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Intangible Cultural Heritage

**REQUEST BY A NON-GOVERNMENTAL ORGANIZATION TO BE ACCREDITED  
TO ACT IN AN ADVISORY CAPACITY TO THE COMMITTEE**

**Deadline: 30 April 2023**

**for examination by the Committee in 2023 and accreditation by the  
General Assembly in 2024**

*File may be downloaded at:*  
<https://ich.unesco.org/en/forms>

*Please provide only the information and supporting documentation requested below.  
Annexes cannot be accepted.*

**A. Identification of the organization**

**A.1. Name of the organization submitting this request**

*A.1.a. Provide the full official name of the organization in its original language, as it appears in the supporting documentation establishing its legal personality (section D.2. below).*

PUSAT BUDAYA PUSAKA SDN. BHD.

*A.1.b. Name of the organization in English and/or French.*

PUSAKA

**A.2. Address of the organization**

*Provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled. In the case of internationally active organizations, provide the address of the headquarters.*

Organization: PUSAT BUDAYA PUSAKA SDN. BHD.

Address: 16B JALAN WAN KADIR WAN TAMAN TUN DR. ISMAIL 60000  
KUALA LUMPUR

Telephone number: (+603) 03- 7732-1407

Email address: info@pusaka.org  
Website: www.pusaka.org  
Other relevant information: Instagram: <https://www.instagram.com/senipusaka/>  
Facebook: <https://www.facebook.com/culturetraditionideas>  
YouTube: <https://www.youtube.com/@PentasPusaka/videos>

### A.3. Contact person for the correspondence

Provide the complete name, address and other contact information of the person responsible for correspondence concerning this request.

Title (Ms/Mr, etc.): Ms  
Family name: Fan  
Given name: Pauline  
Institution/position: Creative Director  
Address: 156 – 2 – 12, Villa Flora Jalan Burhanuddin Helmi, Taman Tun Dr Ismail, 60000 Kuala Lumpur, Wilayah Persekutuan Kuala Lumpur  
Telephone number: 012-991-7460  
Email address: pauline.fan@gmail.com  
Other relevant information:

### A.4. Country or countries in which the organization is active (Paragraph 91(b) of the Operational Directives)

Identify the country or countries in which your organization actively operates. If it operates entirely within one country, indicate which country. If its activities are international, indicate whether it operates globally or in one or more regions, and list the primary countries in which it carries out its activities.

- local
- national
- international (please specify)
- worldwide
- Africa
- Arab States
- Asia and the Pacific
- Europe and North America

Latin America and the Caribbean

Please list the primary country(ies) in which it is active:

MALAYSIA

## **B. Organization's competence, expertise, and experience in the field of safeguarding intangible cultural heritage (Article 9 of the Convention and paragraphs 91(a) and (c) of the Operational Directives)**

### **B.1. Objectives of the organization**

*Describe the objectives for which your organization was established, which should be in conformity with the spirit of the Convention. If the organization's primary objectives are other than safeguarding intangible cultural heritage, explain how its safeguarding objectives relate to those larger objectives.*

*Not to exceed 300 words*

PUSAKA is a cultural organisation dedicated to revitalising and strengthening the viability of traditional performance at the community level. We organise regular public performances and community instruction projects, supporting the transmission of these intangible cultural heritage traditions from master performers to a succeeding generation. PUSAKA conducts extensive audio-visual and written documentation of the various cultural traditions we work with, to create a comprehensive documentary archive of traditional performing arts in Malaysia.

PUSAKA works intimately with some of the most distinguished performers of traditional performance and oral traditions throughout Malaysia. These include the Wayang Kulit, Mak Yong, Manora, Main Puteri, Rebana Ubi, Tarian Asyik and Dikir Barat traditions of Kelantan; the Kuda Kepang, Seni Reog, and Kompang Jidor of Johor; music and dance of Orang Asli communities (Mah Meri and Orang Seletar); music and dance of the Portuguese Eurasians of Melaka; Kompang Jawa of Selangor; the Dabus tradition of Perak; the Awang Batil storytelling tradition of Perlis; the Urume Melum and Dhol drumming traditions; and Boria, Teochew Puppetry, Teochew Opera, and Hokkien Potehi traditions of Penang.

PUSAKA also works closely with international masters of tradition, bringing renowned virtuosos of traditional music and dance to perform for Malaysian audiences. These include Grammy Award-winning 'Sahara blues' group Tinariwen, world renowned Iranian kamancheh master Kayhan Kalhor, Alim Qasimov Ensemble of Azerbaijan, Mehr Ali and Sher Ali Qawwali Ensemble of Pakistan, Shwe Man Thabin Dance Theatre of Myanmar, Thang Long Water Puppet Troupe of Vietnam, Hikayat performer Muda Balia and Sanggar Rempelis Muda Saman Dance Group of Aceh, Indonesia, and acclaimed dancer-choreographer Mavin Khoo.

PUSAKA creates alternative cultural platforms, curating and producing festivals that allow urban audiences to engage with Malaysian history, heritage, and culture. In all our work, PUSAKA seeks to provide an intellectual context for the contemplation of broader aspects of culture, tradition and ideas.

## B.2. Domain(s) in which the organization is active

Tick one or more boxes to indicate the primary domains in which the organization is most active. If its activities involve domains other than those listed, tick 'other domains' and indicate which domains are concerned.

<input checked="" type="checkbox"/> oral traditions and expressions
<input checked="" type="checkbox"/> performing arts
<input checked="" type="checkbox"/> social practices, rituals and festive events
<input checked="" type="checkbox"/> knowledge and practices concerning nature and the universe
<input checked="" type="checkbox"/> traditional craftsmanship
<input type="checkbox"/> other domains - please specify:

Briefly describe below your organization's work in relation to the domains chosen (if your organization cuts all domains, explain how).

Not to exceed 250 words

<p>PUSAKA conducts extensive audio-visual and written documentation of traditional performing arts, to create a comprehensive documentary archive of intangible cultural heritage in Malaysia. PUSAKA organises regular community performances of intangible cultural heritage, encompassing oral traditions, traditional performing arts, and ritual arts to revitalise cultural traditions in local communities. We also develop and coordinate instruction projects, supporting the transmission of these intangible cultural heritage traditions from master performers to a succeeding generation. This deep knowledge is not limited to artistic techniques but also includes worldviews, philosophical concepts, as well as material craftsmanship. PUSAKA also curates and produces performances for urban audiences, to widen the appreciation of Malaysia's intangible cultural heritage, nationally and internationally.</p>
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## B.3. Primary safeguarding activities in which the organization is involved

Tick one or more boxes to indicate the organization's primary safeguarding activities. If its activities involve safeguarding measures not listed here, tick 'other safeguarding measures' and specify which ones are concerned.

<input checked="" type="checkbox"/> identification, documentation, research (including inventory-making)
<input checked="" type="checkbox"/> preservation, protection
<input checked="" type="checkbox"/> promotion, enhancement
<input checked="" type="checkbox"/> transmission, formal or non-formal education
<input checked="" type="checkbox"/> revitalization
<input type="checkbox"/> other safeguarding measures – please specify:

#### B.4. Description of the organization's activities

Briefly describe the organization's recent activities and relevant experience in safeguarding intangible cultural heritage, including those demonstrating the capacities of the organization to provide advisory services to the Committee. Relevant documentation may be submitted, if necessary, under section D.3. below.

Not to exceed 550 words

- Invited to present, curate, and coordinate Main Puteri of Kelantan at **Festival de l'Imaginaire, Paris**, June 2023.
- Invited to present Awang Batil of Perlis at **Pesta Raya, Esplanade, Singapore**, May 2023
- Invited as a panelist at **Symposium on Manora at Prince of Songkla University**, Hatyai, Thailand, May 2023.
- **Nada-Nadi: Documenting the Intangible Cultural Heritage of Kelantan**. supported by a MOTAC Matching Grant, October-December 2022. Audio-visual documentation of Wayang Kulit, Mak Yong, Manora, Dikir Barat, Main Puteri, Silat, and Tari Asyik.
- PUSAKA presents Wayang Kulit, Teochew Puppetry, Seni Reog Ponorogo and Manora – **Malam PUSAKA di Ruang Kota**, supported by CENDANA under the Art In The City Public Art Commissioning Programme 2020, 2021-2022.
- Programme partners for **Adiguru CENDANA** — a community arts programme that aims to sustain the development and ensure the continuity of Malaysian traditional art forms, implemented by CENDANA (Cultural Economy Development Agency) in collaboration with cultural organisation Pusaka. A total of 34 masters of traditional arts throughout the country have received Adiguru CENDANA grants. 2021-2022.
- **Mak Yong Cultural Immersion Project**, supported by MARI, the US Embassy and USAID, February 2020.
- Presented and coordinated **Mak Yong from Kelantan**, performances and workshops at Pesta Raya, Esplanade, Singapore, June 2019.
- Presented and coordinated **Kompang Jidor from Johor**, performances and workshops at Tapestry of Sacred Music, Esplanade, Singapore, May 2019.
- Curators, **Living Arts International Culture Festival**, in partnership with JKKN. PUSAKA's programme included 3 UNESCO-recognised intangible cultural heritage traditions from Southeast Asia – Tarian Saman from Aceh, Khmer Classical Dance from Cambodia, and Ca Tru Music from Vietnam, November 2018.
- **Enhancing the Sustainability of the Kompang Johor Tradition**, a project to document the older forms of the kompang tradition in Johor, supported by IRDA, 2017-2018.
- **PUSAKA's Mak Yong Cultural Heritage and Community Empowerment Project**, supported by The Asia Foundation, 2016.
- Traditional Arts curators for the inaugural **DiverseCity: Kuala Lumpur International Arts Festival**, September 2015. PUSAKA's programme featured the great Azerbaijani mugham singer **Alim Qasimov**, Pakistan's legendary Qawwali masters **Mehr and Sher Ali Ensemble**, resplendent Burmese dance ensemble **Shwe Man Thabin Dance Theatre**, **Thang Long Water Puppet Theatre** from Hanoi, Vietnam, **Tari Saman from Aceh** and **100-man Dikir Barat** for **Rentak Bumi**, and many more local cultural traditions.
- Invited by **Arts Midwest** to present **Wayang Kulit of Kelantan on a month-long residency tour of the United States** in 2015, as part of their programme for intercultural understanding, **Caravanserai: A place where cultures meet**.
- Curated and coordinated 21 traditional performances from all over Malaysia for our highly-acclaimed traditional genre component of **Yayasan Sime Darby Arts Festival 2014**.
- One of 14 organisations globally to secure the **US Ambassador's Fund for Cultural Preservation** grant in 2003 for the transmission of the Manora tradition to the next generation, and again in 2012, to document the Hikayat Seri Rama of the Wayang Kulit tradition. With both these grants, PUSAKA successfully sought to revitalise the traditions of Manora and Wayang Kulit within their respective communities. Knowledge of the Manora and Wayang Kulit has now been passed down to a successive generation of performers through both projects.

