context. Furthermore, (Zahari, 2013) states that the memorized stories between dalangs are different and the range of memorized stories is between eight to 50 although Pak Yousof claims he memorized more than 100 stories. However, The main basis for choosing stories and performances for this research was the roles of Pak Dogol and Wak Long. The following stories and performances were selected:

- (a) Rama Perkahwinan Semula (Rama's Remarriage)
- (b) Cerita Pak Dogol (Pak Dogol's Story)
- (c) Cerita Bentara Kala (Bentara Kala's Story)
- (d) Jintan Mas
- (e) Wak Long Menjadi Raja (Wak Long Becomes King)
- (f) Dewek

In selecting these stories (see Chapter 5), most sources were reviewed. However, it is quite difficult to find relevant stories due to the lack of written and recorded stories.

Three wayang kulit Kelantan performances were chosen. Even though wayang kulit Kelantan is of Malaysian origin, it is not easy to find a performance in Malay cities, even Kelantan. Despite this, the researcher was able to attend twelve live performances and watch ten recorded performances, and from these were selected three live performances as follows:

- (a) *Dewa Sayap Tunggal Turun ke Bumi* (Dewa Sayap Tunggal Descends the Earth), which was performed by Pak Yousof in UITM on 7th May 2014. This story is a folk belief about the origin of Pak Dogol and has been narrated in many versions (see Chapters 3 and 4)
- (b) *Laksmiana Hilang* (Missing Laksmana), which was performed by Pak Rahim. In this story, both Pak Dogol and Wak Long are active main characters
- (c) *Hari Merdeka* (Independence Day) is a new story in wayang kulit performed by Mohammad Nizam

1.7 Theoretical Framework

The characterization process in this thesis is divided in two parts: direct and indirect characterization. The first part is about the personality of a character including their origin or when a dalang makes direct statements about a character's traits. This will cover the characterization of Pak Dogol and Wak Long and their role in stories and performances.

The second one is based on a character's puppet and its visual aspects. Based on this categorization, the following theories are presented into three categories:

1. **Moderating theories** are considered as the main theories related to traditional arts, including postmodernism. It investigates traditional arts in modern societies as well as anthropology, from which the art anthropology of Charlotte Otten has

mostly been focused. Otten concentrates on two specific groups in the area of traditional arts: those who generate art and those who collect and study art works (Otten, 1971, p. 182). Another moderating theory, which was useful in investigating the objectives of this thesis, is the Interculturalism theory which focuses on the area of encounter of cultures and investigates the cultural features of one culture through other cultures' touchstones (Nagle, 2009, p. 169).

2. **Bakhtin's¹⁵ Theory of Clown**, which is clearly presented in his book *Rabelais and his World* (1984), is really useful in studying the comic features of clown characters in wayang kulit Kelantan. Bakhtin has extensively investigated literary works outside Russia with focus on clowns, comedy and comic characters. In this particular book, he studies clown characters in different literary works and introduces some concepts such as degradation, grotesque realism and carnival as forms of comedy, which is shaped by a culture.

(a) Grotesque realism theory discusses the physique and body parts of comic characters and highlights the point that these characters are derived from ordinary people. This theory is mostly used in Chapter 4, on the visual analysis of Pak Dogol and Wak Long. Along with grotesque realism, the theories of Edith W. Watts, related to the formal analysis of characters as presented in her book *The Art of South and Southeast Asia: A Resource for Educators* (2001), is also applied to study the visual aspects.

(b) The degradation theory of Mikhail Bakhtin mostly concentrates on the mythological root of the clowns and comic characters who descended from a

¹⁵ Mikhail Mikhailovich Bakhtin, Russian philosopher and linguist. He was born on 16 November, 1895 in Orel, a medium-sized town south of Moscow, and passed away on 7 March 1975. His specialist was in linguistics and his theory is about dialog function. He published many books. The well-known of his work is "Rabelais and his world"

higher level and have transformation in their body shape; this is a relative argument about clowns which can be applied in the origin myth of Pak Dogol. According to Vice (1997), Bakhtin states that people's laughter, which characterizes all forms of grotesque realism from time immemorial, was linked with the bodily lower stratum. Laughter degrades and materializes. Degradation is a typical and important operation of the grotesque. Its central trait is an ambivalent act: degradation here means coming down to earth, the contact with the earth as an element that swallows up and gives birth at the same time. This ambivalence, particularly when it involves the new birth implicit in death or the resurgence implicit in being toppled, is the characteristic principle of both grotesque realism and carnival itself. Besides working on the "cosmic" level, degradation can be experienced at the level of the human body: to degrade also means to concern oneself with the lower stratum of the body, the life of the belly and reproductive organs. It therefore relates to acts of defecation and copulation, conception, pregnancy and birth. Degradation digs a bodily grave for a new birth (Vice, 1997, p. 154).

3. Theory of Comedy by Henri Bergson categorizes comedy into three major classifications: comedy of behavior, character and situation, each of which has their own sub-categories. In Chapters 6 and 7 of this thesis, which specifically deal with the comic features of Pak Dogol and Wak Long, Bergson's theories, as clearly presented in his famous book, *Laughter* (2008), are employed in order to help the researcher analyze the examples of comic aspects found in the clown characters.

The abovementioned theories are applied in four categories as seen in Figure 1.2. In the center of this model is the area of this research. This area is supported by two theories: firstly, postmodernism, which approves the study of traditional arts in new world of

globalization and, secondly, interculturalism which supports the study of cultural elements from other cultures. Finally, Bakhtin's theory and his work on clowns are applied to this research.

The second category is the visual aspects, which mainly incorporates Bakhtin's theory of realism grotesque such as its approach in the visual analysis of Pak Dogol and Wak Long in influencing the audience.

The third category is the significant elements of Pak Dogol and Wak Long. This uses Bakhtin's degradation theory with focus on the mythical background and characterization of Pak Dogol and Wak Long. On the other hand, there are some other significant elements of Pak Dogol inside and outside wayang kulit which is relevant to their connection with the audience, dalangs and the researcher. Thus, it relates to the art anthropology theory.

The fourth category is the function of Pak Dogol and Wak Long in the stories and performances and applies all the proposed theories in the later analysis.

The fifth and final category is the comic features of Pak Dogol and Wak Long and applies both Bakhtin and Bergson's theories.

For more detail of these theories, see chapter 2.

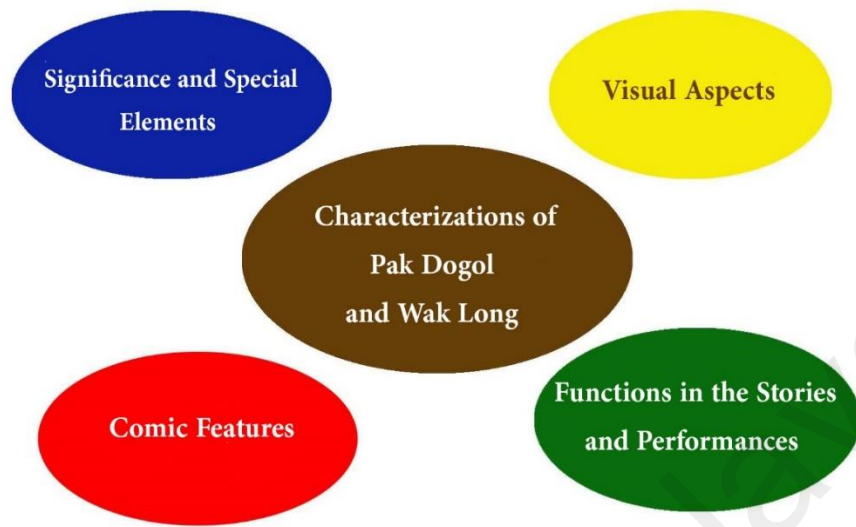


Figure 1.2: Theoretical Framework

CHAPTER 2: LITERATURE REVIEW

2.1 Overview

The purpose of this chapter is to detail the existing and relevant data on the clown characters, Pak Dogol and Wak Long, in wayang kulit Kelantan, with focus on the origin, characterization and comic features in both the repertoire and performance. Some of the data are more related to the focus of this thesis and some are not due to the constant repetition in the sources used. On the other hand, due to the lack of references and a huge gap in the body of knowledge related to the focus of this research, some materials in this area were not completely ignored. This chapter is presented into origin of wayang kulit Kelantan, origin of Pak Dogol and Wak Long, character elements of Pak Dogol and Wak Long, repertoires of wayang kulit Kelantan, Indonesian and Thai and clowns, clowning elements, direct and indirect characterization, postmodernism, interculturalism, Bakhtin theory of grotesque and Bergson theory of comedy.

2.2 Origin of Wayang Kulit Kelantan

The exact origin of wayang kulit Kelantan is obscure due to the absence of epigraphy or early literary evidence (Ghulam Sarwar, 2004, p. 57). However, in one speculation, the Indian shadow play entered Southeast Asia and most types of Southeast Asian shadow plays were formed based on it.

One of the earliest arguments stated by Jacques Brunet (1974), in his article entitled “Attempt at a historical outline of the shadow theatres” (1974)¹⁶, a theory of the origin of this art form is illustrated as follows:

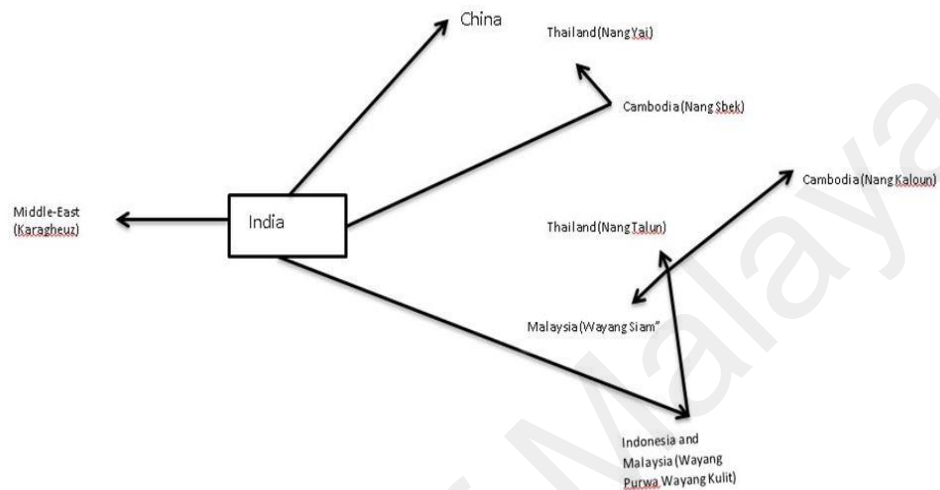


Figure 2.1: The diagram of Southeast Asian theatre origin by Brunet (1974) (Brunet, 1974, p. 129)

However, he does not clearly detail how the Indian shadow play entered Southeast Asia and merely claims that the nang sbek of Cambodia is similar to a shadow play in Andhra Pradesh in India. He later adds that small puppet shadow play came to Malaysia and Indonesia and wayang kulit were formed, including wayang kulit Kelantan without explaining the journey. Figure 2.1 shows Brunet’s attempt to connect most forms of Southeast Asian shadow play to Indian shadow play but does not bring sufficient evidence. Thus, this hypothesis cannot be considered as a valid or strong.

¹⁶ In Traditional Drama and Music of Southeast Asia (edited by Mohd Taib Osman, 1974)

In the case of the Indian background of Southeast Asian shadow play and wayang kulit Kelantan in continue, Ghulam-Sarwar provides another viewpoint in his collection of papers entitled *Panggung Inu* (2004). In this collection, he highlights one hypothesis related to this thesis. He begins by tracing Southeast Asian shadow play from the Indian subcontinent to present-day Cambodia and present-day Thailand, both maintaining a tradition of puppetry known as nang sbek thom and nang yai respectively, which could be linked to puppetry in Andhra Pradesh, India (Ghulam Sarwar, 2004, pp. 57-58).

Here, he declares that the relation between Cambodian nang sbek thom and the Indian shadow play in Adhra Pradesh is about their puppet size as both are large-sized shadow puppet theatre. However, Ghulam-Sarwar does not claim the Indian shadow play as the exact origin of Southeast Asian shadow play and wayang kulit Kelantan as well. He adds: The most serious problem with the theory of Indian origins, as far as the Malaysian and Southern Thai shadow play styles are concerned, is that it explains the origin of neither nang talung nor of wayang kulit siam [Kelantan], our principal concern (Ghulam Sarwar, 2004, p. 58).

Since the two aforementioned argument is made by Ghulam-Sarwar, who has contributed the most research in wayang kulit Kelantan, it is speculative to claim that the Malay shadow play and wayang kulit Kelantan originated from the Indian shadow play.

The next speculation of wayang kulit Kelantan origin is the Cambodian shadow play. In this case, Osnes (2010) declares that the history of wayang kulit dates back to as early as 14th century from Cambodia. She further states that after the Siamese army's conquest of the Khmer kingdom of present-day Cambodia, many Khmer entertainers, possibly including shadow puppeteers, were brought back to Siam (B. Osnes, 2010).

This speculation was never strongly confirmed by scholars such as Ghulam-Sarwar or Sweeney. On the other hand, Sweeney collected the Kelantan dalangs' hierarchy (Sweeney, 1972) but he does not mention the Cambodian puppeteers' influence on Kelantan dalangs. Moreover, the Cambodian nang sbek thom is a large-sized puppet shadow play while wayang kulit Kelantan is small-sized puppet theatre so the latter is more similar to nang talung than nang sbek thom.

The next speculation is the Kelantanese origin of wayang kulit Kelantan, based on the belief that wayang kulit Kelantan appeared in Kelantan, in 19th century. Sweeney (1972) states that wayang kulit Kelantan has its existence in Kelantan during the reign of Long Senik Mulut Merah, or better known as Sultan Mohamad II, the king of Kelantan (1837-1886). During this period, a dalang named Saman performed wayang kulit based on the Ramayana epic using bamboo leaves as puppets. He then disseminated the art of shadow puppetry to two of his apprentices from the region of Patani, namely Pak Erik and Mak Erok. The latter, according to some puppeteers in the 1970s, introduced wayang gedek (nang talung) which then became localized and was called wayang Siam or wayang kulit Kelantan (Sweeney, 1972, p. 47). However, in his PhD thesis entitled "The Rama Tree in Wayang Siam" (1970), Sweeney declares that his idea about the Kelantan origin of wayang kulit Kelantan is derived from Mubin Sheppard (1965) who declares that there are possibilities that wayang kulit Siam may have been developed in the region of Long Yonus in present-day Kelantan around from 1763 to 1769 (Sweeney, 1970, p. 29). Moreover, Sweeney (1972) considers Mak Erok as the first dalang in a genealogy of dalangs. Based on this suggestion, the Kelantan dalangs in the period of his study (around 1970 to 1972) such as Pak Hamzah, are the seventh to eighth descendants of Mak Erok (Sweeney, 1972, p. 61). However, Sweeney and Sheppard do not point that Java and Thai shadow plays are derived from Kelantan or vice versa. On the other hand, this argument was issued in 1965 and again in 1972 by Sheppard. After this time, no wayang kulit

researchers such as Ghulam-Sarwar followed up on it. Therefore, this argument is quite obscure.

The next theory is the origin of wayang kulit Kelantan in Javanese wayang kulit. Anker Rentse (1936), in his article “The Kelantan Shadow-play: Wayang Kulit” pointed the connection between wayang kulit Kelantan and Javanese wayang kulit. He states that both the Javanese and Malaysian shadow puppet theatre have strong connections with Indonesian animism prior to the introduction of Indian influence on Javanese religion.

Ghulam-Sarwar (2004) further states that there are other evidences proving that this claim is based on extremely strong animism, shamanism and Hindu elements found in wayang kulit Kelantan, Javanese and Bali wayang kulit. This shows and confirms “not only that wayang kulit Siam [Kelantan] probably originated in pre-islamic times, but also that is possibly developed as a result of the spread to Kelantan of a now non-existent form of Javanese shadow play, possibly a proto- wayang kulit purwa” (Ghulam Sarwar, 2004, p. 116).

Another work by Hashim Yaacob entitled “Wayang Kulit Siam in the Malay Cosmology” discusses the origin of wayang kulit Kelantan. Besides agreeing that wayang kulit Siam may have come from Patani during Long Yonus’ reign (1775-1794), the Javanese wayang only came to Kelantan in around 1835 by a dalang named Demukmin. While the repertoire itself retained its Ramayana origin and main characters, they also incorporated integrated adaptations of local stories (Yaacob, 2006, p. 17).

He further mentions the speculation of the origin and development of wayang kulit Kelantan from inside Kelantan with India being the possible source for the basic dramatic repertoire. The argument of Hashim Yaacob seems to be derived from Sheppard, who

accumulated his data based on verbal information and without any scientific evidence or literature or written reference.

The next argument is from Ghulam-Sarwar (2013) in his article entitled “Wayang from Within: Approaching Southeast Asian Shadow Play”. Here, while he does not deny Southeast Asian influence on all wayang forms and wayang kulit Kelantan as well, he believes Javanese culture influence (Mandala) must be re-examined. Javanese culture and its theatre genre in the light of indigenous elements from the region that played a significant role in shaping the pre-modern shadow play forms of Java and Bali, the Malaysian wayang kulit Siam [Kelantan] and the southern Thai nang talung (Ghulam Sarwar, 2013).

He adds that this influence includes animistic stories, Semar, Pak Dogol and other clown figures, the function of the shadow play, ritual varieties of wayang, the puppeteer (dalang) and the tree of life (kayon/gunungan). This argument is more relevant to this research in comparison other speculations because it is provided and supported by strong evidence. Also, one evidence refers to clown similarities in Southeast Asian shadow play, including Pak Dogol.

In brief and based on the mentioned arguments about origin of wayang kulit Kelantan, there are three main background directions: 1) Indian shadow play came to Siam through Cambodia, Thailand before coming to Kelantan; 2) wayang kulit Kelantan has a Javanese origin; and 3) wayang kulit Kelantan originated in Siam during the reign of Sultan Mohammad II.

From all the mentioned speculations, the Javanese background of wayang kulit Kelantan is most important to this study in comparison to other speculations. Most historical background arguments in this study have Javanese and Indonesian background

such as the mythical background of Pak Dogol and Wak Long. On the other hand, some character elements, especially the visual elements of Pak Dogol and Wak Long, are similar to the Javanese clown Semar. The second speculation which could be relevant to this study is the background of wayang kulit Kelantan in Siam area during Sultan Mohammad II, since there are visual similarities between wayang kulit Kelantan and nang talung clowns.

2.3 Origin of Pak Dogol and Wak Long

One of the earliest articles in wayang kulit Kelantan was written by Anker Rents (1936) entitled “The Kelantan Shadow Play: Wayang kulit”. On the origin of Pak Dogol and Wak Long, Rentse brings some speculations and recognizes the backgrounds of Semar and Pak Dogol, which is related to the importance of comic characters. On one hand, his ideas of Sang Yang Tunggal (see Chapter 3) have connections with the Hindu God, Shiva. Rentse discusses that in the context of Semar being an Indonesian divine being, a traditional healer, who generally calls on Allah for protection, would instead call on Semar, through the puppet of Pak Dogol, during wayang kulit performances. This is because Pak Dogol also represents Sang Yang Tunggal, or Shiva. Thus, his puppet is respectfully hung on the wall of the performance stage with a cotton thread and is garlanded with jasmine flowers. Furthermore, he describes Semar as “a mysterious figure” who is both the clown Pak Dogol and Sang Yang Tunggal/God at the same time.

In Rentse’s argument, there is a link between Semar and Pak Dogol but it is not on how Pak Dogol’s character entered wayang kulit Kelantan, However, he opens a study path for studies in Pak Dogol’s background: that the origin of Semar and Pak Dogol may be similar.

In relation to the previous argument about the origin of Pak Dogol and Wak Long, there is a Master thesis by Camoen Cantius Leo (1981) from Universiti Malaya entitled “History and Development of Malay Theatre”. Here, Leo refers to Rentse (1936), who discusses the Indian origin of shadow play along with similarities between the main figure of the Indian shadow play, Killekyata, the Javanese Semar, who becomes the most important figure in the Javanese wayang kulit and the main figure in the Malay wayang kulit, Pak Dogol. He adds that Killekyata, Semar and Pak Dogol puppets were often used in exorcising ceremonies and rituals to ensure good harvests. Apparently, the worship of the Killekyata figure on the festival of Ganesha in August and September, and even on a daily basis, was in some way associated with ancient animist practices of ancestor-worship. Semar and Pak Dogol were also associated with ancient Indonesian and Malay animist beliefs as their divine powers are equal to Sang Yang Tunggal. In the Indonesian and Malay shadow theatres, more adoration was accorded to Semar and Pak Dogol as manifestations of Sang Yang Tunggal before homage is paid to the figures representing the highest Hindu divinities. The conclusion drawn from the fact that the Semar and Pak Dogol figures existed before the arrival of Hinduism (Leo, 1981, p. 50; Rentse, 1936).

This argument tries to link the origin of Pak Dogol and Semar with Killekyata, who was worshiped in Indonesia and Java before Semar and Pak Dogol. However, this argument does not explain how Pak Dogol entered Kelantan after his creation and his relation to Killekyata is simply based on their similar function in ceremonies and rituals such as the rice harvest ceremony.

With extensive investigations on wayang kulit in general and characters of wayang kulit Kelantan in particular, in his collection of papers, Panggung Inu: Essays on Traditional Malay Theatre (2004), Ghulam-Sarwar connects Semar and Pak Dogol and later Wak Long.

He explains that based on the comic characters in wayang kulit Kelantan and mak yong and the significance of the punakawan in Indonesian traditional theatre, there is strong evidence that “Pak Dogol is seen as a manifestation of Semar” (Ghulam Sarwar, 2004, p. 60). He continues that the origin of Wak Long, from Semar’s body-dirt (daki), parallels the origin of Petruk in the Javanese tradition. He adds that “there are the consistent attempts by Kelantanese dalangs who link wayang kulit Kelantan clowns with older and more venerable clowns like Punakawan and Semar” (Ghulam Sarwar, 2004, p. 111).

In three aforementioned arguments, the link between Pak Dogol and Semar is mentioned. However, there is no clear evidence that the origin of Pak Dogol and Wak Long traces back to Semar despite their superficial relation elements. Thus, these arguments distinguish a scientific path for research in the origin of Pak Dogol and Wak Long.

Among all research, one of the earliest studies about Pak Dogol and Wak Long was carried out by Sheppard (1965) entitled Pak Dogol and Wak Long: The Evolution of the Comedians in the Malay Shadow Play in Kelantan. Sheppard hypothesizes that before Demukmin’s introduction of the clown characters in wayang kulit from Java to Malaya, the Maharisi was instead used as a clown character (see Chapter 3). Therefore, he believes that Pak Dogol and Wak Long’s origin trace back to Semar, although it was the Maharisi who was considered as the first clown. Although, Sheppard does not give a credible source or reference to his claim, the consistent design of Pak Dogol and Wak Long’s puppet is an indication of this. Thus, this argument cannot be easily denied since nobody after him provided an alternative argument on the wayang kulit Kelantan clown characters.

On the other hand, Sweeney's book entitled *The Ramayana and the Malay Shadow-Play* (1972) discusses his ideas on wayang kulit Kelantan and possible connections regarding the origin of Pak Dogol and Wak Long as comic characters. He claims that prior to the introduction of Pak Dogol and Wak Long, there were two other clown characters named Endeng and Epong, to which a prologue was featured. The significance of Maharisi also declined as Semar was introduced (Sweeney, 1972, pp. 20-21)

In Barbara Wright's work entitled *Wayang Siam: an ethnographic study of the Malay shadow play of Kelantan* (1980), she suggests the simultaneous origin of Pak Dogol and wayang kulit Kelantan to Kaum Tua (Old School), formerly called Kaum Muda (Young School) under dalang Abdullah Baju Merah.

The Kaum Tua existed in contrast to the Kaum Muda. The former upheld the tradition of wayang as a folk art and was performed under dalang Abdullah Baju Merah despite the inevitable changes brought about, with time, by influences of various external sources, styles and music. The Kaum Tua preserved their authenticity by emphasizing the repertoire and using traditional music. However, they tended to hide traditionally carved puppets and relied more on plastic puppets. Even then, audience who were interested in watching the actual stories themselves were attracted to their performances. Their differences with Kaum Muda lies in the portrayal of Pak Dogol and Wak Long, who appear as non-comical clown characters and servants of Seri Rama (Wright, 1980, p. 136). This shows that Pak Dogol and Wak Long were not suddenly created; they also served in stories in non-comical roles. As a result, for each study in this area, other related subjects must be examined.

In brief, finding a strong hypothesis about the origin of Pak Dogol and Wak Long is difficult because of various viewpoints. However, most researchers acknowledge the

similarities between Javanese and Kelantanese clowns. Pak Dogol and Wak Long have their own evolution in wayang kulit Kelantan. It seems that the clowning function was used by wayang kulit Kelantan dalangs after the connection between Kelantanese and Javanese dalangs and influence of Javanese clown in Kelantan, Pak Dogol and Wak Long were created.

2.4 Characterization of Pak Dogol and Wak Long

In the case of characterization of Pak Dogol and Wak Long, there is some basic information that are repeated in books and articles.

In a book by Ghulam-Sarwar entitled *Panggung Semar: Aspects of Traditional Malay Theatre* (1992), there are some cerita ranting in the wayang kulit Kelantan such as “Cerita Pak Dogol” and “Rama’s Remarriage” in which Pak Dogol and Wak Long have major roles as servants of Seri Rama and bodyguard of Seri Rama and Siti Dewi. On the other hand, they can use their respective supernatural powers as Pak Dogol is both divine and comical. On one hand, he is the ineffable Dewa Sang Yang Tunggal; on the other hand, he is the earthy but wise clown who enlivens very performance with his tongue-in-cheek or highly serious comments (Ghulam Sarwar, 1992, pp. 130-147). Generally, on the characterization of Pak Dogol and Wak Long, the arguments of Ghulam-Sarwar (1992) is precise because he refers to the stories and Pak Dogol and Wak Long’s role in them. For this research, this book is a main source due to the title of this research.

Ghulam-Sarwar, in his book entitled *Panggung Inu: Essay on traditional Malay theatre* (2004), creates the God-Clown title for Kelantanese and Javanese clowns because of their mythical background. He adds that Pak Dogol shares so much of Semar’s background and character and both appear in a number of ceremonial situations totally unconnected with shadow play such as the rice harvest ceremony. He continues to point about the

unusual physical shape of Pak Dogol who is fat, with a big buttock and heavy breast (Ghulam Sarwar, 2004, pp. 130-133). This explanation supports this research, especially in the analysis Pak Dogol and Wak Long's characters in stories and performances.

In her book, *The Shadow Puppet Theatre of Malaysia: A Study of Wayang kulit with Performance Scripts and Puppet Designs* (2010), Osnes discusses that Pak Dogol is a rural character who is exploited by villagers. She describes his puppet as bald-headed with a high-bridged long nose, has one or two teeth in his mouth and an extended out stomach. She also describes Pak Dogol's companion, Wak Long, as being popular in the repertoire because of his comic role. He appears with an unusual head without chin and an extremely long nose. He is bald with a small tuft of hair on the top of his head.

His trousers usually are similar to Pak Dogol's but he wears a small dagger tied around his waist. His body parts are articulated as Pak Dogol's. She adds that Pak Dogol and Wak Long's puppets are so standard that they can be immediately recognized (B. Osnes, 2010, p. 66).

In brief, in the case of the characterization of Pak Dogol and Wak Long, there is no specific literature except for some basic information repeated in existing books. However, Yousof (1992; 2004) and Osnes' (2010) explanation of Pak Dogol and Wak Long are relevant to this thesis. Finally, based on the lack of information about Pak Dogol and Wak Long's characterization, a study and investigation in this area is necessary.

2.5 The Repertoire of Wayang Kulit Kelantan

Sweeney (1972) wrote one of the earliest studies about Hikayat Maharaja Wana as a Malay version of Ramayana epic in a book entitled *The Ramayana and the Malay Shadow-play* (1972). He states that "the fundamental part of the Rama tree is stated by

all dalangs interviewed to be the MW [Maharaja Wana]" (Sweeney, 1972, p. 75). He also provides a summary of Cerita Maharaja Wana. His research is considered as a basic study in Hikayat Maharaja Wana since he met numerous dalangs such as Pak Hamzah and collected the most complete version of Hikayat Maharaja Wana.

The next research on Hikayat Maharaja Wana is by Ghulam-Sarwar in his book *Panggung Semar* (1992). Here, he writes that in Kelantan, the basic repertoire of the Ramayana is divided into what is known as the main or trunk stories (cerita-cerita pokok) and the branch or twig stories (cerita-cerita ranting). Cerita-cerita pokok deal with the basic Ramayana story as it appears in the Hikayat Maharaja Wana and the cerita "Kusi Serawi" (Ghulam Sarwar, 1992, p. 129). Some rantings also include Pak Dogol and Wak Long such as "Cerita Pak Dogol", "Rama's Remarriage" and "Hanuman Bongsu" (Ghulam Sarwar, 1992, p. 130). This book is useful in understanding Hikayat Maharaja Wana and its branch stories since they are explicitly categorized and summarized. There is also a section on the characterization of wayang kulit Kelantan that helps readers understand each character's situation and role in the stories.

In his book, entitled *The Malay Shadow Play: An Introduction* (1997), Ghulam-Sarwar states that in the past, it was the core and fundamental component of a dalang's training and for all apprentices to be equipped with in-depth knowledge of the repertoire. However, most dalangs today are not fully exposed to the entire saga and are also not well-versed in it as only certain popular episodes are disseminated by their teachers orally during their training. Today, none of the wayang kulit Kelantan dalangs have experience in performing the complete Hikayat Maharaja Wana saga. Since the 1980s, there has been no record of any full and complete episodes of the Hikayat Maharaja Wana performance.

