

**ELEMENTS OF BID'AH AND KHURAFAT IN WAYANG KULIT:
A CASE STUDY IN KOTA BHARU KELANTAN**

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AUTHOR DECLARATION

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

I hereby declare that the work in this academic project is my own except for quotations and summaries which have been duly acknowledged.

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All Praises to Almighty Allah for His Graciousness to have given the writer the opportunity, the strength, the courage and the knowledge required to complete this research assignment to be completed in the required time frame. Gratitude and Best Wishes towards Muhammad's works and our befriend.

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To my beloved father ...

You have poured out onto me a lot of sacrifices

My prayers to you and your blessings

Have been with me during my trials and tribulations.

Mother ...

I never knew you

Your departure had brought thousands of thoughts

And your soul be with all

Who are soft and kind...

Amen...

To my dearest husband ...

Thank you for all your help and understanding,

Your patience until I finish my studies

To my child who will be born.

Awaiting eagerly for your arrival with

Full patience and to hear your pulsating heart beats...

ABSTRAK

Kajian ini bertujuan untuk mengkaji aspek-aspek Wayang Kulit yang dikatakan bercanggah dengan Islam. Untuk memperolehi maklumat dan data, penulis menggunakan beberapa teknik kajian iaitu buku-buku yang terdapat di perpustakaan KUIM, UKM dan Pusat Islam Kuala Lumpur, sumber-sumber melalui Kementerian Kebudayaan dan Pelancongan negeri Kelantan, Muzium Negeri, dan juga melalui penyelidikan lapangan dan temubual. Boleh dikatakan teknik lapangan dan temubual ini digunakan sepenuhnya berbanding teknik lain bagi mendapatkan maklumat. Hasil kajian telah menunjukkan bahawa terdapat kesedaran di kalangan masyarakat bahawa bahayanya kepercayaan terhadap unsur-unsur Bid'ah dan Khurafat, yang boleh membawa kepada terpesongnya akidah seseorang. Ekoran dari itu, Wayang Kulit kini masih lagi diteruskan tanpa ada unsur-unsur yang bertentangan dengan Islam tetapi diberi pengawasan di bawah Majlis Agama Islam Kelantan supaya mengikuti syarat-syarat dan garis panduan yang ditetapkan.

ABSTRACT

This study aims to look into the aspects of the Malay shadow play that are contrary to the Islamic practices and values. To obtain the relevant information and data specifically for this purpose, the researcher applies several research methodologies, namely literature review, done in the libraries of KUIM, UKM and at the Islamic Center in Kuala Lumpur. Other information sources such as the offices of the Ministry of Culture and Tourism in Kelantan, the Kelantan State Muzium referred to, and field interviews, asking for opinions regarding the matter from the shadow play experts and Islamic Scholars in Kelantan are also conducted. The study reveals the awareness among the Malay public on the negative aspects of *Bid'ah* and *Khurafat* practices brought about by shadow plays that would sway the Islamic belief of the general public. Shadow plays can be shown or played but the unislamic elements that are contrary to the true practices of Islam must not be included. The Islamic Religious Council must set the guidelines for this purpose.

ملخص البحث

إن من أهداف هذا البحث الرئيسية هي الدراسة على العوامل المحرمة في لعبة " واينج كوليت " في نظر الإسلام. ومن أجل الحصول على المعلومات المتعلقة استخدمت الطالبة عدة وسائل البحث من بينها عن طريق الكتب العلمية في المكتبة الجامعة العلوم الإسلامية بماليزيا والجامعة الوطنية بماليزيا والمركز الإسلامية في جوالا لمفور, ومصادر المعلومات من وزارة الثقافة والسياحة والمتحف المحلي فضلا عن طريقة البحث الميداني وإجراء المقابلة الشخصية. إن منهج البحث الميداني والمقابلة يعدان من أغلب المناهج استخداما. ومن الملاحظات إن البحث يدل على وجود الوعي الإسلامي لدى المجتمع عن أخطار الاعتقاد بعناصر البدعة والانحرافات مما تؤدي إلى إنحراف العقيدة الإسلامية. وعلى الرغم من هذا إن لعبة " واينج كوليت " ما زالت تمارس في المجتمع ولكن مع تجردها من العناصر المتناقضة بتعاليم الإسلام وهي توضع في الوقت نفسه تحت مجلس الشؤون الإسلامية بولاية كلنتن حتى تكون مطابقة للشروط المخططة.

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GLOSSARY

Allah	The name of the divine Majesty
Al-Quran	The Holy book revealed by Allah SWT to prophet Muhammad S.A.W
As-Sunnah	The tradition of prophet Muhammad S.A.W including deeds saying
Bid'ah	heresy
Hadith	The saying and teaching of Prophet, the second source of information
Halal	that which Allah has made legitimate
Haram	Wrong doing
Hukum Syara'	Practical laws of Islam
Islam	A word meaning 'literally submission' (to the will God). Islam is the name of one of the world's great monotheistic
Islamic Law	The laws of Islam as provided for, administered and applied in Malaysia
Jihad	self-exertion the cause of Allah SWT including
Kafir	unbeliever to Islam
Khurafat	superstition
Muslim	Believer of Islam
Solat	prayer or blessing
Surah	Chapter of the Al-Quran. The number preceding colon denotes the chapter number while numbers after the colon denotes the verse number
Zakat	tithes