- Headlined the renowned **Festival de L’Imaginaire 2007 in Paris, France** with the **Wayang Kulit, Manora, and Mak Yong**, upon the invitation by the **Maison des Cultures du Monde** and with the support of Jabatan Kebudayaan dan Kesenian Negara, MOTAC, and Malaysia Airlines.

### **B.5. Description of the organization’s competence and expertise**

*Provide information on the personnel and members of the organization, describe their competence and expertise in the domain of intangible cultural heritage, in particular those that demonstrate the capacities of the organization to provide advisory services to the Committee, and explain how they acquired such competence. Documentation of such competences may be submitted, if necessary, under section D.3. below.*

*Not to exceed 200 words*

Eddin Khoo, Founder of PUSAKA, has worked closely for three decades with masters of the ritual and traditional arts researching aspects of oral transmission, cultural and religious politics, and aspects of ritual in traditional theatre. One of the most sought-after commentators on culture, society, and politics in Malaysia, he is often engaged on intellectual platforms or in advisory capacity. He studied Political Thought and Islamic Philosophy at the University of Newcastle Upon Tyne, United Kingdom and Southeast Asian Art and Archaeology at the School of Oriental and African Studies, University of London, where he was a British High Commissioner’s Chevening scholar.

Pauline Fan, Creative Director of PUSAKA, has over 15 years’ experience in developing and implementing programmes to enhance the viability of intangible cultural heritage of Malaysia. She studied Asian Literature and Philosophy at New York University, and German Literature at the University of Oxford. She is a student of Burmese dance master, U Win Maung, and a guest dancer with Shwe Man Thabin Dance Theatre of Myanmar.

Novelyn Salvador Patac, Executive Assistant, has 5 years’ experience in coordinating intangible cultural heritage programmes. Her work encompasses community coordination, preparation of reports, and developing digital content for communication on these programmes.

### **C. Organization’s experiences in cooperating with communities, groups and intangible cultural heritage practitioners (Paragraph 91(d) of the Operational Directives)**

*Briefly describe below how your organization collaborates with communities, groups and, where appropriate, individuals that create, practise and transmit intangible cultural heritage.*

*Not to exceed 350 words*

PUSAKA was established at the behest of traditional masters in Kelantan at a time when Kelantanese traditional arts was experiencing pressure from religious authorities. PUSAKA Founder, Eddin Khoo, worked closely with the great Wayang Kulit master puppeteer, the late Abdullah Ibrahim, fondly known as Tok Dalang Dollah Baju Merah (Dollah of the Red Shirt); renowned Mak Yong prima donna, the late Che Ning; legendary Manora master, the late Pak Eh Chom; the godfather of Dikir Barat, the late Daud Bukit Abal; among others. It is the deep art, knowledge, and sensibility of these masters that first urged PUSAKA’s vision and continues to inform all of our work.

PUSAKA now partners with 25 communities of traditional performers throughout Malaysia. PUSAKA delves into and documents each cultural tradition to discover and understand the diversity of this country in the deepest sense of the word. We work closely with masters and practitioners of intangible cultural heritage to enhance the viability of their traditions, to document their deep art and knowledge, to pass down this knowledge to local youth in their communities. All PUSAKA programmes are developed in discussion with our partner communities, to ensure that the programmes address the real needs and aspirations of intangible cultural heritage practitioners.

Through organising regular public performances, implementing local instruction projects, conducting comprehensive documentation, and intellectualising issues surrounding cultural life, PUSAKA aims to enhance the viability and visibility of intangible cultural heritage. PUSAKA supports the transmission of these cultural traditions to a succeeding generation, while providing alternative platforms that, above all, preserve the dignity and stature of the traditional performer.

## **D. Documentation of the operational capacities of the organization (Paragraph 91(e) of the Operational Directives)**

### **D.1. Members and personnel**

*Provide proof of the participation of the members of your organization. It may take diverse forms such as a list of directors, a list of personnel and statistical information on the quantity and categories of the members; a comprehensive membership roster usually need not be submitted.*

*Please attach supporting documents, labelled 'Section D.1.'*

### **D.2. Recognized legal personality**

*If your organization has a charter, articles of incorporation, by-laws or similar establishing documents, a copy should be attached. If, under the applicable domestic law, your organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.*

*Please attach supporting documents, labelled 'Section D.2.'*

### **D.3. Duration of existence and activities**

*State your organization's date of founding as it appears in the supporting documentation establishing its legal personality (section D.2. above).*

03 January 2013

*If it is not already clearly indicated in the documentation provided under section D.2., submit documentation proving that the organization has existed for at least four years at the time it requests accreditation. Provide documentation showing that it has carried out appropriate safeguarding activities during that time, including those described above in section B.4. Supplementary materials such as books, CDs, DVDs or similar publications cannot be taken into consideration and should not be submitted.*

*Please attach supporting documents, labelled 'Section D.3.'*

## E. Membership in the ICH NGO Forum

Indicate below whether your organization wishes to join the ICH NGO Forum. Please note that membership is contingent upon the accreditation of your organization by the General Assembly of the States Parties to the 2003 Convention.

For more information on the ICH NGO Forum and its activities, please see <https://ich.unesco.org/en/ngo-forums-00422>.

Yes

No

## F. Signature

The request must include the name and signature of the person empowered to sign it on behalf of the organization requesting accreditation. Requests without a signature cannot be considered.

Name: Pauline Fan

Title: *Creative Director, PUSAKA*

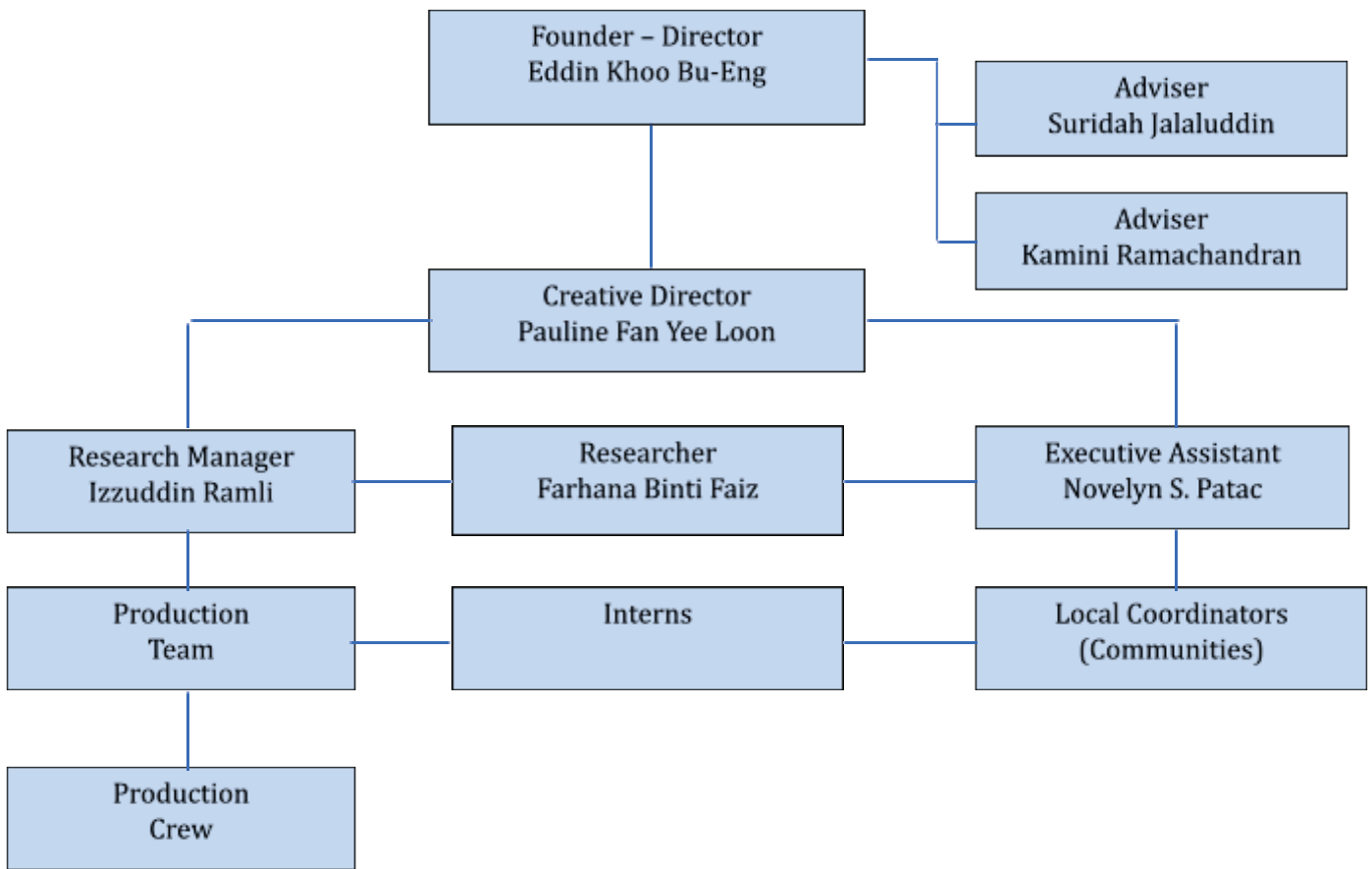
Date: *15 April 2023*

Signature:





**Centre for Tradition, Culture, Ideas**  
**ORGANIZATIONAL CHART**



Company No : 1030230-W

**FORM 49**  
Companies Act 1965

Page 1 of 2  
Section 141 (6)

**RETURN GIVING PARTICULARS IN REGISTER OF DIRECTORS, MANAGERS AND SECRETARIES AND  
CHANGES OF PARTICULARS**

**PUSAT BUDAYA PUSAKA SDN BHD**

**DIRECTORS**

Full Name	Nationality/ Race	Date of Birth	Residential Address	Business Occupation (if any)	Particulars of other Directorships	Nature Of Appointment, or Change and Relevant Date	I.C. No./ Passport No
EDDIN KHOO BU-ENG	Malaysian Chinese	14/10/1969	12, Lorong Taman Pantai 3 Bukit Pantai 59100 Kuala Lumpur	Company Director	Nii	First Director 3/1/2013	691014-10-5715(New) A1507129(B)(Old)
WAN HAMIDI BIN HAMID	Malaysian Malay	27/1/1965	203-C, Bangunan Siewdor Brickfields 50470 Kuala Lumpur	Company Director	Nii	First Director 3/1/2013	650127-07-5179(New) A0045690(B)(Old)

Company No : 1030230-W

**FORM 49**  
Companies Act 1965

Page 2 of 2  
Section 141 (6)

**RETURN GIVING PARTICULARS IN REGISTER OF DIRECTORS, MANAGERS AND SECRETARIES AND CHANGES OF PARTICULARS**

**PUSAT BUDAYA PUSAKA SDN BHD**

**MANAGERS AND SECRETARIES**

Office in Company	Full Name	Nationality/ Race	Residential Address	Other Occupation (if any)	Nature of Appointment, or Change and Relevant Date	IC No./ Passport No.
Managers ...	Nil	Nil	Nil	Nil	Nil	Nil
Secretaries ...	LIM KUI SUANG (F) MAICSA 0783327	Malaysian Chinese	No 10 Jalan 8/24A Wangsa Melawati, Setapak 53300 Kuala Lumpur Wilayah Persekutuan	Chartered Secretary	First Secretary 3/1/2013	580616-02-5788 (New) 5619100 (B) (Old)
	LIM KING HUA (F) MAICSA 0798613	Malaysian Chinese	3 Jalan Palas Southern Park 41200 Klang Selangor	Chartered Secretary	Appointed w.e.f. 4/1/2013	581217-10-5670 (New) 5647163 (B) (Old)
	PAUL IGNATIUS STANISLAUS MACS 01330	Malaysian Ceylonese	138-H, Jalan Kemboja Taman Gembira 41100 Klang, Selangor	Company Secretary	Appointed w.e.f. 4/1/2013	480731-10-5697 (New) 1195610 (B) (Old)

Dated this 4th day of January, 2013

LODGED BY : K C TEH PERPETUAL SDN BHD (423731-T)  
No 9 Jalan Bayu Tinggi 2A/KS6, Taipan 2 Batu Unjur  
41200 Klang, Selangor  
Telephone Nos : 03-33231916

  
Secretary  
LIM KUI SUANG (F)  
MAICSA 0783327

**COMPANIES ACT 2016**  
**Section 58**  
**NOTIFICATION OF CHANGE IN THE REGISTER OF DIRECTORS, MANAGERS AND SECRETARIES**

PARTICULARS OF COMPANY	
Reference Number	CPO230520224247886
Name	PUSAT BUDAYA PUSAKA SDN. BHD.
Registration No.	201301000393 (1030230-W)

SECTION B: NEW DIRECTOR	
Identification Number	780125715166
Name	PAULINE FAN YEE LOON
Designation	Director
Date of Birth	25/01/1978
Gender	Female
Race	CHINESE
Nationality	MALAYSIA
Business Occupation	COMPANY DIRECTOR
Date Of Appointment	05/05/2022
Residential Address	3-2-6A, KIARA GREEN JALAN TUN MOHD FUAD TAMAN TUN DR ISMAIL 60000 KUALA LUMPUR W.P. KUALA LUMPUR MALAYSIA
Service Address	NIL
Email	pauline.fan@gmail.com

SECTION C: CESSATION OF DIRECTOR	
Identification Number	650127075179
Name	WAN HAMIDI BIN HAMID
Designation	Director
Date of Cessation	06/05/2022
Cessation Reason	RESIGNATION

SECTION H: NEW SECRETARY	
Identification Number	920223105830
Name	NG SHU LING
Date of Birth	23/02/1992
Gender	Female
Race	CHINESE

<b>Nationality</b>	MALAYSIA
<b>License No OR Membership No</b>	MAICSA7068807
<b>Business Occupation</b>	CHARTERED SECRETARY
<b>Date Of Appointment</b>	06/05/2022
<b>Residential Address</b>	B-2-12, BLOK B JALAN BATU NILAM 34 BANDAR BUKIT TINGGI 2 KLANG SELANGOR 41200 MALAYSIA
<b>Email</b>	sln@kcteh.com

#### SECTION I: CESSATION OF SECRETARY

<b>Identification Number</b>	581217105670
<b>Name</b>	LIM KING HUA
<b>Date of Cessation</b>	06/05/2022
<b>Cessation Reason</b>	RESIGNATION

In cases of a single director in a company at any one time, please ensure that there is no contradicting clause in the Constitution relating to minimum director

**Declaration:**

I declare that at least 1 director of this company resides in Malaysia.

I confirm that the facts and information stated in this document are true and to the best of my knowledge

**Attention:**

It is an offence under Section 591 of the Companies Act 2016 to make or authorize the making of a statement that a person knows is false or misleading and that person may be liable, upon conviction, to imprisonment for a term not exceeding ten years or to a fine not exceeding RM3 million or to both

#### PARTICULARS OF LODGER

<b>Lodger Type</b>	Malaysian Institute of Chartered Secretaries and Administrators (MAICSA)
<b>Membership No</b>	MAICSA0783327
<b>Name</b>	LIM KUI SUANG
<b>Identification</b>	580616025788
<b>Address</b>	NO. 9, JALAN BAYU TINGGI 2A/KS6 TAIPAN 2, BATU UNJUR KLANG 41200 SELANGOR MALAYSIA
<b>Contact No</b>	0333231916
<b>Email</b>	kcteh88@gmail.com

**THE COMPANIES ACT, 1965  
MALAYSIA**

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**PRIVATE COMPANY LIMITED BY SHARES**

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**Memorandum**

**and**

**Articles of Association**

**of**

**PUSAT BUDAYA PUSAKA SDN BHD  
[1030230-W]**

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**Incorporated on the 3rd day of January, 2013**

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SURUHANJAYA SYARIKAT MALAYSIA  
COMPANIES COMMISSION OF MALAYSIA

BORANG 9  
AKTA SYARIKAT 1965

[Seksyen 16(4)]

No. Syarikat - MyCoID

1030230

W

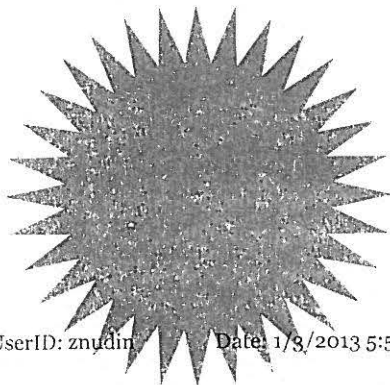
## PERAKUAN PEMERBADANAN SYARIKAT SENDIRIAN

Dengan ini diperakui bahawa

**PUSAT BUDAYA PUSAKA SDN. BHD.**

telah diperbadankan di bawah Akta Syarikat 1965, pada dan mulai dari 03 haribulan Januari 2013, dan bahawa syarikat ini adalah sebuah syarikat berhad menurut syer dan bahawa syarikat ini adalah sebuah syarikat sendirian.

Dibuat di bawah tandatangan dan meterai saya di Shah Alam pada 03 haribulan Januari 2013.



UserID: znudin Date: 1/8/2013 5:50:30 PM

MOHD ZAINUDDIN BIN SALLEH  
PENOLONG PENDAFTAR SYARIKAT  
MALAYSIA

(1)

THE COMPANIES ACT, 1965

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PRIVATE COMPANY LIMITED BY SHARES  
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MEMORANDUM OF ASSOCIATION

OF

PUSAT BUDAYA PUSAKA SDN BHD

1. The name of the Company is PUSAT BUDAYA PUSAKA SDN BHD
2. The registered office of the Company will be situated in Malaysia.
3. The objects for which the Company is established are:-
  - (1) To promote and stage performances, to provide consultation on matters relating to Traditional Malay Dance, Drama and Music, to record and archive performances and to serve as a centre for research and documentation of Traditional Malay Dance, Drama and Music. Promote Traditional Malay Dance
  - (2) To carry on the business or businesses of literary, theatrical, advertising, publicity, press and employment agents and to undertake and execute any agency or agencies, and in particular of authors, dramatics, composers, actors, musicians, singers, entertainers, theatre proprietors and managers, film and television producers or others, as may be thought desirable. Theatre proprietors
  - (3) To carry on all or any other of businesses of entertainment promoters, artistes' managers and artistes' personal representatives in all entertainment. Entertainment promoters

And it is hereby declared that the word "company" in this clause except where used in reference to this Company, shall be deemed to include any partnership or other body of persons whether incorporated or unincorporated, and whether domiciled in Malaysia or elsewhere, and further that the objects specified in each paragraph of this clause shall be regarded as independent objects and accordingly shall, except where otherwise expressed in any paragraph be in no way limited or restricted by reference or inference from the terms of any paragraph or the name of the Company, but may be carried out in as full and ample a manner and construed just as wide a sense as if the said paragraph defined the object of a separate distinct and independent company.