The reasons for this decline and abandonment is the lack of sponsors who are initially unwilling to pay for the full 45-night performance and also most of the audience were unwilling to watch the full performance. Therefore, only selected episodes from Hikayat Maharaja Wana are used in current performances and are no longer as popular as the extensive collection of cerita ranting. In addition to that, dalangs have developed numerous extensions of cerita ranting from the Ramayana and many of them are considered classics in their own right and have become standard today (Ghulam Sarwar, 1997, p. 26). The above book includes a general view of wayang kulit Kelantan, even about Hikayat Maharaja Wana, compared to the previous book Pangung Semar. This book is also appropriate for beginning a study in wayang kulit Kelantan.

Osnes (2010) explains Cerita Maharaja Wana as the Malay version of the Ramayana in wayang kulit Kelantan. According to her, “another Malay version of the Ramayana is the literary Hikayat Seri Rama. Also performed are stories from Cerita Kusi Serawi which deals with the birth and adventure of Seri Rama’s two sons”. She also states that the Malay version of Ramayana is simpler than the Indian version and incorporates indigenous Malay characters, most notably the two clown characters (B. Osnes, 2010, p. 33).

In brief, most scholars’ statements about wayang kulit Kelantan are similar to each other. However, for this research, Ghulam-Sarwar claims are more relevant since he not only clearly explains the wayang kulit stories in his books but he also includes some ranting stories with Pak Dogol and Wak Long in his book, Pangung Semar.

2.6 Indonesian and Thai Clowns

Apart from wayang kulit Kelantan, Javanese and Indonesian wayang kulits also have clown characters, as does the Thai shadow puppet show Nang Talung. According to Amin Sweeney (1972), a common feature of all versions of wayang kulit and Nang Talung is

the clown characters, which bear distinctive names in each type of wayang kulit and Nang Talung. In Javanese wayang kulit, Semar is a well-known character, and most of the time his companion is Turas. (Sweeney, 1972, p. 224) (figure 2-2).



Figure 2.2: Semar figure(Sumukti, 1990, p. 154)

Semar is a key symbol in Javanese culture (Sumastuti Sumukti, 1990). He is an important, well-respected and much-loved symbolic figure in Javanese cultural traditions. He appears in shadow plays which usually accompany certain rituals called slametan (a food sharing ritual accompanied by Islamic and indigenous prayers). Semar's characteristics are well known among the Javanese. He is so important that most Javanese think he is the highest mythical God transformed into a servant.

Generally speaking, people tend to like being in positions of power. Therefore, many people wonder why Semar has chosen the role of a servant, a role assumed to have the least power of all. As we learn from the wayang stories, Semar's purpose is to use his wisdom to transmit knowledge and understanding throughout the world. For this purpose, the more people he can reach the better. Being a servant of royalty and having the freedom to reach commoners, sages, demons and all others, he can accomplish his goal very well. Had he chosen to be a God-king with great power, that power might have restricted him to contact with the upper classes, which would defeat his purpose. (Sumukti, 1990, p. 28)

Semar is also used as a clown character in wayang kulit Purwa, as well as in Javanese wayang Kulit, and also in Malaysia. According to Fakultas Senirupa (2007), Semar is performed as a humble clown character with short legs in wayang kulit Purwa. (Pramana, Yustiono, & Yudoseputro, 2007)

The origin of Semar is as obscure in Javanese and Indonesian theatrical history as that of Pak Dogol in Kelantan, but Javanese puppeteers believe that he has a mythical origin. Semar's mythical origin is similar to that of Pak Dogol (see Chapter 3) and, based on this research, Semar is a Southeast Asian clown similar to the character of Pak Dogol, although there are some differences which are pointed out in Chapter 3.

The shadow play in Thailand is called Nang, and appears in two forms: Nang Yai, which features big puppets, and Nang Talung, which uses small puppets. In comparison with wayang kulit Siam, Nang Talung is more investigable since the size of the puppets is more closely matched. According to Smithies (1972), Nang in Thai means leather, and Talung is said to be an abbreviation of Pattalung¹⁷. (Smithies & Kerdchouay, 1972, p. 279) The history of Nang Talung is obscure (I. Johnson, 2006). The main theory is that it shares its origins with other shadow plays in Southeast Asia. It seems that it came from India or China to Java, before spreading to Thailand. The story of Nang Talung is based on Thailand's derivation of Ramayana, which is called Ramakien (Singaravelu, 1982) Ramakien also has many branches which are used in Nang Talung performances.

According to Irving Johnson (2016), most Nang Talung performances contain clown characters, including 1- Luuk Mii; 2- Ai Theng; 3- Nunui; 4- Ai Theng's hilarious partner in the shadow play; 5- Tua Talok; and 6- Noo- nouy (Figures 2-3).

¹⁷ Is one of the southern provinces (changwat) of Thailand.



Figure 2.3: Nang Talung clowns figures from left the first one is Ai Theng

The most familiar and well-known character is Ai Theng, who has many companions in performances (I. Johnson, 2006). Irving Johnson (2016) adds that many Nang Talung clown figures are sold in tourist shops as souvenirs. He also states that recently, in some comic performances, the clowns are played as characters already known to the audience; for example, in one student show, Tua Talok was performed as the head of their school. They have grossly distorted bodies with large protruding bellies and distended navels, exaggerated hips and corpulent buttocks. Many have faces that resemble animals such as Ai Dik's duck bill, Yod Thong's crocodilian face, Nunui's bovine countenance, and Luuk Mii's bear cub-like features.

Chalernpow Paritta (1981) has argued that the clown's bodily accentuation between a cultured humanity of historical persons and their animal-like naturalness demonstrates their ambiguous social position in a rigidly structured Nang Talung universe. (Chalernpow, 1981, p. 309)

Visually, Pak Dogol and Wak Long share some common elements. Many of these elements are also found in Thai clowns, especially visual features such as the shape of

the belly, big buttocks and the shape of the mouth. If these elements are compared with Chapter 4 (visual elements), various common elements can be found.

2.7 Clowning Elements

Since most countries and cultures have their own traditional clown characters, it is difficult to find an exact definition of clowns and clowning elements. In this section, the researcher will aim to explain some clowning elements relevant to wayang kulit clown characters.

According to Giovanni Fusetti (2006), the clown is an archetypal figure which has always existed: it makes people laugh because of its accidents and failures and faults. The use of the clown is to remind people about imperfection and disorder, chaos and, eventually, death, in a way which is based on humor. As members of humanity, we all have one big common problem: one day, we are going to die. We also have another skill that can be a huge hindrance: we are self aware, which means that we can practice abstract thinking and know how things could be. We have the concepts of perfection, success and order, and we also know that most of those things will never happen, so we are constrained by life's limitations. Therefore, perfection is more of a myth; a reference point. We can either take this very badly and get annoyed, and fight against Gods, indulging in what the theatre calls Tragedy; or as the clown does, we can just fall and laugh about it (Fusetti, 2006).

Based on Fusetti's argument, clowns could help people deal with the limitations of life with laughter and humor. He adds that in every society there is an order; there are rules that the community accepts because they are necessary to maintain the social structure: language, rituals, roles, taboos. Every community has a very precise and specific culture. In every culture, given that there is a set of social rules, there is the possibility of breaking

them and therefore provoking outrage - or laughter. As long as we have separate and unique cultures, there will be many different forms of humor. Laughter is universal, but the reasons for laughter are not the same. The idea of laughing because of chaos and disorder is universal, but what makes people laugh is different (Fusetti, 2006).

On a similar note, Dina Sherzer and Joel Sherzer (1987) collect various articles about humor and comic elements in their book "Humor and Comedy in Puppetry: Celebration in Popular Culture". The articles debate the "various interesting semiotic systems in puppetry (language, gesture, colors, clothing, sets, stage etc.)". However, in the case of comedy and humor in puppetry, they focus on verbal and speech humor. Their arguments are based on two parts: firstly, how verbal humor is created in the different puppetry traditions; and secondly, the significance and function of this verbal humor. Their arguments are based on their experiences of traditional Indonesia shadow, glove and human puppets, Japanese Bunraku, and Indian marionettes and shadow puppets.

In the case of how verbal humor is created, they believe that since the puppet is an inanimate object made from various materials such as wood, leather or metal, part of the humor comes from the fact that a nonhuman object has been gifted with that most human of abilities, speech. However, it is not only because inanimate objects talk during puppet performance that they are humorous. The variety in tone of the puppet's voice during performances also adds to the humor. A single puppet character is capable of imitating the sociolinguistic repertoire of an entire society, community or region. The puppeteer imitates not only dialects and styles of speaking, but also accent of all kinds, including the voices associated with physical and personality types, gender and age, as well as speech defects (Dina Sherzer, 1987, pp. 47-50). Dina and Joel Sherzer expand this argument with reference to Turkish and Indonesian puppetry. The dalangs enhance the ability of wayang kulit Kelantan clowns to create comic situations by using verbal humor and their vocal skills (see Chapters 5 and 6).

The second element to look at is the significance and function of verbal humor. To examine this element, researchers mostly focus on puppet performances of epic stories. The most obvious examples are the stories of Mahabharata and Ramayana in shadow puppet theatre. This argument contends that verbal humor helps to create an easy connection between the audience and the performance. This backs up the theories about the function of the clowns in wayang kulit Kelantan, since the original version of Ramayana did not have any comic or clown characters. In the Kelantanese version of Hikayat Maharaja Wana, both Pak Dogol and Wak Long appear.

2.8 Direct and Indirect Characterization

Many theories are applied in this thesis which are briefly mentioned in Chapter 1's theoretical framework section. These theories include direct and indirect characterization, postmodernism, interculturalism, Bakhtin's theory of grotesque and Bergson's theory of comedy.

In the case of direct and indirect characterization, according to Holt, Rinehart and Winston (1993) the process by which the writer reveals the personality of a character is called characterization. A writer can reveal a character in the following ways: by telling us directly what the character is like - humble, ambitious, impetuous, easily manipulated, and so on; by describing how the character looks and dresses; by letting us hear the character speak; by revealing the character's private thoughts and feelings; by revealing the character's effect on other people, showing how other characters feel or behave toward the character; and by showing the character's actions. The first method of revealing a character is called direct characterization. When a writer uses this method, we do not have to figure out what a character's personality is like—the writer tells us directly. The other five methods of revealing a character are known as indirect characterization. When a writer uses these methods, we have to exercise our own

judgment, putting clues together to figure out what a character is like—just as we do in real life when we are getting to know someone (Holt, 1993).

Azar Hamidi Tehrani and Tayebeh Saberi (2015) state that for characterization in stories and drama, two methods of characterization must be considered. Direct characterization includes direct information about a character that is presented by a narrator; a clear explanation in dialogue of the name of the character, and the character's manner. Indirect characterization, on the other hand, includes the character's appearance, the physical traits of the character, and the character's relation to other characters (Hazri, 2015).

2.9 Postmodernism

Postmodernism is the next theory, which generally supports this research. On the whole, postmodernism is a movement in art, literature and social science which developed in the middle of the twentieth century after World War II. In this research, the term 'postmodernism' refers to postmodernism in performance. According to Philip Auslander (2004), we most commonly associate the concept of performance with events whose appeal is primarily aesthetic, be it traditional performing arts (theatre, dance, music, opera), popular entertainments (circus, stand-up comedy, Las Vegas floor shows) or newer art forms (performance art). He continues that the term "postmodern" is often used to identify a particular historical period, usually thought to have begun after World War II, though careful attention to the dates of most of the performances I discuss here will suggest that postmodernism in performance is largely a phenomenon of the 1970s and 1980s. "Postmodernist" often refers to cultural works that possess stylistic features that align them with postmodernism as a structure of feeling, an episteme, rather than a chronologically defined moment. This explanation of postmodernism also considers the importance of cultural elements in traditional performances, and therefore it is a suitable

definition of postmodernism for this research, which focuses on traditional theatre forms such as wayang kulit Kelantan.

Terry Barrett (1997) explains postmodernism as an objection movement against modernism. He states that modernism mostly focuses on new technology against traditional skills, citizen culture against rural culture and avant-garde artworks against traditional ones. In summary, Barrett adds that postmodernism does not merely follow modernism chronologically, it critiques modernism. Modernists throw off the past and strive for individual innovations in their art making. Postmodernists are generally content to borrow from the past and are able to challenge perceptions by putting old information into new contexts, creating new meaning. He also explains other aspect of postmodernism such as feminist approach, social activity and applied art work such as pop art (Barrett, 1997). The most important part of Barrett's explanation about postmodernism is the role of traditional art and skills in new contexts and meaning.

2.10 Interculturalism

The next theory is interculturalism. In her work "Cultivating Humanity", the philosopher Martha Nussbaum describes interculturalism as involving 'the recognition of common human needs across cultures and of dissonance and critical dialogue within cultures', and says that interculturalists 'reject the claim of identity politics that only members of a particular group have the ability to understand the perspective of that group (Kolapo, 2009). In this theory, even immigrants can become involved in cultural elements. According to Nagle (2009), one of the significant results of postmodernism in response to criticism of existing policies of multiculturalism is interculturalism, which 'refers to support for cross-cultural dialogue and challenging self-segregation tendencies within cultures (Nagle, 2009, p. 169).

According to David Cummiskey (2014), an intercultural approach seeks out some shared ground and some limited agreement as a precondition and basis for compromise. Definitions of interculturalism emphasize the willingness and capacity of an organization or government to ensure that cultural difference is acknowledged and respected in a planned and systematic way. Interculturalism also refers to a policy or model that advocates or advances harmonious relations between cultures - based on an integration process that does not seek to eliminate differences. Interculturalism strives for multicultural integration in a shared political society, without requiring cultural assimilation or comprehensive agreement on a shared comprehensive conception of the right and the good (Cummiskey, 2014).

Since this research area is based on Kelantanese culture and the researcher is from Iran, interculturalism theory is used as a justification for this research.

2.11 Bakhtin Theory in Grotesque

The next theory is Bakhtin's theory of grotesque, which is applied in this research. Before delving into grotesque theory, the main theory of Bakhtin must be explained. It is called Carnival Theory, and is based on "*Rabelais¹⁸ and his word*". In this book, Bakhtin aims to explain his carnival theory about humor and comedy in the renaissance and middle ages. In this context, carnival must not be confused with mere holidays or, least of all, with self-serving festivals fostered by governments, either secular or theocratic. In

¹⁸ François Rabelais (1494 -1553) was a major French Renaissance writer, doctor, Renaissance humanist, monk and Greek scholar. He has historically been regarded as a writer of fantasy, satire, the grotesque, bawdy jokes and songs. His best known work is Gargantua and Pantagruel. Rabelais is considered one of the great writers of world literature and among the creators of modern European writing.

fact, it refers to the whole range of popular festive practices that developed during the Middle Ages (Bakhtin, 1984, p. 8).

In this wider sense, the term includes the following forms: 1. Ritual spectacles: carnival pageants, comic shows of the marketplace. 2. Comic verbal compositions: parodies, both oral and written, in Latin and the vernacular. 3. Various genres of billingsgate: curses, oaths, popular blazons (Bakhtin, 1984, p. 5).

According to Ben Taylor (1995), “Although Bakhtin identifies carnival in the narrow sense as the 'maternal womb' of these various forms, it is clearly the case that comic verbal compositions and billingsgate genres had the potential to extend beyond the bounds of the carnival feast. As we have seen, Bakhtin locates these practices within the binary culture of the Middle Ages, organized as it was around a serious, official stratum, and a laughing, unofficial stratum. Although carnivalesque practices had been banished from the official stratum, they were nevertheless licensed beyond the realm of officialdom. Here they acquired a particular significance. Not only did carnivalesque imagery offer an alternative to official imagery, but by suspending and/or inverting social hierarchies carnival provided an alternative construction of social relations” (Taylor, 1995, pp. 18-19).

Bakhtin (1984) states: “It is usually pointed out that in Rabelais’ work the material body with its food, drink, defecation and sexual life, plays a predominant role. Images of the body are offered, moreover, in an extremely exaggerated form. Rabelais was proclaimed by Victor Hugo the greatest poet of the “flesh” and “belly,” while others accused him of “gross physiologism”, of “biologism”, or “naturalism” (Bakhtin, 1984, p. 18)

He adds that clowns are part of the heritage of that peculiar aesthetic concept which is characteristic of this folk culture and which differs sharply from the aesthetic concept of

the following ages. We shall call it conditionally the concept of grotesque realism. The material bodily principle in grotesque realism is offered in its all-popular festive and utopian aspect. The cosmic, social and bodily elements are given here as an indivisible whole. And this whole is gay and gracious (Bakhtin, 1984, p. 20).

Bakhtin also adds a theory of degradation, which is relevant to the physical elements of grotesque. In this theory, a grotesque character is inferior to supreme characters such as Gods or demigods. According to Vice (1997), degradation is a typical and important operation of the grotesque. Its central trait is an ambivalent act: degradation here means coming down to earth, the contact with the earth as an element that swallows up and gives birth at the same time. This ambivalence, particularly when it involves the new birth implicit in death or the resurgence implicit in being toppled, is the characteristic principle of both grotesque realism and carnival itself. As well as working on the 'cosmic' level, degradation can be experienced at the level of the human body: to degrade also means to concern oneself with the lower stratum of the body - the life of the belly and reproductive organs. It therefore relates to acts of defecation, copulation, conception, pregnancy and birth. Degradation digs a bodily grave for a new birth (Vice, 1997, p. 154).

2.12 Bergson Theory of Comedy

The final main theory is the comic theory of Bergson. Given the clowning genre of Pak Dogol and Wak Long, and especially the comic features of Wak Long, Bergson's theory of comedy is applied in this research. Bergson's comic theory is derived from his article "Laughter: An Essay on the Meaning of the Comic" (1914). In total, this article explains three kinds of comic element in drama and literature: 1- Comedy of manner. 2- Comedy of situation and 3- Comedy of character (Bergson, 1914).

According to Louise Mathewson (1920), Bergson lays down three principles which he regards as fundamental. Firstly, the comic does not exist outside of the pale of what is strictly human. A landscape may be beautiful, charming and sublime, or insignificant and ugly; it will never be laughable. Bergson is surprised that this important fact has not received greater attention from philosophers; however, it seems doubtful whether the observation deserves the emphasis he gives it. It is true, of course, that we must express a thing in terms that we know. Bergson tells us that we laugh at an animal only after we detect in it some human expression or attitude. Clearly the monkey amuses us because we see in it a caricature of humanity.

Secondly, laughter is incompatible with emotion or with sympathy with its object. "Depict some fault," writes Bergson, "however trifling, in such a way as to arouse sympathy, fear, or pity; the mischief is done, it is impossible to laugh."

In addition, the third point is that laughter belongs to men in groups. We all know that it takes more than one person to enjoy a joke. We must be in on the secret to enjoy the fun. "A man who was asked why he did not weep at a sermon when everybody was shedding tears replied: 'I don't belong to the parish.'" What the man thought of tears would be even more true of laughter (Mathewson, 1920). Detailed principles of Bergson's theory are mentioned in Chapter 5.

2.13 Conclusion

The earliest attempts on investigations of wayang kulit Kelantan and its elements began as far back as 1929, including the attempts of Abdullah Baju Merah in Kaum Muda. Regarding the characters of Pak Dogol and Wak Long, there is no comprehensive investigation done except for one article by Sheppard, even though studies on the

importance of these characters in wayang kulit Kelantan can be found in the local and non-local studies (see Chapter 1).

However, the most research in the wayang kulit area has been done by Ghulam-Sarwar, most of which are helpful for this research such as basic information on the origin of wayang kulit Kelantan and Pak Dogol and the repertoire in wayang kulit Kelantan. After Ghulam-Sarwar, Sweeney's research helps further the basic findings about how the Ramayana version in Malaysia is applied in this research.

Finally, based on the literature discussed in this chapter, on the two areas (the origin of wayang kulit Kelantan and the origin of Pak Dogol and Wak Long), there is no particular theory and this must be further explored by future researchers. However, in the case of Pak Dogol and Wak Long's characterization, the arguments and comments are poor due to the lack of study about these two characters. In the case of repertoires, the research situation is quite good since at least two main researchers (Sweeney and Ghulam-Sarwar) have helpful and clear research.

On the other hand, Malaysian universities do not have an adequate number of theses/research on wayang kulit Kelantan and only three theses are available in local libraries. Further, within all these attempts, there are many overlaps. For example, Sheppard, Anker, Sweeney and Ghulam-Sarwar's ideas are repeated in other works.

CHAPTER 3: THE SIGNIFICANCE OF PAK DOGOL AND WAK LONG IN MALAYSIA

3.1 Introduction

This chapter include some general information about Pak Dogol and Wak Long and some of their significant traits as well. Firstly, some definitions and explanations about Pak Dogol and Wak Long's characters such as their myth origin, Pak Dogol's title as keramat and the significance of their clown role will be given. Secondly, the significance of Pak Dogol and Wak Long's puppets as prepared by dalangs or puppet makers and appearing in wayang kulit performances, will be detailed.

3.2 Mythical Origin

According to Ghulam-Sarwar (2004), mythology is strongly connected to traditional Malay theatre "in terms of (1) theatre origin, (2) theatre consecration ritual, (3) dramatic repertoire and characterization and (spiritual meaning)" (Ghulam Sarwar, 2004, p. 170). In the case of theatre origin, he points to a popular tradition that links wayang kulit Kelantan through a chain of dalangs, beginning with someone named Haji Mula (Ghulam Sarwar, 2004, p. 173). In the Kelantan dalangs' opinion, Haji Mula was known as the first Haji. *Mula* in Bahasa Malaysia means "first or beginning" and *Haji* is an Islamic prefix title before the name of a man who has performed pilgrimage in Mecca. However, in Islamic literature and history, Haji Mula was never mentioned. In fact, he was created by Kelantanese dalangs, particularly dalang Deraman¹⁹ (Wright, 1980, p. 126).

¹⁹ According to Sweeney, Deraman was a third generation Kelantanese dalang (Sweeney, 1972, p. 61).

The Haji Mula story points to the dalangs' opinion about the mythical origin of wayang kulit Kelantan and the creation of a clown character as the first dalang (Ghulam Sarwar, 2004, pp. 173-174). Moreover, Tengku Ahmad Hazri (2015) agrees that the general consensus among Kelantanese dalangs is that wayang kulit Kelantan began with Haji Mula and transmissions of this narrative culminated into the character of Pak Dogol (Hazri, 2015, p. 377). The mentioned arguments show the importance of myth in wayang kulit Kelantan and its clown origin as well. Beside the Haji Mula story, there is another mythical version of Pak Dogol and Wak Long's origin, which is similar to Semar's origin; in this version, Pak Dogol's origin is Dewa Sang Yang Tunggal (Sweeney, 1972, p. 224). Both the Haji Mula and Sang Yang Tunggal stories which are narrated by Kelantanese dalangs trace back to highest level of sky, with the former being the Malay version and the latter being the Javanese version, and they divide further into three other stories (Figure 3.1).

These stories were previously mentioned by Sweeney (1972), Ghulam-Sarwar (2004), Wright (1980) as well as other researchers. These stories are depicted in Figure 3.1. Based on the left section of the Figure, there was a pious Jewish²⁰ man named Haji Mula who lived in Mecca before Prophet Mohammad's time (before the seventh century). During that time, Jews and Christian were living in Mecca and some of them later converted to Islam (Saliba, 2008). Haji Mula became Dewa Sang Yang Tunggal and later changed his name to Pak Dogol. Pak Dogol was so beautiful that nobody approached him so he

²⁰According to Ronit Ricci (2008) In Southeast Asia, Also Jewish religion and its relation to Islam has a literacy background especially in the translated book in titled One Thousand question which is written by Ibn Salam, it is based on the Sirato Nabi by Ibn Hisham. According to (Ricci, 2008) "The Book of One Thousand Questions is a story about a question and answer dialogue between the Prophet Muhammad and an important Jewish leader by the name of Abdullah Ibnu Salam in seventh-century Arabia. Ibnu Salam asks the Prophet about various aspects of Islamic ritual, history and theology. Convinced by the replies that Muhammad is, indeed, the 'seal of the prophets' and the bearer of Truth, Ibnu Salam converts to Islam." (Ricci, 2008) It seems, the interpreters of the P.D origin wanted to put further back even before Islam for it. For this aim, Jewish religion was reasonable.

decided to take on an ugly appearance. However, he later became alone and needed a companion. He went to the Taman Banjaran Sri (Royal Garden) to wash himself in a pool and Wak Long was created from the dirt of his body. So in this myth, Haji Mula becomes Sang Yang Tunggal while Sang Yang Tunggal is the highest level god who was worshipped before Islam came to Java and was localized (Sweeney, 1972, p. 225).

However, according to Wright (1980), there are two versions of Haji Mula's story. The first was that Haji Mula was a Jew who lived in Mecca. He met Prophet Mohammad and presented to him the wayang kulit. Prophet Mohammad then passed the wayang kulit to Sang Yang Tunggal, who then passed it to Betara Guru (an avatar of Shiva), who later becomes Dewa Nerada and would give wayang kulit to dalang Wak Long (Wright, 1980, p. 126).

In the second version, according to Wright (1980), Haji Mula was the angel *Azzin* (which means great or respectful in Arabic and Farsi) who dwelled in the highest level of heaven. He changed to a grandfather (datuk) and then became Dewa Sang Yang Tunggal. He decided to come to earth, thus changing to Pak Dogol and creating Wak Long from his dirt (Wright, 1980, pp. 126-127). The second process is the same as the first version. The researcher asked dalang Pak Nasir why Haji Mullah changed to Sang Yang Tunggal. He replied that when God (Allah) created humans, he sent Prophet Adam to earth, who then saw inconveniences that arose from humans. Then, God decided to have a representative for human beings and, thus, Haji Mula was chosen.

Based on the aforementioned stories, there are three types of characters in Haji Mula stories. The first are the myth characters who appear in wayang kulit performance such as Sang Yang Tunggal, Betara Guru, Pak Dogol and Wak Long. The second is Haji Mula who does not appear in wayang kulit or in any Islamic background as well as Kelantanese

history and background. In addition, the final character is Prophet Mohamad who exists in Islam history but never appears in wayang kulit performance.

If these myths were created by Kelantanese dalangd, one can conclude that they wanted to adopt Sang Yang Tunggal's myth with Islam and so, they created Haji Mula as a medium character to integrate the myth and religion.

Moreover, in the Haji Mula story, Prophet Mohammad received wayang kulit and passed it to Sang Yang Tunggal: this process is an Islamic validation for wayang kulit that is based on an Indian and non-Islamic myth. Therefore, Pak Dogol and Wak Long's existence in wayang kulit Kelantan should be an Islamic manifestation in wayang kulit Kelantan. Another factor which emphasizes on the Islamic manifestation about Pak Dogol is his "keramat" title, which is explained below.

However, Sweeney (1972) states that there are many wayang kulit Kelantan stories that attempt to place Sang Yang Tunggal as part of the Islamic tradition. This is evident in its clown characters as their origin stories and journey are similar to that of wayang Java (pp. 224-225).

The next origin myth of Pak Dogol and Wak Long is the Kelantanese dalangs' opinion based on the Javanese dalangs' version of Semar's origin. In this version, Kelantanese dalangs believe Semar is the original character who is later applied to Pak Dogol's origin as well (Sweeney, 1972, p. 225). This version is presented on the right side of Figure 3.1.

Sweeney (1972) provides a detailed story of the descending clowns (Pak Dogol and Wak Long) who have divine origins, despite their humble appearances although this process is not explicit in other narrations. He also believes that this aspect is narrated in

the Javanese wayang kulit as well. He states that despite variations in the clown characters in wayang kulit Kelantan, all are regarded as “reincarnations” of Sang Yang Tunggal.

This is not, however, the unanimous opinion among the Javanese. According to Sweeney (1972), in *Manik Maya* (a book about Javanese traditional literature written by Karta Murasadah in the first decade of 18th century in Surakarta, Java), Maya, the brother of Manik Betara Guru, was created by Hyang Wisesa and becomes Semar. In a wayang purwa version, Ismaya, the son of Hyang Tunggal, becomes Semar. In Kelantan, Semar changes to Pak Dogol (Sweeney, 1972, p. 226).

On the other hand, Ghulam-Sarwar (1997) adds a version of Sang Yang Tunggal in which he descends to earth, similar to the Javanese version of Sang Yang Tunggal. He states that Betara Guru was created by Sang Yang Tunggal to become the ruler of the highest level of Kayangan after which Sang Yang Tunggal descended to earth to see for himself the state of affairs. He purposely takes “the form of an extremely misshapen and ugly person, and takes the name Pak Dogol”. In seeking companionship, he later creates Wak Long from his body dirt by a pool at Taman Banjaran Sari. The two then head to Langkapuri where they serve as servants to Maharaja Wana (Ghulam Sarwar, 1997, pp. 30-31).