ARABIC WORDS transliteration SYSTEM
transliteration TABLE

1. ALPHABET

<u>Arabic</u>	<u>Latin</u>	<u>Example</u>	<u>Transliteration</u>
ء	,	فأر	fa'r
ب	b	برد	burd
ت	t	تال	tall
ث	th	ثوب	thawb
ج	j	جدار	jidār
ح	h	حليب	halīb
خ	kh	خادم	khādim
د	d	ديك	dīk
ذ	dh	ذهب	dhahab
ر	r	رفيق	rafīq
ز	z	زميل	zamīl
س	s	سلام	salām
ش	sh	شعب	sha ^c b
ص	s	صخر	sakhr
ض	d	ضيق	dayq
ط	t	طالب	tālib
ظ	z	ظالم	zālim
ع	c	عقل	^c aql
غ	gh	غلام	ghulām
ف	f	فيل	fīl
ق	q	قلب	qalb
ك	k	كلام	kalām
ل	l	لب	lubb
م	m	مال	māl
ن	n	نجم	najm
ه	h	هول	hawl
و	w	ورق	waraq
ي	y	يتم	yamm

ABBREVIATION

Dr.	Doctor of philosophy
e.g.	example
etc	et cetera
H	hijriyyah
HJ.	Haji
Ibid	Ibidem
i.e.	this is
KUIM	Kolej Universiti Islam Malaysia
M	mīlādiyyah
n.a	no author/ no artist
n.d	no date/no year
n.pb.	no publisher
n.pl.	no place
p.	page
RA	radiya Allāh anhu / anha / anhum
SAW	salla Allāh alayh wa sallam
Sdn Bhd	Sendirian Berhad
SWT	subhānahu wa ta ālā
UKM	Universiti Kebangsaan Malaysia

CHAPTER ONE

INTRODUCTION

The State of Kelantan, which is situated in the East Coast of Peninsular Malaysia, is also known as the state of “*Cik Siti Wan Kembang*”. It has a cosmopolitan population made up of Malays, Chinese, Indians and others. However, a majority of the populations are Malays.

Kelantan is also known to be a state that is very rich in various traditional cultures. The state is a bank of beautiful fine arts of traditional Malay culture dating back to the ancestral times. This is the pride of the Kelantanese Malays

For centuries, the Kelantanese are very proud to have preserved the arts and the culture of their ancestors. There is an adage in Malay saying “*tak lapuk dek hujan tak lekang dek panas*” which means that even when it rains it would not delay and even if it is dry it would not crack. This is the Kelantanese way of saying that traditional arts and culture have been part and parcel of their life.

Before the arrival of Islam into the Malay community, the Malays were already living under a social system complete with their own unique rituals and beliefs. These rituals and beliefs were heavily influenced by mystical elements and assimilation of Hindu-Buddhist culture.

However, the arrival of Islam brought about a lot of changes to the social system. There were fast developments with a flow of innovations in science and technology, with or without some influence of the Western culture that gave a negative effect to the local culture. This Western culture quickly enveloped the arts and culture of the traditional Malays

Realizing this, the government quickly took measures to curb this influence and created associations for youths and arts in order to preserve their culture from being tainted with superstitions and mystical beliefs.

The researcher wishes to recommend that some positive changes be made to the story line of the shadow play so as to avoid certain mystical elements from mixing into the original play and instead stick to advices and teachings of Islam. The researcher also wishes to recommend making use of the shadow plays for the propagation of Islam and thereby completely removing all negative elements from the shows. She also wants to research on how far traditional Malay arts and culture are relevant in Islam. All the negative elements that are found in the shadow plays should be eliminated. While the positive and Islamic elements should be retained in the play.

1.1 BACKGROUND

“Wayang Kulit” is a popular traditional Malay theatre in Kelantan. The show uses puppets and dolls behind a screen that projects shadow. The puppets and dolls are made from animal skin, such as goatskin and buffalo skin.

In a “Wayang Kulit” play, it portrays many elements of unbelievable and superstitious characters that are *Bid’ah* and *Khurafat*. Due to these unislamic elements the Kelantan Islamic Religious Council have given out a fatwa that all shadow plays are forbidden in Islam. These elements promote the belief in demons, evil spirits, idolatry and all negative elements, which are unislamic. If these elements were ignored it is believed that something bad would befall on the people. For example, the stage should be place at least 1.2 meters above the ground to avoid the earth spirits from disturbing the show.

Apart from this, before a show begins, an official opening ceremony must be held to appease the evil spirits, which contradicts with Islamic practices. The idols, puppets and dolls are usually smoked with incense especially ‘Pak Dogol’, ‘Wak Long’, ‘Hanuman’,

‘Serirama’ and other characters. It is believed that if this was not done some bad luck or disaster would happen.

