

UNIVERSITI TEKNOLOGI MARA

**THE *ANGIN* OF THE *DALANG* IN THE
KELANTAN SHADOW PLAY**

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of the requirements for the degree of
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AUTHOR'S DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Teknologi MARA. It is original and is the result of my own work, unless otherwise indicated or acknowledged as referenced work. This thesis has not been submitted to any other academic institution or non-academic institution for any degree or qualification.

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ABSTRACT

It is said that the journey of the *Dalang* of the Kelantan Shadow play is first and foremost determined by the existence of the *Angin* in him for without which, this vocation will not materialise. Once confirmed, he will undergo the basic, intermediate and advanced level of the 'Way of the *Dalang*'. There are twelve types of *Angin* in the human that is divided into three. First is the *Angin* found in all Malay traditional arts inclusive of *Wayang Kulit* and *Mak Yong*. It is also present in the traditional Kelantan arts through lineage that includes *Dalang Wayang Kulit* (Malay Shadow play *Dalang*), *Bomoh* (healer) or *Dukun*, *Bidan* (midwife), *Tukang Urut* (masseur). The third is the *Angin* called *Saka* and this seem to point to the darker side of the *Angin*. This thesis is concerned only with the first and the second type of *Angin* while acknowledging the existence of the third. *Angin* is also said to be a concept of energy or soul or *semangat*, or *nafsu* that could also lead to pity or *belas* and intense pleasure or as an artistic temperament. Some *Dalangs* also added the word *kehendak* (will) as the *Angin* while agreeing to the word *semangat* (will), *nafsu* (ego/consciousness) and *belas* (Mercy) and *nafas* (breath). However, in all of the definitions above, none has explained in detail what the *Angin* is and how it is derived. The *Angin* of the *Dalang* in this research has been determined to reside in the Internal knowledge of the *Dalang*. Its presence is in the advanced training known as *Sumpah Aturan Rahsia* (The Oath of Secrecy). It consists of the process of *Penyatuan dan Penyebatian* (Union and Subsistence), *Pertapaan/ Meditasi* (Meditation) and *Mantera* (Invocation). Through purposive sampling, the words uttered by the *Dalang* in the in-depth interviews conducted and what is revealed about their training, before or pre-performance knowledge, the stories during the performances and the characters involved becomes the clues and signposts in developing the idea of the *Angin* within the *Dalang*. By applying the qualitative method which includes In-depth interview through the approach of Islamic Mysticism and Philosophy, the researcher is able to interpret the meaning (*Ta'wil*) of the *Angin* of the *Dalang* and its instrumentation internally and externally. It is found that the *Angin* of the *Dalang* is the spiritual principle guiding him in the process of *menanggung pesaka* (safeguarding tradition). This is seen as the survival kit that will determine the survival of the *Dalang* of the Kelantan Shadow play with Islam as its pillar.

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