The aforementioned versions of Sang Yang Tunggal as the origin of Pak Dogol, is sharply different to Haji Mula version, the difference being the latter’s relation to Islam. However, Haji Mula’s version directly links to Prophet Mohammad while Sang Yang version does not have this link. It seems Sang Yang Tunggal’s version sustains on the Javanese dalangs’ belief and merely adapts to Pak Dogol. On the other hand, the Sang Yang Tunggal version has at least three directions but the Haji Mula version only has one main direction. It should be noted that although the Haji Mula myth story is strongly

linked with Islam, especially with Prophet Mohammad, the Sang Yang Tunggal story is more interesting in the dalangs' opinion. However, recent dalangs such as Pak Yousof and Pak Nasir also believe the Sang Yang Tunggal version, of which their version is explained below. Figure 3.1 is designed based on both the Sang Yang Tunggal and Haji Mula versions:

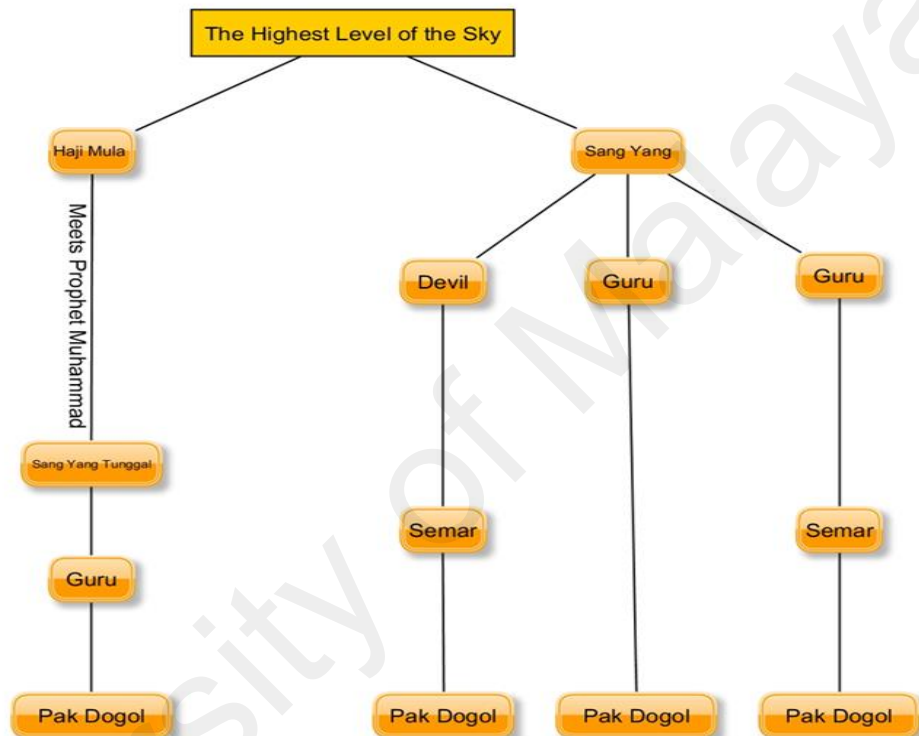


Figure 3.1: The Descending Process of Pak Dogol

Therefore, as the Figure briefly shows, Pak Dogol was not created by a human or species on the earth so his character should be far from human origin. In addition, Islam preaches that the the monotheistic religions are created by the same divine god before they are revealed on earth. Here, Pak Dogol himself was a god who descended on earth and, during his descent, he changed into other mythical characters such as Sang Yang Tunggal, Betara Guru and Semar before finally appearing as Pak Dogol. It seems that the Kelantanese dalangs constantly present a high status for Pak Dogol and Wak Long in their

stories and performances. Thus, the god-clown title mentioned by Sweeney and Ghulam-Sarwar is an appropriate title for Pak Dogol.

Most of the abovementioned versions are recorded from Pak Nasir. However, Pak Nasir and Pak Yousof believe that the mythical origins form the real historical background of Pak Dogol and Wak Long and any doubt and interpretation in their mythical origin is a sin and will evoke God's (Allah's) wrath.

Moreover, the two versions from Pak Nasir and Pak Yousof have been updated. Pak Nasir and Pak Yousof have similar beliefs about Pak Dogol in comparison to other characters. According to them, heaven has seven levels²¹ and Pak Dogol originally dwelled in the highest level with Sang Yang Tunggal while Dewa Berembo, Dida Dari Siti Anda Dewi and Dewa Seraja were in the fifth level. However, after some time, the three gods in the fifth level descended to earth and assumed the forms of Seri Rama, Siti Dewi and Rawana. A while later, Sang Yang Tunggal observed several problems on earth, especially the conflict between Seri Rama and Maharaja Wana, and decides to descend on the earth to resolve them.

Both the dalangs also have a special explanation about Wak Long's creation from Pak Dogol's body dirt. They say that when Wak Long first asked about his origins, Pak Dogol does not divulge anything, believing that if Wak Long discovers his origin, he would become depressed and lose his self-confidence. Pak Nasir emphasizes that in some cases, when Wak Long orders somebody or wants to attain a higher position, Pak Dogol will ironically say, "If you knew your origin, you wouldn't behave like this". For example, in the story "Wak Long becomes King" (Pak Nasir's version), when Wak Long temporarily

²¹ In the Holy Quran, the seven levels of heaven are mentioned in Surah Baqarah, Verse 29.

sits in Seri Rama's stead, he orders others around a lot, including Pak Dogol. This is when Pak Dogol states this line.

Based on this story, Pak Nasir believes that Pak Dogol created other four main characters: Seri Rama, Siti Dewi, Laksmana and Maharaja Wana in wayang kulit Kelantan. He compares Pak Dogol with God (Allah) and says that Pak Dogol is unique and there is no any character as him. He further says that Pak Dogol's divine status is higher than even the Christian trinity (Father, Son and Holy Spirit).

In addition, Pak Yousof has his own version of the origin of Pak Dogol which he narrated in a performance in UITM Shah Alam entitled "Pak Dogol Descends to the Earth" (see Chapter 6). According to him, Dewa (the origin of Pak Dogol) decides to come to earth to visit his family members and the rest of the story is the same as other versions. In this version, Pak Yousof believes that Dewa Sang Yang Tunggal was supposed to stay in heaven for eternity but after some time, he wanted to observe his creations on earth. After descending, he sees many conflicts and decides to stay and control the situation on earth. Although one of Pak Nasir's version is quite similar to this version by Pak Yousof, the difference between them is the reason for Dewa's descent to earth.

All these versions (Sang Yang Tunggal version) adopted by the Kelantanese dalangs are based on Javanese myths. As previously mentioned, the Sang Yang Tunggal story of Pak Dogol's origin is narrated more than the Haji Mula story. Thus, it is obvious that the Javanese dalangs applied the Sang Yang Tunggal story for Semar's descent. This version is completely appropriate for the Kelantanese clown-gods as well. However, the Kelantanese dalangs do not completely replicate this story. They do change the reason for their descent. A more thorough comparison between the Javanese and Kelantanese

version is needed to identify more changes. However, it is clear that Sang Yang Tunggal has a high status in the Javanese cosmology but its relation to Semar is different.

According to Ulbricht (1972) and Holt (1967), in the highest level of heaven, Sang Yang Tunggal had twin sons named Ismaya and Manikmaya, the former appearing as “dark light” and the latter appearing as “bright light”. In their battle to claim being the first-born, Sang Yang Tunggal decides that Manikmaya is the more powerful of the two and, thus, allows him to remain in heaven and grants him the power to oversee humanity’s spiritual wellbeing. Ismaya is, instead, changed into an ugly creature and sent down to earth to oversee humanity’s physical wellbeing (Semar). However, a third son, Shiva, also remains in Heaven and he takes the form of Betara Guru in wayang kulit purwa.

According to Sumukti (1990), there are two main versions of Semar’s creation myth. The first version states that Sang Hyang Wenang controlled heaven (sky) and earth. He has a son named Sang Hyang Tunggal who is married to Dewi Rekatawati, the daughter of a giant crab called Rekatama. One day, Rekatawati produced an egg which suddenly went up the heaven (sky) to see Sang Hyang Wenang. The egg hatched itself before Sang Hyang Wenang and transformed into three anthropomorphic beings, namely Tejamantri, who emerged from the shell, Ismaya, who originated from the egg white and Manikmaya, who came from the yolk. After some time, these three beings quarreled about their father’s succession until Manikmaya suggested that they should hold a power contest.

The challenge of the contest was to swallow a mountain and spit it out. Tejamantri, being the oldest, attempted it first but failed. Ismaya could swallow it but was unable to spit it out, causing *gara-gara* (disaster, turmoil, great commotion). Sang Hyang Wenang then approached them and made a final resolution. He said that Manikmaya would someday become the king of the gods, the ruler of heaven in Kayangan and populate the

earth. Ismaya and Tejamantri would have to descend to earth and look after Manikmaya's descendants. They could only approach Sang Hyang Wenang if Manikmaya was unjust. After this resolution, Sang Hyang Wenang changed their names: Manikmaya became Betara Guru, Tejamantri became Togog and Ismaya became Semar. Due to the mountain he could not spit out, Semar's shape became unusually large and round and he physically resembled a dwarf (Sumukti, 1990, pp. 17-18).

When comparing the creation of Pak Dogol and Semar, it is clear that the origin of Semar is not Sang Yang Tunggal but a descendent of Ismaya and Maya. However, the Malay version gives more power to Pak Dogol than Semar as Pak Dogol creates a companion for himself. However, in the version of Semar's descent, there are numerous mythical characters such as Dewi Rekatawati, Tejamantri and Manikmaya while in the Kelantanese version, fewer mythical characters are involved. It seems that the Javanese version covers a wider part of Javanese cosmology while the Kelantanese version is more limited. There are also more extraordinary events in the Javanese version such as the swallowing and spitting out of a mountain, an egg that ascended to heaven and hatched by itself; these supernatural events make for a fantasy mood and motif in the Javanese version of Sang Yang Tunggal's story. Moreover, their process of descending to earth has some different elements, as listed in Table 3.1: (Next page)

Table 3.1 Comparative Elements in the Descent between Semar and Pak Dogol

Clown	Origin	Reason for Descent	Reason for Ugliness
Semar	Ismaya and Maya	Conflict with his two brothers about their father's succession	Will of Sang Yang Tunggal
Pak Dogol	Sang Yang Tunggal	His own will to reform the earth	His own will

Finally, it could be said that the descending process of Pak Dogol to earth is the Kelantanese dalangs' myth belief which is applied in wayang kulit Kelantan. Pak Dogol is the symbol of the Kelantanese dalangs' belief of the highest level in the hierarchy of existence and also shows all the levels of existences in the cosmos. Moreover, Pak Dogol is a character who strongly links with Islam teachings, especially in the Haji Mula version. However, there still remains some challenges with the Islamic authorities and conservative Muslim communities of Kelantan on the non-Islamic elements contained in traditional performing arts such as menora and wayang kulit Kelantan (Shuaib & Halid, 2011). Islamization in wayang kulit Kelantan has become necessary and even now, based on recent versions from Pak Nasir and Pak Yousof, it seems that this process is ongoing.

Even though Pak Dogol's myth origin is narrated and accepted by the Kelantanese dalangs, one question remains in this process. In Islam, the One God, Allah, is unique and single and does not have any copartner. This Islam teaching of monotheism is called *tawhid*. However, Pak Dogol's origin, especially in the Sang Yang Tunggal story, constitutes to *shirk* (idolatry) since he is also considered as God. So in this case and based on the aforementioned story version, can say, one must ask that if Pak Dogol himself is Allah, how is it permitted for him to have a physical manifestation in wayang kulit when

it is strictly prohibited in Islam. Another issue is that if Pak Dogol is an angel on earth, it how is it permitted for him to change his status from an angel to a human when this is also strictly prohibited and even unheard of in Islam. Thus, it seems that Pak Dogol's descending process is not compliant to Islam teachings and such contradictions will be investigated later since most Kelantanese dalangs are Muslim (although Dalang Hussein is not a Muslim but a Chinese Malay Buddhist) and Kelantan is known as the most Islamic compliant state in Malaysia.

Here, Bakhtin's degradation theory completely explains Pak Dogol and Semar's descending process and based on this theory, Pak Dogol, not only in Kelantan, but also around the world, can be called as a high-status clown. For example, in Bakhtin's theory, clowns have an unusual human body shape so this aspect complies with Pak Dogol's origin myth. Pak Dogol is defined as an ugly person and, thus, the Kelantanese dalangs also present Pak Dogol with an unusual and exaggerated human body shape. However, Pak Dogol has the special powers to create life (Wak Long) using his body dirt which is not contained in the degradation theory.

3.3 The Bestowment of "Keramat" upon Pak Dogol

Keramat is a positive word that is used in most Muslim cultures as well as in Malaysia. Its root word is derived from the Arabic language, *karam*, meaning munificence, extraordinary and unique. Moreover, some prophets' abilities that result in miracles are also called keramat. Another alternative word derived from *karam* is *karim*, which is an attribute of people who are generous. Cheu (1996) classifies keramat in Malaysia into five categories: "(a) natural objects such as rocks, hill-topes and whirlpools, (b) sacred tigers and crocodiles, (c) graves of the founders of settlements, (d) graves of Muslim saints, and (e) living saints" (Cheu, 1996, p. 1).

One of the Islamic God's (Allah) attribute or name is also karim. Gazzali and Stade (1970), who explored the 99 names of Allah, stated that in the case of karim: "*Al-Karim* is one who forgives when he has power (to exact retribution), the one who lives up to his promises when he promises and the one who exceeds the utmost one could desire when he gives" (p. 85).

Mohamad Taib Osman (1967, p. 182) believes that the concept of karim and keramat, that is found in Malay folk tradition, is similar to the Islamic concept of saint worship. The difference is that the Malay tradition associates keramat with spirit beliefs.

At least two scholars, Osnes (2010) and Gimlette (1929), clearly point out that Pak Dogol has keramat. Gimlette emphasizes that Pak Dogol's puppet is stored separately from other puppets due to its keramat trait (Gimlette, 1929, p. 105). Most present dalangs such as Pak Yousof, Pak Nasir and Pak Nikmat believe this as well. Pak Nasir also assigns this trait (keramat) to Wak Long as well but to a lesser degree. Pak Nasir says Pak Dogol has keramat and consecration, adding that Pak Dogol's puppet can be placed in a house to ward off bad fortune.

Moreover, in a traditional wayang kulit performance, some dalangs keep Pak Dogol in the panggung because he has the supernatural power of warding off bad fortunes from a performance and panggung. According to Gimlette (1929), Pak Dogol's puppet is stored separately from the other puppets kept in a bamboo case (aook). It is wrapped in a yellow cloth, placed on a plate with small offerings and suspended from the roof of the panggung when a dalang is performing. At home, dalangs keep Pak Dogol apart and leave offerings for him: jasmine flowers or perhaps a few coins. Although all puppets have *semangat*, Pak Dogol's is more powerful than others and even when not in use, the puppet is not one to be trifled with (Gimlette, 1929, p. 100). However, recently, Pak Yousof also regards

the dignity of Pak Dogol as keramat by mostly showing Pak Dogol's puppet in beginning and ending of a performance or by simply keeping Pak Dogol on a banana stem behind the screen during a performance which does not have a role for it.

According to Firth (2013), "the shadow play figures Pak Dogol and Wak Long as keramat is shown by the raw cotton threads round their necks" (Figure 3.2). However, in this figure cotton is around the neck, waist and head of Pak Dogol's puppet.



**Figure 3.2: Pak Dogol and Wak Long with cotton round their neck and waist
(From Pak Rahim's collection)**

In the most dalangs' puppet collections, such as those of Pak Nasir, Pak Dain and Pak Yousof, Pak Dogol and Wak Long's puppet necks are tied with a white cotton rope. At first glance, it seems to be a way to fix the puppets' position but, based on Firth's explanation, it should be as symbol of keramat. However, the cotton thread is not seen in a performance (Figure 3.3). Then it seems the white cotton function is near to Firth's opinion which states that the cotton thread signifies keramat (see Chapter 4).

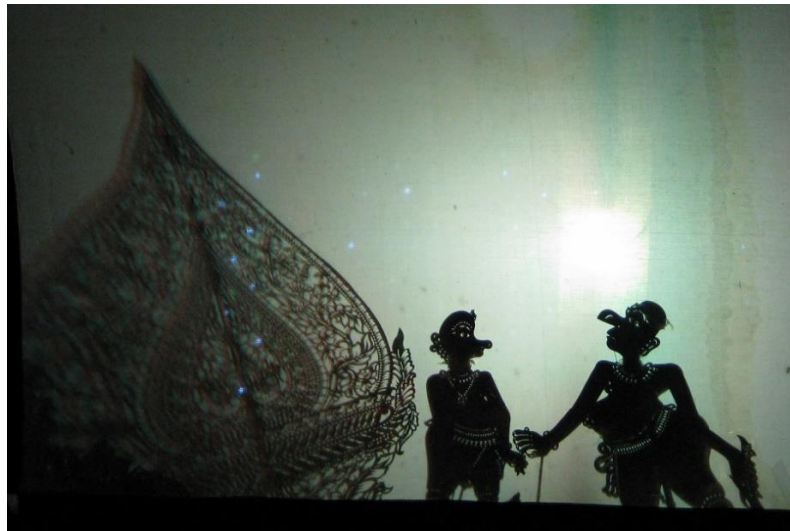


Figure 3.3: Cotton rounded is not clear in performance.

According to Jeanne Cuisiner (1957)²²: When a dalang presented me (Jeanne Cuisiner) with a set of figures and asked me to choose which I would like he courteously refused to give me the current Pak Dogol, and give me the current Wak Long with a request that I would let him take it away to his house for an hour or so (to be rendered innocuous). Other people told me that all Pak Dogol figures, even old disused ones, were keramat, and that if a woman were giving birth they should be kept under a platform or high on the wall where they could not be walked on, as they were dangerous. The dalang said that certain illnesses such as a headache be diagnosed as caused by Pak Dogol and consequently could be relieved only by his agency Raymond Firth ads, when the term keramat is applied to person, especially to living persons, the associations are apt to be different (Firth, 2013, p. 152).

One aspect of these characters related to the keramat attribute is their mythical background (see Chapter 4). Furthermore, Pak Dogol and Wak Long's puppets are sometimes also used as mediums for healing and spiritual cure.

²² In a book entitled *Le théâtre d'ombres à Kelantan* (Cuisiner & Filliozat, 1957).

3.4 The Unique Role of Clown Characters in Wayang Kulit Kelantan

The first significance of Pak Dogol and Wak Long's clown roles is their proximity to the main characters, Seri Rama and Maharaja Wana. Based on *Hikayat Maharaja Wana* (Sweeney, 1972), after Pak Dogol appears on earth and created Wak Long, they were looking to serve a king and his palace. They found Maharaja Wana's territory and requested to be his servant. During the conflict between Seri Rama and Maharajana Wana, Pak Dogol and Wak Long obeyed the latter's orders. However, after Maharaja Wana's defeat, they became servants of Seri Rama. Before Seri Rama defeated Maharaja Wana, the main character of the *Hikayat* is Maharaja Wana and after the defeat, Seri Rama becomes the main character. Therefore, it seems that in *Hikayat Maharaja Wana*, Pak Dogol and Wak Long are the servants of main character regardless of positive and negative nature of the main characters.

The next significant element of these clowns is their status as god-clowns. According to Ghulam-Sarwar (2004, p. 130) and Osnes (2010), Pak Dogol and Wak Long are god-clowns, referring to their divine origin. In wayang kulit Kelantan, special significance is given to the clown puppet, Pak Dogol, as a local variant of the pan-Southeast Asian god-clown. Legends hold that Pak Dogol first brought the shadow play to men from heaven and puppeteers treat this figure with special ceremony. (Banham, 1995, p. 672)

This title gives respect to Pak Dogol and Wak Long as well. God-clowns can also possess divine creation power as previously mentioned, Pak Nasir points to a version of myth in which Pak Dogol creates other characters in wayang kulit Kelantan.

The next element and function in Pak Dogol and Wak Long's characters is their supernatural power. For example, in the story "Jintan Mas", when Seri Rama's warriors faint during the war, he requests Pak Dogol to recover them using his supernatural powers

and, later, Pak Dogol transfers this responsibility to Wak Long (see Chapter 5). Pak Dogol, Wak Long and Samad Said were inspired by local culture (Abdullah, 2015). In this case, Wright (1980) states that Pak Dogol and Wak Long's names and characters were created by dalang Deraman, a Kelantanese dalang (Wright, 1980, p. 126). Their characters bring about the element of humor in the story. However, both characters also have origins that include possessing supernatural powers and, in some stories, they consequently have a higher social status (Abdullah, 2015).

The next significance of Pak Dogol and Wak Long as clowns is their complement-cooperation relationship. Although Pak Dogol and Wak Long are two characters, they mostly follow one aim or direction. During a performance, Pak Dogol and Wak Long are regarded with respect even if they have different ideas. One example can be found in a version of "Wak Long Becomes King" by Pak Nasir. In this story, Seri Rama wants to briefly leave for meditation and elects Wak Long as his steward due to his eloquence. Wak Long accepts but when Pak Dogol and Wak Long are alone, Pak Dogol objects because he believes that the responsibility is too enormous and Wak Long would probably destroy the country. Wak Long requests that Pak Dogol not object because it was a big opportunity for him. Pak Dogol agrees and keeps quiet to support Wak Long as much as he can.

Moreover, Pak Dogol and Wak Long are always together as a pair of clowns, even in some stories where Said, Samad²³ and other clowns are present, such as in the "Hari Merdeka" story performance (see Chapter 6). Their inseparable nature shows a sustainable clowning cooperation in wayang kulit Kelantan. This type of clown pairing is

²³ Two clowns characters who are not as famous as Pak Dogol and Wak Long.

shown in modern drama and movies as well, with the best examples being Laurel-Hardly²⁴ and Pat-Mat²⁵.

All the aforementioned discussions show the significant elements in wayang kulit Kelantan clowns in comparison to their popular beliefs. For example, according to Amsden (2011), most scholars²⁶ believe clowns are characters with an unusual appearance, whacky costume and are different in a society and audiences' viewpoint. Clowns also mostly use their body for laughter and comedy (Amsden, 2011, p. 4). However, the clowns in wayang kulit Kelantan have a higher social position and their function is more important than laughter and mockery.

3.5 Comparison of Pak Dogol and Wak Long with Other Clowns in Java and Thailand

This section is organized into two parts, namely clowns in historical and geographical relation to Pak Dogol and Wak Long. The historical relation is based on most arguments and research regarding Semar in Javanese shadow play (see Chapter 2). Geographically, the nang talung clowns are strongly related because both nang talung and wayang kulit Kelantan are active in the neighboring areas of northern Malaysia and southern Thailand.

3.5.1 Comparison of Pak Dogol with Semar

The most important clown in Java is Semar, who is a well-established clown in Indonesia and Javanese wayang kulit with a major role. He is also a familiar clown in Kelantan since he was employed by Kelantanese dalangs in wayang kulit purwa, wayang

24 Laurel and Hardy were a comedy double act during the early Classical Hollywood era of American cinema.

25 Pat & Mat (Czech: A je to!, Pat a Mat) is a Czech stop-motion animated series featuring two handymen: Pat and Mat (Czech for "stalemate" and "checkmate", respectively). It was created by Lubomír Beneš and Vladimír Jiránek.

26 She derives her definition of clown from Wolfgang Zucker (1954), Eli Simon (2009) and Henri Bergson (1915).

kulit Melayu and Javanese wayang kulit in Kelantan. However, recently, only wayang kulit Kelantan is performed in Kelantan, though seldomly.

Based on previous discussions, there is a strong assumption about the relation between Pak Dogol and Semar. This relation possibility is based on two aspects. The first is their characterization in which both are servants of the king, have supreme origins, clowning features and supernatural powers. These similarities are reinforced when seen together with the opinion that wayang kulit entered Malaysia before Islam from Java and Indonesia. Another source states that “the most logical explanation, as far as *wayang kulit Kelantan* is concerned, seems to be their importation from Java” (Ghulam Sarwar, 2004, p. 61).

Another similarity between the puppets is their physical appearance in the performance. Unfortunately, the first evidence of the appearance of Pak Dogol and Wak Long in wayang kulit Kelantan is obscure. Sheppard only reports on the evolution of Pak Dogol in Kelantan in 1965. Wright (1980) and Osnes (2010) also refer to Sheppard for the evolution of Pak Dogol and Wak Long (see Chapter 4). At first glance, both Pak Dogol and Semar have a S shape and similar clothes. They have simple ornaments and are in dark colors as well. The most fascinating element is their humble appearance which supports their comic features (Figure 3.4).



Figure: 3.4: (From left) Semar, Turus, Semar, Pak Dogol and Wak Long

Although there are many similarities between Pak Dogol and Semar's puppets, there are also various differences, especially in their visual appearance. To put it broadly, it is clear that Pak Dogol's puppet design in wayang kulit Kelantan is more human-like, though exaggerated, than that of Semar. Semar is an unusual creature and his physique does not follow any significant being. On the other hand, it is difficult to determine what Semar's head and feet puppet design are based on. In most designs, his feet are those of a duck and his head is similar to an old woman, which is why some scholars, such as Ulbircrh (1972), describe him as a hermaphrodite creature while Pak Dogol is a man. Also, Semar does not have a special and permanent companion and he only manifests himself with various names such as Turas, Bagong, Togog and Punakawan or Panakawan. Furthermore, Pak Dogol precedes Wak Long, creating him as his companion, while Semar has a son called Petruk. Most significantly, Petruk has more supernatural powers than Semar while Wak Long always has less power than Pak Dogol (Basuki, 2006; Ghulam Sarwar, 2004, p. 111).

Another difference is in their puppet movement in the performance. Both of them have slow motion to match their lazy and base sound. However, Pak Dogol's puppet performance is more detailed as the hands are moveable while only one hand of Semar's puppet is usually moveable with the other hand unusually fixed to its buttock. There are some cases where both of Semar's hands are moveable. In addition, the Turas puppet is more similar to the Pak Dogol and Wak Long puppets. The similarities and differences between Pak Dogol and Semar are listed briefly in the Tables 3-2, 3-3: (Next page)

Table 3-2: Some General Similarities between Pak Dogol and Semar

	Myth origin	Characterization	Symbolic body shape	Costume design	Moveable parts
Pak Dogol and Semar	Similar	Similar	Similar as a reverse “S”	Quite similar	Both are more elaborate than other characters

Table 3.3: Differences between Pak Dogol and Semar

	Identified body	Gender	Body part ratio	Accessory	Moveable parts	Companion	Child
Pak Dogol	Exaggerated human body shape	Man	All proportions are logical	With Keris	Two hand movement	Just one companion (Wak Long)	Officially have no children
Semar	Unknown creature with exaggerate parts	Hermaphrodite	Different proportion in the head, foot and other parts	Mostly without Keris	Mostly one hand is moved	Companions changed	Petruk is Semar's son

In brief, it is possible that the general idea of Pak Dogol is derived from Semar since their similarities rest on basic character identifiers but, with regard to detail, there are some differences in their puppet design, with Pak Dogol's puppet bearing more resemblance to that of Turas than Semar. In brief, Semar and Pak Dogol share some similarities in their mythical origin and visual elements. However, it seems that Pak Dogol has adopted more elements based on the degradation theory so he is the more improved in the embodied process. The best example is their gender. However, each character has elements or traits that are more significant in performance. Based on the degradation theory, Pak Dogol has been re-evaluated during the manifestation process but Semar's

physique has not improved. However, in all the above matters about physique, Wak Long is more improved than both Pak Dogol and Semar.

3.5.2 Comparison of Pak Dogol and Wak Long with Nang Talung Clowns

Wayang kulit Kelantan also is called wayang kulit Siam (former name of Thailand). Kelantan is located in northern Malaysia and, thus, inevitably have a close connection with southern Thailand, including the Narathiwat province of Thailand where nang talung is mostly performed. Some performances such as, Mantera²⁷, Menora²⁸ and Mak yong²⁹ are performed in this area even after its separation³⁰ into present-day Malaysia and Thailand. Although there is no strong theory about the exact relation between nang talung and wayang kulit Kelantan, the geographical connection between the Kelantanese people and southern Thai people facilitates a comparison between the nang talung clown with Pak Dogol and Wak Long as there is an exchange of culture, as seen in the puppet design. According to Sweeney (1972), there is a possibility of indigenous shadow play in Siam (see Chapter 2).

The active Siamese shadow play in Thailand is called nang, appearing in two forms, which are the big puppets called nang yai and small puppets called nang talung. In comparison to wayang kulit Kelantan, nang talung provides more scope for investigation, especially in the case of clowns. In wayang kulit Siam, Pak Dogol and Wak Long are the main clowns while there are various clowns as in the form of jokers in nang talung.

²⁷ It is a traditional healing performance, which is done by a medium who is performer as well.

²⁸ It is a form of traditional dance theatre form South of Thailand and North of Malaysia (Kelantan).

²⁹ A form of Malay dance theatre originally from Kelantan.

³⁰ In the first decade of the 20th century, Siam relinquished its suzerain claim to the four Malay sultanates of Kedah, Terengganu, Perlis and Kelantan to British protection within the Malay states. The present-day boundary stems from this treaty of 1909 between Britain and Siam. During World War II, Thailand temporarily regained control over the four states but they reverted to the British administration with the end of the hostilities. In 1957, they became states of the independent Federation of Malaya (Malaysia in 1963).

Moreover, both wayang kulit Kelantan and nang talung stories are based on the Ramayana. According to Singaravelu (1982), Ramakien is the Thai version of Ramayana, which is used in nang talung and nang yai and the traditional version of Ramakien is similar to *Hikayat Maharaja Wana* in Kelantan. Some commonalities and differences between wayang kulit Siam and nang talung are in the following Table:

Table 3.4: Comparison between Wayang Kulit Siam and Nang Talung

	Wayang Kulit Siam	Nang Talung
Puppet size	Small	Small
Story base	Ramayana	Ramayana
Puppet	60-80	60-80
Common origin	India-Java-Malaysia	China-Thailand/India-Java-Thailand.
Clowns	Mainly two characters, Pak Dogol and Wak Long	About 10 characters

Besides the geographical proximity between nang talung and wayang kulit Kelantan, Table 3.4 also shows some common elements between nang talung and wayang kulit Kelantan. Here, it is clear that there are numerous clowns³¹ in nang talung (Figure 3.6).

³¹ *Theng* is usually called Ai-Theng by the local people. He is from the Kookood' Stingpra, Patalung Province. He is tall and skinny with a wide mouth and white eyes, dark skin and is usually dressed in a chessboard style sarong.

Noo-nouy is from the market in Amphoe Muang, Songkhla Province. He is short, muscular, with large hips, a large belly and dark skin.

See Kaew is from Chuang-sae, Amphoe Ranode, Songkhla Province. He is short, fat and bald, with a large belly, dark skin and a large nose.

Yod-Thong is from Choomthong Mountain, Ronpiboon, Nakhon Si Thammarat Province. He is fat with a large belly and large hips, a curved nose, curly hair and dark skin.