According to the Islamic perspective, believing in spirits, ghosts and superstition are all contrary to Islamic practices because it leads to ‘*syirik*’ or deifying other than Allah. Almighty Allah’s S.W.T warns

قال تعالي: { إِنَّ اللَّهَ لَا يَغْفِرُ أَنْ يُشْرَكَ بِهِ وَيَغْفِرُ مَا دُونَ ذَلِكَ لِمَنْ يَشَاءُ وَمَنْ يُشْرِكْ بِاللَّهِ فَقَدْ افْتَرَىٰ إِثْمًا عَظِيمًا }

(al- Qur’an. Al- Nisa’ 4:48)

Means:

“Allah forgives not that partners should be set up with him: but he forgives anything else, to whom He pleased: to set up partners with Allah is to devise a sin most heinous indeed”

The researcher believes that a thorough analysis of the purpose of ‘wayang kulit’, will show that apart from merely entertaining people it is performed as offering to appease the spirits. It is believed if the show is not performed, it will incur the wrath of the spirits and a catastrophe will happen. Hence Malays fail to realize by practicing this culture, it will affect their Islamic faith and beliefs and lead them to believe and practice various types of ceremonies or functions that are contrary to Islam.

1.2 SIGNIFICANCE OF RESEARCH:

The research will be used as reference or guideline for the people in the future. However, the researcher tries to correct the negative elements, to make them more conscious of the ‘*syirik*’ elements that exist in “Wayang Kulit”.

1.3 AIMS OF RESEARCH

The main aim of this research is to find out to what extent Malays believe in ‘Wayang Kulit’. It is important to know about this believe because it can lead to the *Bid’ah* and *Khurafat*.

This is because people believe in demons and evil spirit that have control over human being. If these elements were ignored, it is believed that they would cast evil spells on those who ignore or not do pray to them. The practice of praying to these evil spirits and demons before the beginning of “Wayang Kulit” performance, or the theaters and the “attraction” of audience to the “Wayang Kulit” are generally superstitious and unislamic.

The researcher also hopes with this research, it can give awareness among the Malays about the plays negative effect to their Islamic faith. Islamic religious teachers regard these as dangerous practices because they poison the minds of Muslims with false beliefs. Thus, corrective measures must be taken to create awareness amongst Muslims of the ‘syirik’ elements in “Wayang Kulit”. The Islamic teachers are also required to show the righteous path of Islam and the excellent values of them.

Beside that, this Islamic art is very close with the people and influence them with the *Bid’ah* and *Khurafat*.

Entertainment in itself is not forbidden in Islam. Nevertheless, a permitted form of entertainment in Islam must at least be free from any unislamic elements.

1.4. OBJECTIVES OF RESEARCH:

As we know, our community since time immemorial had been mixing arts with non-Islamic culture or elements. This has prompted me to select the “Elements of *Bid’ah* and *Khurafat* in Wayang Kulit: A case study in Kota Bharu, Kelantan”.

The objectives of this study are:

i. To study the origin and historical background of “Wayang Kulit”.

“Wayang Kulit” or shadow play puppets or dolls are made from animal skin, such as cow, goat or buffalo, which are killed for food.

Nowadays, these puppets are also made of plastic. Part of these dolls are designed to look like human being and are given names like “Pak Dogol”, “Wok Yoh”, “Said”, “SriRama” etc.

The history “Wayang Kulit” originated many hundreds of years ago in Jamli, Sumatra, which was further referred to have had originated from China and India.

In Kelantan, it is believed to have originated from Siam (Thailand) as “Wayang Kulit”, since the story line appears to be similar to Siamese stories, culture, design, presentation and characters.

ii. To examine the status and relevance of “Wayang Kulit” with the Islamic teachings.

The Kelantan Islamic Religious Council (MAIK) had issued an order to discontinue the public viewing of “Wayang Kulit”, as it contains elements of unbelievable, superstitious, characters and ethics that are unislamic.

The researcher aims to make some changes to Wayang Kulit, for example: to include more Islamic related story- line that consists of advice that is more towards Islamic beliefs and culture.

iii. To study the possibility of using Wayang Kulit as a medium of *da'wah*.

“Wayang Kulit” can be used as one of the means and tools in the propagations of Islam and Islamic teachings. Emphasis can be made on values of Islam in moral, ethical, positive thinking, historical matters related to Prophet Muhammad’s time and the spreading and propagating of Islam throughout the world.

1.5 PROBLEM STATEMENTS

The main intention of selecting this title is to point out that the mass population in Kota Bharu, Kelantan still believe in negative elements and non-Islamic practices such as in wedding, eating of betel leaves, salutations to Kings and royalties, also in the practices of Malays for generations to the extent it is difficult to differentiate between custom and *syaria*'. Also quite prevalent among the masses is the strong believe and trust in the powers of talisman and black magic.

Bid'ah and *Khurafat* are quite clearly exhibited in traditional games in Kota Bharu; "Wayang Kulit" which have negative effect on the Malay Community and such practices are definitely illegal in Islam.

Therefore, there is a need to study this activity from the Islamic perspective.

1.6 SCOPE OF RESEARCH

In this research, the researcher focuses only the Malay community in one location, that is in Kota Bharu, Kelantan. This is because there are many people in this town who still believe in "Wayang Kulit", and is still shown at the Art Center in Kota Bharu despite MAIK's ban on the show. However, the government has not completely banned the Wayang Kulit shows but has allowed a certain groups to perform on the condition it is free from unislamic practices and norms.

But according to one artist of Chinese origin, in spite of these restrictive conditions the "Wayang Kulit" shows still contain stories depicting evil spirits, ghosts, Jins, and other mystical characters to "protect" the "Wayang Kulit" players or participants during the shows. They also protect or are at peace should there be any short-comings like insufficient musical instruments and also maintain peace while "Tok Dalang" performs and to preserve him from any affection by any other evils.