4. The "Powers of a Company" as contained in the Third Schedule of the Companies Act, 1965 ("The Act") shall apply to the Company.
5. The liability of the members is limited.
6. The capital of the Company is RM100,000.00 Malaysian Currency divided into 100,000 Ordinary shares of RM1.00 each. The shares in the original or any increased capital may be divided into several classes and there may be attached thereto respectively any preferential, deferred or other special rights, privileges, conditions or restrictions as to dividends, capital, voting or otherwise.
7. Subject always to the respective rights, terms and conditions mentioned in Clause 6 hereof of the Company shall have power to increase or reduce the capital, to consolidate or sub-divide the shares into shares of larger or smaller amounts and to issue all or any part of the original or any additional capital as fully paid or partly paid shares, and with any special or preferential rights or privileges, or subject to any special terms or conditions and either with or without any special designation, and also from time to time to alter, modify, commute, abrogate or deal with any such rights, privileges, terms, conditions or designations in accordance with the regulations for the time being of the Company.

(3)

We, the several persons whose names and addresses are subscribed hereto, are desirous of being formed into a company in pursuance of this Memorandum of Association, and we respectively agree to take the number of shares in the capital of the Company set opposite to our respective names.

Names, Addresses and Description of Subscribers	Number of Shares taken by each Subscriber
EDDIN KHOO BU-ENG (NRIC No: 691014-10-5715)(B) (OLD NRIC No: A1507129) 12, Lorong Taman Pantai 3 Bukit Pantai 59100 Kuala Lumpur Company Director	One (1)
WAN HAMIDI BIN HAMID (NRIC No: 650127-07-5179)(B) (OLD NRIC No: A0045690) 203-C, Bangunan Siewdor Brickfields 50470 Kuala Lumpur Company Director	One (1)
Total number of shares taken:-	Two (2)

Dated this 24th day of December, 2012.  
Witness to the above signature:-

**LODGED BY:**  
**K C TEH PERPETUAL SDN BHD (423731-T)**  
**No 9 Jalan Bayu Tinggi 2A/KS6**  
**Taipan 2 Batu Unjur**  
**41200 Klang Selangor**  
**Tel : 03-33231916**

**LIM KUI SUANG**  
**MAICSA 0783327**  
**Chartered Secretary**  
**No 9 Jalan Bayu Tinggi 2A/KS6**  
**Taipan 2 Batu Unjur**  
**41200 Klang**  
**Selangor**

(4)

THE COMPANIES ACT, 1965  
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PRIVATE COMPANY LIMITED BY SHARES  
-----  
ARTICLES OF ASSOCIATION  
  
OF  
  
PUSAT BUDAYA PUSAKA SDN BHD

1. Subject as hereinafter provided, the regulations contained in Table A in the Fourth Schedule of the Companies Act 1965 ("the Act") shall apply to the Company with the exception of Regulations 22 and 71 of Table A and the provisions of Section 149(1) of the Act. Adoption of Table A
  
2. The Company is a private company and accordingly:- Restrictions on Private Company
  - (a) the right to transfer shares is restricted in the manner hereinafter prescribed.
  - (b) the number of members of the Company (counting joint holders of shares as one person and not counting any person in the employment of the Company or of its subsidiary or any person who while previously in the employment of the Company or of its subsidiary was and thereafter has continued to be a member of the Company) shall be limited to fifty; provided that where two or more persons hold one or more shares in the Company jointly they shall for the purposes of this paragraph be treated as a single member.
  - (c) any invitation to the public to subscribe for any shares in or debentures of the Company is prohibited.
  - (d) any invitation to the public to deposit money with the Company for fixed periods or payable at call, whether bearing or not bearing interest, is prohibited.

TRANSFER OF SHARES

3. The directors may, in their absolute discretion and without assigning any reason therefor, decline to register any transfer of any share, whether or not it is fully paid shares. Transfer of shares

DIRECTOR

4. (a) The number of directors shall be not less than two and not more than nine. The following shall the First Directors: Number of directors

EDDIN KHOO BU-ENG  
WAN HAMIDI BIN HAMID First Directors
- (b) There shall be no shareholding qualifications for directors.

SECRETARY

5. (a) The First Secretary of the Company shall be: First Secretary

LIM KUI SUANG (MAICSA 0783327)
- (b) The office of secretary shall become vacant if the secretary resigns his office by notice in writing to the Company Office of Secretary vacated

We, the several persons whose names and addresses are subscribed hereunder being subscribers hereby agree to the foregoing Articles of Association.

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Names, Addresses and Description of Subscribers

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EDDIN KHOO BU-ENG  
(NRIC No: 691014-10-5715)(B) (OLD NRIC No:  
A1507129)  
12, Lorong Taman Pantai 3  
Bukit Pantai  
59100 Kuala Lumpur  
Company Director

WAN HAMIDI BIN HAMID  
(NRIC No: 650127-07-5179)(B) (OLD NRIC No:  
A0045690)  
203-C, Bangunan Siewdor  
Brickfields  
50470 Kuala Lumpur  
Company Director

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Dated this 24th day of December, 2012  
Witness to the above signature:-

**LODGED BY:**  
**K C TEH PERPETUAL SDN BHD (423731-T)**  
No 9 Jalan Bayu Tinggi 2A/KS6  
Taipan 2 Batu Unjur  
41200 Klang Selangor  
Tel : 03-33231916

LIM KUI SUANG  
MAICSA 0783327  
Chartered Secretary  
No 9 Jalan Bayu Tinggi 2A/KS6  
Taipan 2 Batu Unjur  
41200 Klang  
Selangor

**THIRD SCHEDULE**  
**COMPANIES ACT, 1965**

**POWERS OF A COMPANY**

1. To carry on any other business which may seem to the company capable of being conveniently carried on in connection with its business calculated directly or indirectly to enhance the value of or render profitable any of the company's property or rights.
2. To acquire and undertake the whole or any part of the business, property, and liabilities of any person or company carrying on any business which the company is authorized to carry on, or possessed of property suitable for the purposes of the company.
3. To apply for, purchase, or otherwise acquire any patents, patent rights, copyrights, trade marks, formulas, licences, concessions, and the like, conferring any exclusive or non-exclusive or limited right to use, or any secret or other information as to, any invention which may seem capable of being used for any of the purposes of the company, or the acquisition of which may seem calculated directly or indirectly to benefit the company; and to use, exercise, develop, or grant licences in respect of, or otherwise turn to account, the property, rights, or information so acquired.
4. To amalgamate or enter into partnership or into arrangement for sharing of profits, union of interest, co-operation, joint adventure, reciprocal concession, or otherwise, with and person or company carrying on or engaged in or about to carry on or engage in any business or transaction which the company is authorized to carry on or engage in, or any business or transaction capable of being conducted so as directly or indirectly to benefit the company.
5. To take, or otherwise acquire, and hold, shares, debentures, or other securities of any other company.
6. To enter into any arrangements with any Government or authority, supreme, municipal, local, or otherwise, that may seem conducive to the company's objects, or any of them; and to obtain from any such Government or authority any rights, privileges, and concessions which the company may think it desirable to obtain, and to carry out, exercise, and comply with any such arrangements, rights, privileges, and concessions.
7. To establish and support or aid in the establishments and support of associations, institutions, funds, trusts, and conveniences calculated to benefit employees or directors or past employees or directors of the company or of its predecessors in business, or the dependents or connections of any such persons; and to grant pensions and allowances, and to make payments towards insurance; and to subscribe or guarantee money for charitable or benevolent objects, or for any exhibition, or for any public, general, or useful object.
8. To promote any other company or companies for the purpose of acquiring or taking over all or any of the property, rights, and liabilities of the company, or for any other purpose which may seem directly or indirectly calculated to benefit the company.

- 9 To purchase, take on lease or in exchange, hire, and otherwise acquire any movable or immovable property and any rights or privileges which the company may think necessary or convenient for the purposes of its business, and in particular and land, buildings, easements, machinery, plant, and stock in trade.
- 10 To construct, improve, maintain, develop, work, manage, carry out, or control any buildings, works, factories, mills, roads, ways, tramways, railways, branches or sidings, bridges, reservoirs, watercourses, wharves, warehouses, electric works, shops, stores, and other works and conveniences which may seem calculated directly or indirectly to advance the company's interest; and to contribute to, subsidise, or otherwise assist or take part in the construction, improvement, maintenance, development, working, management, carrying out, or control thereof.
- 11 To invest and deal with the money of the company not immediately required in such manner as may from time to time be thought fit.
- 12 To lend and advance money or give credit to any person or company; to guarantee and give guarantees or indemnities for the payment of money or the performance of contracts or obligations by any person or company, to secure or undertake in any way the repayment of moneys lent or advanced to or the liabilities incurred by any person or company; and otherwise to assist any person or company.
- 13 To borrow or raise or secure the payment of money in such manner as the company may think fit and to secure the same or the repayment or performance of any debt, liability, contract, guarantee or other engagement incurred or to be entered into by the company in any way and in particular by the issue of debentures perpetual or otherwise, charged upon all or any of the company's property (both present and future), including its uncalled capital; and to purchase, redeem, or pay off any such securities.
- 14 To remunerate any person or company for services rendered, or to be rendered, in placing or assisting to place or guaranteeing the placing of any of the shares in the company's capital or any debentures, or other securities of the company, or in or about the organization, formation, or promotion of the company or the conduct of its business.
- 15 To draw, make, accept, endorse, discount, execute, and issue promissory notes, bills of exchange, bills of lading, and other negotiable or transferable instruments.
- 16 To sell or dispose of the undertaking of the company or any part thereof for such consideration as the company may think fit, and in particular for shares, debentures, or securities of any other company having objects altogether or in part similar to those of the company.
- 17 To adopt such means of making known and advertising the business and products of the company as may seem expedient.