Kwan-Muang is Buddhist. He is skinny, rather short and fat with a large belly, large hips, a large forehead, a pointed long nose, wide mouth and dark skin.

Samore is from Sakorm, Amphoe Jana, Songkhla Province. He is tall and skinny, with a hunchback and high bone cheeks. He likes to wear a sarong and an Islamic hat.

Poon is widely called Ai-Poon. He is fat with a large belly, large hips, a large long nose, wide mouth, swollen eyes and dark skin.



Figure: 3.5: Nang Talung Clowns (Paul, 2014)

Pak Dogol and Wak Long have some visual elements which are similar to nang talung clowns such as the belly shape, large buttocks, shaved head and mouth shape. As the above Figure shows, there are more relevant elements between the nang talung and wayang kulit clowns than the latter with Semar. In the case of clowns, the Table 3-5, (Next page) summarizes their clown elements:

Song is a Chinese-Thai from the Nahon Si Thammarat province. He is tall and skinny but with a large belly, large hips, a large nose and wide mouth. He usually wears a pointed hat.

Keaw is called Ai-Keaw by the local people. He is from Am Phoe Thung-Yai, Nakhon Si Thammarat. He is short and chubby, not fat but with a large belly, dark skin, bald, flat nose, inward mouth and small ears. He likes to dress in a sarong with Thai utilities and a towel around his belly.

Table 3.5: Clowns Elements in Nang Talung and Wayang Kulit Siam

	Wayang Kulit Siam	Nang Talung
Appearance	Ugly and dark skin	Ugly and dark skin
Physical Elements	Bald, big belly, big buttocks, emphasized mouth and moveable jaw	Bald, emphasized mouth, moveable jaw, big belly and big buttocks
Costume Design	Short trousers	Short trousers
Main Role	Servant	Servant
Design	Realistic people	Realistic people

Firstly, they have shaved heads. Shaved heads are mostly a sign of Buddhist monks and are very common in Thailand. In traditional Kelantan costume design, however, the heads are mostly covered by a turban, especially in an Islamic role, where even Malays wear a white cap for prayer.



Figure: 3.6: Old Clowns in Siam. (From left) Theng, Kaew, Chekcheng, Himui and Kwan Muang (Paul, 2014; Yasovant, 2014)



Figure 3.7: Early versions of Pak Dogol and Wak Long (Sheppard, 1965)

According to Burke and Bush (2008), if you walk along Bangkok's streets, you will see many Buddhist monks wearing ochre robes with shaved heads going to temples for prayer. They also mention that some ordinary people shave their heads at least once in the year as a vow (Andrew Burke, 2008, p. 44). Both the Thai and Kelantanese puppets are of supreme mythical origin and have exaggerated shaved heads.

Despite the venerability of shaved heads in Thailand, there is also some humor attached to it. According to Algajer (1987), bald heads in traditional Thai language is known as *Bualoon*. He states that there is some humor with this term, such as the cultural saying, "Hey bald head! Your head is freshly shaven! Pick up chicken shit, and put it on your head". This humor is sometimes used to mock monks as well. It seems that shaved heads have both religious and humorous concepts and both these concepts can be applied to Pak Dogol and Wak Long.

The next common element are the features of their head, namely the eyes, ears and eyebrows, especially in Theng and Kaew, which are similar to the Malay clowns. Chapter Five provides further comparisons on this. Additionally, the costume design, belly shape

and movable hands are the same. However, the Malay clown puppets wear a dagger which is absent in the Thai clown puppets.

A further similarity is a special finger design of Theng which is similar to that of Wak Long (see Chapter 4). This element was absent in the early versions of Wak Long and is now visible in contemporary puppets as a pointed finger. There are various common elements between the nang talung and wayang kulit Siam clowns which make for a strong connection between them. However, it is still unclear which type of shadow play was formed earlier but more logical guesses about its obscure background can be revealed as a result of this comparison.

3.6 Significance of Pak Dogol and Wak Long in Wayang Kulit Kelantan

In this section, some significant elements of Pak Dogol and Wak Long's characters are classified. These elements are related to characters within wayang kulit Kelantan. Their functions and significance outside wayang kulit will be discussed in the following section.

3.6.1 Pak Dogol and Wak Long as Rural Characters and Servants

Pak Dogol is a rural and rustic character, invested with authority over the rural population (*ra'ayat di-darat*³²) (B. Osnes, 2010, p. 66; Sheppard, 1965). This part focuses on Pak Dogol, as most arguments made regarding him are also true about Wak Long at a lower level.

³² According to Hawkins Joyce (2006), *rakyat* has two meanings. The first is folk or people as in folk dance, folk song and so on, in the traditional style of country. The second is nationality, or the condition of belonging to a particular nation (Hawkins, 2006). However, according to (Mozaffari-Falarti, 2009), the use of the word *rakyat* goes back to 1881 when, in recapturing Kedah from the Siamese, a number of Malay refugees at the Wellesley province justified their return to Kedah (hence avoiding "punishment" by the British) saying that they were simply following their king in his return to their country. They were later called *rakyat*.

Pak Yousof, for one, completely believes that while Pak Dogol is originally a god, he embodies a Malay idea/concept because he wants to be involved with the rural population to support them and protect them from misfortune. He stresses that if Pak Dogol leaves the Malay people even for one second, all of Kelantan would suffer. Pak Yousof also says that the Kelantanese people are mostly endangered by some jinn and bad spirits, such as the *toyul*³³, that disturbs normal life. Thus, since Pak Dogol is a rural character with rustic shape and supernatural powers, he can defeat them. He also stresses that Pak Dogol sometimes cannot talk to *orang Kelantan* (Kelantanese people) due to his divine status so he created Wak Long for that aim. This is why Wak Long is more eloquent than Pak Dogol. In most performances, Wak Long stands in front of Pak Dogol to speak to the other characters (see Chapters 5 and 6). It seems that the rural identity in Pak Dogol and Wak Long is an important feature to the Kelantanese dalangs. However, there are many other characters who are also ordinary people or *rakyat* in wayang kulit Kelantan and some of them are comical as well. These characters are mostly called *orang* and are used in some occasions such as in the “Hari Merdeka” performance (see Chapter 6).

Said and Samad, in particular, are comic characters and are *rakyat* who contain some rural character traits but Pak Dogol and Wak Long are different in two significant ways. The rural character of Pak Dogol and Wak Long influences their puppet design. The dalang Pak Hamzah depicts Pak Dogol as “a man vested with authority over the rural population and possesses a bald head, high-bridged and long nose and dark skin” (Ghani & Ishak, 2012). Pak Yousof and Pak Nasir also designed Pak Dogol and Wak Long with rural elements in a similar method while other characters are designed to be humanly unrealistic with color and other embellishments.

³³ In the Malay belief, the *toyul* lives in the forest and, in some cases, offends people.

In brief, Pak Dogol and Wak Long are rural characters in the Kelantanese dalangs' belief and they have the supernatural power to help and support the Kelantanese people from any misfortune. Although they are rural character and their appearance is similar to human been, they are considered as a god in Kelantan.

3.6.2 Treatment of Pak Dogol and Wak Long Puppets within Wayang Kulit

Kelantan

Each dalang has a special puppet collection appropriate for his stories. For example, Pak Yousof has a private puppet collection in his private panggung in Kelantan and also made a puppet collection for UITM. His storage are always kept in the best condition and before each performance, they are carried to the performance place, mostly by Pak Yousof himself or by one of his pupils, who take out the suitable puppets for the story and arrange them behind the screen. Some dalangs regard the setting of puppets in the collection as a discipline. However, in some collections, Pak Dogol and Wak Long's puppets are kept separately.

In the researcher's own observations in Kelantan, Pak Rahim keeps both Pak Dogol and Wak Long's puppets, which he inherited from his father (Pak Hamzah) around 50 years ago, in a special bag and apart from other puppets. The rest of the puppets are rested on a banana stem or in storage box. Pak Nikmat in Kelantan also keeps Pak Dogol and Wak Long's puppets on top of all the other puppets. He said that these characters hold a high status and thus could not be placed at a lower position in the box. Pak Dogol and Wak Long's puppets sit upon all other puppets (Figure 3.8).

This certainly refers to Pak Dogol's position as a high-level character. In other cases, Pak Yousof places Pak Dogol and Wak Long's puppets with other puppets without any special regard. In his collection in ASWARA, Pak Nasir keeps Pak Dogol and Wak

Long's puppets separate from other characters because he claims they are 500 hundred years old and must be carefully kept as they are a special heritage. However, Sweeney (1972) claims the background of wayang kulit Kelantan in Malaysia barely goes back to 1750 and most evolutions of Pak Dogol and Wak Long are as recent as 100 years ago (Sweeney, 1972, p. 225).



Figure 3.8: (Left) Pak Dogol and Wak Long puppets in Pak Nikmat's box. (Right) Pak Rahim retrieves Pak Dogol and Wak Long puppets from a special bag

In brief, most dalangs believe in the special status of Pak Dogol and Wak Long, but in action, only a few of them regard their puppets in the old and traditional way.

3.7 The Role of Pak Dogol and Wak Long's Puppets Beyond Wayang Kulit

This section is divided into three parts. The first two are about Pak Dogol and Wak Long's function in rituals and the third is about their influence on other characters.

3.7.1 Pak Dogol and Wak Long in Buka Panggung and Tutup Panggung Rituals

Traditionally, most wayang performances begin with an opening (buka panggung) and end with closing (tutup panggung) rituals with a short performance. Most of the time, both of them are done using the pohon beringin but, according to Singaravelu (1970),

some dalangs like Pak Yousof bring in Pak Dogol's puppet together with the pohon beringin in the opening performance. Pak Yousof mostly uses this technique for opening invocations, including the story of the universe's creation and greeting the audience. He gave four performances in the second semester of the 2013/2014 academic session and Pak Dogol's puppet appears in all the buka panggung sessions. Pak Yousof brings both the Pak Dogol with pohon beringin puppets and recites some rituals as the musicians accompany him. This takes around five minutes, after which Pak Yousof places down both puppets and recite some verses in worship of god (Allah). When asked about it, he says that Pak Dogol brings good fortune to both the audience and performing groups. In one case, he uses Pak Dogol's puppet to welcome the audience using comical sounds, as was the case in a public show on the UITM campus in the second semester of 2013/2014 and most of the audience were happy and focused on the performance.

Moreover, recently new drama students at UITM who are trained by Pak Yousof apply Pak Dogol and Wak Long's puppets in the opening of a wayang kulit performance, a new idea which is accepted by Pak Yousof as the main dalang. In this performance, in October 2014, Pak Yousof and his pupils used Pak Dogol and Wak Long's puppets in buka and tutup panggung, for invocation and the audience's satisfaction. Interestingly, both the large-sized puppets were placed on the left and right side of the screen while other puppets were placed a little further from the screen. It was to persuade people to come and watch the show because many people in Malaysia have never watched wayang kulit and they would be more persuaded to watch performances if they saw the actual puppets. In another performance, Pak Yousof mostly begins with Pak Dogol's puppet in the beginning of performance. When asked why, he replied that it was because, according to the university curriculum, students must learn the traditional way of performance as a standard method. He continues the beginning performance with Pak Dogol's puppet, which was originally Pak Hamzah's method, and it was better for the students to learn it.

Sometimes, Pak Yousof brings Pak Dogol and Wak Long's puppets out while preparing the puppets needed for a story but does not use them in the performance at all. When asked about it, he said that he had a habit of bringing those characters out because they are mostly present in this stories. He further agreed that Pak Dogol and Wak Long's puppets bring good fortune to him because of their supernatural power, stating that Pak Dogol is the god of wayang kulit Siam and all other characters are inferior of him so he must be everywhere and even during the performance. When Pak Dogol is beside him, not only himself, but all puppet characters also attain better energy to perform.

In an interview, Pak Nasir believes the same as Pak Yousof: in most openings, Pak Dogol's puppet appears beside the pohon beringin because the former is a god and the latter is a symbol of the universe. It was god who created the universe, after which other creatures such as humans, planets and animals were created. He also adds that during buka panggung, Pak Dogol is without Wak Long because including Wak Long means that when god was creating the universe, somebody else was there as well and this would be the opposite of monotheism (tawheed). He stresses in some cases that there is no creation scene in the beginning of a performance. In such cases, Wak Long appears in buka panggung for greetings, making comedic scenes and persuading the audience to watch the show.

However, in tutup panggung, Wak Long appears more than Pak Dogol. Pak Nasir says that this is because Wak Long is an eloquent character and in respect of the audience, he bids them farewell.

During the buka panggung of a performance done by Pak Rahim on 14th March 2015, Pak Dogol and Wak Long's puppets were used. At first, he recites some ritual verses for about 30 minutes. There is a smoking bowl before him during this recital. Then, a tray of

food and fruit is brought inside the smoke, after which he brings out the Pak Dogol and Wak Long puppets that are tied to each other with a white bouquet stuck to the puppets. The puppets are placed on a pillow and between the pillow and dalang, there was a smoking bowl.

A musical instrument is brought out and placed in the smoked area and on the puppets as well. It seems as though the puppets are there as holy spectators. While the puppets are on the pillow in front of the dalang and smoking bowl, some flower petals from the Pak Dogol and Wak Long puppets are separated and placed on the burning coal and other musical instruments. The smoke continues inside the panggung and, with Pak Dogol and Wak Long's puppets still on the pillow, the dalang spends around five minutes whispering some ritual and Quranic verses (ayah) before taking the puppets. He brings them to the front of his face and whispers something. He next places them on the smoking bowl in a diagonal position. Then, keeping the puppets in both hands, he lays them on the smoke and recites Quranic verses again. In this opening segment, the clowns are used as a medium and representatives of god on earth.



Figure 3.9: Pak Rahim performs Buka Panggung using Pak Dogol and Wak Long's Puppets

3.7.2 The Use of Pak Dogol and Wak Long (Puppets) in Healing Ritual

Pak Dogol and Wak Long have a special status in Malay belief in wayang kulit Siam and at least one other healing performance. Gimlette (1929) believes their puppets are also used in *main bageh* ritual performances, in which the possessed shaman places the Pak Dogol's puppet on his patient for healing purposes (Gimlette, 1929, p. 100) However, Pak Nasir and Pak Yousof believe that in the case of healing, both the puppets are used in Mantera. Haron Daud (2001) also states that Pak Dogol's puppet is used in Mantera as a medium for healing (Daud, 2001, p. 254).

According to Miller (1995) and Durwin (2004), an evaluation of their functions demonstrate that they are different from normal comic characters because they emerge from local cultures and are improved over time. Some clowns are attributed to healing, spiritual benefaction and education. Thus, they are highly regarded in societies.

During this research and based on Pak Nasir's experience, the Mantera ritual performance can heal many types of illnesses that physicians are unable to treat, such as mental and spiritual problems. In this aspect, only a medium who is directly linked to a god can do it and Pak Dogol is the most powerful as he can transfer god's breath to the patient. According to Pak Nasir, the healer keeps the Pak Dogol puppet in his right hand for this aim and, occasionally, uses both Pak Dogol and Wak Long's puppets. He then stays behind the patient and moves the puppets behind him. At the same time, he recites some Quranic verses. He stresses that in another case, a healer can place the Pak Dogol puppet in front of the patient while he himself stands behind the patient and recites some ritual verses (these ritual verses are in the Kelantanese dialect and their concepts are about Islamic rituals) and Quranic verses. Other characters' puppets such as Semar, Maharisi or Seri Rama are also used but, then again, they are not as powerful as those of Pak Dogol and Wak Long so cases of serious disease, only Pak Dogol's puppet is used.

Moreover, according to Laderman (1991), there was a retired dalang named Latip who had sold all his wayang kulit Kelantan puppets, except for Pak Dogol and Wak Long's that he kept wrapped in his bedroom. He uses them for treatment of illnesses. However, he called Pak Dogol's puppet Persanta. In one part of the treatment process, after the music is played, Latip manipulates both Pak Dogol (Persanta) and Wak Long's puppets to put an ill person into trance (Laderman, 1991, pp. 119-120).

3.7.3 Characters Inspired By Pak Dogol and Wak Long

According to Wright (1980), Abdullah Baju Merah³⁴ introduced three new comic characters originally from Patani: Wak Yah, Samad and Said. These three have become companions to Pak Dogol and Wak Long in the Kaum Muda³⁵ presentation. They are made immensely popular by Kaum Muda and is now commonly referred to as wayang Wak Yah (Wak Yah's Wayang) to distinguish it from traditional Kaum Tua performances within the same context as wayang Pak Dogol. Wak Yah's puppet is bald, unpainted and armed with a keris; Said's puppet is similarly bald with an unpainted figure holding a comb; and Samad's puppet is black and long-nosed, armed with an axe and sports a tied-on sarong cloth to cover his genitals. They are not approached with the same reverence as Pak Dogol and, by extension, Wak Long.

Pak Dollah himself stores these three puppets along with the others and his student, Hussein Seri Kuala, comments that Wak Yah and the other puppets are new and have no power. It is Pak Dogol who is old and powerful and, therefore, must be praised. However,

³⁴ Abdullah Baju Merah is a stage name meaning "Abdullah Red Shirt", a title bestowed upon him as he performed as a youngster and dressed his equally youthful troupe in matching red shirt. Dollah (the familiar form of Abdullah) began his career as dalang budak (child dalang) at the age of seven or eight. He was born in Kg. Demit (Kubang Kerian, Kota Bharu district) in about 1940 and studied in a village school for about a year. He recalled his desultory approach to his studies and his preoccupation with Wayang Siam: "my older brother paid my school fees and looked into my notebooks to find only Wayang Siam (puppet) picture. He told if I didn't want to study, he wouldn't pay the fees" (Wright, 1980, pp. 130-131).

³⁵ There were two kinds of school for training dalangs, one of them which is called Kaum Muda or New School managed by Abdulah Baju Merah. The other one is called Kaum Tua or old school. The New School approach was using new methods in puppetry and character design, while the Old School retained the traditional way (Sweeney, 1972, p. 21).

at a performance of a *dalang tiru* (copying/imitating *dalang*), who imitates Dollah's style, Wak Yah, Samad and Said are stored with Pak Dogol and Wak Long on a plate hanging from the roof of the *panggung*, wrapped in yellow cloth and adorned with flowers. It would seem likely that, in time, Pak Dogol's prestige will apply to *Kaum Muda*³⁶ clowns as well (Wright, 1980, pp. 132-134).

This is also the case based on a public ceremony by Pak Mohamad Nizam in Kelantan when he held a performance together with Pak Rahim for Malaysia's Independence Day (*Hari Merdeka*) in Kelantan on 2013. In this performance, most of new clown characters as well as both Pak Dogol and Wak Long were presented.

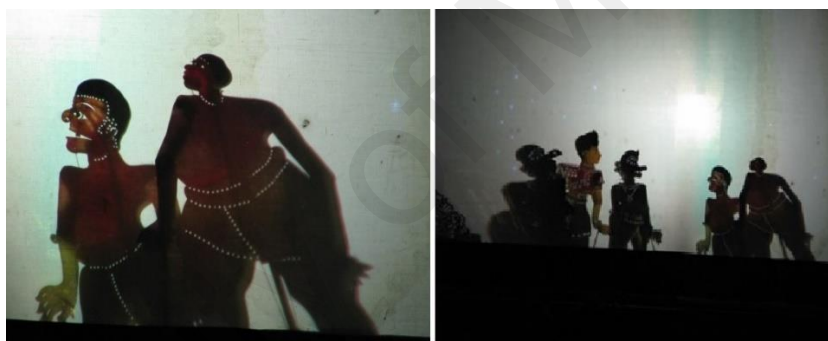


Figure 3.10: Clown Puppets in Performance in Kelantan (2014)

In the above left picture, the puppets of Said and Samad stand in a position similar to those of Pak Dogol and Wak Long, with Said behind Samad as his master. In the right picture, the puppets of Wak Long, Laksmana and Pak Dogol are present.

Pak Yousof has two new clowns based on Pak Dogol and Wak Long that resemble Said and Samad but are used in different stories. They may be called using different names

³⁶ "The main thrust of the modernists' thoughts on transformation and reform brought about a mixed reaction among the people in Malaya. Their ideas on transformation did not sit well with the traditionalists or old Faction (*Kamu Tua*). The ideas however, gained support from those who were called Young Faction (*Kaum Muda*) or reformists-cum-modernists" (Sulaiman et al., 2011, p. 8).

and may even be named after actual people; in one case, he called one of them by the researcher's name.



Figure 3.11: Pak Yousof's New Clown Puppets in UITM (2013)



Figure 3.12: (Left to Right) Wak Long and Pak Dogol with New Clowns in Kelantan (2014)

The creation of new characters based on Pak Dogol makes him a prototype for puppeteers in wayang kulit. In another case during pre-World War II, a character called Wak Kwtok was introduced as a Malay person who defends the Malaysia peninsular.

According to Johnson (2006), this character was a comic character and represented the Malay population. In one aspect, she believes that this character's name was originally Javanese but his character is derived from Wak Long in wayang kulit. She adds that this character has a long nose with a funny face, a small mouth and reduced chin. These features appear in Wak Kwtok as well (D. A. Johnson, 2006, pp. 79-80).



Figure 3.13: Wak Kwtok (D. A. Johnson, 2006)

A recent character inspired by Pak Dogol is by M. Nasir³⁷, a Malay singer who chose langgam³⁸ Pak Dogo (Pak Dogol) for himself and in some of his videos, there are verses recited using Pak Dogol's sound.

³⁷ **Mohamad Nasir Mohamad** or **M. Nasir** (born 4th July 1957 in Singapore), is a Singaporean-Malaysian poet, singer-songwriter, composer, producer, actor and film director.

³⁸ Langgam means custom, here mean some especial character sign of Pak Dogol which is followed by M. Nasir



Figure: 3.14: A screen shot of M. Nasir's video

M. Nasir said that he chose Pak Dogol as a title because he is a comic character and everybody who hears the title will be positively influenced by his relation with the audience. Moreover, he points out the importance of Pak Dogol in Malay culture as well (Muara, 2013). However, in case of M. Nasir, there is a paradox, since Pak Dogol is a well-known clown in Kelantan only and not across Malaysia.

3.8 Summary

Pak Dogol is a clown character in wayang kulit Kelantan and mostly appears with his companion Wak Long as servants of Seri Rama. They have mythical origins from the highest levels of heaven, Kayangan. Pak Dogol's mythical origin traces back in to both Haji Mula and Sang Yang Tunggal. However, the latter one is more narrated than the former. The Sang Yang Tunggal version is narrated in three versions. Although some dalangs such as Pak Yousof and Pak Nasir consider the origin of Pak Dogol to be Islamic belief (see myth origin in this chapter), it is contradictory to the principle of monotheism.

Moreover, As they mostly appear together, Pak Dogol and Wak Long's identities are based on their connection in performances. They have mutual respect for each other in performances. Although Bakhtin's degradation theory can be applied to Pak Dogol, Pak Dogol's ability to create life is beyond.

Both Pak Dogol and Wak Long have many elements in common with Semar but their differences are considerable. During the evolution of Pak Dogol and Wak Long, there was no major change in their characters' traits but there is some evolution in their physique. Despite their similarity in physique, they are unique comic characters in wayang kulit Kelantan in contrast to the various clowns in nang talung. Pak Dogol has the highest special significance in wayang kulit Kelantan while Wak Long is significant but at a lower level. The first reason is the keramat trait that Pak Dogol possesses.

Secondly, Pak Dogol functions as a mediator for the Kelantanese people in wayang kulit while Wak Long is a medium between Pak Dogol and other characters. The third reason is that both characters have a rural element in their characterization. The fourth reason is how Pak Dogol and Wak Long are kept inside the puppet box or panggung separate from other characters due to their special status. Furthermore, both Pak Dogol and Wak Long have three important significant roles outside of wayang kulit Siam. Firstly, they are used in buka panggung as a spiritual medium. Secondly, they are used as a medium for healing rituals, especially in Mantera performances.

Finally, some new characters are made based on Pak Dogol and Wak Long's design not only in wayang kulit but also in literature, such as Wak Kwtok and, more recently, M. Nasir, a famous Malay Singaporean singer, chose Pak Dogol as a title for himself.

CHAPTER 4: VISUAL ANALYSIS OF PAK DOGOL AND WAK LONG PUPPETS

4.1 Introduction

In a wayang kulit performance, the puppet figure is a visualization of the intrinsic values of a character. Visually, puppets in a wayang kulit performance are considered as an object that create a shadow on a screen due to a light influence. The shadow of puppets is the appearance of characters on the screen. According to Sedana (2002), the shapes of puppets in wayang kulit provides a means of analyzing them using semiology to show character identification (Sedana, 2002, p. 65).

According to Pak Yousof, once a wayang kulit performance begins, the puppets contain within them the “soul” of the characters they represent and, thus, Pak Yousof treats them as living beings. He states that this is why the dalang must able to design and make puppets appropriate for his story and performances. Moreover, before each performance, the dalang must check his puppet collection and repair any problem in their parts, color and joints. He adds that the puppet design is subjective to the dalang’s idea of how a character ought to be represented in the design. For example, the dalang might believe that the best way to show a character’s clowning element is to incorporate a bent back to its puppet design.



Figure 4.1: Pak Yousof Checks His Puppet Collection for Damage before a Performance at UITM (2013)

However, Pak Dogol and Wak Long as well as most clowns in wayang kulit have a particular appearance appropriated to their clowning role. For instance, Theng in nang talung, Semar in Indonesia and Said and Samad in wayang kulit Kelantan have different body shapes in comparison to other characters in their own group.



Figure 4.2: (From Left) Theng, Said, Samad, Semar, Wak Long and Pak Dogol

At first glance, it can be seen that some clown features are embodied into their body shape. For example, Theng' stomach and buttocks are exaggerated and his eye is manifested; Said also has large stomach with a big nose and smiling mouth even though Samad and Said mostly appear quite normal in shape; and Semar has big buttocks with exaggerated eyes and mouth. Between all the mentioned clowns, some clowning elements are common, such as large eyes, nose, belly and buttocks.

As argued in Chapter 3, Pak Dogol and Wak Long have some basic physical and visual elements from Indonesian clowns, which have been modified based on the Kelantanese dalangs' design based on their characters. According to Wingert (1962), such art forms tend to be localized within the context of a culture and "historical epoch" yet still allow for a universal appeal "to gain satisfaction and fulfillment of the basic, fundamental needs of man" (Wingert, 1962, p. 27).

However, there is no strong evidence about the first puppets of Pak Dogol and Wak Long in Kelantan. Moreover, there is no in-depth investigation about the evolution of Pak Dogol and Wak Long's puppet design in Kelantan. Only Sheppard (1965) provides an explanation in case of their puppets' evolution.

4.2 Evolution of Pak Dogol and Wak Long's Figure

According to Sheppard, the earliest evidence of Malay shadow play is during the reign of Long Yunus (1763-1798). He believes it was the headquarters of the court of the Raja of Patani before appearing in the tribes around that region. In this time, the sage, Maharisi (Figure 4.3), commands the clown characters, Endeng and Epong, to "hunt the mousedeer and the barking deer and to do battle with the tiger" in a forest. When the tasks were completed, Maharisi proceeded to eliminate the evil spirits who caused great damage to the village inhabitants and their properties.



Figure 4.3: (From Left) Maharisi, Endeng, Epong and Diman

Previously, Maharisi is said to possess divine traits, similar to Semar in Java, that is mainly used to bless agricultural crops and livestock. This was before the creation of Pak Dogol and Wak Long (Sheppard, 1965). Sheppard adds that there was no Pak Dogol and Wak Long until this time, except for two forest clowns attributed to Kelantanese culture. He provides some comments on the connection between Maharisi and Pak Dogol and Wak Long as well. Sheppard continues that the younger generation are learning to “manipulate the leather figures, play the musical instruments and speak the various parts”. Wak Sit’s most promising student was named Awang, who in turn had a son named Demukmin. Demukmin left for Java at the tender age of 14 to study their shadow play before finally returning after 30 years, in 1835. He went on to propagate wayang kulit Java using figures that contained Javanese and Malay elements. He also adapted the text with Javanese terms which he incorporated into the Malay buka and tutup panggung. Most importantly, he increased the prominence of Semar over Maharisi, with emphasis on the former’s powers. This caused the downfall of the characters of Maharisi and his clown characters in the shadow play performances. When the grandnephew of Long Jenal, Sultan Ahmad (1886-1889) ruled, a puppeteer named Saman reversed this loss of clown characters with the creation of Pak Diman and Pak Kadir (Figure 4.4).

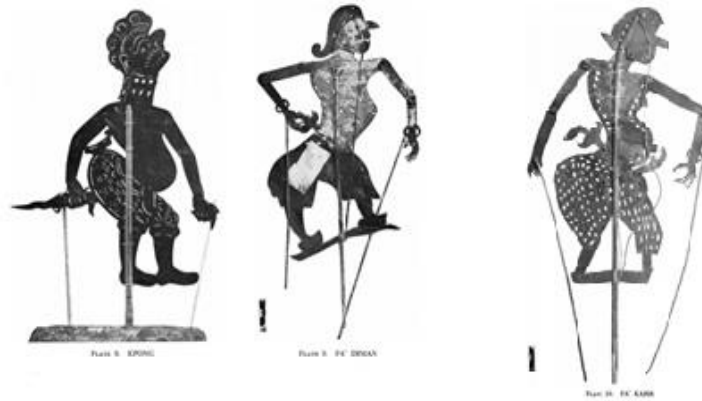


Figure 4.4: (From Left) Epong, Pak Diman and Pak Kadir

He incorporated these newly created, Malay-influenced clown characters in Seri Rama performances and portrayed them as the typical everyday villagers. Pak Diman and Pak Kadir were portrayed as “elderly peasant” who were easily pushed around and are more likely inspired by mak yong.