The researcher also focuses on the age group of audience who fall into two categories those above 30 years of age and those aged below 30. The younger group takes Wayang Kulit show as an entertainment or past time, whilst the older ones go to the extent of believing that they can be cured of diseases.

1.7 LITERATURE REVIEW

From observations from my research, the researcher believe that ‘*Bid’ah* and *Khurafat* in Wayang Kulit’ that exists as in the "الإبداع في مضار الابتداع" of Sheikh Ali-Mahfuz that indicate the existence of such beliefs. And such beliefs destroys the brain powers of good due to the resulting feeling of arrogance or *takabbur* , where the mind becomes corrupted into believing nonsense and unwise elements of life especially that contrary to the teachings of religion. The believing of such things is wrong in the eyes of Islam.

According to al- Shatibiyy in the books of *al- I’tisam* that as per illegal punishment it can bring about syirik to the believer of such elements.

The Kelantan Islamic Religious Council (MAIK) ordered a rule in legalizing the “Wayang Kulit” shows as they contained unislamic elements.

As per al-Bukhari in the Sahih Bukhari, states that in Islam the creatures of dolls which represent human beings or animals alike are considered forbidden

From the researcher findings and discussions with regard to “Wayang Kulit” it should not be allowed and it should be banned. It will incur the wrath of Allah because it contains evil and forbidden aspects such as praying to ghosts, spirits and dependence on talisman etc, and the believing in an entity more powerful than Almighty Allah S.W.T are forbidden and wrong.

From the above, the researcher strongly belief that “Wayang Kulit” is clearly illegal and offensive, contrary to Islamic teachings.

1.8 RESEARCH METHODOLOGY

The researcher uses 2 types of research through library research and the other is by interviews.

1. *Library Research:*

Initially the researcher wish to collect information from hard copies such as articles, magazines, newspapers, references, seminar papers, reports by the government or other NGO’s. This would involve gathering information from the Islamic Center, National Library, Universiti Malaya Library, Ministry of Tourism Industry and Kelantan State Museum.

2. *Fieldwork:*

Apart from getting information from printed materials and libraries the researcher went to the Kelantan (Kota Bharu’s) Arts Center, Arts Associations and other related Non-government Organizations (NGO’s).

The researcher would further interview, discuss with people from all walks of life who had witnessed such plays.

The first person to be interviewed is Pok Nik Mat b. Nik Soh, who is popularly known as ‘Pok Nik Mat Kemasin’ a Wayang Kulit entertainer who lives in Kg. Kuala Kemasin, Bachok Kelantan.

The questions that would be forwarded to him would be as follows:

- a. Where is the origin of “Wayang Kulit”?
- b. What are the purpose of “Wayang Kulit” Shows and the existence of it in the society?
- c. Currently, “Wayang Kulit” is played or showed to the public to obtain income. What is its relevance to gaining income?

The second person, Mr. Hashibi b. Ludin, who also originates from the same village and he belongs to a theatre group called ‘Kumpulan Seni Baju Merah’ which literally means ‘Red Shirt Arts Group’. The questions to be asked would be the same as for the first candidate. This is to identify the similarities of disagreeable facts that would provide information on their interpretations.

Others questions that the researcher would propose to them would include the following:

- a. From what is “Wayang Kulit” made of?
- b. How is “Wayang Kulit” performed?
- c. What are the types of musical instruments used during the shows?
- d. Which is the most powerful doll in the “Wayang Kulit” show?

The third person to be interviewed would be Mr. Eyo Hock Seng who hails from Penampang, Pasir Mas Kelantan. He is member of Sri Campuran group, which is made up of Malay, Siamese, and Chinese.

The questions to be forwarded would include the following:

- a. What happened when there is a shortage of musical instruments for a shows, or what would happen if ‘Pulut Kuning’ or fee of RM 2.15 cents is not available?
- b. As known in “Wayang Kulit” shows there was an element of taboo in one form or other, and if it is not followed or believed something evil would befall the ‘Tok Dalang’. Can you list out in detail of such happenings of misfortunes that befell on ‘Tok Dalang’?
- c. Is there any a rite or recital involved during the “Wayang Kulit” show?

CHAPTER TWO

FINDINGS

1.2: The Origin of “Wayang Kulit”

“Wayang Kulit” or shadow play is a traditional folklore theatre show which uses light and shadow on screen (Ainu Sham Ramli & Mohd. Azmi Ibrahim: 6). This shadow play is also a popular traditional theatre show to the Kelantanese Malays. These puppets or dolls are usually made of dried skins of cows, goats, or buffaloes. But, today they are made of plastic; these shows are usually accompanied by various types of music and different tempo.

Here, the researcher states that there are various opinions regarding “Wayang Kulit”. According to Edward C-Vanessa, ‘Wayang Kulit’ is formed from two java words, which is known as the ‘shadows’ (Ness, 1980: 7).

However there are various opinions, which states that the “Wayang Kulit” originated from Jamli, Sumatera several hundred years ago (Khoo, 1982: 32).