18. To apply for, secure, acquire by grant, legislative enactment, assignment, transfer, purchase, or otherwise, and to exercise, carry out, and enjoy any charter, licence, power, authority, franchise, concession, right, or privilege, which any Government or authority or any corporation or other public body may be empowered to grant, and to pay for, aid in, and contribute towards carrying the same into effect, and to appropriate any of the company's shares, debentures, or other securities and assets to defray the necessary costs, charges, and expenses thereof.
19. To apply for, promote, and obtain any statute, order, regulation or other authorization or enactment which may seem calculated directly or indirectly to benefits the company; and to oppose and bills, proceedings, or applications which may seem calculated directly or indirectly to prejudice the company's interest.
20. To procure the company to be registered or recognized in any country or place outside Malaysia.
21. To sell, improve, manage, develop, exchange, lease, dispose of, turn to account, or otherwise deal with all or any part of the property and rights of the company.
22. To issue and allot fully or partly paid shares in the capital of the company in payment or part payment of any movable or immovable property purchased or otherwise acquired by the company or any services rendered to the company
23. To distribute any of the property of the company among the members in kind or otherwise but so that no distribution amounting to a reduction of capital shall be made without the sanction required by law.
24. To take or hold mortgages, liens, and charges to secure payment of the purchase price, or any unpaid balance of the purchase price, of any part of the company's property of whatsoever kind sold by the company, or any money due to the company from purchasers and others.
25. To carry out all or any of the objects of the company and do all or any of the above things in any part of the world and either as principal, agent, contractor, or trustee, or otherwise, and by or through trustees or agents or otherwise, and either alone or in conjunction with others.
26. To do all such other things as are incidental or conducive to the attainment of the objects and the exercise of the powers of the company.

FOURTH SCHEDULE  
COMPANIES ACT, 1965

TABLE A  
REGULATIONS FOR MANAGEMENT OF A COMPANY LIMITED  
BY SHARES

*Interpretation*

1. In these regulations—

“the Act” means the Companies Act, 1965;

“the seal” means the common seal of the company;

“secretary” means any person appointed to perform the duties of a secretary of the company;

expressions referring to writing shall, unless the contrary intention appears, be construed as including references to printing, lithography, photography and other modes of representing or reproducing words in a visible form;

words or expressions contained in these regulations shall be interpreted in accordance with the provisions of the Interpretation Act, 1967, and of the Act as in force at the date at which these regulations become binding on the company.

*Share Capital and Variation of Rights*

2. Without prejudice to any special rights previously conferred on the holders of any existing shares or class of shares but subject to the Act, shares in the company may be issued by the directors and any such share may be issued with such preferred, deferred, or other special rights or such restrictions, whether in regard to dividend, voting, return of capital, or otherwise, as the directors, subject to any ordinary resolution of the company, determine.

3. Subject to the Act, any preference shares may, with the sanction of an ordinary resolution, be issued on the terms that they are, or at the option of the company are liable, to be redeemed.

4. If at any time the share capital is divided into different classes of shares, the rights attached to any class (unless otherwise provided by the terms of issue of the shares of that class) may whether or not the company is being wound up, be varied with the consent in writing of the holders of three-fourths of the issued shares of that class, or with the sanction of a special resolution passed at a separate general meeting of the holders of the shares of the class. To every such separate general meeting the provisions of these regulations relating to general meetings shall mutatis mutandis apply, but so that the necessary quorum shall be two persons at least holding or representing by proxy one-third of the issued shares of the class and that any holder of shares of the class present in person or by proxy may demand a poll. To every such special resolution section 152 shall with such adaptations as are necessary apply.

5. The rights conferred upon the holders of the shares of any class issued with preferred or other rights shall, unless otherwise expressly provided by the terms of issue of the shares of that class, be deemed to be varied by the creation or issue of further shares ranking equally therewith.

6. The company may exercise the powers of paying commissions conferred by the Act, provided that the rate per cent or the amount of the commission paid or agreed to be paid shall be disclosed in the manner required by the Act and the commission shall not exceed the rate of 10 per cent of the price at which the shares in respect whereof the same is paid are issued or an amount equal to 10 per cent of that price (as the case may be). The said commission may be satisfied by the payment of cash or the allotment of fully or partly paid shares or partly in one way and partly in the other. The company may also on any issue of shares pay such brokerage as may be lawful.

7. Except as required by law, no person shall be recognized by the company as holding any share upon any trust, and the company shall not be bound by or be compelled in any way to recognize (even when having notice thereof) any equitable, contingent, future, or partial interest in any share or unit of a share or (except only as by these regulations or by law otherwise provided) any other rights in respect of any share except an absolute right to the entirety thereof in the registered holder.

8. Every person whose name is entered as a member in the register of members shall be entitled without payment to receive a certificate under the seal of the company in accordance with the Act but in respect of a share or shares held jointly by several persons the company shall not be bound to issue more than one certificate, and delivery of a certificate for a share to one of several joint holders shall be sufficient delivery to all such holders.

#### *Lien*

9. The company shall have a first and paramount lien on every share (not being a fully paid share) for all money (whether presently payable or not) called or payable at a fixed time in respect of that share, and the company shall also have a first and paramount lien on all shares (other than fully paid shares) registered in the name of a single person for all money presently payable by him or his estate to the company; but the directors may at any time declare any share to be wholly or in part exempt from this regulation. The company's lien, if any, on a share shall extend to all dividends payable thereon.

10. The company may sell, in such manner as the directors think fit, any shares on which the company has a lien, but no sale shall be made unless a sum in respect of which the lien exists is presently payable, nor until the expiration of fourteen days after a notice in writing, stating and demanding payment of such part of the amount in respect of which the lien exists as is presently payable, has been given to the registered holder for the time being of the share, or the person entitled thereto by reason of his death or bankruptcy.

11. To give effect to any such sale the directors may authorize some person to transfer the shares sold to the purchaser thereof. The purchaser shall be registered as the holder of the shares comprised in any such transfer, and he shall not be bound to see to the application of the purchase money, nor shall his title to the shares be affected by any irregularity or invalidity in the proceedings in reference to the sale.

12. The proceeds of the sale shall be received by the company and applied in payment of such part of the amount in respect of which the lien exists as is presently payable, and the residue, if any, shall (subject to a like lien for sums not presently payable as existed upon the shares before the sale) be paid to the person entitled to the shares at the date of the sale.

#### *Calls on Shares*

13. The directors may from time to time make calls upon the members in respect of any money unpaid on their shares (whether on account of the nominal value of the shares or by way of premium) and not by the conditions of allotment thereof made payable at fixed times, provided that no call shall exceed one-fourth of the nominal value of the share or be payable at less than one month from the date fixed for the payment of the last preceding call, and each member shall (subject to receiving at least fourteen days' notice specifying the time or times and place of payment) pay to the company at the time or times and place so specified the amount called on his shares. A call may be revoked or postponed as the directors may determine.

14. A call shall be deemed to have been made at the time when the resolution of the directors authorizing the call was passed and may be required to be paid by instalments.

15. The joint holders of a share shall be jointly and severally liable to pay all calls in respect thereof.

16. If a sum called in respect of a share is not paid before or on the day appointed for payment thereof, the person from whom the sum is due shall pay interest on the sum from the day appointed for payment thereof to the time of actual payment at such rate not exceeding 8 per cent per annum as the directors may determine, but the directors shall be at liberty to waive payment of that interest wholly or in part.

17. Any sum which by the terms of issue of a share becomes payable on allotment or at any fixed date, whether on account of the nominal value of the share or by way of premium, shall for the purposes of these regulations be deemed to be a call duly made and payable on the date on which by the terms of issue the same becomes payable, and in case of non-payment all the relevant provisions of these regulations as to payment of interest and expenses, forfeiture, or otherwise shall apply as if the sum had become payable by virtue of a call duly made and notified.

18. The directors may, on the issue of shares, differentiate between the holders as to the amount of calls to be paid and the times of payment.

19. The directors may, if they think fit, receive from any member willing to advance the same all or any part of the money uncalled and unpaid upon any shares held by him, and upon all or any part of the money so advanced may (until the same would, but for the advance, become payable) pay interest at such rate not exceeding (unless the company in general meeting shall otherwise direct) 8 per cent per annum as may be agreed upon between the directors and the member paying the sum in advance.

#### *Transfer of Shares*

20. Subject to these regulations any member may transfer all or any of his shares by instrument in writing in any usual or common form or in any other form which the directors may approve. The instrument shall be executed by or on behalf of the transferor and the transferor shall remain the holder of the shares transferred until the transfer is registered and the name of the transferee is entered in the register of members in respect thereof.

21. The instrument of transfer must be left for registration at the registered office of the company together with such fee not exceeding RM1.00 as the directors from time to time may require accompanied by the certificate of the shares to which it relates and such other evidence as the directors may reasonably require to show the right of the transferor to make the transfer, and thereupon the company shall subject to the powers vested in the directors by these regulations register the transferee as a shareholder and retain the instrument of transfer.

22. The directors may decline to register any transfer of shares not being fully paid shares to a person of whom they do not approve and may also decline to register any transfer of shares on which the company has a lien.

23. The registration of transfers may be suspended at such times and for such periods as the directors may from time to time determine not exceeding in the whole thirty days in any year.

#### *Transmission of Shares*

24. In case of the death of a member the survivor or survivors where the deceased was a joint holder, and the legal personal representatives of the deceased where he was a sole holder, shall be the only persons recognized by the company as having any title to his interest in the shares; but nothing herein contained shall release the estate of a deceased joint holder from any liability in respect of any share which had been jointly held by him with other persons.

25. Any person becoming entitled to a share in consequence of the death or bankruptcy of a member may, upon such evidence being produced as may from time to time properly be required by the directors and subject as hereinafter provided, elect either to be registered himself as holder of the share or to have some person nominated by him registered as the transferee thereof, but the directors shall, in either case, have the same right to decline or suspend registration as they would have had in the case of a transfer of the share by that member before his death or bankruptcy.

26. If the person so becoming entitled elects to be registered himself, he shall deliver or send to the company a notice in writing signed by him stating that he so elects. If he elects to have another person registered he shall testify his election by executing to that person a transfer of the share. All the limitations, restrictions, and provisions of these regulations relating to the right to transfer and the registration of transfers of shares shall be applicable to any such notice or transfer as aforesaid as if the death or bankruptcy of the member had not occurred and the notice or transfer were a transfer signed by that member.