The only surviving puppet of Pak Diman exists in the Museum of Archaeology and Ethnography in Cambridge, England. It belonged to W. W. Skeat, a former British official, whose collection included the puppets of Awang Kachis, To’ Iman Payah-Payah, Salleh Jangak, Awang Gantang, Toh Bakak and Si Bisu, all of whom have since disappeared. Since there is no access to this collection for researchers, the evidence of evaluation of Pak Dogol and Wak Long is based on statements by Sheppard. According to Rahimidin Zahari (2013), the W.W. Skeat puppet collection includes wayang kulit puppets from his visits to Southeast Asia between 1891 and 1900. In the case of wayang kulit Kelantan, he met Dalang Abas, and at that time Pak Kadir, Pak Diman and Epong were also used as clown characters in Kelantan. However, Zahari adds, the first Pak Dogol and Wak Long puppets emerged around 60 years after that. Both Sheppard and Amin Sweeney state that Pak Dogol and Wak Long’s appearances

were based on the puppets of Pak Kadir, Pak Diman and Epong (Zahari, 2013, pp. 22-23). There is no clear link between the puppet collection of W. W. Skeat and the first figures of Pak Dogol and Wak Long.

It is interesting to note that Pak Diman and Pak Kadir have mobile jaws and arms, which is not the case with other Seri Rama puppets. While both wore loose pants only, Pak Diman also has long hair and a keris at his waist while Pak Kadir has short hair and a keris and badek at his waist. However, Sweeney (1972) also provides an explanation on the relation between Pak Diman and Pak Kadir with Pak Dogol and Wak Long. He states that in the case of helping Siti Dewi from Maharaja Wana, Endeng and Epong is aware of her abduction and they create an invisible wall of fire to protect her from Maharaja Wana. They then offer themselves as servants to Maharaja Wana, becoming Pak Kadir and Pak Diman, nowadays called Pak Dogol and Wak Long (Sweeney, 1972, p. 130). Upon Saman's death, his successor student, Ya'akub, further altered the characters' names and appearances.



Figure 4.5: (From Left) Pak Dogol and Wak Long

They were renamed as Pak Dogol and Wak Long. The former was initially more authoritative, stouter and carries a machete while the latter was also stouter, has a “mirth-provoking nose” and does not carry any weapon. These clown characters were used in performances for Tengku Temenggong Ja’afar of Kelantan, who later possessed his own shadow puppetry.

Despite Ya’akub’s contribution towards the creation of the new clown characters, he also unknowingly elevated Pak Dogol to the same status as Semar and Maharisi even though they are extremely different in origin and characteristics. Pak Dogol is “still bald, and clad only in rough cotton trousers revealing as before his grotesque navel but apparently cured of his buttock ulcer.” Despite his unpleasant external appearance, he appears alongside Hang Tuah, as well as other Malay heroic figures, with Wak Long (“wearing a cotton head cloth”) as his companion. Today, they make rare appearances in wayang kulit performances in northern Terengganu at the discretion of the puppeteer.

According to Sheppard’s comments, the origin of Pak Dogol and Wak Long must be searched for in the innate culture of Malaysia. However, there are important matters in his essay: that Demukmin, who was in Java for 30 years before returning to Kelantan to introduce clown characters in wayang kulit, did not copy any Javanese clown but created a new clown based on Maharisi. It seems that, indigenously, clowns have been there and Pak Dogol and Wak Long are result of two main sources: firstly, the indigenous clown features in Kelantan and, secondly, the Javanese method of using clowns in wayang kulit. Moreover, this evolution of clown in wayang kulit Kelantan shows Pak Dogol and Wak Long’s puppets emerged from Kelantanese culture and developed by the Kelantanese dalangs. This evolution can be considered as significant

to these characters' puppets in comparison to the main characters such as Seri Rama, Laksmana and Siti Dewi, who are presented in the Ramayana story but not in their exact wayang kulit names³⁹.

Finally, it seems that both Java and northern Malaysia have the tendency to include clowns in wayang kulit performances. Moreover, the manifestation of clowns are different and depends on the clown's own potential.

4.3 Visual Analysis Method

To explore and analyze the visual elements in Pak Dogol and Wak Long's puppets, some visual art principles and methods are needed. The most appropriate method is from Kossak (2001), who says that the figure style and visual structure in visual arts and any visual connection in other forms of arts [in Southeast Asia] are derived from India; he mostly categorized the analysis method in Southeast Asia visual art based on Indian sculptures. Moreover, his theory, which is in a book entitled *The Art of South and Southeast Asia: A Resource for Educators* (2001), he explains that the style of South Asian visual arts are based on "idealized human forms, anatomical structure, pose, surfaces, sculpture in the round and in relief and scale"⁴⁰ (Kossak et al., 2001, pp. 40-42).

³⁹ The main character's name of the Ramayana by Valmiki presented in wayang kulit are: 1) Rama (Seri Rama); 2) Siti (Siti Dewi); 3) Lakshmana (Laksmana); 4) Ravana (Maharaja Wana); and 5) Hanumman. (Sweeney, 1972)

⁴⁰ **Idealization:** Despite the influence of South Asian aesthetics and iconography, the Southeast Asian cultures have distinguished their own visualization of "the spiritual perfection of the gods in idealized human form. **Anatomical Structure:** Basically, there is a standard measure in human drawing and sculpture. One of them is the Lokorboziye modular, although it is different from the Eastern one. The sculpture combines sensual forms with a strong architectonic basis, as if the sensuality of Indian sculpture had been merged with the formal, hieratic qualities of Egyptian sculpture. Although the surface flesh seems to be inflated by prana (inner breath), the body is not usually as taut as in Indian sculpture. Beneath the skin surface, whose junctures are subtly indicated, there is the sense of muscle and bone. The sensuality and fecundity expressed in Khmer female figures are not as exaggerated and seem restrained when compared with the voluptuous femininity typical of Indian art. Later, Southeast Asian sculptures are even more abstracted and forms cease to have a direct relationship to the human anatomy" (Kossak, Watts,

However, Kossak's method has not been directly applied in wayang kulit Kelantan's puppet design analysis. Therefore, his method is combined with Roger's (1982) method in wayang kulit Javanese's characterization⁴¹ and physical components of a puppet contributed to its iconography. The most recognized components are the four types of body sizes, seven types of eyes, three types of mouths and four types of head positions (Long, 1982, p. 69).

Although the abovementioned principles do not directly apply to Pak Dogol and Wak Long's characters altogether, a combination of the same principles will enable a proper analysis. It should be noted that although some of them may have overlaps, such as on the surface, both material and color should be considered. Moreover, in the case of clown features, many elements such as the body shape, costume design, makeup and body limbs are involved. Based above the elements, this process is divided into: appearance of Pak Dogol and Wak Long in comparison to other characters, body Size, body parts, costume design, color and beauty.⁴²

& Art, 2001, p. 42) **Pose:** In this case, especially in Southeast Asia, some elements are considerable in frontal pose and balance forms. Serene expressions emphasize the compassion, purity and introspection of transcendent beings. **Surfaces:** There are a variety of adornment in Southeast Asia sculpture and puppets that, in this part, some elements are considered, such as a smooth area with rich patterns, hairstyle and wearing style and, most importantly, the color. **Scale:** In order to express the power and complexity of the gods or kings in South Asian art, sculptures of them were sometimes represented on a superhuman scale, while lesser spiritual beings were portrayed smaller. In term of Pak Dogol and Wak Long, the scale is applied in two parts: firstly, in general body size in comparison to other puppets and, secondly, in body parts such as the nose, eyes, ear and foot. **Material:** Several materials are reported as suitable for sculpture in Southeast Asia as well as in India, including metal, wood, clay stone and gemstone. However, in traditional wayang kulit, leather has been the main material for puppet making. Recently, some new material such as transparent plastic is used as well. It seems that the most important factor to choose a material is its durability. That is the reason why in most Southeast Asian countries that have hot and humid climate, only leather is selected as can last for a longer time. On the other hand, leather can also be made transparent by tanning and scrubbing.

⁴¹ According to Long (1982), "character type is determined primarily by the iconographic feature of wayang figures. The most important determinants are the body-of, which there are four major sizes; eye shape-seven major categories; type of mouth-three styles; and title of the head-four positions. Other important features include the puppet's physique, gaze, stance, shape of nose, hair style, and ornamentation" (Long, 1982, p. 69).

⁴² Picture of Pak Dogol in wayang kulit, taken by the researcher from an Aswara and UITM puppet store, Pak Dain and Pak Yousof's collection from Kelantan and some are taken from books.

4.3.1 Appearance

The differences between Pak Dogol and Wak Long's design is so obvious that audiences of wayang kulit Kelantan can easily distinguish them from other characters of wayang kulit Kelantan, not only in basic design but also in coloring and adornment. Thus, variations and differences between the clown puppets with other puppets in their design are contrasting. In the researcher's experience, the ideal representations of these two clown characters are relaxed-looking, flexible and comically exaggerated.



Figure 4.6: (From Left) Seri Rama, Hanuman and Siti Dewi (Ramli & Ibrahim, 1996)



Figure 4.7: (From Left) Pak Dogol and Wak Long

4.3.2 Body Size

Both Pak Dogol and Wak Long are quite small in comparison to the other main characters in wayang kulit Kelantan. Pak Dogol's puppet height in Pak Daim and Pak Yousof's collections is 46 cm and 47 cm respectively, while Wak Long's puppet height in both is 38 cm. The ruler beside them is 30 cm (Figure 4.8).



Figure 4.8: Clown Size in Comparison to Seri Rama and Laksmana (Pak Daim's Collection)

In terms of height, Seri Rama's and Laksmana's puppets are 68 cm and 70 cm respectively in Pak Daim's collection. Meanwhile, in Pak Yousof's collection, Seri Rama's and Laksmana's puppets are 72 cm and 68 cm respectively. Generally, clowns puppets are about 1.5 times shorter than the main characters' puppets. Other main characters' puppets include Siti Dewi, Hanuman (who is quite similar in height to Seri Rama), the ogre and jinn, both of whom are taller. Since mostly Pak Dogol and Wak

Long's puppets are on stage beside Seri Rama's, they obviously look like dwarves. Furthermore, Wak Long's puppet is shorter than Pak Dogol's (Figure 4.9).



Figure 4.9: Clown Size in Comparison to Laksmana and Seri Rama (Pak Yousof's Collection)



Figure 4.10: Comparison of Various Clown Sizes in Performance

Since Figure 4.10 shows that in performances, the clown puppets are shorter and other puppets must look down at them, clown puppets visually appear as obedient characters, especially in front of Seri Rama's puppet. In most wayang kulit Kelantan performances, this proportion is seen. In this case, both Pak Yousof and Pak Dain state that clown puppets are always shorter than the other main characters because they are servants and, thus, cannot be taller or the same height as their masters' puppets. Pak Yousof also adds that when Pak Dogol and Wak Long's puppets appear on the screen, their short and podgy appearances create a comic feeling in audiences. He also believes that Wak Long is of a lower level than Pak Dogol and, thus, must be shorter than him and this makes his podgy shape funnier than Pak Dogol's.

4.3.3 Body Limbs of Pak Dogol and Wak Long

Pak Dogol and Wak Long's puppets have protruding buttocks, making an exaggerated curve behind them. Even though Wak Long's buttock is smaller than Pak Dogol's, both their buttocks are made to look so droopy that they touch the ground. Big buttocks in both Pak Dogol and Wak Long's puppet design evokes the heavy feeling in audiences (Figure 4.11).



Figure 4.11: Puppets' Buttocks Shape in Performance

The gravity in Pak Dogol's puppet matches his slow movement and slow talking in performance. However, Wak Long's buttocks is smaller than Pak Dogol's, thus he is faster than Pak Dogol in both movement and speech. Moreover, during a performance, Pak Dogol's puppet has one hand on his buttocks, especially in the case of long conversations with Wak Long or when deep in thought for a solution to a problem. It seems that this position is not based on a storyline but matches Pak Dogol's character since he is quite slow and relaxed, while also showing the dalang's skill in puppet movement. The dalang uses all parts of a puppet in performance, even the big buttocks. Figure 4.9 is part of the performance called "Pak Dogol Descends on Earth" by Pak Yousof; here, Pak Dogol is thinking of finding a name for Wak Long after creating him. On the other hand, according to Osnes (2010), there is also a wide variety of low physical humor based on the buttock of clown characters, such as expelling gas and kicking each other in the buttocks (B. Osnes, 2010, p. 76).

Osnes (2010) narrates a funny scene in a new script written by herself, called "When Elephants Flight". In this scene, an arrow hits Pak Dogol's buttocks and he shouts an ironic groan then Wak Long pulls the arrow from Pak Dogol's buttocks (B. Osnes, 2010, pp. 119-120). She adds that "in some versions he suffers from an ulcer on his buttock and is invariable getting kicked there by someone" (M. B. Osnes, 1993, p. 66). On the other hand, according to Sheppard (1965), Pak Dogol's buttocks are overdeveloped and in older versions, he suffers from an irritating buttock ulcer (*puru*). Such clown features will be analysed in Chapter 5.

Here, Pak Dogol and Wak Long's puppets can be described as having puffed-up buttocks. Among the dalangs, it is believed that most of the elements in Pak Dogol's puppet are a reflection of ordinary people, particularly the Kelantanese people. They

claim that because he does not want to appear so beautiful that nobody would look upon him, that the dalangs decided to incorporate the natural human elements of Kelantanese society.

However, the big buttock is not only found in Malaysia; it can be observed in African anatomy. According to Mastamet-Mason (2014), “the African pear body shape is characterised by an exaggerated hips and a large amount of fat in the buttocks”. However, it is too difficult to make a connection between Pak Dogol and Wak Long’s puppet design with African people’s anatomy because there is no strong evidence for it.

The emphasis on the buttocks is more outstanding when it comes with a large belly as both elements form a curved shape. The curved shape represents quietness, peace and movement. According to Ekström (2013), curved and circular [body] shapes are considered the friendliest as they have no sharp or dangerous corners. Circular shapes in nature has a tendency of being soft and harmless and evoke likable characters. Many of the most well-known protagonists are designed around circular concepts. However, this basic curve design can make a friendly connection with audiences. Wak Long’s curve is less emphasized than Pak Dogol’s but Pak Dogol’s buttocks is larger and higher than Wak Long’s. It seems that even the size of a clown puppet’s buttocks is based on the character’s level.

The next element is the belly shape. In the case of Pak Dogol and Wak Long’s puppets, this part is puffed up like their buttocks. According to Sheppard (1965), Pak Dogol’s stomach is distended, emphasizing a protruding navel which his trousers do not cover. The emphasis on the belly shape is more considerable when it comes with

the navel that is not covered by his trousers or shirt. According to Osnes (1993), in the case of Pak Dogol's puppet, he simply adorns loose trousers that is tied below his belly and navel and covers his buttocks.

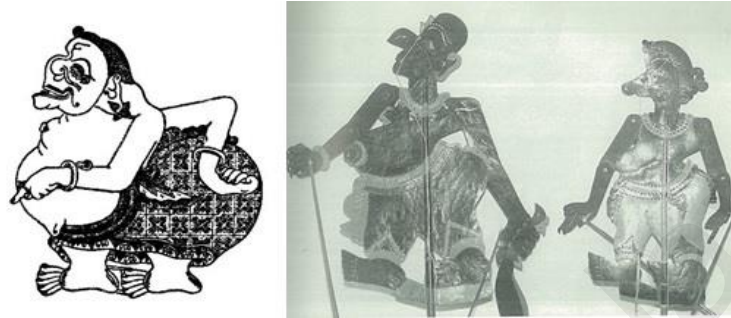


Figure 4.12: Comparison between Semar, Pak Dogol and Wak Long's Body Shapes and Sizes

As the above Figure (4.12) shows, the puppets' stomachs are more emphasized by the elaborated navel and their composition is the same as the big breast with clear tip. Semar also has this element but his navel is not as puffed as Pak Dogol's and, sometimes, his navel is in the bottom of the stomach. When asked about the belly shape, Pak Yousof stated that Pak Dogol's belly shape is a realistic visualization of the ordinary Kelantanese people, who would prefer to see a reflection of themselves in the puppet design than an exaggerated and unrealistic beautiful puppet that they cannot believe in and relate to (see Chapter 3).

As the above image shows, in the belly shape also, Wak Long follows Pak Dogol but with less exaggeration. It should be noted that Wak Long's body shape is more normal than Pak Dogol's. Visually, the composition of the belly and large buttocks make a curve position in a big [S] shape. In performances, the large stomach of Pak Dogol's puppet provides a physical grotesque. In Figure 4.13, Pak Dogol's puppet is running away from an evil entity, so Pak Yousof, as the dalang, keeps Pak Dogol's

hands behind to signify his fast running and his stomach is emphasized this way. Both the stomachs and navels of Pak Dogol and Wak Long's puppets are stressed to capture the audience's attraction.



Figure 4.13: Shapes of Clown Puppets' Stomachs in a Performance

Therefore, the stomach and overall grotesque physique in Pak Dogol's puppet design enhances his clown characteristics during a performance. On the other hand, Wak Long's stomach is not as well used as Pak Dogol's, but the clowning features in Wak Long is mostly based on his role in the performance (see Chapters 5 and 6). The next element, which obviously shows clowning features in these characters, is their head shape. According to Sheppard (1965): Pa' Dogol has a close shaven head, prominent high-bridged nose, long upper lip and a small but firm chin, [and] Wa' Long has a tuft of hair (jambul) on the crown of his head... and his nose is grotesquely long, resembling the bill of a duck. His mouth is small and he has a receding chin. Moreover, their jaws too could be manipulated. Wak Long has a moveable nose. Osnes (1993) describes Pak Dogol as having "a bald head, a high bridged long nose, and usually only one or two teeth in his head" while Wak Long is described as having "a head [that] looks a bit duck-like without chin and an extremely long nose. He is bald with a small tuft of hair on the top of his head" (M. B. Osnes, 1993, p. 66). The descriptions of Pak Dogol and Wak Long's heads are obvious in Figure 4.14.



Figure 4.14: (From Left) Wak Long and Pak Dogol's Heads

The head visual parts of Pak Dogol and Wak Long are briefly compared in the following Table:

Table 4.1: Classification of Head Visual Elements of Pak Dogol and Wak

Long

Physical Elements	Pak Dogol	Wak Long
Hear	Shaved head	Tuft of hear with a crown
Nose	Prominent high bridged nose	Long similar the bill of Duck and moveable
Upper lip	Long	Small just clung to nose
Button chain	Small	Small
Mouth		Small with receding chain
Jaw	So manipulate	So manipulate
Teeth	One or two	One or two
Eye	Big with red iris	Big with green iris
Ear	Exaggerated	Not clear clung to tuft hear
Eyebrows	Extremely makeup	Extremely makeup

In wayang kulit Kelantan, the puppet design of Pak Dogol and Wak Long's heads is distinct from other characters' puppet designs. Their heads have a moveable jaw for

better lip-syncing by the dalang, who does not need to move the whole puppet to signify talking; this particular design feature further attracts the audience's attention. During a performance, when the dalang wants to shift dialogue from one puppet to another, he usually needs to move or shake the puppet for the audience's attention. However, in the case of Pak Dogol and Wak Long, their dialogues are obviously clear due to their jaw movement. Pak Dogol and Wak Long's puppets have large eyes (Figure 4.14). Despite the existence of the emphasized eyes in other puppets such as those of Seri Rama, Siti Dewi and Laksmana, the clown puppets' eyes are more prominent against their simple head color and design without much elaboration. The eyes of other puppets such as Seri Rama and Laksmana are not as large as Pak Dogol and Wak Long's eyes because their head designs are heavily elaborated with colors and intrinsic patterns of their headgears (Figure 4.15).



Figure 4.15: (From Left) Laksmana, Wak Long and Seri Rama

Since there is no significant theory about body limbs in wayang kulit figures, this research looking for an Eastern theory to apply to Pak Dogol and Wak Long's eyes. According to Gardner, De la Croix, & Tansey (1980), in the Near Eastern art, the large eyes which appears throughout ancient art, can only be guessed. Long before Aristotle asserted that humans are distinguished from animals by being rational and that sight is

the most “rational” of the organ senses, humans must have perceived and feared the power of the eye to hold, charm, and hypnotize. It is a popular belief and a part of folklore that one can learn much about another’s intention and character by “looking him straight in the eye”. To the ancient artist, the eyes are the “windows of the soul” (Gardner, De la Croix, & Tansey, 1980, p. 43). Regarding the role of Pak Dogol and Wak Long as servants and consultants, a sign to show their wisdom in their design is very important since they are mostly problem-solvers. For example, in “Jintan Mas”, Pak Dogol helps Seri Rama solve a misfortune, or in “Bentara Kala Wak Long”, Wak Long saves Mak Babu from being killed by Bentara Kala (see Chapter 5). In most stories and performances, both Pak Dogol and Wak Long show their awareness and subtlety for solving problems. Although awareness of Pak Dogol and Wak Long traced back to their dignity character, the visualization of the awareness ability is based on bulgy and eye design.

In the most wayang puppets, the normal and standard puppet design proportion is changed; in Pak Dogol and Wak Long’s puppets, the emphasis is on their eyes through their eyebrows. The composition of both the eyes and eyebrows makes a positive feature for them. Regarding the eye shape, Pak Yousof believes that their eyes must appear kind in order for people to like and trust them. Moreover, their iris color is another special feature.

In Wak Long’s puppet, the head and eyes have the same color but in Pak Dogol’s puppet, the eyes are red in despite of his black head but in both puppets’ eyes appear kind and calm. In other puppets, their eyebrows are mostly painted but in Pak Dogol and Wak Long’s puppets, they are carved (Figure 4.14). It seems that they are meant to separate the skull from the head. In the researcher’s observation of Pak Rahim, Pak

Yousof and Pak Dain's collection, this eyebrow shape shows itself better in performance. Figure 4.14 and 4.15 show that the eyebrow design is consistent with the simple coloring on their face. This means that the eyebrow shape is carved rather than colored into the puppet design. Thus, the clown puppets' eyebrows look more curved and monochrome in color than those of Seri Rama, Laksmana and Siti Dewi, whose eyebrows are not as curved but colorful.

The last head feature is the ear (Figure 4.16). This element is obviously significant in Pak Dogol's puppet while Wak Long's puppet seems to be clung to his tuft hair. This design seems to be consistent with their role in stories and performances. In performances, Pak Dogol listens more than he talks. Furthermore, in some versions, Pak Dogol plays the role of an advisor and, thus, the emphasized ear signifies this function. On the other hand, Wak Long mostly gables and talks.

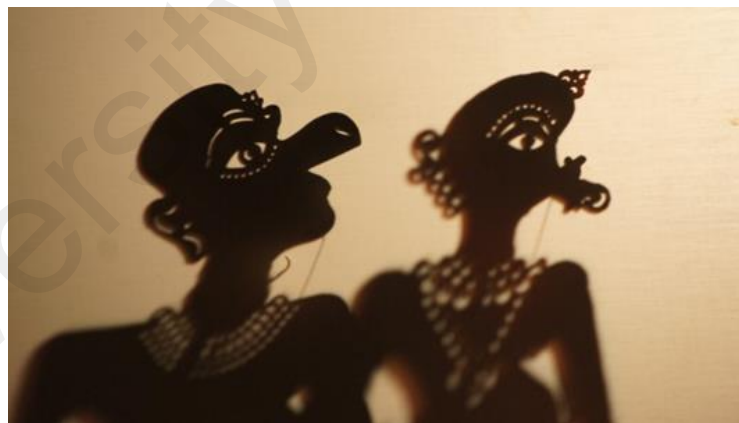


Figure 4.16: (From Left) Pak Dogol and Wak Long's Heads in Performance

The head features connect with their function in performance, emphasizing on hearing and seeing. Besides these two features, they also have a sign for smelling. On the tip of their nose, a small hole emphasizes on their smelling ability. In some performances, especially in story of "Missing Laksmana", (see Chapter 6) performed

by Pak Rahim⁴³, Wak Long uses this ability in a humorous scene and Pak Dogol verifies this.

Briefly, his big ears, magnified eyes, special nose and articulated mouth are signs of the four main human senses. Regarding touch, while there is no particular element, his naked body (bare skin) provides a proper situation for dalangs to present this sense. The researcher once observed the use of this sense by Pak Rahim in a comic situation. It occurs when Wak Long pretends to faint during a challenge with Seri Rama. Seri Rama becomes afraid and touches him but as Wak Long was ticklish and had sensitive skin, he could not stop himself from laughing aloud.

The next part of their body design is their foot position (Figures 4.17 and 4.18). In a detailed comparison, it can be seen that most main puppets, especially those of Seri Rama, Siti Dewi and Laksmana, have their foot stacked on an object, usually a dragon⁴⁴ but both Pak Dogol and Wak Long's feet are free and, in some performances, they move. However, as a belief among the dalangs such as Pak Nasir and Pak Dain, the dragon is related to *Hikayat Maharaja Wana*⁴⁵ and, with the belief that Pak Dogol and Wak Long came from a high level of heaven, there are no limitations in their existence.

Visually, Pak Dogol and Wak Long's feet are also stuck on something, mainly leather, but this small leather is used for puppets to be stable and fixed and it is not a

⁴³ This wayang kulit performance is done in Pak Rahim's personal panggung on 27th September 2014.

⁴⁴ According to Pak Nasir, the dragon refers to the marriage competition for Siti Dewi's hand in marriage. The palm trees were planted on the back a dragon and because of this, they never stay rooted and nobody could shoot their arrows through them. When it was Seri Rama's turn, Laksmana puts his foot on the dragon's tail to keep it still, before Seri Rama shoot his arrow directly through all of them. Sweeney (1972) also mentions this story.

⁴⁵ Based on *Hikayat Maharaja Wana*, the trees that are chosen for the wedding competition were behind a dragon. The dragon's position was in motion and the trees were not straight (Sweeney, 1972).

necessary part of their puppet feature. However, in other puppets, it is a part of their puppet creation, as seen below:



Figure 4.17: Feet Position of Pak Dogol and Wak Long's Puppets in Comparison to Other Puppets



Figure 4.18: Close-up of Feet Position

However, based on the function theory by Wingert (1962), most artwork elements are based on their function. In the case of Pak Dogol and Wak Long's puppet feet, some dalangs move their feet during a performance. For example, in Kelantan, Pak Nizam moves Wak Long's feet during his performance for humour. When asked about this type of rare movement, he replied that he makes complete use of the moveable

parts of his puppets during performances, where appropriate. The last visual element is Wak Long's hand (Figure 4.19). Either one or both hands in some Wak Long's puppet designs have a deficiency in his hand and only one or two fingers in his hands are complete, while in some designs, his hand is completed like Pak Dogol's.



Figure 4.19: Wak Long's Fingers

In the case of Wak Long's hand shape, Pak Rahim states that he referred to the story of his creation. He explained that when Pak Dogol was creating Wak Long from his body dirt, the material was finished and Pak Dogol could not complete Wak Long's hands. Pak Yousof and Pak Nasir also affirms this explanation. It seems that while this explanation pacifies the audience, the true reason must be further investigated.



Figure 4.20: Hand Position in Performance

As the above Figure shows, Pak Dogol's puppet stays behind Wak Long's to support him as a leader and advice him, especially when facing ogres and other enemies. Also, Wak Long's puppet has more onscreen time with their rivals and

mostly points to Pak Dogol for more emphasis, which is why his hand is designed as a fist with two middle fingers. Moreover, as Figure shows, even during private discussions between the two clowns, Wak Long's puppets has more hand movements in a performance and mostly supports his dialogue with them.

4.3.4 Costume Design

Costume design includes forms of attire, including masks, though not in the case of Pak Dogol and Wak Long's puppets. The researcher watched various drama types in Malaysia in addition to wayang kulit Kelantan such as bangsawan, dabus and mak yong, and find that costume design, especially using traditional Malay costume, is highly important. In one interesting bangsawan performance, based on a Hamlet story line, there were some characters in Malay costume. In a dabus ritual in Kuala Lumpur⁴⁶, the characters were recognized by their costume and when performers were asked about it, they replied that all costumes must be designed based on baju Melayu and that each group has its special design. However, in wayang kulit Kelantan, Pak Dogol and Wak Long's puppets have a special costume which includes clothes and accessories. The focus here is more on Pak Dogol and Wak Long's puppet clothing rather than accessories because the only accessory that Pak Dogol carries is a dagger. The following Figure shows their simple clothing:

⁴⁶ It was performed on July 2013 at Publika (a trading and shopping center)



Figure 4.21: Costume Design of Pak Dogol and Wak Long's Puppets

Several researchers such as Sweeney (1972), Osnes (2010) and Ghulam-Sarwar (2004) have explained about Pak Dogol and Wak Long's puppet design, especially their wearing style. They explain that Pak Dogol's puppet wears nothing above the waist and his only garment is a pair of long, loose-fitting trousers made of unbleached cotton and dyed dark orange brown using the tree bark, which also provides the dye for the sails of fishing boats. Wak Long's puppet wears the same type of pants as Pak Dogol's but without a shirt and shoes and he also carries a dagger that is attached to a cord belt. The Figure above also shows Pak Dogol and Wak Long's puppets have a simple design in their legs with dark colors. The clearest parts of these pants are the waist and cuffs. At the waist, there is a golden colored belt with an ornamented accessory. It clearly separates the bust from base body. This separation not only emphasizes both the buttocks and big belly but also makes a sharp contrast with the torso.

One important feature of these puppets is their accessories. Both of them carry a different kind of knife. Pak Dogol's puppet obviously has a woodcutter in his hand and Wak Long's puppet has a keris in his belt. Traditional Malay costume design usually includes a keris that is used in some popular ceremonies. The researcher was initially perplexed on why this soft character carries a dagger and evokes a frightening

feeling. However, Pak Yousof states that it is a symbol of Malay culture. Moreover, Pak Rahim replied that Pak Dogol's woodcutter is not for fighting, as Malays, especially those who live in forests, must have one for clearing out trees and bushes. In the case of Pak Dogol's puppet, the woodcutter design is exaggerated to grotesque realism, as described before. Finding the exact concept behind the woodcutter and dagger in Pak Dogol and Wak Long's puppet design is obscure since there is no direct explanation in scholarly references about them.