According to a person who was personally interviewed, known as Pok Nik Mat, “Wayang Kulit” played in Kelantan comes from Thailand. It depicts Ramayana and other epics, which is about the reincarnation of Lord Vishnu, the Indian Deity. The Thais adopted him as a Thai Prince. As per Buddhist cosmology, Rama is accepted as one of the reincarnations of Buddha. On the other hand, the Malays of Indonesia and Malaysia believe that Rama was a descendant of Adam, all these cannot be believed as they are just stories or folklore only (Nik Mat bin Nik Soh, 2003).

Further, another theory claims that “Wayang Kulit” originated from India and was brought into the South East Asia by the Hindu rulers. Supportive to this notion is the evidence that they are based on Hindu Epics- The Ramayana and The Mahabhrata.

Jacques Brunet said that “Wayang Kulit” originated from India as he pointed out that there were similarities of the puppets and dolls that were used in Kerala, Orissa, and Andhra Pradesh. He also pointed out that the puppets found in Indonesia and Malaysia resembled more of Indian origin, which was used in puppets shows.

Similarly, intellectuals like Otto Spies, Subri East Syamgil and William Ridghway supported the theory that “Wayang Kulit” originated from India.

However, Berthold Laufer believes it originated from China and directed his argument in reference to a legend that related to the time of a King named Han Wu Ti (121 B.C) whose medium tried shadow play to cheer up the queen (Mohamed Ghouse Nasaruddin, 2000: 1-2).

According to Mr Husin, also known as Pak Sin, one of the members of a theatre group from Kg.Chica in Kota Bharu, the shadow play originated from a calumnious of earth brought by clouds. A story by his partner, the same clouds too brought the figurines in the shape of humans. Beings artistic combined with hard work and high creativity they had brought about the dolls and puppets. In the early days these figurines were rougher compared to the current five forms. After a long time had passed came about artistic, beautiful with colorful designs and make-ups.

According to the puppeteers philosophy the figurines should not be or look a like human beings. These figurines are moved about by the skillful puppeteers and we get to see the shadows of them on screen.

However, Paksin is unable to confirm whether his ancestors who were of Javanese origin brought down the shadow plays. He agreed that books with regard to shadow play and the

early artistic plays did come from Java. According to him he learned the dialogues and lyrics that he used during shows from his ancestors and books that he had read.

According to his experience, Paksin accepted the fact that he had long been involved in shadow plays but not many were seriously interested in it or its development. He does believe that there is a certain amount of supernatural power derived while performing the shows.

In order to become a good puppeteer is not an easy task. This is because one has to train well to sing and pronounce the dialogues correctly as per text. But, many people fail when they held the puppet and faced the screens while listening to the background music. They would easily become stiff, unable to bring out the voice and would perspire heavily and would be soaked to the skin (Omar Farouk Bajunid, 1989: 97-99).

With these facts in mind, the writer is aware of all analysis in books, interviews that shadow plays in Malaysia definitely has many similarities to other countries as Malaysia, Thailand and Indonesia are part of a large old Malay culture. Since Malaysia is uniquely situated in the center of this region there is a possibility of receiving and adopting the influences of all cultures in this area.

According to the findings of Heirani Ismail, there are 2 types of shadow play in Kelantan i.e. Kelantanese shadow play or also known as Siamese (Thai) shadow plays as there are Thai influences in the plays. The other type is known as Malay shadow play, which consisted of Javanese influences and caricatures in the stories, forms and designing of dolls. However the shows are similar in nature (Hairani @ Khairani bt Ismail Suki, 1978:12).

Today, however, it is impossible to pinpoint the exact origins of Wayang Kulit and identify the differences between Chinese, Indian or Javanese plays as they have been heavily influenced by factors such as social, economical, political and cultural.

However equipments used in the performance include the following:

1. THEATRE

A 12 ft high stage constructed using wood, bamboo and thatched attap or palm leaves. In front is attached a white cloth screen, at the center of this screen there is a pole to which the dolls and puppets would be hung. During the closing ceremony, yellow glutinous rice or “pulut kuning” with meat is also hung here (Omar Farouk Bajunid, 1989:96). The whole stage is closed except for a small entry at the back for the performers’ entry and exit. At the back of the screen either a kerosene lamp or currently electric bulbs are placed (Ghulam Sarwer Yousof, 1979:6-7). Usually in front of the screen the name and address of the group as well as the performers’ name would be put up.

2. DOLLS OR PUPPETS

They are made of dried skin of cows or buffaloes. On the dried skin the characters are drawn and cutouts would be made and painted as required and is fitted to handles for holding during plays. The handles are usually made of bamboo, rattan. However, the best handles are made of horns of animals.

The dolls would represent the various characters in the play and the performer has to give ‘life’ to these by producing various sounds. These characters are more or less stereotyped as they can be good or bad ones which do not change in all stories. Their sizes are more or less the same i.e. either big ones or small ones. However, their sizes are not bigger than 28 inches in height and 15 inches wide (Mohamed Ghouse Nasaruddin, 2000:7).