27. Where the registered holder of any share dies or becomes bankrupt his personal representative or the assignee of his estate, as the case may be, shall, upon the production of such evidence as may from time to time be properly required by the directors in that behalf, be entitled to the same dividends and other advantages, and to the same rights (whether in relation to meetings of the company, or to voting, or otherwise), as the registered holder would have been entitled to if he had not died or become bankrupt; and where two or more persons are jointly entitled to any share in consequence of the death of the registered holder they shall, for the purposes of these regulations, be deemed to be joint holders of the share.

#### *Forfeiture of Shares*

28. If a member fails to pay any call or instalment of a call on the day appointed for payment thereof, the directors may, at any time thereafter during such time as any part of the call or instalment remains unpaid, serve a notice on him requiring payment of so much of the call or instalment as is unpaid, together with any interest which may have accrued.

29. The notice shall name a further day (not earlier than the expiration of fourteen days from the date of service of the notice) on or before which the payment required by the notice is to be made, and shall state that in the event of non-payment at or before the time appointed the shares in respect of which the call was made will be liable to be forfeited.

30. If the requirements of any such notice as aforesaid are not complied with, any share in respect of which the notice has been given may at any time thereafter, before the payment required by the notice has been made, be forfeited by a resolution of the directors to that effect. Such forfeiture shall include all dividends declared in respect of the forfeited shares and not actually paid before the forfeiture.

31. A forfeited share may be sold or otherwise disposed of on such terms and in such manner as the directors think fit, and at any time before a sale or disposition the forfeiture may be cancelled on such terms as the directors think fit.

32. A person whose shares have been forfeited shall cease to be a member in respect of the forfeited shares, but shall, notwithstanding, remain liable to pay to the company all money which, at the date of forfeiture, was payable by him to the company in respect of the shares (together with interest at the rate of 8 per cent per annum from the date of the forfeiture on the money for the time being unpaid if the directors think fit to enforce payment of the interest), but his liability shall cease if and when the company receives payment in full of all such money in respect of the shares.

33. A statutory declaration in writing that the declarant is a director or the secretary of the company, and that a share in the company has been duly forfeited on a date stated in the declaration, shall be conclusive evidence of the facts therein stated as against all persons claiming to be entitled to the share.

34. The company may receive the consideration, if any, given for a forfeited share on any sale or disposition thereof and may execute a transfer of the share in favour of the person to whom the share is sold or disposed of and he shall thereupon be registered as the holder of the share, and shall not be bound to see to the application of the purchase money, if any, nor shall his title to the share be affected by any irregularity or invalidity in the proceedings in reference to the forfeiture, sale, or disposal of the share.

35. The provisions of these regulations as to forfeiture shall apply in the case of non-payment of any sum which, by the terms of issue of a share, becomes payable at a fixed time, whether on account of the nominal value of the share or by way of premium, as if the same had been payable by virtue of a call duly made and notified.

#### *Conversion of Shares into Stock*

36. The company may by ordinary resolution passed at a general meeting convert any paid-up shares into stock and reconvert any stock into paid-up shares of any denomination.

37. The holders of stock may transfer the same or any part thereof in the same manner and subject to the same regulations as and subject to which the shares from which the stock arose might previously to conversion have been transferred or as near thereto as circumstances admit; but the directors may from time to time fix the minimum amount of stock transferable and restrict or forbid the transfer of fractions of that minimum, but the minimum shall not exceed the nominal amount of the shares from which the stock arose.

38. The holders of stock shall according to the amount of the stock held by them have the same rights privileges and advantages as regards dividends voting at meetings of the company and other matters as if they held the shares from which the stock arose, but no such privilege or advantage (except participation in the dividends and profits of the company and in the assets on winding up) shall be conferred by any such aliquot part of stock which would not if existing in shares have conferred that privilege or advantage.

39. Such of the regulations of the company as are applicable to paid-up shares shall apply to stock, and the words "share" and "shareholder" therein shall include "stock" and "stockholder".

#### *Alteration of Capital*

40. The company may from time to time by ordinary resolution—
- (a) increase the share capital by such sum to be divided into shares of such amount as the resolution shall prescribe;
  - (b) consolidate and divide all or any of its share capital into shares of larger amount than its existing shares;
  - (c) subdivide its shares or any of them into shares of smaller amount than is fixed by the memorandum; so however that in the subdivision the proportion between the amount paid and the amount (if any) unpaid on each reduced share shall be the same as it was in the case of the share from which the reduced share is derived; or
  - (d) cancel shares which at the date of the passing of the resolution in that behalf have not been taken or agreed to be taken by any person or which have been forfeited and diminish the amount of its share capital by the amount of the shares so cancelled.

41. Subject to any direction to the contrary that may be given by the company in general meeting, all new shares shall, before issue, be offered to such persons as at the date of the offer are entitled to receive notices from the company of general meetings in proportion, as nearly as the circumstances admit, to the amount of the existing shares to which they are entitled. The offer shall be made by notice specifying the number of shares offered, and limiting a time within which the offer, if not accepted, will be deemed to be declined, and, after the expiration of that time, or on the receipt of an intimation from the person to whom the offer is made that he declines to accept the shares offered, the directors may dispose of those shares in such manner as they think most beneficial to the company. The directors may likewise so dispose of any new shares which (by reason of the ratio which the new shares bear to shares held by persons entitled to an offer of new shares) cannot, in the opinion of the directors, be conveniently offered under this regulation.

42. The company may by special resolution reduce its share capital, any capital redemption reserve fund or any share premium account in any manner and with, and subject to, any incident authorized, and consent required by law.

#### *General Meetings*

43. An annual general meeting of the company shall be held in accordance with the Act. All general meetings other than the annual general meetings shall be called extraordinary general meetings.

44. Any director may whenever he thinks fit convene an extraordinary general meeting, and extraordinary general meetings shall be convened on such requisition or in default may be convened by such requisitionists as provided by the Act.

45. Subject to the provisions of the Act relating to special resolutions and agreements for shorter notice, fourteen days notice at the least (exclusive of the day on which the notice is served or deemed to be served, but inclusive of the day for which notice is given) specifying the place the day and the hour of meeting and in case of special business the general nature of that business shall be given to such persons as are entitled to receive these notices from the company.

46. All business shall be special that is transacted at an extraordinary general meeting, and also all that is transacted at an annual general meeting, with the exception of declaring a dividend, the consideration of the accounts, balance-sheets, and the report of the directors and auditors, the election of directors in the place of those retiring, and the appointment and fixing of the remuneration of the auditors.

*Proceedings at General Meetings*

47. No business shall be transacted at any general meeting unless a quorum of members is present at the time when the meeting proceeds to business. Save as herein otherwise provided, two members present in person shall be a quorum. For the purposes of this regulation "member" includes a person attending as a proxy or as representing a corporation which is a member.

48. If within half an hour from the time appointed for the meeting a quorum is not present, the meeting, if convened upon the requisition of members, shall be dissolved; in any other case it shall stand adjourned to the same day in the next week at the same time and place, or to such other day and at such other time and place as the directors may determine.

49. The chairman, if any, of the board of directors shall preside as chairman at every general meeting of the company, or if there is no such chairman, or if he is not present within fifteen minutes after the time appointed for the holding of the meeting or is unwilling to act, the members present shall elect one of their number to be chairman of the meeting.

50. The chairman may, with the consent of any meeting at which a quorum is present (and shall if so directed by the meeting), adjourn the meeting from time to time and from place to place, but no business shall be transacted at any adjourned meeting other than the business left unfinished at the meeting from which the adjournment took place. When a meeting is adjourned for thirty days or more, notice of the adjourned meeting shall be given as in the case of an original meeting. Save as aforesaid it shall not be necessary to give any notice of an adjournment or of the business to be transacted at an adjourned meeting.

51. At any general meeting a resolution put to the vote of the meeting shall be decided on a show of hands unless a poll is (before or on the declaration of the result of the show of hands) demanded—

- (a) by the chairman;
- (b) by at least three members present in person or by proxy;
- (c) by any member or members present in person or by proxy and representing not less than one-tenth of the total voting rights of all the members having the right to vote at the meeting; or
- (d) by a member or members holding shares in the company conferring a right to vote at the meeting being shares on which an aggregate sum has been paid up equal to not less than one-tenth of the total sum paid up on all the shares conferring that right.

Unless a poll is so demanded a declaration by the chairman that a resolution has on a show of hands been carried or carried unanimously, or by a particular majority, or lost, and an entry to that effect in the book containing the minutes of the proceedings of the company shall be conclusive evidence of the fact without proof of the number or proportion of the votes recorded in favour of or against the resolution. The demand for a poll may be withdrawn.

52. If a poll is duly demanded it shall be taken in such manner and either at once or after an interval or adjournment or otherwise as the chairman directs, and the result of the poll shall be the resolution of the meeting at which the poll was demanded, but a poll demanded on the election of a chairman or on a question of adjournment shall be taken forthwith.

53. In the case of an equality of votes, whether on a show of hands or on a poll, the chairman of the meeting at which the show of hands takes place or at which the poll is demanded shall be entitled to a second or casting vote.

54. Subject to any rights or restrictions for the time being attached to any class or classes of shares, at meetings of members or classes of members each member entitled to vote may vote in person or by proxy or by attorney and on a show of hands every person present who is member or a representative of a member shall have one vote, and on a poll every member present in person or by proxy or by attorney or other duly authorized representative shall have one vote for each share he holds.

55. In the case of joint holders the vote of the senior who tenders a vote, whether in person or by proxy, shall be accepted to the exclusion of the votes of the other joint holders; and for this purpose seniority shall be determined by the order in which the names stand in the register of members.

56. A member who is of unsound mind or whose person or estate is liable to be dealt with in any way under the law relating to mental disorder may vote, whether on a show of hands or on a poll, by his committee or by such other person as properly has the management of his estate, and any such committee or other person may vote by proxy or attorney.

57. No member shall be entitled to vote at any general meeting unless all calls or other sums presently payable by him in respect of shares in the company have been paid.