Since their puppets' costume design resembles the Kelantanese people, the inclusion of the dagger and woodcutter could also be relevant to the Kelantanese people's custom. According to Shahrum (1991), the keris is a short weapon which the Kelantanese people have used for the past 600 years. Despite other weapons, the keris is a significant feature of Malay culture and most Malays are proud to own a keris. He further describes that the keris has the supernatural power to kill enemies and chase evil spirits away. He also adds that after Singapore and Malaysia's split, Sir Stamford Raffles advised Sultan Hussein and Temenggung to wear the keris as a symbol of Malay culture against the Singaporeans (Yub, 1991, pp. 1,28).

The oldest research on the Kelantanese costume design was conducted by Graham (1908). He explains that: The costume of the Kelantan peasant is of a simple nature. A square of cotton cloth called *Kain Lepas* hitched round the waist, and falling to his knees, a wisp of painted calico artistically bound round his shaven poll, and a third cloth wrapped about his middle, forming a belt in which arms, money belt-nut, and tobacco can be carried, complete his outfit, thus attired he is prepared for any of the occupations which his daily life may bring him. Is it a long journey to perform, he thrusts his keris into his cloth belt, hides a parcel of rice and a little extra tobacco in

the folds of the latter, takes his spear in hand, and is ready for the road (Graham, 1908, p. 22).

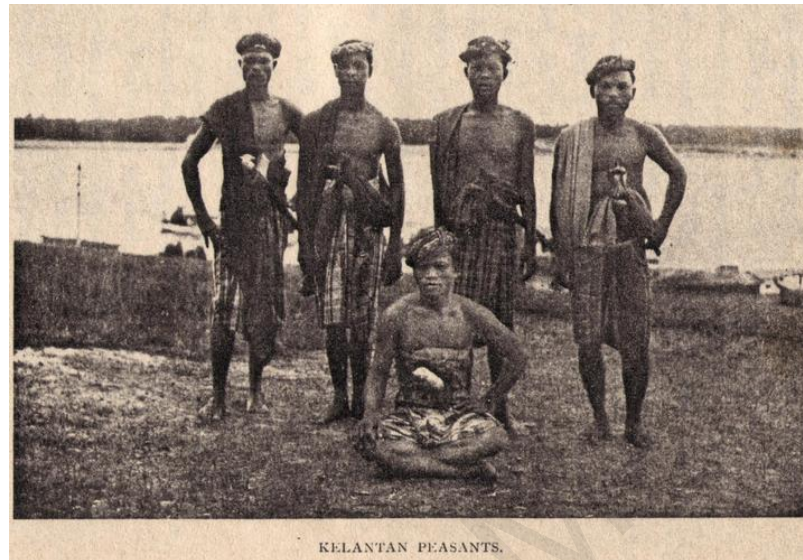


Figure 4.22: Kelantanese Peasants' Costume in 1908 (Arifin, 2010).

In addition, it seems that the keris has a mythical background in Indonesian myth in Halmahera⁴⁷. In this story entitled “Keris”, a young son falls in love with a rich girl. When he wants to meet his fiancé, his father gives him a keris that is part of their family heirloom. When the son meets his lover, his keris spontaneously falls out and kills her. Due to this misfortune, her father places her corpse on a bier with the son and throws them into the sea: this becomes the starting point of their adventure. Finally, in an unknown island, the son meets an old lady who resurrects his lover and the two continue living there (Knappert, 1977, pp. 170-172).

⁴⁷ Halmahera (also called Jailolo or Gilolo) is the largest island in the Maluku Islands. It is part of the northern Maluku province of Indonesia. Sofifi, the capital of the province, is located on the west coast of the island.

The next accessory is a white cotton around the puppets' head, neck and waist. As previously discussed, white cotton is a sign of keramat. However, there is no adequate information of a white cotton belt in any reference.



Figure 4.23: White Cotton around the Puppets' Neck, Head and Waist

Pak Yousof says that the color white symbolizes purity and Kelantanese Muslim men, especially who with the title “Haji”, wear a white skullcap. Pak Yousof’s puppet design of Pak Dogol also includes a skullcap to show dignity, just as the white cotton thread around his head, neck and waist. He adds that Wak Long’s puppet has white cotton thread around his neck and waist. However, the white cotton thread around head, neck and waist does not have any function in the performance since the puppets’ shadow this does not reflect it onscreen. So, it seems the white cotton thread’s function depends on Pak Dogol and Wak Long’s character, not in their puppets’ performance.

However, there are no strong comments about the white cotton thread in and around Malaysia and, according to Khampheng Ketavong (2003), “also worthy of mention here is an old tradition relating to the cotton thread used for the baci, a Laotian ritual for ‘recalling the souls’, in which a white cotton thread is tied around the wrists of those one wishes to protect. Many ethnic groups use cotton fabric in their everyday life for obvious reasons of convenience and economy, but on the symbolic plane silk is more highly charged and the historic Silk Routes are evidence of the value attached to it. The existence of the Silk Routes has cast doubt on the antiquity of the mulberry

tree in our subtropical zone, but this is a question I prefer to leave to biobotanists".(Ketavong, 2003)

Generally, both Pak Dogol and Wak Long's puppets wear similar costumes. Technically, their costume design improves their role as medium characters in wayang kulit, meaning that they have strong connections with the wayang's main characters and are representative of the Kelantanese people. Furthermore, in many performances, these characters try to retell the main plot of the story by repeating some dialogue and asking other characters to simplify complex plotlines for the audience. During the performance of "Missing Laksmana", the dalang Pak Rahim used this technique several times. The repetition of dialogue enables the audience to keep up with the story. Therefore, their costume design allows a better connection between them and the audience as they can remind and express the storyline in a simple language for audiences.

4.3.5 Color of Pak Dogol and Wak Long's Puppets

The last visual element is the clowns' puppet color. In the wayang kulit Kelantan puppet set, mostly five colors are used: red, green, black, white and yellow. According to Ghulam-Sarwar (2004), there is a theory stating that the colors green and red are derived from the Holy Quran in its explanation about heaven and its green trees contrasting hell and red fires (Ghulam Sarwar, 2004, p. 67). Traditionally, these five colors are made by natural material, especially flowers.

According to (Ding, 2015), most colors in traditional Malaysia are made from different leaves, flowers, fruits, fruit-skins and stems of plants available in the gardens and jungles such as: henna for red, tumeric for yellow, mangosteen skin for purple,

soot for dark colors and pandan leaves for green). Additionally, some minerals such as iron gall that tends to have a brownish color are also used. Those who make colors must be specialized in this field in order to mix different colors to produce new shades of colors. This process was done for wayang puppets as well but, recently, puppet makers use watercolors instead.

In wayang kulit, the audience mostly focuses the upper part of a puppet's body. Thus, the color of upper body, especially the face, is more obvious. According to Mellema (1954), sometimes the color of the upper part is different although mostly the same. He also adds that "in many instances the face appears to have a color of its own" (Mellema, 1954, p. 58). In the case of Pak Dogol and Wak Long's puppets, the same color covers the entire body and two types of coloring are used. Based on Pak Hamzah's style, the color black is for Pak Dogol and red is for Wak Long. Other dalangs such as Pak Rahim, Pak Daim and Pak Nasir have considered this but Pak Yousof, who was a pupil of Pak Hamzah, uses black for both clowns. In both styles, the main colors are ornamented by other colors such as green and red.

There is just one exception of Pak Dogol's puppet color and that is found in Pak Soh's collection. Here, Pak Dogol's puppet is white in color. Pak Soh believes that Pak Dogol is a manifestation of god (Sang Yang Tunggal) and most divine beings who live in heaven are coloured like bright sunlight. After descending to earth, Pak Dogol covers his body with mud and takes on a darker color, but when creating Wak Long, he uses his mud and dirt and his skin turns white again (Khor, 2014, p. 113).



Figure 4.24: Pak Dogol in White Color (Khor, 2014, p. 114)

However, Pak Soh's puppet design of Pak Dogol being light-skinned is just an exception of Pak Dogol's puppet; in other cases, Pak Dogol is colored dark and Wak Long is dark red. According to (Mellema, 1954), the color red is called rose and black is classified as dark or dull. Previously, the color red was used for Pak Dogol's puppet and during the evolution of clown puppets, red and black are mostly been used. Based on the main visual principals of these colors, red is one of the main three colors but black is a value. The color red, which is used here, is not exactly a primary hue like red as its intensity is dark.



Figure 4.25: Dark Value of Pak Dogol and Wak Long's Puppets in Performance

Although Pak Dogol and Wak Long’s puppets have different shades of red and black colors, their reflection on the screen in some performances is sometimes shown as a darker color due to the thickness of their puppets (figure 4.25). So the concept of dark and red colors in Malaysia must be considered.

Generally speaking, the concept and function of the colors red and black in Malaysia and other Southeast Asia countries as shown in the following Table (4.2):

Table 4.2: Concept of Color in Southeast Asia (De Bortoli & Maroto, 2001).

Country	Color	Significance	Example
Malaysia	Red	Healing ⁴⁸	Red hibiscus flowers
	Black	Water, life, stability and the unknown	Clothing and paint
Indonesia	Red	Anger and celebration	Wedding dress
	Black	Mourning	–
Thailand	Red	Buddhism	Buddhist monk robes
	Black	Not significant	–

Since there is no strong method of color analysis to apply in wayang kulit Kelantan’s clown surface color; the color value is interpreted with the myth of the clowns’ level. On the other hand, there is no existing framework on color in Southeast Asia to apply to the analysis of wayang kulit Kelantan’s puppet design, creating a need

⁴⁸ In Malay society, the color red is also used in weddings, religion ceremonies and joyful events (Haron, Yusof, Taha, & Mutalib, 2014).

to design one for the purpose of this study. The following color framework is based on the analysis of visual aesthetics found in Chapter 4 as well as in the origin myth discussed in Chapter 3. Pak Dogol's puppet, as a supreme character, has dark skin while other puppets are colorful. Wak Long's puppet is brown-colored, which falls between these two levels, showing that he is of a lower status than Pak Dogol.



Figure 4.26: Clown Puppets' Color Value

In brief, we can say that the dark value in Pak Dogol's puppet refers to his dignity and is a symbol of his sacred origin and while coming down, the colors are more prominent in the secular world. The dark brown value has a high dignity with some secular elements (see Chapter 7).

4.3.6 Beauty

Pak Dogol and Wak Long's puppets are usually labelled as ugly by scholars as well as by dalangs (see Chapter 2). However, there are many unusual physical features that show them as ugly characters. In spite of such a title, they have a high status in the Kelantanese dalangs' view. It seems that there is a paradox, which must be justified through the Malay point of view about beauty. However, Malay mythology and thought are a combination of Hindu, Buddhist and Islamic elements (Ashourpoor, 2009). For a special cultural element such as beauty, the principles of all of them must be considered. A recent article from Sulaiman Dufford and Zahid Emby titled "The Aesthetic Feeling in Javanese Islam" (2010) explains about the Malay aesthetic principle and presents it in two main parts, *Indah* and *Elok*. *Indah* is the external and sensibility perception of beauty, which can be perceived by the human five senses. *Elok* is internal and hidden beauty, which depends on moral-spiritual and inner dimensions and is perceived by aura. They added that based on Islam's principles, *Elok* is more significant than *Indah*. These two main categories are further classified into five beauty factors, including *Halus*, *Lembut*, *Seimbang*, *Berguna* and *Bersimbal*, as elaborated in the Table 4.3 (Next page):

Table 4.3: Malay aesthetic attributes by (Dufford, 2010)

Attribute	Meaning
Halus	The principle of refinement that occupies the highest position in the hierarchy of values in Malay aesthetics. It signifies aesthetic qualities such as subtlety, complexity and intricacy. Its contrast is <i>Kasar</i> .
Lembut	The principle of flexibility, which refers both to the actual approach to art as well as to artistic sensibility. It is the overall mood and feeling engendered by the artwork itself.
Seimbang	The principle of balance, involving the Malay sense of order and ideal composition, which should express grace, harmony and tranquility. This is also an ethical-spiritual teaching of Islam, known in Arabic as <i>mizan</i> , or peace, harmony and submission as the guiding principles in one's life
Berguna	This refers to the functionality of the artwork that defines its beauty, especially the collective sharing and egalitarian purpose that it may serve. Even in music, its therapeutic effects—whether relaxant or energizing—are of interest.
Bersimbal	This refers to the symbolism that enables Malay art to serve both the practical/material and moral/spiritual needs of the society. Thus, traditional art functions as counterpoint, or handmaiden, to religion.

Sulaiman and Zahid (2010) mention that “through the use of religious symbols and transcendent archetypes, art performs the didactic role of reminding man of his spiritual and theomorphic origin, his duty and purpose on earth, and his ultimate destiny.”

Pak Dogol and Wak Long's puppets, based on the Indah attribute, have minimum beauty elements and their relation to Halus, Lembut and Seimbang reinforce their ugly shape. In the case of Elok, both their characters contain various beauty elements, and functionally, both have many functions such as healing in *mantera*, protection in buka panggung (see Chapter 3), comedy and other supernatural powers in performance (see Chapters 5 and 6) which evoke a pleasant feeling for dalangs and audiences as well. Furthermore, their characteristic features improve their Elok beauty. The two clowns are rural characters and Malay representatives in wayang kulit (rakyat), keramat, mutual respect, supreme origin (see Chapter 3), as well as the type of costume design and dagger in their puppets.

4.4 Summary

The puppets of Pak Dogol and Wak Long provide their performance function in the wayang kulit Kelantan and their recent puppet designs match their performing characterization. So, in the characterization of both clowns, their puppets and appearances must be considered. In order to investigate the visual elements in their puppet design in wayang kulit Kelantan, Bakhtin's theory of grotesque realism was chosen as the main theory applied in this research.

In the mentioned theory, The material bodily principle in grotesque realism is offered in its all-popular festive and utopian aspect. The cosmic, social and bodily elements are given here as an indivisible whole. And this whole is gray and gracious. In grotesque realism, therefore, the bodily element is deeply positive. It is presented not in a private, egotistic form, severed from the other spheres of life, but a something universal, representing all the people. (Bakhtin, 1984, p. 18).

In brief, both Pak Dogol and Wak Long's puppet design are visually inferior in comparison to other puppets but can be quickly recognized by the wayang kulit Kelantan audience. Their form and structure carries the Kelantanese cultural demand as a national sign, such as in their costume and accessories, either in performance or in the stories. Furthermore, according to the grotesque realism theory, despite their puppets' inferior visual elements, they gain their high status through their functional elements rather than their appearance. Moreover, the ugly traits in Pak Dogol and Wak Long's puppets are far removed from their internal beauty elements.

CHAPTER 5: PAK DOGOL AND WAK LONG IN WAYANG KULIT KELANTAN STORIES AND TEXTUAL ANALYSIS OF THEIR COMICAL ELEMENTS

5.1 Introduction

All wayang kulit Kelantan stories are passed down to dalangs orally so there is no text or script during a performance. However, Ghulam-Sarwar (1992) and Sweeney (1972) describe some of the stories in their books entitled *Panggung Semar* and *The Ramayana and the Malay Shadow-play* respectively. In most stories, Pak Dogol and Wak Long are the main characters and at least two stories are related to directly Pak Dogol and Wak Long's character, namely "Cerita Pak Dogol" (Ghulam Sarwar, 1992) and "Wak Long becomes King" (Zahari, 2013).

In this chapter, the characters of Pak Dogol and Wak Long are examined with a focus on their characteristic role in the stories, including "Rama's Remarriage", "Cerita Pak Dogol", "Bentara Kala" and "Jintan Mas" and a text named "Dewek" (See Appendix). Moreover, in the stories, their different roles are described in relation with each other as well as with the other characters. In the text, their comic features are described.

To obtain the text of "Dewek", the recorded performance of this story was found in ASWARA's archive collection. This was performed by Pak Nasir from 3rd to 8th March 2006 in ASWARA. This story is performed in the Kelantanese dialect of Bahasa

Melayu (Malay Language), and for this research was translated into English by Ruby Jusoh⁴⁹, a Kelantanese lady who lives in Kuala Lumpur.

There are three main reasons why this story is selected. Firstly, Pak Dogol and Wak Long hold main roles in this story. Secondly, the story is categorized under the genre of comedy, which is one of the focus of the present study. Lastly, except for Pak Dogol and Wak Long, there are other comic characters with the main roles such as Said, Samad and Wak Yoh. The story of “Dewek” is based on a journey that the main character takes based on his father’s wish to acquire some knowledge and find meaning in life. The story is full of challenges, trials and tribulations as well as suspensions. The characters are flat and unchanged though their function in this story is different from other cerita-cerita ranting, especially in the case of Pak Dogol and Wak Long. The focus of the “Dewek” text is to analyze the characters of Pak Dogol and Wak Long and their cooperation in creating comic effects. As mentioned earlier, both characters, especially Pak Dogol, have different functions in different stories though some of them prefer being an advisor or a servant as embedded in his character. However, he does have more comical elements in some stories. The following section analyzes these characters using Bergson’s theories as explained in Chapters 1-2. Finally, some comic features based on performance are analysis in chapter 6 and “Dewek” is just textual analysis of comedy.

⁴⁹ Ruby is working as an English mentor in Cosmotots Iqd in Kuala Lumpur.

5.2 Method for the Characterization of Pak Dogol and Wak Long in Wayang Kulit Kelantan Stories

Wayang kulit Kelantan characters are not presented in one style of narration or performance since dalangs do not have any text or script. They usually memorize the storyline without in-depth details and that makes each performance non-standard.

However, Pak Dogol and Wak Long's characters in the cerita-cerita ranting are represented based on the dalangs' skill in wayang kulit narration and performance.

Thus, details of Pak Dogol and Wak Long's characterization must be done based on performance. The first part of this chapter focus on Pak Dogol and Wak Long's character analysis based on the selected stories. This process includes the plots of stories (See Appendix), themes of stories, the role of Pak Dogol and Wak Long in the stories, the conflict of characters in the stories (such as struggle with other characters) and techniques of their characterization. This process is taken from of Lethbridge, Stefanie-Mildorf, Jarmila (2003)⁵⁰. The second part of this chapter delves into the "Dewek" script using Bergson's theory of comedy.

5.2.1 Themes in the Selected Stories

The stories of this chapter include various themes and motifs. In the story "Seri Rama's Remarriage", one of the main themes is the return or reunion of Seri Rama

⁵⁰ According to Lethbridge, Stefanie- Mildorf, Jarmila (2003), the process of analysis is the basic structure of "information flow, overall structure, space, time, characters, types of utterance in drama, types of stage, dramatic sub-genres". For character analysis, the following are used: technique of characterization, explicit and implicit characterization, characterization by narrator or character, block characterization, reliability, inner life and correspondences, character function, character complexity and development (Lethbridge & Mildorf, 2003).

and Siti Dewi, similar to the main Ramayana story by Valmiki⁵¹. On the other hand, Ghulam-Sarwar (1992) says that the remarriage of Seri Rama is repeated in many stories for various reasons, including victories in wars or simply the desire for a beautiful woman (Ghulam Sarwar, 1992, pp. 130-131). Here, though, Pak Dogol and Wak Long are involved in this reunion.

The main theme in “Cerita Pak Dogol” is misunderstanding and betrayal. While Pak Dogol is the main character of this story who must protect Siti Dewi but due to some unexpected problems, he was unable to perform his duty. So, Siti Dewi misinterprets his reaction as disloyalty. Moreover, this theme can be explained as trying to prove one’s innocence.

“Cerita Bentara Kala” contains two main parts, the first being the descent of a divine or demigod from heaven to the earth. However, since Betara Guru and his son both possess a high status in the heaven, Bentara Kala’s needs and demands are very different and unusual compared to human beings, especially in case of his appetite and attempted cannibalism. The next theme is the clowns’ awareness, suggest that Wak Long takes the role of a counsellor to solve Mak Babu’s problem and decides to hide her in the wayang kulit panggung.

On the other hand, this story contains comedic scenes as in the beginning, Mak Babu is presented as a clown and in the rest of story, Wak Long takes the role of a

⁵¹ Since Seri Rama tries to rescue Siti Dewi when she is kidnapped by Maharaja Wana in *Hikayat Maharaja Wana*, its main theme and motif is return and reunion. Marriage is another theme and motif in this story. Also, in *Hikayat Maharaja Wana* and main Ramayana story, the marriage of Seri Rama and Siti Dewi serves as the main subject matter.

dalang. This serious role of Wak Long also has a comic mood since he is faced with a spontaneous problem.

The next story is “Jintan Mas”; the main theme of this story is marriage and its problems manifested in a fantastical situation. However, marriage and remarriage is prevalent in wayang kulit stories in general. In this story, the problem is about an unfulfilled betrothal by Laksmana to Tuan Puteri Bongsu. However, his son named Jintan Mas finds him and concludes both the betrothal and curse (See Appendix). Therefore, broken promise is the second theme in this story.

The final story is “Wak Long becomes King”. The main theme in this story is marriage, but this theme appears in three forms. The first happens between the princess Jiwa Asmara and the king Maharaja Kilat, which is common in epic stories. The second is between Jiwa Asmara and a deity in jinn appearance, which is also common in myths and epics. The final one is between Jiwa Asmara and Wak Long, which resembles a romantic relationship.

5.2.2 The Role of Pak Dogol and Wak Long in the Stories

In “Seri Rama’s Remarriage”, among the characters are as follows:

- (a) Seri Rama as the protagonist;
- (b) Sirat Maharaja, who is against Seri Rama even though he is good-hearted, from a religious point of view, stays in the same mindset throughout the story and is in protagonist companionship. There is no clear references on the presence of Seri Rama in *Hikayat Maharaja Wana*. However, based on some theories, he passes away before the end of story or he lives after Siti Dewi is rescued;

- (c) Siti Dewi is the female protagonist of the story;
- (d) Mandudari, Seri Rama's mother who is the only antagonist;
- (e) Pak Dogol who is exclusively Seri Rama's servant. In this story, he has the additional role of taking orders from Seri Rama's father, Sirat Maharaja, which is a sign of hierarchy; and
- (f) Wak Long also follows Pak Dogol as well and does not have a special role here.

In story Seri Rama's Remarriage, Pak Dogol is a meddler between Seri Rama and Rama's father. He seems to be concerned with Seri Rama's situation but also tends to agree with Sirat Maharaja's decisions. Moreover, he has to solve challenges with Wak Long, who shows more concern for Seri Rama than Seri Rama does himself. Wak Long wanted to kill himself after Seri Rama stabs him but Pak Dogol hinders him. This scene is quite comical since Wak Long is indecisive, and more boastful in his talk than in his actions. Wak Long pretends to commit suicide as soon as Sri Rama stabs him, and he reacts so quickly that readers of the story realize instantly that it is a spurious reaction. On the contrary, Pak Dogol's reaction is serious, so this paradox in the story also makes it clear that this is a comic situation.

In this story, Pak Dogol and Wak Long are labelled as clowns, which is a common and frequently cited identity for them. However, as their roles show, they also serve beside Seri Rama as his servants and must always take orders from both Seri Rama and his father. Hierarchically, they possess a low level position compared to the other characters, even Seri Rama's mother as the antagonist. In spite of their low position, they are able to solve problems. From the early stages of Wak Long's appearance on stage, he keeps having the same level and role although Pak Dogol extends his role to be more effective.

Next part is about the story “Cerita Pak Dogol”, as in most stories, Seri Rama, Siti Dewi, Hanuman, Pak Dogol and Wak Long are the main characters who form the main story. Raja Kurang Se Empat Puluh, Raja Beluda, Putung Berasap, Tok Maharisi and Sirat Maharaja are minor characters who are involved but do not have any main influence.

In the story Cerita Pak Dogol, Pak Dogol takes Seri Rama’s side since his duty is to protect Siti Dewi. However, the main problems appear when both Siti Dewi and Seri Rama challenge Pak Dogol. Wak Long himself does not have a significant role in the story but he is obedient to Pak Dogol from the beginning of this story. However, in one case, when he mistakenly causes Seri Rama’s poisoning, he is not bound to Pak Dogol. While the main storyline follows a plenty of adventures, Pak Dogol is involved in an issue in each situation. In this case, Pak Dogol is a charismatic character and his divine power is known to the audience. Wak Long also benefits from his supernatural power as well. In one dramatic scene, both characters’ appearances change to other characters as they disguise themselves.

Next story is “Cerita Bentara Kala”, three major characters lead the storyline: Mak Babu, Bentara Kala and Wak Long. Other characters involved are minor characters such as Betara Guru and the wayang kulit performance group. However, when Wak Long is showing his puppetry skills, other puppets are used as the dalang wishes. Moreover, a music group accompanies the performance group.

The most significant and complex plot in this story is the “play within a play” in which Wak Long is known as himself, but he has another story inside the main story

as the dalang. As the dalang, he must consider both his role as the dalang as well as a problem solver in his effort to help Mak Babu.

The first conflict appears in the meeting between Mak Babu and Wak Long, who is described as a savior with some positive characteristics. The second conflict occurs while Wak Long is talking with Bentara Kala. Although Wak Long senses some arrogance from Bentara Kala, he does not divulge any information about Mak Babu. It is also rare seen in Malay culture for somebody to daringly evaluate a dalang, as Bentara Kala does to Wak Long. However, Wak Long wisely answers all of Bentara Kala's questions, indirectly informing the audience as well. It can be said that here, Wak Long acts as a teacher more than a dalang.

In the story "Jintan Mas", the main characters are Seri Rama, Laksmana, Pak Dogol, Wak Long, Hanuman, Prabuna, Tuan Puteri Bongsu and Jintan Mas as an axial character who creates most of the problems. Other minor characters involved in this story are Siti Dewi, Menteri Saga Rewa and other warriors. Both Pak Dogol and Wak Long do not have any important or complex roles here since they merely follow their servant duties as Seri Rama's servant.

In contrast with the other selected stories, both the clowns in this story hold their common title and real name. However, they are in harmony with other characters, including Hanuman since they must find Tuan Puteri Bongsu and Jintan Mas. When Seri Rama talks to them, he has some respect towards them and being angry at his warriors, he chooses his for his critical mission.

The final story is "Wak Long becomes King", in this story Wak Long is both the main and axial character in this story. However, Jiwa Aswara is equally present in the

story. Other main characters are Seri Rama, Hanuman, Pak Dogol, Maharaja Kilat, Raja Adil and Dewa Empat. The minor characters are the three jinns, Kilat Berantai, Wak Yah, Said and the warriors.

From the beginning until the end of this story, Wak Long experiences an evolution in his character, starting as a clown and servant who only follows his Seri Rama's orders. During this story, his position rises to a defending soldier and he battles the jinns, proving to be stronger than Pak Dogol. He then rises to a supernatural character who can recover unconscious soldiers and ultimately, his position summits as a prince. All these evolution stages are accompanied with challenges and controversial dialogues between Wak Long and other characters. However, the highest level of Wak Long's characterization is his role as a suitor of the princess and his position as a crown prince. Consequently, in this story, he experiences more character evolution compared to other characters.

On the other hand, Pak Dogol's characterization begins as the first clown and servant master although he uses his supernatural ability to defeat the enemies. Despite this, his potential dignity is already known not only throughout the storyline but also among the audience.

Wak Long does not carry any title or attribute but his servant role is his essential characterization. In the story, Wak Long becomes king, he takes the role of a fighter, such as fighting with the jinns and also faces challenges with Pak Dogol and Hanuman. Albeit his most important evolution is with Seri Rama when he decides to propose to Jiwa Asmara.

Here, Pak Dogol does not have any significant trait except for his potential abilities such as supernatural power and being the master of Wak Long. His significant contribution is his humorous dialogues with Wak Long.

5.2.3 The Conflict of Characters in the Stories

Conflicts occur when the protagonist struggles against an antagonist (a villain that goes against the protagonist) or opposing force. Conflict, and the solving thereof, are at the heart of plots. The author creates the conflict by describing one of the following types of interactions: person-against-self; person-against-person; person-against-society; or person-against-nature (Morgan, 2017).

Pak Dogol follows the main storyline of “Seri Rama’s Remarriage”. While there is no issue between him and Wak Long on serving Seri Rama, it should be said that he has a paradox. Seri Rama tries to reunite with Siti Dewi but Pak Dogol immediately informs Sirat Maharaja and serves as an informer because Sirat Maharaja’s wish for a remarriage is the main problem.

In “Cerita Pak Dogol”, Pak Dogol is referred to as an old man in this story, especially when Seri Rama becomes angry. In the beginning of the story, Pak Dogol is too weak to explain the misunderstanding that occurs when Seri Rama and Siti Dewi insult and hurt him on different occasions. Here, the most important relation is between Pak Dogol and Wak Long since regardless of all that happens, Wak Long believes in Pak Dogol and his intentions. Respecting Pak Dogol as his master, Wak Long shows that he is a loyal companion. Finally, with the help of their supernatural powers, Pak Dogol and Wak Long return to their normal states and life.

Most of the contrast in this story stems from the disobedience of Pak Dogol against Siti Dewi. If he followed Siti Dewi's order and goes after Seri Rama, Siti Dewi would not get angry. However, he initially decides against this, thinking it was the better decision. Later, Pak Dogol's suggestion for throwing a feast for Seri Rama is a sign of his loyalty to Seri Rama.

In "Cerita Bentara Kala", Wak Long's status is changed when he is appointed as the dalang. It is also a privilege for Mak Babu to join his wayang group as a musician as it is not easy to join a group. He also lies about Mak Babu's presence in the panggung to save her from Bentara Kala. However, he acts as a pacifist for both sides and successfully ends the conflict. Here, Wak Long's self-preservation is a huge contrast to his usual short temper.

In "Jintan Mas", neither Pak Dogol nor Wak Long have any serious contrast to other characters or story situation as they follow their conventional role as well. In certain scenes, such as reporting to Seri Rama, they face some challenge from Seri Rama and the other characters but it is minor. They also strongly use their problem-solving skills.