A full set of shadow play contain between 160-200 pieces of dolls which comprise of from various deities, demons, people, trees, plants, animals etc having their own names (Siti Zabedah Mohd Sharif, 1991:28). The most popular ones are:

- a. Pak Dogol'- Is the master of ceremony or the main advisor to Sri Rama and his followers and whose role is so sacred that he is kept or hung onto the pole between (in the center) the screen where food is kept for the master.
- b. Wak long- He is the deputy to the master of ceremony 'Pak Dogol'.
- c. King Wana (Ravana)- An antagonist, the chief demon who is a strong and fierce character who kidnaps Sita Dewi.
- d. Seri Rama- A warrior king (a protagonist) who is portrayed as highly ethical, with high morals, strength and courage (having some supernatural powers).
- e. Sita Dewi- Seri Rama's wife who loves and has high morals being very faithful. She had to prove by walking through burning fire to prove her faithfulness.
- f. Lakshmana- Seri Rama's younger brother who is equally strong and morally high as his brother.
- g. White Hanuman- King of all monkeys who also portrays nobleness and a very obedient warrior of Seri Rama.
- h. Tuk Maha Siku- One who has mystical powers such as Shiva Nataraja who can portray as Sang Kala, Bentara Kala and Tok Maha Rishi who has fiery eyes.
- i. Arrow Deity- Two main mystical deities who existed and fought in the beginning of each show and the cosmos would return to its origin after the wars.
- j. Demon- There is many types of demons which normally possess evilness and other negative elements; among whom are the Bota Kemang and Bota Indera.

k. Maha Rishi- Mythological and mystical characters who possess powers and abilities to perform unimaginable acts and among them are the Maha Rishi Giant Bird and Maha Rishi Maha Busanam (Mohamed Ghouse Nasaruddin, 2000: 7-8).

Apart from the above, in recent times, more modern characters have been incorporated into the stories.

3. MUSIC

The musical instruments used are of various Malay origins and it is a great craft, which depicts the traditional life that existed in the community and culture. It contains a system where music, pitch, scale, melody, lyrics of its singular origin and of nativity which is totally attractive (Mohd Taib Osman, 1989: 287). The equipments are made up of drums of various sizes, gongs, trumpets, flutes and types of strange instruments. It is not easy for anyone to just play these equipments without proper trainings. Therefore one needed plenty of patience to learn these musical instruments and the systems of play.

The musical involved three types of presentations:

- a. Spiritual- this type is used in the beginning of the show by the puppeteer or presenter who has certain form of spiritual communication with emotions and magical powers.
- b. Dramatic- this brought about the feeling and sensation during certain scenes such as happiness and sadness.
- c. Structural- this gave the feelings of certain acts during war, traveling etc.

The orchestra is made up of about 10 to 20 musicians (Eyo, 2003).

4. REFRESHMENT

Before the start of any show it is the puppeteer's responsibility to get all musical equipment and the various puppets are checked and kept ready. The sponsors and organizers sometimes do this too. As for refreshment the following must be made available:

- a. A plate of cooked yellow rice (glutinous rice)
- b. A plate of rice corn that are dry fried
- c. A plate of plain flour
- d. A plate uncooked yellow rice
- e. Sufficient betel leaves and areca nuts
- f. Sufficient sulphur and tobacco
- g. A length of net thread
- h. A fee of RM 1.20
- i. 1 chicken egg
- j. 1 roasted chicken
- k. Some incense powder
- l. Sweetened water
- m. 1 sewing needle

All the above should be arranged in large trays and kept in front or near the puppeteer on the stage (Hashibi b. Ludin, 2003).

2.2 Elements of *Bid'ah* and *Khurafat* in “Wayang Kulit”

It was very common for the shadow plays in Kelantan to have many followers both the young and old and until now it remains popular.

It is usually played to celebrate some common events like harvesting, wedding, paying respect to certain teachers' especially traditional events, motivational courses or mass treating of the sick. It is not only used as an entertainment but also to teach the youngsters of some good moral values where goodness prevails and evil is destroyed. It is also to depict love, bad and good intentions, patriotic responsibilities of individuals and as an instrument to communicate to the mass especially for the government to pass information to its citizens etc.

These shows are usually held at night and may last for several nights and the stories are mostly narrated from the life of Seri Rama or Ramayana, which is a Hindu Epic.

It is clear that the elements present in these shows are against the Islamic laws and culture. Unfortunately the researcher believes that many do not realize that these unislamic elements may not be practical to our way of life.

The researcher argues that shadow play contains, from beginning to end, unislamic elements that contradict with the philosophies of Islam. Hence, by participating in any form of shadow play we are indirectly affected by *Bid'ah* and *Khurafat*.

One element of *Bid'ah* and *Khurafat* in shadow play is the introduction of the concept of praising deities other than making them for the purpose of entertainment. It also has certain intention of making wishes or *nazar* and it is noted that if any play is not held for a reason that someone had made a wish and if it is not carried out then a curse shall fall on the one who made such wishes. The person may fall ill, become very stupid, mad etc.

According to one of the puppeteers, (Eyo, 2003), says that before any play began they would have opening ceremony of the theatre. All equipment together with a fee of RM2.15 must be made available.

Just about to begin the show, the chief puppeteer would burn the incense powder while sprinkling it with yellow rice. Then he would 'invite' the spirits to bless the puppets so as to bestow power onto them so that there will be not hitches in the show as well as give 'life' to the puppets. As he gets into a form of trance the musicians will keep company. The musical instruments too would be smoked with incense. This is usually done to enhance the audience or spectator participation and feelings. During this session no one is allowed to make fun at the singing and musical session otherwise a curse would befall on those involved. Logically speaking these is all nonsense and should not be believed.