58. No objection shall be raised to the qualification of any voter except at the meeting or adjourned meeting at which the vote objected to is given or tendered, and every vote not disallowed at the meeting shall be valid for all purposes. Any such objection made in due time shall be referred to the chairman of the meeting, whose decision shall be final and conclusive.

59. The instrument appointing a proxy shall be in writing (in the common or usual form) under the hand of the appointor or of his attorney duly authorized in writing or, if the appointor is a corporation, either under seal or under the hand of an officer or attorney duly authorized. A proxy may but need not be a member of the company. The instrument appointing a proxy shall be deemed to confer authority to demand or join in demanding a poll.

60. Where it is desired to afford members an opportunity of voting for or against a resolution the instrument appointing a proxy shall be in the following form or a form as near thereto as circumstances admit:

Berhad

I/We, \_\_\_\_\_, of \_\_\_\_\_ being a member/  
members of the above-named company, hereby appoint \_\_\_\_\_,  
of \_\_\_\_\_, or failing him, \_\_\_\_\_ of \_\_\_\_\_,  
as my/our proxy to vote for me/us on my/our behalf at  
the [annual or extraordinary, *as the case may be*] general meeting  
of the company, to be held on the \_\_\_\_\_ day of \_\_\_\_\_ 19\_\_\_\_  
and at any adjournment thereof.

Signed this \_\_\_\_\_ day of \_\_\_\_\_ 19\_\_\_\_

This form is to be used <sup>\*in favour of</sup> \_\_\_\_\_ the resolution.  
<sub>against</sub>

\* Strike out whichever is not desired. [Unless otherwise instructed, the proxy may vote as he thinks fit.]

61. The instrument appointing a proxy and the power of attorney or other authority, if any, under which it is signed or a notarially certified copy of that power or authority shall be deposited at the registered office of the company, or at such other place within Malaysia as is specified for that purpose in the notice convening the meeting, not less than forty-eight hours before the time for holding the meeting or adjourned meeting at which the person named in the instrument proposes to vote, or, in the case of a poll, not less than twenty-four hours before the time appointed for the taking of the poll, and in default the instrument of proxy shall not be treated as valid.

62. A vote given in accordance with the terms of an instrument of proxy or attorney shall be valid notwithstanding the previous death or unsoundness of mind of the principal or revocation of the instrument or of the authority under which the instrument was executed, or the transfer of the share in respect of which the instrument is given, if no intimation in writing of such death, unsoundness of mind, revocation, or transfer as aforesaid has been received by the company at the registered office before the commencement of the meeting or adjourned meeting at which the instrument is used.

*Directors: Appointment, etc*

63. At the first annual general meeting of the company all the directors shall retire from office, and at the annual general meeting in every subsequent year one-third of the directors for the time being, or, if their number is not three or a multiple of three, then the number nearest one-third, shall retire from office.

64. A retiring director shall be eligible for re-election.

65. The directors to retire in every year shall be those who have been longest in office since their last election, but as between persons who became directors on the same day those to retire shall (unless they otherwise agree among themselves) be determined by lot.

66. The company at the meeting at which a director so retires may fill the vacated office by electing a person thereto, and in default the retiring director shall if offering himself for re-election and not being disqualified under the Act from holding office as a director be deemed to have been re-elected, unless at that meeting it is expressly resolved not to fill the vacated office unless a resolution for the re-election of that director is put to the meeting and lost.

67. The company may from time to time by ordinary resolution passed at a general meeting increase or reduce the number of directors, and may also determine in what rotation the increased or reduced number is to go out of office.

68. The directors shall have power at any time, and from time to time, to appoint any person to be a director, either to fill a casual vacancy or as an addition to the existing directors, but so that the total number of directors shall not at any time exceed the number fixed in accordance with these regulations. Any director so appointed shall hold office only until the next following annual general meeting, and shall then be eligible for re-election but shall not be taken into account in determining the directors who are to retire by rotation at that meeting.

69. Subject to section 128, the company may by ordinary resolution remove any director before the expiration of his period of office, and may by an ordinary resolution appoint another person in his stead; the person so appointed shall be subject to retirement at the same time as if he had become a director on the day on which the director in whose place he is appointed was last elected a director.

70. The remuneration of the directors shall from time to time be determined by the company in general meeting. That remuneration shall be deemed to accrue from day to day. The directors may also be paid all travelling, hotel, and other expenses properly incurred by them in attending and returning from meetings of the directors or any committee of the directors or general meetings of the company or in connection with the business of the company.

71. The shareholding qualification for directors may be fixed by the company in general meeting.

72. The office of director shall become vacant if the director—

- (a) ceases to be a director by virtue of the Act;
- (b) becomes bankrupt or makes any arrangement or composition with his creditors generally;
- (c) becomes prohibited from being a director by reason of any order made under the Act;
- (d) becomes of unsound mind or a person whose person or estate is liable to be dealt with in any way under the law relating to mental disorder;
- (e) resigns his office by notice in writing to the company;

- (f) for more than six months is absent without permission of the directors from meetings of the directors held during that period;
- (g) without the consent of the company in general meeting holds any other office of profit under the company except that of managing director or manager; or
- (h) is directly or indirectly interested in any contract or proposed contract with the company and fails to declare the nature of his interest in manner required by the Act.

*Powers and Duties of Directors*

73. The business of the company shall be managed by the directors who may pay all expenses incurred in promoting and registering the company, and may exercise all such powers of the company as are not, by the Act or by these regulations, required to be exercised by the company in general meeting, subject, nevertheless, to any of these regulations, to the provisions of the Act, and to such regulations, being not inconsistent with the aforesaid regulations or provisions, as may be prescribed by the company in general meeting; but no regulation made by the company in general meeting shall invalidate any prior act of the directors which would have been valid if that regulation had not been made.

74. The directors may exercise all the powers of the company to borrow money and to mortgage or charge its undertaking, property, and uncalled capital, or any part thereof, and to issue debentures and other securities whether outright or as security for any debt, liability, or obligation of the company or of any third party.

75. The directors may exercise all the powers of the company in relation to any official seal for use outside Malaysia and in relation to branch registers.

76. The directors may from time to time by power of attorney appoint any corporation, firm, or person or body of persons, whether nominated directly or indirectly by the directors, to be the attorney or attorneys of the company for such purposes and with such powers, authorities, and discretions (not exceeding those vested in or exercisable by the directors under these regulations) and for such period and subject to such conditions as they may think fit, and any such powers of attorney may contain such provisions for the protection and convenience of persons dealing with any such attorney as the directors may think fit and may also authorize any such attorney to delegate all or any of the powers, authorities, and discretions vested in him.

77. All cheques, promissory notes, drafts, bills of exchange, and other negotiable instruments, and all receipts for money paid to the company, shall be signed, drawn, accepted, endorsed, or otherwise executed, as the case may be, by any two directors or in such other manner as the directors from time to time determine.

78. The directors shall cause minutes to be made—

- (a) of all appointments of officers to be engaged in the management of the company's affairs;
- (b) of names of directors present at all meetings of the company and of the directors; and
- (c) of all proceedings at all meetings of the company and of the directors.

The minutes shall be signed by the chairman of the meeting at which the proceedings were held or by the chairman of the next succeeding meeting.

*Proceedings of Directors*

79. The directors may meet together for the despatch of business adjourn and otherwise regulate their meetings as they think fit. A director may at any time and the secretary shall on the requisition of a director summon a meeting of the directors.

80. Subject to these regulations questions arising at any meeting of directors shall be decided by a majority of votes and a determination by a majority of directors shall for all purposes be deemed a determination of the directors. In case of an equality of votes the chairman of the meeting shall have a second or casting vote.

81. A director shall not vote in respect of any contract or proposed contract with the company in which he is interested, or any matter arising thereout, and if he does so vote his vote shall not be counted.

82. Any director with the approval of the directors may appoint any person (whether a member of the company or not) to be an alternate or substitute director in his place during such period as he thinks fit. Any person while he so holds office as an alternate or substitute director shall be entitled to notice of meetings of the directors and to attend and vote thereat, accordingly, and to exercise all the powers of the appointor in his place. An alternate or substitute director shall not require any share qualification, and shall ipso facto vacate office if the appointor vacates office as a director or removes the appointee from office. Any appointment or removal under this regulation shall be effected by notice in writing under the hand of the director making the same.

83. The quorum necessary for the transaction of the business of the directors may be fixed by the directors, and unless so fixed shall be two.

84. The continuing directors may act notwithstanding any vacancy in their body, but if and so long as their number is reduced below the number fixed by or pursuant to the regulations of the company as the necessary quorum of directors, the continuing directors or director may act for the purpose of increasing the number of directors to that number or of summoning a general meeting of the company, but for no other purpose.

85. The directors may elect a chairman of their meetings and determine the period for which he is to hold office; but if no such chairman is elected, or if at any meeting the chairman is not present within ten minutes after the time appointed for holding the meeting, the directors present may choose one of their number to be chairman of the meeting.

86. The directors may delegate any of their powers to committees consisting of such member or members of their body as they think fit; any committee so formed shall in the exercise of the powers so delegated conform to any regulations that may be imposed on it by the directors.

87. A committee may elect a chairman of its meetings; if no such chairman is elected, or if at any meeting the chairman is not present within ten minutes after the time appointed for holding the meeting, the members present may choose one of their number to be chairman of the meeting.

88. A committee may meet and adjourn as it thinks proper. Questions arising at any meeting shall be determined by a majority of votes of the members present, and in the case of an equality of votes the chairman shall have a second or casting vote.

89. All acts done by any meeting of the directors or of a committee of directors or by any person acting as a director shall, notwithstanding that it is afterwards discovered that there was some defect in the appointment of any such director or person acting as aforesaid, or that they or any of them were disqualified, be as valid as if every such person had been duly appointed and was qualified to be a director.

90. A resolution in writing, signed by all the directors for the time being entitled to receive notice of a meeting of the directors, shall be as valid and effectual as if it had been passed at a meeting of the directors duly convened and held. Any such resolution may consist of several documents in like form, each signed by one or more directors.