In "Wak Long becomes King", there are plenty of scenes within the three subplots which contain contrastive elements. Wak Long and Pak Dogol become actively involved in two of the subplots, first being inside Seri Rama's court and the second in the jinns' camp. Wak Long's contrast begins when he uses his supernatural power to revive Seri Rama. This creates an opportunity for him to achieve a higher position. Furthermore, Wak Long seems to have a bit internal challenges with Pak Dogol when he mocks Pak Dogol after being called by him to help. This might show Wak Long's complex position and his desire to ask why he was never given a better position in the

court. This complex also appears in when he receives many offers from Seri Rama and he chooses to ignore them in favour of marriage to Jiwa Aswara. Pak Dogol, as the higher-level servant has lower complex although his inability to heal the unconscious soldiers gives way for Wak Long to perform the healing.

Despite the significant contrasts in this story, both Wak Long and Pak Dogol have a strong sense of loyalty to Seri Rama in fighting against their enemies. Even when Pak Dogol and Wak Long have some conflict in their role in the story, this is put to one side when Sri Rama is endangered and in need of help.

5.2.4 Techniques of Characterization

Although the wayang kulit character in performance relies heavily on the dalang's skill, in terms of the stories' plots, some main elements should be considered. On the character of Pak Dogol, three significant characterization elements should be acknowledged. Firstly, he is an obedient and calm servant who follows orders. Secondly, he is intelligent and can solve even major problems before they become worse. However, in "Seri Rama's Remarriage", it also must be mentioned Pak Dogol needed to inform Sirat Maharaja to facilitate the marriage. His prevention of Wak Long's suicide also enabled the story to end well. Thirdly, Pak Dogol is able to connect with the divine, in the case of reaching the virgin nymph, Lela Purba, to revive Seri Rama and Siti Dewi.

In "Cerita Pak Dogol", there are many significant elements in both Pak Dogol and Wak Long's character. Firstly, it was their duty to protect Siti Dewi from being kidnapped or any form of harm. Secondly, Siti Dewi trusted Pak Dogol as her guardian, even though he may not always heed to her orders, especially when she accuses him of disloyalty. Although this hurts Pak Dogol, he remains quiet and

continues to prove his loyalty. This scene evokes sympathy from audiences. However, Pak Dogol redeems himself later by being true to himself.

Wak Long's character, in spite of his obedience to Pak Dogol, is highlighted through two elements. The first is when he washes Seri Rama's food using drain water, showing carelessness in trying to hasten his duty. The second is his fight with Seri Rama when he is in disguise as the prime minister. Despite Seri Rama's fighting skills, Wak Long chooses to fight him and calls for Pak Dogol's help when he is close to being defeated. Based on the researcher's observations, most dalangs perform this scene in a comical manner.

In "Cerita Bentara Kala", Wak Long's elements of characterization include his awareness and quick reaction to solve problems. When Mak Babu comes to Wak Long for help, he immediately found a solution while remaining calm and collected in the danger. He was also able to pacify Bentara Kala, adding to his role as a mediator.

In the story "Wak Long becomes King", internal character evolution of Wak Long is most obvious. Wak Long resists Seri Rama's wish to help the wounded soldiers until he allows Wak Long to marry Jiwa Asmara. However, Wak Long does show some self-indulgence when he acts as though he is an important person. His funny and comic talent and supernatural power is also shown, although to a lower degree than Pak Dogol. Pak Dogol's character remains the same as his normal convention in the Malay culture.

5.3 Pak Dogol and Wak Long in Dewek

To analyze the “Dewek” story text, the theories of Bergson (1914) in comedy were found useful and applicable. Bergson’s theories attempts to analyze what causes laughter and to what extent the elements of laughter are applicable to the stories. He limits his scope with three observation confining his theories to: 1) comedy is necessarily human; 2) laughter is purely cerebral; and 3) laughter is functionally social. To understand laughter, one must look into its natural environment, which is society, and determine the utility of its function, which is social. This will be the leading idea of this research’s investigations. Laughter must answer to certain requirements of life in common. It must have a social significance. Bergson’s intention is to explain the reasons why comedy creates laughter in a functional rather than psychological way. He states that, “comedy... serves society by pointing out our antisocial tendencies and inviting us to laugh at them, thus encouraging us to correct them.”

Bergson classifies the comic elements into three categories of comic elements: 1) form and movements, 2) in situation and words and 3) in character. What is common in these categories is the concept of absentmindedness, which can be seen in all the elements. Comic elements can be seen in different forms and movements as absentmindedness. An example is when someone stumbles in the street and others laugh at him. He later explains that “absentmindedness, indeed, is not perhaps the actual fountain-head of the comic, but surely it is contiguous to a certain stream of facts and fancies which flows straight from the fountain-head. It is situated, so to say, on one of the great natural watersheds of laughter” (Bergson, 1914). Absentmindedness is categorized and exemplified in the following:

- (a) Bergson explains that the “more laughable will be the absentmindedness we have seen springing up and growing before our very eyes, with whose origin we are acquainted and whose life-history we can reconstruct.” An example would be when a man becomes so addicted to reading about romances and chivalry that one day, he is found totally overwhelmed not by the absence of mind but with the presence of an “imaginary surrounding”;
- (b) The lack of tension and elasticity in movement can create comic effects;
- (c) A child-like dreamer, the best example being Don Quixote;
- (d) Vices such as moral kinks or crooked twists;
- (e) Automatism of acquired habits which is explained as “each one of us, content with paying attention to what affects the essentials of life, will, so far as the rest is concerned, give way to the easy automatism of acquired habits”;
- (f) Ignoring oneself as elaborated, as the comic character is generally comic in proportion of his self-ignorance;
- (g) Social gesture in two the face and body;
- (h) Gracefulness;
- (i) Artificial machinery or anything similar to a s puppet who is led by puppeteer;
- (j) Error in body elements such as a bald head or dark skin;
- (k) Putting one on the other such as a soul in a body;
- (l) A person who embarrassed by his body, such as one who is bashful for wearing a tied belt; and
- (m)The effort of a soul (no law gravitation).
- (n) These are the ways in which a comic character can create comic qualities and moments of laughter. The following sections explore the ways in which comic qualities are made in “Dewek”.

5.3.1 Plot

Seri Rama decides to prepare his son, Lak Juntan, to become a knowledgeable person as the next king of his land. Since it is difficult to find a good teacher in the land, he decides to send him on a journey to learn from the world. Before his journey, he completely changes his son's physical and mental states. He also employs Pak Dogol to use his extraordinary power to reform Lak Juntan into a new person named Dewek. Initially, Dewek speaks very unclearly and Pak Dogol is the only person who understands him; this makes for comic scenes in which Pak Dogol acts as Dewek's interpreter to Seri Rama.

Seri Rama sends Dewek with Wak Long and Wak Yah (two clowns) on a journey to find a good teacher and acquire knowledge. He also gives his son a magic stick to use it in times of danger. Much of this journey is portrayed as a comical adventure since Dewek speaks very unclearly and Wak Long and Wak Yah exchanges comical remarks all the time. They eventually reach the city of Gua Barasap. This city suffers from a major problem: an enormous bird flies into the city kills people. The city's king is looking for someone to kill the bird. Upon seeing them, the king requests Pak Long, Wak Yah and Dewek's help and promises his daughter's hand in marriage should they succeed. This offer is met with laughter and mockery. However, Pak Long, Wak Yah and Dewek are unable to kill the bird and they ask for Hanuman's help. They ultimately kill the bird using the magic stick and go to the king's palace for the reward. However, the king and his vizier changed their minds about their reward and, instead, decided to kill them and take the magic stick in order to be able to fight and kill Seri Rama. They steal the magic stick and feed Dewek to a giant snake while Wak Long and Wak Yuh are fed to two giants.

With the help of Pak Dogol and his acquaintances, Said and Samad, they form a funny and interesting plan to save these their comrades and to return the magic stick. Said and Samad change their appearances using wigs and go to the king's house as servants and manage to steal the magic stick while Pak Dogol saves Wak Long and Wak Yoh with the help of Hanuman.

5.3.2 Overall Structure

The general structure of the story is based on the comic elements personified through the characters of two clowns, Pak Dogol and Wak Long. Both are portrayed as comic characters in this story though more in “situation and word” than “movement and form”. The story is told in a linear manner from the very beginning in the court of Seri Rama and goes around the theme of journey to find their true self. Like many other traditional stories, one theme in this story is Dewek's intention to find himself although many other social sub-themes can be seen through the dialogues.

5.3.3 Space

The story has a few scenes and settings and does not follow the unity of place. Moreover, because it is based on a journey for Seri Rama's son that represents an inner change, it is told in various lands and relates to various challenges, all of which occurs with the help of each other and Pak Dogol and Wak Long's victory.

5.3.4 Time

As mentioned earlier, the story is told in a linear manner. There is no special technique to twist the story in terms of time. From the very beginning, the intention of all the characters is clear and the story is told based on that intention from the

beginning to the end. The plot follows the traditional manner of storytelling, with the introduction of the characters at the beginning, announcing the main issue, which is Seri Rama's desire to make his son a knowledgeable man, and the challenges to follow. Like many other stories of this genre, it ends with magic and with the triumph of the good characters.

5.3.5 Characters

There are both major and minor characters in the story such as Seri Rama, Dewek, Wak Yah and Patih Derma Wigara, though the focus is on Pak Dogol and Wak Long and the way they are presented as being functionally different compared to other cerita-cerita ranting. Both these characters tremendously help to create the comical effects in the story. According to Bergson, Pak Dogol's character can be further analyzed based on "form and behavior" as well as "situation and word". On the other hand, Wak Long's comedy is more in his character as well as his behavior and words in different comic situations. When Wak Long first sees Dewek, he asks Seri Rama if he has another wife who beared him a new child; this shows his naïve nature in asking questions that seem silly. The full analysis of the two clowns based on Bergson's theories is as follows:

5.3.6 Pak Dogol

For Bergson, there is always a priority of movement over the things that move; the thing that moves is an abstraction from the movement. That means the action itself is important simply because they are presenting something. In characterizing Pak Dogol (PD), movement creates the most comic effects. The first command that Pak Dogol goes through by the command of Seri Rama (SR) is when he is asked to use his

supernatural power to change Seri Rama's son, Lak Juntan (LJ), to an ugly guy. However, his supernatural power is usually used to create something better and more beautiful and this lack of harmony creates comic effects:

PD – When can I perform your command, my King?

SR – No, in front of me.

PD – My Prince, I wish you no harm. I am only performing my royal command.

LJ – It is alright. Even if I lose my memories, I embrace my fate.

PD – Your Majesty, I shall now change the form of the Prince before you.

Dalang – Pak Dogol cast his spell on Prince Lak Juntan to change his physical form and also his memories.

This is the beginning of introducing Pak Dogol as a comic character but, as Bergson discusses, comedy can be created by characters who are embarrassed by their bodies and Pak Dogol is a good example of such a character.

The next element in the case of comedy of form and movement is the mediator. Bergson uses this element not only for marriage proposal, but also for solving a problem between two people. The first example is between Sri Rama and Dewek, in which Pak Dogol wants to teach Dewek how to correctly bow in front of his father:

PD – You have to bow to him. He is a king. His name is King Seri Rama, ruler of this country.

DW – Have to bow?

PD – Yes, bow.

DW – How do I bow to him?

PD – Put your hands together and lift them to your forehead and bow.

DW – Can't I lift my hands like this? (Carelessly lifts his hands over his head)

PD – Cannot! This kid... what nonsense! Bow before him with your hands to your face.

DW – Harap ampunnnnnn beribu ampunnnnnnnnnn (terms said by the Malay ruler's subject to the ruler, which literally means 'begging for your thousands of forgiveness')

DW delivers the words in a supremely funny voice

The next example is the disguising of Said and Samad, so that they can go to the kingdom of Gua Berasap to take the magic stick:

PD – You must obtain the magical stick from Princess Mayang Sari, Princess of Gua Berasap.

SD – Who?

PD – You.

SD – What if I die or go crazy? I don't want to go crazy.

PD – You go buy a wig, wear a baju kurung or dress and pretend to be a lady.

SD – Oh, like that... can!

SM – What about me?

There are plenty of incidences in the story in which Pak Dogol is presented as a comic character through his words. He connotatively refers to some contemporary issues like when he jokingly mentions that to acquire knowledge it is better to go to

Akademi Seni Kebangsaan although he knows what Dewek is trying to find cannot be found there: “There are many types of knowledge. If the knowledge is about culture, dance and traditional dances, you can go to the Akademi Seni Kebangsaan”. There are also references to his mindset on marriage elaborated such as in the scene where he is trying to understand Dewek reason for not being married yet. He ends with saying, “Yes, married. Real marriage, not the fake pretend-pretend ones” which his understanding on the true ideal of marriage.

Moreover, in the scene where Pak Dogol asks Said (SD) and Samad (SM) to pretend to be husband and wife in order to penetrate the palace and steal the magic stick despite both being men, the exchange creates a very witty scene:

PD – I thought I heard a fly. Samad, you go and pretend you are Said’s husband. As if the two of you are husband and wife.

SM – Said is a man!

PD – Only for pretence. Seri Rama, please retire to your bedchamber. I’ll discuss these matters with Said and Samad.

SM – Is Said pretty enough to be my wife?

SD – (dressed like a woman)

SM – Aik, if like this... I am willing to be a real husband. Hahaha.

PD – Cannot, Samad. That is Said, not a lady. Both of you go to the kingdom and pretend to find work. Just say that you wish to be a farmer, planter.

SM – Then, my wife?

PD – As your wife to be kind and helpful to the Princess. Then, she can steal the magical stick.

SM – Darling?

SD – Darling, my foot! This is only pretense, you stupid!

SM – Pak Dogol is very clever. I thought his stomach is full of useless things, turns out it is full of knowledge.

SD – Samad?

SM – Yes?

SD – You need to promise. When we are in the kingdom, we must sleep separately. I don't want to sleep with you either.

SM – Of course, of course.

SD – Hopefully, my wig doesn't fall down. Why is it so pretty? I should consider dressing like this all the time?

SM – Said, said...

SD – Don't call me Said. Call me Siti.

SM – Hahaha. What about me?

SD – Just call Samad.

They entered the palace.

One of the main comic scenes in this story is when Pak Dogol requests Hanuman's son(PR) for his saliva to gain power and fight a serpent. While Pak Dogol refers to

himself again as an old man, he thinks, “It is better if I seek help from PR, I want to give the divine saliva I’ve obtained earlier” before he obtains and drinks PR’s saliva.

PR – I do feel stronger now.

PD – However, the portion is not enough.

PR – So?

PD – If you really want to kill the monster cobra, you must swallow my saliva.

PR – What? It is smelly!

PD – You must try.

PR – What is the magic in your saliva?

PD – Just open your mouth. If you truly want to save your family.

PR – Okay, just spit towards me.

Pak Dogol reads a spell before spitting at PR. PR’s strength then becomes almost invincible. The Prince then heads towards the mountain where Dewek is battling the serpent. PR met with Hanuman, who was coincidentally in the jungle, on his way there.

As mentioned earlier, one of the main function of Pak Dogol is his role as a meddler. The notion of being a go-between is what Bergson means as a way to create comedy. Bergson explains that “if you reintroduce the idea of absentmindedness, which acts as a go-between, you will see this profound comic element uniting with the most superficial type”.

From the very beginning, Pak Dogol is called to stay between Seri Rama and his son and to use his supernatural power to reinvent Lak Juntan. As the story progresses, any scene dedicated to him is full of his advice and problem-solving skills.

PD – I am here, Your Majesty.

SR – Pak Dogol, I hereby command you to change the form of Prince Lak Juntan.

PD – I am listening, Your Majesty.

SR – Royal Nanny, hear me.

PD – Yes, Your Majesty.

SR – I wish the prince could be more aware of the world. It is my least wish that he grows up to be arrogant and careless. I seek for your help, change his form – not just the physical form but also his memories.

PD – Your wish is my command.

SR – Do you hear the command, my prince?

LJ – Yes, I did. I will remember.

SR – Do you understand what I am trying to do? My command is clear and obvious. I wish to change your form for a reason. Do you wish to know? In this world, there is not one teacher who is unwilling to educate you. No spiritual leader unwilling to pass their knowledge to you. I am a great king, conquerer of 40 countries. I wish you to seek knowledge. I fear that my life would end and what is to happen to you? Life is unpredictable.

LJ – Then, it is up to you, dear father.

SR – I called upon you, Pak Dogol. Now you know I summon only the two of you today in court.

Although the majority of Pak Dogol's comic parts come from the comedy of movement, the character also makes use of situational comedy and wordplay. One element which is often used is repetition. Pak Dogol has two types of repetition (same word, different word and same idea), especially in his interactions with Dewek:

DW – What are all these beautiful things? he says this in an undecipherable manner since he replaces the first syllable of every word with a pronunciation of 'rh'.

PD – Come again?

DW – What are all these bbbbeautifullll things?

PD – Again?

DW – BBBeautiful, pghhhetty.

PD – Oh, beautiful and pretty.

Or:

DW – Are you giving me the stick?

SR – Yes, I am. Here is the stick.

DW – It is so pghetty.

SR – What?

DW – Pghetty.

PD – What?

DW – Pghetty.

PD – Oh, pretty.

DW – And then, this one side is red in colour. The other side is green.

And another example:

DW – Okay, so the stick – Your Majesty is giving it to me?

SR – Yes, I am giving it to you but you must guard the stick very carefully because even the original owner of the stick never used the stick before.

DW – Kindddd.

PD – Come again?

DW – Kind. Kinddd.

PD – Come again?

DW – This person is so silly. Kind!

PD – Oh, kind.

DW starts saying things that cannot be understood.

SR – What do I do? I cannot understand.

PD – Yes, yes, the King is kind.

In the last example, Pak Dogol enjoys repeatedly asking for clarification of Dewek's unclear words in order to create a funny scene. The next example is the repetition of a different word but the same subject:

DW – Yes, beautiful and pretty. Do you have a wife? *keeps repeating the same question in a manner PD cannot understand.

PD – Goodness sake! Even I have a problem understanding him!

DW – This silly man! Do you have a wife? Are you married?

PD – Oh, am I married?

DW – Yes! Are you married? Are you married?

PD – Oh, married.

DW – Yes, married. Real marriage, not the fake pretend-pretend ones.

PD – Oh, real marriage, not the fake one.

DW – Oh, you understand me!

PD – Not that I understand you very well but it's difficult to listen to you talking properly.

DW – Who is this?

PD – You have to bow to him. He is a king. His name is King Seri Rama, ruler of this country.

Pak Dogol does not have a wife, but he wants to continue this conversation as he enjoys hearing about marriage. Furthermore, the audience find Pak Dogol's mention of fake marriage very funny.

5.3.7 Wak Long

Wak Long is the master of speech and creating comedy through words. There are plenty of references in which Wak Long shows himself to be both an independent and comic character. The first encounter of Wak Long with Dewek is highly comical as Wak Long is not only fascinated by his existence but confused as to whether Seri Rama has another wife.

WL – Whose son is this?

WY – You had a woman and you kept it a secret, did you, Seri Rama? Which woman did you marry to get this child?

WL – Can you look at my face before you joke around like that? I haven't eaten anything since morning.

WY – Try looking at your face and his face. Look the same!

WL – Yes, the face is similar.

SR – It is like this, Wak Yah. His name is Dewek.

WL – Dewek?

SR – Yes, Wak Yah.

WL – How strange... Looks like the world is at its end.

WY – What is it, Wak Long?

However, Wak Long can be very serious when people talk about his appearance. He does not like anyone calling his nose as duck-like. This anger, which is not in harmony with his characterization, creates comic effects. When Wak Long suggests

killing Dewek in front of Seri Rama because Dewek fearlessly called him ugly, his seriousness and insistence that his is beautiful is very comical:

WL – How can he say that I'm an idiot?

DW – Want to fight? Fight me, fight me!

WL – This kid! Your Majesty, hold me, hold me!

SR – Why?

WL – I want to slap this kid!

DW – You want to slap me? Can you see my moves? Can you? Can you?

WL – What is that?

DW – This is what I called my Nose-cutting steps!

WL – To cut people's noses?

DW – Yes, to cut people's noses. Because your nose is so ugly.

WL – This kid! Your Majesty, please send other attendants to accompany this kid. Since little, I have never met anyone who dares to insult my nose. Other people told me that my nose is beautiful.

DW – Beautiful?

WL – Yes!

DW – Which part of it is beautiful? Nobody on earth has a nose like you!

WL – Nose like what?

DW – Nose like a duck!

WL – Damn you!

SR – What is the matter, Wak Long?

WL – He said that my nose is like a duck. Do you think my nose is like a duck,
Your Majesty?

SR – It is like this... it is quite funny. Go take a mirror.

WL – It is alright.

SR – Yes. You must know I have advised him – must help the needy, must assist
the poor. Wak Long, you must bring as much amenities as you can.

WL – Yes, Your Majesty. Thank you. (*Proceeds to take the amenities*)

There are other scenes where Wak Long speaks like Dewek without having the
desire to do so despite nursing Dewek's back pain (Bergson's notion of
absentmindedness). He also once mentions that he is so afraid of ghosts that the last
time he watched a ghost in the cinema, he urinated in his pants.

One of the most comical scenes is when Wak Long is chased by a tiger but starts
talking about Chinese New Year tangerines instead:

WL – Now it is only you and me who are left. I will go insane today, it seems.
Usually I can ask Wak Yah if I can't understand him. A tiger!

WY – What? A tiger? (Jumps in fear)

WL - Were you pretending to be dead?

WY – If it is tangerine, I am not scared. If it is tiger, I am scared. (*Tangerine – limau is similar to tiger – harimau*).

WL – During the last Chinese New Year, did you take any boxes of tangerines from the Chinese schools?

WY – Yes. I took two boxes.

Or the time that their conversation about Dewek's way of talking ends up with farting:

WL – It's okay. You can sit under my armpit. (This is a Malay idiom which means being very near and attached to someone).

DW – I don't want to. Your armpit is smelly!

WL – I've put deodorant already! Four times a day. Sit here!

DW – Smelly!

WL – You smell it?

DW – So smelly!

WL – Wak Yah, you want to try a new perfume?

PDW – Excuse me, I wish to ask all of you a question.

WL – Sit behind me, Dewek. (He turns to face Patih Derma Wigara)

DW – Don'tttt faghtttt when I sitttt behind you.

WL – What?

DW – Don'ttttt fart.

WL – Oh, you don't want me to fart?

DW – Yes, don't fart. If you fart, it is going to be smeeellyyyy.

WL – Worry not! I am not going to fart.

Dewek's story has more room for Wak Long to be seen as an independent character. He acts most of the scenes without the presence of Pak Dogol and the comic features of his character is noticed without being in the shadow of Pak Dogol.

5.4 Summary

Pak Dogol and Wak Long are the main characters in wayang kulit Kelantan stories and their role is more or less very similar to each other. However, the following categorization are derived based on their characterization:

Firstly, these characters are present in various stories with different themes. Most of the themes are marriage, loyalty, misunderstanding, descent from heaven and its consequences, physical needs and ambition.

Secondly, both characters are not comic by their nature; they are actually two servants in Seri Rama's palace. Seri Rama has confidence in them and assigns them several important roles and duties. However, Wak Long performs his duties in a comical manner accompanied with comic movements and, because of this, he is labelled as a clown in wayang kulit. Pak Dogol mostly serves as a loyal advisor in Seri Rama's court but he sometimes makes mistakes in his role. Some Kelantanese dalangs and researchers still consider Pak Dogol as a clown, due to his body figure and Wak Long's behavior.

Third, the characters' comedy are based on three features. The first is the comic scenes between Pak Dogol and Wak Long, most of which begins with a challenge. Frequently, Pak Dogol wants to prevent Wak Long from his foolish behaviors. Double-clowns or comic stories with double characters is common in other regions as well. Most of the comic scenes are created through a challenge with each other about trivial matters. For example, when Seri Rama becomes angry against his commanders and kicks them, Pak Dogol also replicates him but suddenly Wak Long kicks Pak Dogol without a reason. Sometimes, Wak Long mocks Pak Dogol by calling him old man. However, in most stories, which Pak Dogol and Wak Long are partners who create comic scenes.

In conclusion, the "Dewek" story is an example of a *cerita-cerita ranting* in which Pak Dogol is considered a minor comic character compared to Wak Long though he is still a clown. Pak Dogol's comic qualities are created through movements, situation and word and can be perceived through performance and Wak Long's scenes are more comic through his word plays. The most noticeable feature of both comic characters is their absentmindedness, which according to Bergson, is the core of comedy. Finally, in relation to the comic features of Pak Dogol and Wak Long, much regard is paid to moral and Islamic piety. There are no sexual tales or jokes about Islamic religious leaders or the prophet. Distance is a factor, though; for example, jokes are made by mentioning places such as Chinese schools. There are also mentions of cheap words such as 'fart'.

CHAPTER 6: COMIC FEATURES OF PAK DOGOL AND WAK LONG IN WAYANG KULIT KELANTAN PERFORMANCES

6.1 Introduction

Wayang kulit Kelantan is not regularly performed and, therefore, finding a wayang performance is quite challenging even in Kelantan, the birthplace of wayang kulit Kelantan. While there are a few centers and places⁵² that teach or conduct introductory courses on wayang kulit, they rarely hold shows. However, during two years of fieldwork, the researcher has watched many wayang kulit performances and some of these performances are selected for this research. The selected wayang kulit Kelantan performances are “Dewa Sayap Tunggal Descends to Earth” “Independence Day” and “Laksmana is Chased”. However, this chapter only analyzes Pak Dogol and Wak Long’s role in the performances.

Before analyzing Pak Dogol and Wak Long’s characters in the selected performance, some observations about their puppets in performances should be mentioned. For example, Pak Yousof mostly allocates the beginning of his performance to Pak Dogol. In some other cases, he juxtaposes Pak Dogol with the pohon beringin. This method is used even for performances in which Pak Dogol does not have any role. Pak Yousof believes that Pak Dogol brings good luck to the performance. He adds that when Pak Dogol enters the first scene, it catches the audience’s attention.

⁵² Such places include ASWARA in Kuala Lumpur, University Technology Mara (UITM) in Shah Alam as well as the Cultural Center of Kelantan, all of which are in Malaysia.

The next feature is the dalang's voice for both Pak Dogol and Wak Long. There are two types of voices for Pak Dogol and Wak Long. Pak Dogol's voice is a low and base voice that is rough and dragging while Wak Long possesses a tenor and swift tone, which makes a contrast in their voices and create more dramatic effects. Pak Yousof mixes different types of comic techniques in his narration to make his audience laugh from the very beginning of his performance. However, he believes that Pak Dogol is not a clown and has full respect for him. Pak Yousof refers to Wak Long as a clown and sometimes joker. When Pak Yousof starts performing and narrates Wak Long's parts, the audience laugh harder. It seems that most of the wayang audience have a comic presupposition about these characters.

Beside the dalang's voice of Pak Dogol and Wak Long's characters, music is an effective element in enhancing Pak Dogol and Wak Long's characters. According to Tan (2008) and Matusky (2011), a special song is played when Pak Dogol enters. This is called "Lagu Pak Dogol" (Pak Dogol's Song).

Regarding the movement pace of Pak Dogol and Wak Long's puppets in the performance, it should be noted that Pak Dogol has mostly slow motion. In the first appearance on the screen, his puppet is firmly planted on the banana trunk to limit his movement although it increases as the performance progresses. Meanwhile, Wak Long's puppet has higher level of movement from the very beginning, starting with hand shaking. This signifies his impatience and constant need to interrupt. When both clowns appear on screen with the other puppets, Pak Dogol's puppet is frequently seen behind Wak Long's.



Figure 6.1: Pak Dogol and Wak Long in a Performance in Kelantan (2014)

Since both the clown puppets have more moveable parts compared to the other puppets, in order to best use these abilities, the dalangs use their hands constantly. Therefore, in most performances, the dalangs stick their puppets onto the banana trunk and use their hands to move the clown characters' jaw and hand. Pak Yousof believes that a dalang's skillfulness is displayed in the manner he moves the clown puppets. He also adds that students who plan to start their individual performance should be examined this way to show their movement skill.



Figure 6.2: Hand position in Moving Wak Long's Mouth

6.2 Analysis

Pak Dogol and Wak Long's puppets are both physically more complicated compared to the other puppets. Their movement, composition on the screen, visual connection with other puppets and, most importantly, their comic features are among their visual elements shown during the performance. However, the focus of this chapter is on the character analysis in performances.

6.3 Dewa Sayap Tunggal Descends to Earth

Pak Yousof from UITM performed this story during the second semester of the academic session of 2013/2014. This story narrates the origin of Pak Dogol and Wak Long (see Chapters 2 and 3). Pak Yousof borrowed the plot of this story from Pak Hamzah⁵³, who was a famous dalang in Kampung Kebakat in Kelantan. The performance was held in a theatre studio in the theatre faculty of UITM and the duration of the performance was about 18 minutes. The performance begins with music and invocations that took around two minutes. In the first scene, the characters Dewi and Dewa appear on the screen. The Dewi character is presented by Laksmana's puppet and the Dewa character by Seri Rama's puppet. It should be noted that in a wayang kulit performance, conventional puppets can be replaced by other puppets.

The performance begins with Dewa's wish to return to the heaven to meet his families. Dewi asks about his rush but he replies that he wishes to reunite with them as soon as possible. Dewa bids Dewi farewell to accompanying music for two minutes.

⁵³ Pak Hamzah Awang Amat is a leading dalang who was born in 1940 in Kampung Kebakat in Kelantan and passed away on 2001.