And than apart from the above, the chief puppeteer would pray to the musical instruments and the puppets or dolls. This is because he believes that all these have a kind of motivation hence pray to them. Among all the figurines he would choose and immortalize 'Pak Dogol' which he often refers to as 'The One and Only Favorable Character' as the most important one and superior to all the others. This figurine is supposed to have supreme power which can be used to cure ailments among children who are believed to be attacked by ghosts, demons and Satan.

Their belief in all these is not practical and whilst performing the shows no member of the audience should lose concentration. They are forbidden from free movements and other distractions which may eventually cause difficulties, curse etc. Due to these types of beliefs the entertainers or the puppeteers will not perform for a long period. As a result, they go on rotation because they belief that one may fall ill if one continues alone. Should he befallen with any curse he is suppose to at least perform some part of the play to be relieved from the curse. Apart from these fallacies and tales there are many Hindu and Buddhist practices being incorporated which are not acceptable to Islam.

There are many stories used in shadow play and most of them have been taken from the Hindu Epic Ramayana. The most popularly adopted and played in the Siamese shadow plays are normally from the life of Sri Rama. Here the researcher wishes to highlight the synopsis of the life of Sri Rama to give a clearer picture played by the chief entertainer in the Thai version.

“ The story begins from a country called Mandapura which was under the rule of king known as Sirat Maharaja. He had 2 sons namely Sri Rama and Lakshmana through princess of Moonlight. Through his second wife he had another 2 sons namely Samardan and Chandran. Sri Rama is believed to have come from heaven and entered into princess of Moonlight.

In another country called Lankapuri, its King Maharaja Wana (Rawana) was looking for a woman who could eventually be his consort (queen). He had heard of Sirat Maharaja and princess of moonlight and he wished to take possession of her.

This news reached King Sirat and he was extremely worried and he informed his consort. Upon hearing this she rubbed all the dust in her body and created a pretty woman who resembled herself and named her Mandudaki. Upon the arrival of King Wana, Mandudaki was to be handed over to be taken back as the princess of Moonlight to Langkapuri to become the consort of King Wana.

At that instance, Seti Andang Dewi (Diety of Dewi) then had committed an offence with another Deity and was then sent to earth, which entered the body of Mandudaki. She became pregnant and she then gave birth to a female child. Astrologers informed that the future husband to this child would eventually kill off King Wana.

Upon hearing this King Wana was furious and wanted the child to be killed. However, with Mandudaki's pleas King Wana allowed the child to be placed in a basket and floated off into the seas. When Mahasiko (Maharishi) found the baby floating in the seas and he picked her up and named her Sita Dewi.

When Sita Dewi became a major, Mahasiko offered her for marriage to any one who would shoot with arrows 40 Tal trees that were buried in the ground. All well-known archers were invited for the competition and it included King Wana, Lakshamana and Seri Rama. Finally it was Seri Rama who achieved the feat with the help of his brother Lakshamana and he married Sita Dewi.

King Wana was angry and wanted to take possession of Sita Dewi. He managed to kidnap her and took her to Langkapuri. Seri Rama with the assistance of his brother Lakshamana and the children of Hanuman and associates took control of Langkapuri. A war started and finally King Wana was killed and Sita Dewi was brought back to Mandapura". With that the shadow play ended (Ismail b. Yusof, 2003).

After burning the incense and showering the smoke around the chief puppeteer will officially declare open the theatre. This session is done with murmuring of some 'magical' words (mantra) uttered to peace the spirits so that the chief can change the voice as per every time a new character performs. These words are supposed to 'protect' everybody at the show including himself, his family members and the spectators (Syamsiah Sabaruddin, Suriya Hafida Bahari & Siti Zuzitah Abd. Samad: 23).

The mantra uttered at the beginning is suppose to prevent and to protect all and any evil spells that may come from various corners of the earth that may affect the performance of the show. The mantra that he read is known as " Risik Semar" (Eyo, 2003).

The sound as state as below:-

“(Puak- puak sebelah sinar naik)

Om!

Asslamualaikum!

Aku kirim Salam kepada puak-puak budak nenek sinar naik,

Angkatan azal yang lalu champing yang datang,

Angkatan dewa nur,

Dan arba'ana hulubalang Shah api,

Hulubalang Shaikh haman, Sang Periya Ganu, Sang Periya Gana,
 Hulubalang Maharaja Katut Kacha Wong Agong perang bahaya,
 Serta mengangkati nenek Jin pahlawan tujuh
 Yang pertama Raja Hantu,
 Yang kedua Raja Pari,
 Yang ketiga Raja Mambang,
 Yang keempat Raja Chendera,
 Yang kelima Raja Iblis,
 Yang keenam Panglima Pa'il,
 Yang ketujuh nenek bujang Jura.
 Aku nak minta mu mari terima jamuan, makan nasi kunyit,
 dada, bertih, ayer tawar, sirih pinang,
 Kerana aku nak main wayang suka-suka,
 Aku nak minta mu jangan usik sekalian
 panjak aku yang kedua belas, pengantin aku yang lima,
 Mu ingat-ingat pesan-pesanan aku!"