He promises to not stay there for too long time, only for two or three days. The dalang then swiftly shakes the pohon beringin around the screen as a symbol of changing between worlds. Dewa's family members, disguised as jinns, appear on the screen and converse with him. Since Dewa is very beautiful, they chase him everywhere and always foil his attempt to escape. Thus, he decides to change himself into an ugly man. In a swift move, the dalang brings down switches Dewa with Pak Dogol's puppet. Although Jin Anak Api recognizes him, he still calls him an old ugly man and continues chasing him.

Pak Dogol becomes furious at this situation and hides himself behind a wood piece in the river, but Jin Anak Api finds him again and, with the magic fire from his eye, burns the wood, revealing Pak Dogol again. Due to the fire, Pak Dogol becomes black and decides to wash himself by a river. While washing himself, he wonders if he can create a human as his servant with his dirt. He attempts this and creates an incomplete Wak Long, as his body dirt finished. Pak Dogol asks Wak Long about his name, to which he replies he has none. Thus, they decide his name over dinner. The music again begins with some ritualistic movement and words as part of the performance though they are uttered in Kelantanese dialect and most of the audience are unable to understand it. They then leave the screen but suddenly Wak Long returns and starts singing funnily. In the end, the pohon beringin appears and closes the show.

6.3.1 Character Analysis

The most important performance element is the entrance point of Pak Dogol's puppet: he enters in disguise as Dewa and the dalang shakes Dewa's puppet in a trance-like manner before switching it with Pak Dogol's puppet. The quick change from a colorful to an ugly puppet makes a comic scene. Based on Bergson's theory,

movement and form can create comedy. This comedy movement is classified as “growing before [the] eyes” and “effort of a soul” (see Chapter 5) which makes most audiences laugh. During the disguise process, the dalang uses some ritual sounds and music in fast rhythm. After Pak Dogol’s puppet appearance, the dalang applies the same movements of Dewa’s puppet to Pak Dogol’s puppet.

Only the changing movement can be seen by the audience, who are too pre-occupied with the music or getting excited with such a dramatic shift in the puppet appearance of the character. Dewa’s puppet is handsome, colorful and overall fascinating but Pak Dogol’s puppet is with Dewa’s voice being tenor with a smooth dialect, while Pak Dogol’s voice is base and coarse.



Figure 6.3: Moment of Disguise.

As soon as Pak Dogol’s puppet appears on stage, after around 13 seconds, he meets a jinn and they kick each other. The jinn chases Pak Dogol, which is quite amusing in performance since Pak Dogol tries to pretend he is not Dewa. This reaction from Pak Dogol can be analyzed according to “self-ignorance” as a movement comedy technique. After succeeding to run away, he stands in the center of screen and talks to himself to find a solution, all the while the dalang uses a comic tone resembling foolish speech to evoke laughter from the audience. During the soliloquy, Pak Dogol becomes

worried and wonders why he is so ugly that his shop receives no customers. The reaction is perceived as the element of “a person embarrassed by his body” in Bergson’s theory. While in most of his encounters with the jinns, Pak Dogol tries to uphold his dignity, some humble yet comic elements in his manner create comic situations, which contrasts his original character. Pak Dogol’s hiding from his family can be taken seriously since he is constantly escaping from a problem. While the dalang uses this process to create a funny chase scene, Pak Dogol still remains calm despite his worry about his family. This chase scene is the same as the “child-like dreamer” in Bergson’s theory in movement comedy.

While trying to find a safe hiding place, Pak Dogol hides behind the pohon beringin puppet. The pohon beringin is mostly the sign of nature, universe and is shown in the beginning of a performance.



Figure 6.4: Pak Dogol hiding behind the Pohon Beringin

In some cases, especially in the hiding scene, Pak Dogol long nose forms an erotic shape beside the ugly shape of his belly. However, Pak Yousof denies attempting to

create and such impression. This comic scene can be referred to as “coincidence in our imagination” and “a person embarrassed by his body” in Bergson’s theory.

As the story continues, Pak Dogol washes himself by a river and creates Wak Long in the process. Therefore, a new ugly character immediately appears on the screen, which is a movement comic scene. This comedy element refers to as “springing up and growing before eyes” and “effort of a soul”. Furthermore, it can refer to a situation comedy element such as a “snowball situation” as it is the result of Pak Dogol’s disguise. However, Pak Dogol’s disguise is a comic scene and the appearance of Wak Long as its creates more comedy. The first conversation between Pak Dogol and Wak Long is important since refers to an old belief about the origin of Wak Long and the first word from Wak Long is “Hey” repeated three times and Pak Dogol warns him not to talk that way. This way of talking from Wak Long is described in two comedy elements: first, it is a “moral kink” because the audiences know about the divinity of Pak Dogol and when audiences see and hear this informal speech, they laugh at him. Moreover, Pak Dogol is shocked by Wak Long’s manner of speech. Second is the “repetition element” in situation comedy because Wak Long repeats this word three times. Of course, the verbal proficiency of Pak Yousof makes the scene funnier. Wak Long’s answer shows his desire to possess a name.



Figure 6.5: First meeting between Pak Dogol and Wak Long

Wak Long is already a servant of Pak Dogol, but most of the audiences already know his name, even before Pak Dogol mentions that they are going home to find Wak Long a name, leaving the story open-ended without announcing his name.

6.4 Independence Day

As the title shows, this story was performed on Malaysia's independence day or Hari Merdeka⁵⁴ on 31st August 2013 by dalang Mohamad Nizam Othman in Kota Raya, Kelantan. This story begins in a country called Tanah Jawa, whose king is Seri Rama. One day, the prince, Lakjuna, asks his permission to go leave the palace to celebrate their independence day with Pak Dogol and Wak Long. After Seri Rama agrees, they head to a place called Kuala Kerai. During their journey, they meet people and ask how their life is in this country. They then continue their journey with Said and Samad to the celebration venue with happiness and enthusiasm.

⁵⁴This is a national day of Malaysia commemorating the independence of the Federation of Malaya from British colonial rule in 1957, celebrated on 31st August each year. This should not be confused with Hari Malaysia (Malaysia Day) when Malaysia was formed on 16 September 1963 with the union of Federation of Malaya, Borneo, Sarawak and Singapore.

At the same time, there is another country called Gerta Pura that is ruled by a strong king named Sang Singit Irabaung. He summons all his ministers and army and orders an attack on Tanah Jawa. All of Gerta Pura's army then march towards Tanah Jawa. During the journey, the army meet Lakjuna, Wak Long and Pak Dogol. Lakjuna asks them about their reason to go to Tanah Jawa, to which they relate their king's orders to attack Tanah Jawa and expand Gerta Pura's territory.

Wak Long advises the army and, later, their king to cancel their attack on Tanah Jawa. Lakjuna, Wak Long and Pak Dogol continue their journey to celebrate their independence day with happiness. The moral of this story is how war and fighting do not benefit any country and its people. This story also delivers elements of comedy and advises younger audience to appreciate the true meaning of independence. There is a dikir barat song played during the performance to attract the audiences' attention. Its lyrics contain the themes of peace, comic spirit and nationality. To cheer up the audiences for independence day, the dalang tries to create funny situations among the characters, especially Pak Dogol, Wak Long, Said and Samad.

6.4.1 Character Analysis

Wayang kulit Kelantan performances mostly are based on creating new cerita ranting based on the convention of the main story in individual performances. For individuals working within subsidized building-based producing theatres, understandings and applications of dramaturgical practice have been significantly shaped by the structures and objectives of literary management a role, established within the industry since the 1990s, dedicated to the development of new plays and playwrights (Bolton, 2011, p. iii).

Since this performance was done for a private event, the dalang tries to satisfy his patron(s) and audience. Dalangs usually evaluate their performances based on the satisfaction of the audiences. In this story, most of the clowns and jokers are present from the beginning when the two clowns appear on the screen beside the pohon beringin.

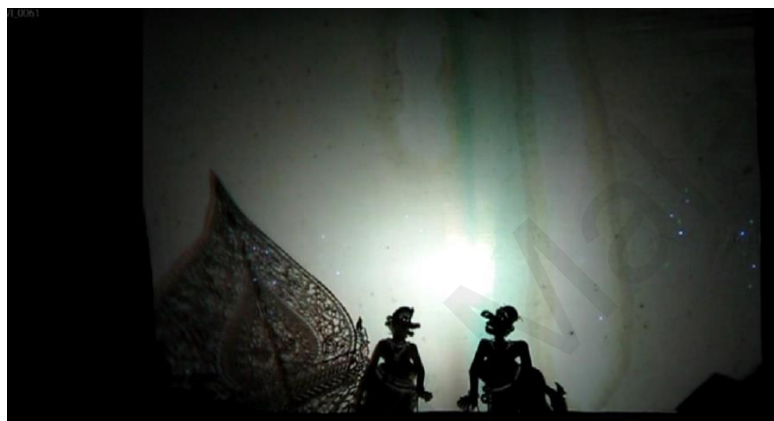


Figure 6.6: Pak Dogol and Wak Long’s Puppets in the Beginning of a Performance

They begin talking about their next journey until Wak Long talks about avoiding this journey to remain faithful to his beloved since he is talented in attracting. Wak Long’s puppet depicts his excuses and avoidand of obeying Seri Rama’s order by constantly staying next to the pohon beringin. His struggle is classified as having a “tension and elastic” element of movement comedy, which creates comic qualities. He strongly insists on his unwillingnes for another important mission though he ultimately accepts to go on the journey.

Continuing their journey, they meet some people and ask them about their problems and challenges in this land. In this scene, Lakjuna’s puppet stays between Pak Dogol and Wak Long’s puppets as in most performances, Pak Dogol and Wak Long follow

their master. However, they are servants and must guard their master so Wak Long's puppet is positioned before Pak Dogol's because Pak Dogol is his master and should support him. Also, Wak Long mostly has the role of talking and communicating with people on behalf of the group. The puppets of Said and Samad, who are also known as clowns, are positioned before Wak Long's puppet and they represent the people. Lakjuna's puppet stands between the four clowns. Here, the dalang's skill is extremely significant since four clown voices are used. The mood is humorous and endearing. Later, Said and Samad accompany Wak Long and Pak Dogol to gather some information. This consensus between Pak Dogol, Wak Long Said and Samad refer to an element of comedy of character called "isolation". However, they all leave for an important mission and despite holding foolish ideas about the situation.

Pak Dogol and Wak Long perform their main role as consultants and establish good communication with the people. They meet a villager whose character is depicted by a clown puppet. His big problem is that his two wives exiled him from the house and asks for advice on managing both wives. Once he talks about his problem, Pak Dogol, Wak Long and the audience start laughing.



Figure 6.7: Talking with Villagers

Wak Long and his companions proceed to advice the villager who shows his appreciation and satisfaction by singing with a funny voice and dancing. In this comic

scene, Pak Dogol and Wak Long are meddlers and referred to as creating a “mediator” element in the situation comedy. Moreover, their “distance effect to create comedy” is also an element of situation comedy. However, in Malay culture, it is common in some areas for a man to have multiple wives and this comic scene is familiar to the audience. In brief, both Pak Dogol and Wak Long show their competence in representing the Malay people or the rakyat (see Chapter 3). Next, Wak Long appears on the screen and advises his people to pay attention to their culture as the best solution in solving human problems. He advises like a moral lecturer though it contrasts with his own character, creating more humour. This comic scene can be classified as a “mechanical behavior” in movement comedy.

During the journey, they later encounter the army marching to invade Seri Rama’s kingdom, though the most interesting thing is that they do not have any specific reason for their invasion, confusing Pak Dogol, Wak Long and Lakjuna.



Figure 6.8: Talking with commanders

In order to convince them of their illogical behavior, Wak Long compares their decision with Israel’s invasion of Palestine, as Malaysians against the Israeli occupation. With this reasoning, they are convinced to change their decision. The

situation is related to the comic element of “distance effect to create comedy” and most audiences laugh at this reasoning.

6.5 Laksmana is Chased

This story was performed by Pak Rahim (Hamzah’s son) in Wakaf Baru Tumpat, Kelantan. The story begins when Pari, who should never be involved with a human, goes on a journey to Gunung to find a future human husband. As she is walking, she meets Gergasi Putih (White Giant) at a cave. She requests him to help find her a suitable husband. After Gergasi Putih performs a soothsaying ritual, he informs her that Laksmana is the best man to be her husband. However, he tells her that she must do something to chase Laksmana away from Seri Rama’s palace because Seri Rama will never consent their relationship. With this knowledge, Pari begins her journey to find Laksmana. The destination is far away so Pari changes herself into a bird and flies there.

Upon arrival, Pari uses a perfume to attract all the people and make it easier to her to enter the palace. Pari finds Laksmana sleeping in his bedroom chamber. Again, she turns herself into a white mouse and climbs on the Laksmana’s body. Laksmana loses his memories and his body is controlled by Pari. Pari controls Laksmana to become attracted to Siti Dewi. Laksmana searches for Siti Dewi and asks her to marry him. Siti Dewi becomes angry at Laksmana and relates the incident to Seri Rama, who becomes furious with Laksmana. Wak Long tries to block Seri Rama from attacking Laksmana and Seri Rama becomes angry with him too. Pak Dogol tries to advice Seri Rama but Seri Rama decides to exile Laksmana and Wak Long from the palace and country.



Figure 6.9: Pak Rahim Explains the Story

Laksmmana and Wak Long leave the palace and go to the forest while Pak Dogol remains in the palace with Seri Rama. However, Pak Dogol knows that Seri Rama's anger is temporary. However, once Laksmmana leaves, Seri Rama becomes lonely and sends Pak Dogol to find him. Pak Dogol finds Laksmmana and Wak Long in the forest and invites them to come back. Meanwhile, before Pak Dogol arrives, Laksmmana discovers that he was tricked by Pari.

6.5.1 Character Analysis



Figure 6.10: First Scene of the Performance⁵⁵

⁵⁵ There were problems faced with recording and taking photographs from the performances due to the high contrast of light. Since the panggung was in a house yard with dark surrounding, the background light behind the screen was too strong, causing the photographs to flare.

Pak Dogol and Wak Long's puppets appear after Pari disguises as a white mouse and enters Laksmana's body. When Seri Rama calls them, their puppets appear in a standing position with Wak Long in front of Pak Dogol. Before seeing Seri Rama, they argue about what happened in the palace. Wak Long scolds Pak Dogol for mocking him by repeating what he says. This is because Wak Long wants to become as close to Seri Rama as Pak Dogol is, even changing to a more base voice as Pak Dogol. Here, the dalang's skill is highly important as he should make Wak Long's voice in a way that the audience completely understands that this is not Pak Dogol's voice but Wak Long imitating his voice. The characters' comic features appear as "comic parody" and "humor" in situation comedy.



Figure 6.11: Pak Dogol and Wak Long in the Palace

In one scene, Pak Dogol tries to prevent an argument but Wak Long becomes funnily aggressive. Pak Dogol whispers something in Wak Long's ear and he keeps calm. They then go before Seri Rama, who wants them to find a solution for Laksmana's problem. When Wak Long mentions some embarrassing details, Seri Rama attacks him and Wak Long immediately pretends to faint, falling down and not speaking. Both Seri Rama and Pak Dogol become worried when Wak Long

incoherently mumbles. This creates a strong comic scene and makes the audience laugh. Due to his misbehavior, Wak Long is exiled with Laksmana from the palace. However, Pak Dogol stays under Seri Rama's shelter though he desires to see Wak Long again. This desire causes the return of Wak Long and Laksmana to the palace.

6.6 Summary

Pak Dogol and Wak Long are well-known clown characters who are also known to be venerated in both the dalangs' and audience's opinion. However, the comic elements used in their characterization is not in contrast with this veneration. They have high levels of wisdom in solving problems. Although they are the servants of Seri Rama, it seems that their attempts to solve problems are not only to follow his orders but also to follow their own nature. Moreover, when Pak Dogol and Wak Long talk to each other, the best dialogue is performed. The comic moments in the scenes containing Pak Dogol and Wak Long are credited more to the latter as he is the one whose humor makes the audiences laugh rather than Pak Dogol. Pak Dogol's comic scenes mostly happen in situation comedy, which is mostly created based on the effort of soul, his body embarrassment and distance effect to create comedy. Further, the grotesque body shape of Pak Dogol reinforces the comic situation.

Wak Long's comic scenes are more than Pak Dogol's in performances as it includes comedy of situation, movement and character. The most comic elements are "tension and elasticity, isolating, Mediators, distance effect to create comedy, mechanical behavior, comic parody and humor" (Idenlou, 2009). Most of his comic techniques are related to verbal comedy, since he does not care about hierarchy and his word or phrases are unsuitable for that situation. In some cases, Wak Long likes to mock others,

especially Pak Dogol, while Pak Dogol is patient about Wak Long's insults, further reinforcing the comedy. Furthermore, the fast movement of Wak Long's puppet makes his comic character stronger and the slower movements of Pak Dogol's puppet contrast with Wak Long's.

In terms of verbal comedy, Wak Long mostly uses humor. According to Osnes, "Wak Long, his sidekick, is very popular with the crowds because he always brings with him the slap-stick humor the audience is expecting" (M. B. Osnes, 1993, p. 68). In the case of the previous mentioned performance, Wak Long regularly performs the best scene such as when Wak Long calls Pak Dogol "big buttocks" or "paunchy" and audience laugh at them. On the other hand, "in order to determine the correlates of different humor varieties, one must first empirically investigate these flavors in the general population" (Kaufman & Kozbelt, 2009, p. 3). It is clear that the globalized media enables people to enjoy the same humor. This is obvious in recent wayang performances. Therefore, it is quite difficult to distinguish the Malay comic trends in the comic scenes of wayang kulit. Due to the globalization and the closeness of cultures, wayang kulit nowadays is more understandable for people around the world but at the same time, is losing its local flavors.

Moreover, because Malaysia is a multicultural country, the Malay population mostly adopt a non-confrontational behavior and, consequently, are unassuming people who would try to be "subtle" in their conversation. This is done by employing indirectness in order to avoid conflicts as well as metaphor and humor as other indirect tools for this aim (Awang, Maros, & Ibrahim, 2012). On the other hand, one comic function of clown characters in wayang kulit is verbal comedy. However, the most significant humor is between Pak Dogol and Wak Long and Pak Dogol's reactions

reinforce this feature. In brief, Wak Long is the grounder of comedy and humor and Pak Dogol is the comic booster and reinforcer.

However, nowadays, due to less demand for wayang kulit Kelantan, dalangs try to create interesting stories and comedy is a positive way to revive the art form. Besides Wak Long and Pak Dogol, other clowns such as Samad, Said and Wak Soh are also brogh in to help the situation.

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CHAPTER 7: CONCLUSION

7.1 Overview

This research explored the ways in which Pak Dogol and Wak Long's significance is presented with a focus on their mythical background as well as their role and function in wayang kulit Kelantan stories and performances. The earlier chapters provided an overview related to their origin theories as well as their various roles in the stories and performances, including being demigods, servants, consultant or sometimes go-betweeners. Moreover, through the visual features of their puppets, their characterization and comic features were studied. In order to find more on their comic features, this research investigated their comic methods in Wayang kulit Kelantan performances using the theories of Henri Bergson. In order to conduct a comprehensive study, the present thesis was divided into seven chapters.

In the first chapter, previous studies related to wayang kulit Kelantan and the characters of Pak Dogol and Wak Long was presented to introduce the topic. A research methodology was included in this chapter in order to show the researcher's process of data collection and data analysis.

Chapter Two included the literature review, proving that in spite of several attempts in showing the significance of wayang kulit Kelantan, there is no detailed study in this field. The same case can be found for Pak Dogol and Wak Long's characterization. This chapter was presented in four parts: the origin of wayang kulit Kelantan, the origin of Pak Dogol and Wak Long, the character elements of Pak Dogol and Wak Long and the repertoires of wayang kulit Kelantan.

Chapter Three presented the significance of Pak Dogol and Wak Long with focus on their mythical origin, keramat as a title of Pak Dogol and other significant elements in the wayang kulit Kelantan.

Chapter Four explored the visual aspects of these two characters, focusing on their physical elements such as shape, color and general appearance. These characters' puppets are not only influential on the screen but also in Malaysian museums as well in private wayang kulit Kelantan puppet collections. On the other hand, during the puppet-making process, the puppet makers impose their own style, creating variety. This chapter also included the elements of these characters.

Chapter Five is the analysis of the clown characters in stories. Pak Dogol and Wak Long are analyzed through their roles and characters in five stories in which they have comic roles. In order to include in-depth textual analysis, the story of "Dewek" is one of the more famous cerita ranting chosen for analysis using Bergson's theories on movement, form, situation, word and character comedy.

Chapter Six proved the characters' comic features in performance. The performance is highly reliant on the dalang's skills, especially in voice skills. On the other hand, Pak Dogol and Wak Long have many differences that are prominent in performances than the stories. This chapter presents a summary of the research findings, recommendations for future research in this area and limitations and research obstacles of the study.

7.2 Research Findings and Discussion

As mentioned earlier, this research is based on three objectives:

- (a) To explore the significance of two clown characters (Pak Dogol and Wak Long) in wayang kulit Kelantan with focus on their mythical origin and their role and function in wayang kulit stories and performances
- (b) To investigate the characterization of Pak Dogol and Wak Long by exploring their puppets' visual features and possible origin with the focus on their comic features
- (c) To investigate the comic qualities as well as the comic methods of these two characters used in wayang kulit Kelantan

7.3 Significance of Pak Dogol-Wak Long in Wayang Kulit Kelantan

The general findings of the first research objective are presented as follows:

- (a) **MYTHICAL ORIGIN:** In this part, the three main myth stories about the origin of Pak Dogol and Wak Long is explored and they are classified in a diagram. Beside, two others versions from Pak Yousof and Pak Nasir were also discussed. All the versions prove that Pak Dogol and Wak Long originated from highest level of heaven before descending to earth. The degradation theory of Bakhtin covers the main part of this process though Wak Long has an extra process of being created from Pak Dogol's body. Pak Dogol is presented as the manifestation of God, who also holds the supernatural power of creation.
- (b) **CLOWNING ROLE:** In this part, the clown features of Pak Dogol and Wak Long are regarded as a positive trait of these characters compared to other characters. Firstly, they possess supernatural power beside their comic features that can help other characters such as healing and possession. Second, they

mostly have positive cooperation in their comic scenes. Even when other comic characters such as Said and Samad are in a performance, they form their own relationships and respect each other.

7.4 Comparative Significance of Pak Dogol and Wak Long with Other Clowns in Javanese Wayang Kulit and Thai Nang Talung

Pak Dogol and Wak Long's characters are more elaborative than Semar in Java and also the Thai clowns. Their elaborative elements include the male gender of Pak Dogol compared to the genderless Semar and the moveable body parts of Pak Dogol and Wak Long's puppets. While there are various similarities between Kelantanese and Thai clown puppets, the most significant difference is in the number of the main clowns. Pak Dogol and Wak Long always are considered as the main clowns in wayang kulit Kelantan, while there are about 10 main clowns in nang talung. On the other hand, the evolution of Pak Dogol and Wak Long shows that from the earliest time, they have been considered as the main clowns and dalangs have evaluated their puppets' physique based on the wayang stories.

7.4.1 Significances of Pak Dogol and Wak Long

The significances of Pak Dogol and Wak Long in wayang kulit Kelantan are as follows:

- (a) Pak Dogol as keramat: This title shows the Islamization of Pak Dogol's character as well as emphasis on his divinity.

- (b) Pak Dogol and Wak Long as mediators: Pak Dogol is a representative for the Kelantanese people and Wak Long is the medium between Pak Dogol and other characters in wayang kulit Kelantan.
- (c) Pak Dogol and Wak Long as rural characters in wayang kulit Kelantan: Pak Dogol and Wak Long are rural characters who represent the common people, or rakyat. Their rural characteristics are obvious in some performances since they have also positive relations with other characters in.
- (d) Puppet Storage: Some dalangs keep Pak Dogol and Wak Long puppets separately from other puppets because of their reverence. In one case, dalangs place their puppets above all other puppets inside the box.
- (e) Both Pak Dogol and Wak Long are presented in other forms outside wayang kulit Kelantan such as in buka panggung rituals, in trance sessions such as the Mantera and as inspiration in other art forms such as music and comics.

7.5 Characterization of Pak Dogol and Wak Long

The visual features of Pak Dogol and Wak Long's puppets are analyzed using the theories of degradation and grotesque realism. Moreover, new findings in their visual characterization are found, including: exaggerated body parts such as long noses, big eyes and ears, moveable jaws, nude upper bodies. Their puppets' body parts emphasize the human senses of hearing, sight, smell, taste and touch, which are actively used by these characters. Furthermore, their puppets' feet position is different as compared to other main characters; their feet are free to move, a design that contrasts other puppets. Their shaved heads may refer to a Buddhist belief that signifies both spiritual as well as comical elements. Furthermore, Pak Dogol and Wak Long's puppets are visually

smaller than other main characters' puppets and they appear dwarf-like, which enhances their clowning features.

Another visual element in their puppets is a dagger in their costume design which has its origin in Indonesian mythical stories and is used as a symbol of Malay culture as well. Further, the costume design of their puppets represents the traditional Kelantanese costume design and, thus, they are considered as Kelantanese people in wayang kulit Kelantan.

The next visual element of these characters puppets is color: Pak Dogol is mostly in dark colors while Wak Long is in red color. However, there are some exceptions such as Pak Dogol in white color and Wak Long in black one. Both dark and red colors have positive meanings in Malay culture. Furthermore, the dark red color of Wak Long's puppet is a medium between the dark colors of Pak Dogol's puppet and the colorful designs of other main puppets.

The next visual element is the aesthetic features in Pak Dogol and Wak Long's puppets. While both their puppets are labelled as ugly, based on Malay aesthetics, they also have some elements that can be considered as beautiful. There are two kinds of beauty in Malay aesthetics: internal beauty (Elok) and external beauty (Indah). Consequently, it can be said that the internal beauty that these puppets signify their beautiful characteristics.

The first character element of Pak Dogol and Wak Long is their role as advisor. Both provide Seri Rama with advice and solutions to problems. They also have different levels of supernatural power, with Pak Dogol having stronger powers than Wak Long, to enable solving complex problems.

The second character element in their comedic features, most of which can apply to Pak Dogol and Wak Long (Simon, 2012). The origins, exaggeration of body shapes, costume designs, communication skills and colors of Pak Dogol and Wak Long and their puppets contribute to their clown elements (see Chapters 3 to 5). In this case, Wak Long is more active than Pak Dogol although it can be generally concluded that Pak Dogol is a servant with comedic aspects and Wak Long is a clown servant.

7.6 Comic Features in Pak Dogol and Wak Long's Characters

The comic qualities and methods of Pak Dogol and Wak Long are examined based on Bergson's theory on three types of movement to form comedy, situation, word comedy and character comedy. This theory is examined in three parts: stories, text and performance.

In the stories, Pak Dogol and Wak Long are originally not comic characters; they are two servants in Seri Rama's palace who are deeply trusted by Seri Rama. However, Wak Long is labelled as a clown due to his constant comedic dialogue and appearance. In some cases, his role in the story is far removed from his character, creating more comic situation. On the other hand, Pak Dogol does not have any significant comic role but does accompany Wak Long and inevitably becomes involved in comic scenes, especially situation comedy.

However, as the stories are performed, the comedy progresses and improves. Therefore, in this research, the presentation of comic elements in performances is explored. Here, Pak Dogol mostly has movement and situation comedy in various

elements, such as “mediator”, “soul effect”, “body embarrassment”, “repetition” and “distance effect to create comedy”, according to Bergson’s theories.

Regarding Wak Long’s character, it was found that he is not only active in situation comedy but is a comic character by nature. His comic character includes humourous aspects, parody feature and creating “distance effect in order to create comedy”. However, some dalangs believe that Pak Dogol is not a clown but Wak Long is. This different views about Pak Dogol and Wak Long come from their comic character in performance.

Regarding the comic elements in the selected performances, there are various comic elements in Pak Dogol and Wak Long that are similar to their presentation in text. In both the text and performance, Wak Long mostly has a comic role and Pak Dogol inevitably falls into comic characterization. However, in the performance, the divinity of both characters is highly emphasized beside their comic characteristics.

7.7 Limitations of the Study

This study is limited in various ways. Firstly, in spite of the fact that the origin of the studied characters is generally an important issue, the present research is only focused on the technical aspects of these characters. However, this paves the way for further and future research concentrating on the origin, roles and functions of these clown characters.

On the other hand, although the characters under investigation are explored in performances and stories, the researcher limits this to five performances and one story.

Other stories and performances are suggested for further research as the characters' roles and functions can be observed.

7.8 Suggestions for Further Research

This research does not claim to provide all the information in this area. However, this study opens many new research areas. The first suggestion is about the origin of Pak Dogol and Wak Long. This is an area that should be explored as there is no specific finding.

Secondly, an applied research for adopting Pak Dogol and Wak Long in animation, especially for children seems necessary and productive. These characters have special, unusual and positive traits that can fascinate children such as their supernatural power, their unusual and funny body shapes, their manner of talking and other comic features. Thirdly, detailed studies of the dalangs' method of puppetry are suggested as this is an interdisciplinary field in which dalangs must be familiar with puppetry, music and dance.

7.9 Research Obstacles

Finally, the researcher finds it helpful to mention three major research obstacles and problems while doing this research work.

The first obstacle to highlight is the problem of language. the researcher is an Iranian and wayang kulit Kelantan is mostly performed in the Kelantanese dialect of the Malay language, a dialect that is difficult to comprehend even among other Malays. Thus, the researcher had to use an interpreter, translator and transcriber. This problem

was severe during the fieldwork in Kelantan, especially since most Kelantanese people are unable to converse in the English language.

The second serious obstacle is the lack of data in this field as the number of relevant books and articles are around 40 with overlapping information. Access to online databases is also very limited and physical copies of certain books were unavailable.

The third problem is the scarcity of wayang kulit performances. Although wayang kulit Kelantan is Malay shadow play, it was not easy to find and watch performances regularly, even in Kelantan, the hometown of this performance, or in ASWARA, the main cultural centre in Kuala Lumpur.

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