Then, the greeting will give by the "Jin tanah", villagers, and the creation of earth so that the foreigner will not bother the ceremony at this night.

After this recitation, the puppeteer will read the mantra that is suppose to send off all evil spirits, demons, ghosts etc to their place of origin (Glimpses Of Kelantan: 375).

The mantra such as:-

“(Selamat balik Dewa-dewa)

Om!

Derkon tigorpati Danu Kileng,

Sang Kileng sengsara withan,

Bah salah musim,

Angin salah ketika,

Hujan salah periang,

Kutok Kangor minta hujan kilat,
 Sabong-menyabong pada awan yang kuning,
 Maka hujan pun turun renyai-renyai,
 Basah sekalian bidadari kepanasan,
 Dan debu duli naik ke udara,
 Alamat sekalian dewa-dewa hendak naik,
 Pada nanggara ke kayangan suralaya,
 Berkat tapa masing-masing pertapaannya
 dan seterusnya...

After the utterance of this mantra the show begins and this purpose of this mantra is to seek the cooperation of the spirits of various types to make the show a success. The false believe in spirits, ghosts alike are all unislamic. Hence, any involvements of these elements are *Bid'ah & Khurafat*.

As per Islamic perspective, the belief in spirits, ghosts and Satan can actually destroy or negate the belief in Allah the Great. As per Almighty Allah's S.W.T saying...

قال تعالى: { إِنَّ اللَّهَ لَا يَغْفِرُ أَنْ يُشْرَكَ بِهِ وَيَغْفِرُ مَا دُونَ ذَلِكَ لِمَنْ يَشَاءُ وَمَنْ يُشْرِكْ بِاللَّهِ فَقَدْ افْتَرَىٰ إِثْمًا عَظِيمًا }

(Al-Quran. An-Nisa' 4:48)

Means:

“Allah forgives not that partners should be set up with him: but he forgives anything else, to whom He pleased: to set up partners with Allah is to devise a sin most heinous indeed”

Making use of black magic or charm to be successful at the beginning of the show is a clear indication of *Bid'ah* and *Khurafat*. The practice is rejected in Islam.

However not all forms of charm is disallowed, as this had been allowed by followers (hadith) who said that charm without any negative elements is accepted.

When the researcher observes carefully the images/ models made of skin in shadow play the researcher could identify them as figures of humans. It is not surprising that they actually represented human beings. According to teachings of Islam the making of dolls are forbidden except as toys for young children.

The traditional games like shadow play in which there are elements of idol worshipping and the celebration of the birth of a child and weddings are all disallowed in Islam as they are forbidden acts. By right these functions should be totally avoided since they are sinful acts in Islam.

Apart from it, as according to Pak Mat, they are unacceptable fables as they are the products of wrong teachings which contain many petty issues (unislamic) as there was too much competitions among the various groups trying to out-do one another. The chief entertainer or puppeteer would use such tactics by laying a figurine and using black magic to create unnecessary and unbelievable stories in the shadow plays.

As the elements contradict or deviate from the principles of Islam the government of Kelantan denounced these practices including the 'Makyong' and the 'Menora' performances.

The Kelantan Islamic Council met on 17th October 1992 and drafted the guidelines for public viewing shows as below:

1. Should not contain beliefs, reading texts and elements of different forms of existence of God, not believing in God, low moral acts, performing acts against Allah S.W.T, looking down upon others and sex related activities that which were not in accordance to the Syariah Law
2. No other religious activities to be practiced other than Islamic activities.

3. Elements of prayers being offered to spirits, demons, ghosts, satanic prayers and worshipping of shrines.

4. Does not permit any wasteful activities and that which involve unnecessary wasting of time just to entertain.

Due to the fact that shadow plays are disallowed or banned due to it being contrary to Islamic teachings, the government had rightfully discontinued them for one or more of the above reasons.

This is in the report to the following 'Kaedah Usul al-Fiqh' written by Abd. Latif Muda & Rosmawati Ali @ Mat Zain saying:-

" درء المفسد مقدم على جلب المصالح"¹

Means:

"Avoidance of destruction has to be given preference than to give betterment".

At the beginning the decision was not fully supported by many in the society as they had their own agenda; especially artists. They claimed that shadow play was part of the Malays traditional arts for the future generation and as such should be preserved.

At the initial stages of the ban there were still some performers who lacked knowledge of Islamic values and continued with their shows. For example, they did not follow the stipulated times of shows which resulted in public's wasting time rather than utilizing it for more useful activities. Due to the puppeteers' continuous performance of the shadow play caused many people from forgetting to pray and this action violated the law initiated by the state government. The puppeteers' attitude and greed for money resulted in the violation of law.

¹ Abd. Latif Muda & Rosmawati Ali @ Mat Zain. 1997. *Pengantar Usul Fiqh*. Kuala Lumpur: Pustaka Salam Sdn.Bhd. p. 305.

From what we had discussed above, there are many elements in the theatre show that are prejudicial, unethical and unislamic. This could affect the beliefs of a Muslim. These elements are not at all suitable to the lives of the Muslims as it does not praise or propagate anything about Allah the Almighty. However, now there is definitely some improvement and there are instances and evidences that indicate that there is a great improvement brought about by the Islamic movements and is currently improving the socio-culture of the Islamic nation.