#### *Managing Directors*

91. The directors may from time to time appoint one or more of their body to the office of managing director for such period and on such terms as they think fit and, subject to the terms of any agreement entered into in any particular case, may revoke any such appointment. A director so appointed shall not, while holding that office, be subject to retirement by rotation or be taken into account in determining the rotation of retirement of directors, but his appointment shall be automatically determined if he ceases from any cause to be a director.

92. A managing director shall, subject to the terms of any agreement entered into in any particular case, receive such remuneration (whether by way of salary, commission, or participation in profits, or partly in one way and partly in another) as the directors may determine.

93. The directors may entrust to and confer upon a managing director any of the powers exercisable by them upon such terms and conditions and with such restrictions as they may think fit, and either collaterally with or to the exclusion of their own powers, and may from time to time revoke, withdraw, alter, or vary all or any of those powers.

*Associate Directors*

94. The directors may from time to time appoint any person to be an associate director and may from time to time cancel any such appointment. The directors may fix determine and vary the powers duties and remuneration of any person so appointed, but a person so appointed shall not be required to hold any shares to qualify him for appointment nor have any right to attend or vote at any meeting of directors except by the invitation and with the consent of the directors.

*Secretary*

95. The secretary shall in accordance with the Act be appointed by the directors for such term, at such remuneration, and upon such conditions as they may think fit; and any secretary so appointed may be removed by them.

*Seal*

96. The directors shall provide for the safe custody of the seal, which shall only be used by the authority of the directors or of a committee of the directors authorized by the directors in that behalf, and every instrument to which the seal is affixed shall be signed by a director and shall be countersigned by the secretary or by a second director or by some other person appointed by the directors for the purpose.

*Accounts*

97. The directors shall cause proper accounting and other records to be kept and shall distribute copies of the balance-sheets and other documents as required by the Act and shall from time to time determine whether and to what extent and at what times and places and under what conditions or regulations the accounting and other records of the company or any of them shall be open to the inspection of members not being directors, and no member (not being a director) shall have any right of inspecting any account or book or paper of the company except as conferred by statute or authorized by the directors or by the company in general meeting.

*Dividends and Reserves*

98. The company in general meeting may declare dividends, but no dividend shall exceed the amount recommended by the directors.

99. The directors may from time to time pay to the members such interim dividends as appear to the directors to be justified by the profits of the company.

100. No dividend shall be paid otherwise than out of profits or shall bear interest against the company.

101. The directors may, before recommending any dividend, set aside out of the profits of the company such sums as they think proper as reserves which shall, at the discretion of the directors, be applicable for any purpose to which the profits of the company may be properly applied, and pending any such application may, at the like discretion, either be employed in the business of the company or be invested in such investments (other than shares in the company) as the directors may from time to time think fit. The directors may also without placing the same to reserve carry forward any profits which they may think prudent not to divide.

102. Subject to the rights of persons, if any, entitled to shares with special rights as to dividend, all dividends shall be declared and paid according to the amounts paid or credited as paid on the shares in respect whereof the dividend is paid, but no amount paid or credited as paid on a share in advance of calls shall be treated for the purposes of this regulation as paid on the share. All dividends shall be apportioned and paid proportionately to the amounts paid or credited as paid on the shares during any portion or portions of the period in respect of which the dividend is paid; but if any share is issued on terms providing that it shall rank for dividend as from a particular date that share shall rank for dividend accordingly.

103. The directors may deduct from any dividend payable to any member all sums of money, if any, presently payable by him to the company on account of calls or otherwise in relation to the shares of the company.

104. Any general meeting declaring a dividend or bonus may direct payment of the dividend or bonus wholly or partly by the distribution of specific assets and in particular of paid-up shares, debentures or debenture stock of any other company or in any one or more of those ways and the directors shall give effect to the resolution, and where any difficulty arises in regard to the distribution, the directors may settle the same as they think expedient, and fix the value for distribution of the specific assets or any part thereof and may determine that cash payments shall be made to any members upon the footing of the value so fixed in order to adjust the rights of all parties, and may vest any such specific assets in trustees as may seem expedient to the directors.

105. Any dividend, interest, or other money payable in cash in respect of shares may be paid by cheque or warrant sent through the post directed to the registered address of the holder or, in the case of joint holders, to the registered address of that one of the joint holders who is first named on the register of members or to such person and to such address as the holder or joint holders may in writing direct. Every such cheque or warrant shall be made payable to the order of the person to whom it is sent. Any one of two or more joint holders may give effectual receipts for any dividends, bonuses, or other money payable in respect of the shares held by them as joint holders.

#### *Capitalization of Profits*

106. The company in general meeting may upon the recommendation of the directors resolve that it is desirable to capitalize any part of the amount for the time being standing to the credit of any of the company's reserve accounts or to the credit of the profit and loss account or otherwise available for distribution, and accordingly that the sum be set free for distribution amongst the members who would have been entitled thereto if distributed by way of dividend and in the same proportions on condition that the same be not paid in cash but be applied either in or towards paying up any amounts for the time being unpaid on any shares held by those members respectively or paying up in full unissued shares or debentures of the company to be allotted and distributed credited as fully paid up to and amongst the members in the proportion aforesaid, or partly in the one way and partly in the other, and the directors shall give effect to such resolution. A share premium account and a capital redemption reserve may, for the purposes of this regulation, be applied only in the paying up of unissued shares to be issued to members of the company as fully paid bonus shares.

107. Whenever such a resolution as aforesaid shall have been passed the directors shall make all appropriations and applications of the undivided profits resolved to be capitalized thereby, and all allotments and issues of fully paid shares or debentures, if any, and generally shall do all acts and things required to give effect thereto, with full power to the directors to make such provision by the issue of fractional certificates or by payment in cash or otherwise as they think fit for the case of shares or debentures becoming distributable in fractions, and also to authorize any person to enter on behalf of all the members entitled thereto into an agreement with the company providing for the allotment to them respectively, credited as fully paid up, of any further shares or debentures to which they may be entitled upon the capitalization, or (as the case may require) for the payment up by the company on their behalf, by the application thereto of their respective proportions of the profits resolved to be capitalized, of the amounts or any part of the amounts remaining unpaid on their existing shares, and any agreement made under such authority shall be effective and binding on all such members.

*Notices*

108. A notice may be given by the company to any member either personally or by sending it by post to him at his registered address, or (if he has no registered address within Malaysia) to the address, if any, within Malaysia supplied by him to the company for the giving of notices to him. Where a notice is sent by post, service of the notice shall be deemed to be effected by properly addressing, prepaying, and posting a letter containing the notice, and to have been effected in the case of a notice of a meeting on the day after the date of its posting, and in any other case at the time at which the letter would be delivered in the ordinary course of post.

109. A notice may be given by the company to the joint holders of a share by giving the notice to the joint holder first named in the register of members in respect of the share.

110. A notice may be given by the company to the persons entitled to a share in consequence of the death or bankruptcy of a member by sending it through the post in a prepaid letter addressed to them by name, or by the title of representatives of the deceased, or assignee of the bankrupt, or by any like description, at the address, if any, within Malaysia supplied for the purpose by the persons claiming to be so entitled, or (until such an address has been so supplied) by giving the notice in any manner in which the same might have been given if the death or bankruptcy had not occurred.

111. (1) Notice of every general meeting shall be given in any manner hereinbefore authorized to—

- (a) every member;
- (b) every person entitled to a share in consequence of the death or bankruptcy of a member who, but for his death or bankruptcy, would be entitled to receive notice of the meeting; and
- (c) the auditor for the time being of the company.

(2) No other person shall be entitled to receive notices of general meetings.

*Winding Up*

112. If the company is wound up the liquidator may, with the sanction of a special resolution of the company, divide amongst the members in kind the whole or any part of the assets of the company (whether they consist of property of the same kind or not) and may for that purpose set such value as he deems fair upon any property to be divided as aforesaid and may determine how the division shall be carried out as between the members or different classes of members. The liquidator may, with the like sanction, vest the whole or any part of any such assets in trustees upon such trusts for the benefit of the contributories as the liquidator, with the like sanction, thinks fit, but so that no member shall be compelled to accept any shares or other securities whereon there is any liability.

*Indemnity*

113. Every director, managing director, agent, auditor, secretary, and other officer for the time being of the company shall be indemnified out of the assets of the company against any liability incurred by him in defending any proceedings, whether civil or criminal, in which judgment is given in his favour or in which he is acquitted or in connection with any application under the Act in which relief is granted to him by the Court in respect of any negligence default breach of duty or breach of trust.

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 Wonderful  
 WOODEN SPOON CLUB  
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HOW TO ENTER

Form you will see listed qualities, all of which the popularity of a girl use your skill and judgement.

We all like to be popular. Not necessarily the kind of popularity a film star enjoys with her public, but the everyday kind which gives you the feeling that you are liked by people you meet every day: friends and neighbours, people you work with, even your relatives!

In this fascinating free competition WOMAN invites you to use your skill and judgement in selecting, from the twenty-four qualities we give you, the twelve which in your opinion would bring popularity to the girl of today. Mothers, fathers, brothers, in fact all members of the family, will have very definite views. This competition is fun and entry is free.

The prize is every woman's dream—a Wooden Spoon Club kitchen or £500 cash.

Ruth Morgan says: "This lovely kitchen, which is Leisure made is a dream come true. Models on the Wooden Spoon Club kitchen has all the modern equipment and labour-saving devices which I have found so helpful: cooker, refrigerator, washing machine and crockery drying machine, they are all here, and more. This kitchen is a place where it is a pleasure to work."

RULES

Entries must be followed exactly. Entries accepted only on this coupon and only ONE coupon per reader allowed. Entrant's own signature and correct address must be given on coupon. Entries wholly or partly in pencil will be disqualified, as will any bearing alterations or All entries must be received by the deadline.

FORM FOR £500 KEY TO POPULARITY COMPETITION

Place a cross (X) in blank spaces against the twelve qualities you select.

1. Able to play an instrument	13. Love of sport
2. A good dancing partner	14. Minding own business

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MEANJIN  
 QUARTERLY

# THE HISTORY OF THE SEA

SARAH KANOWSKI

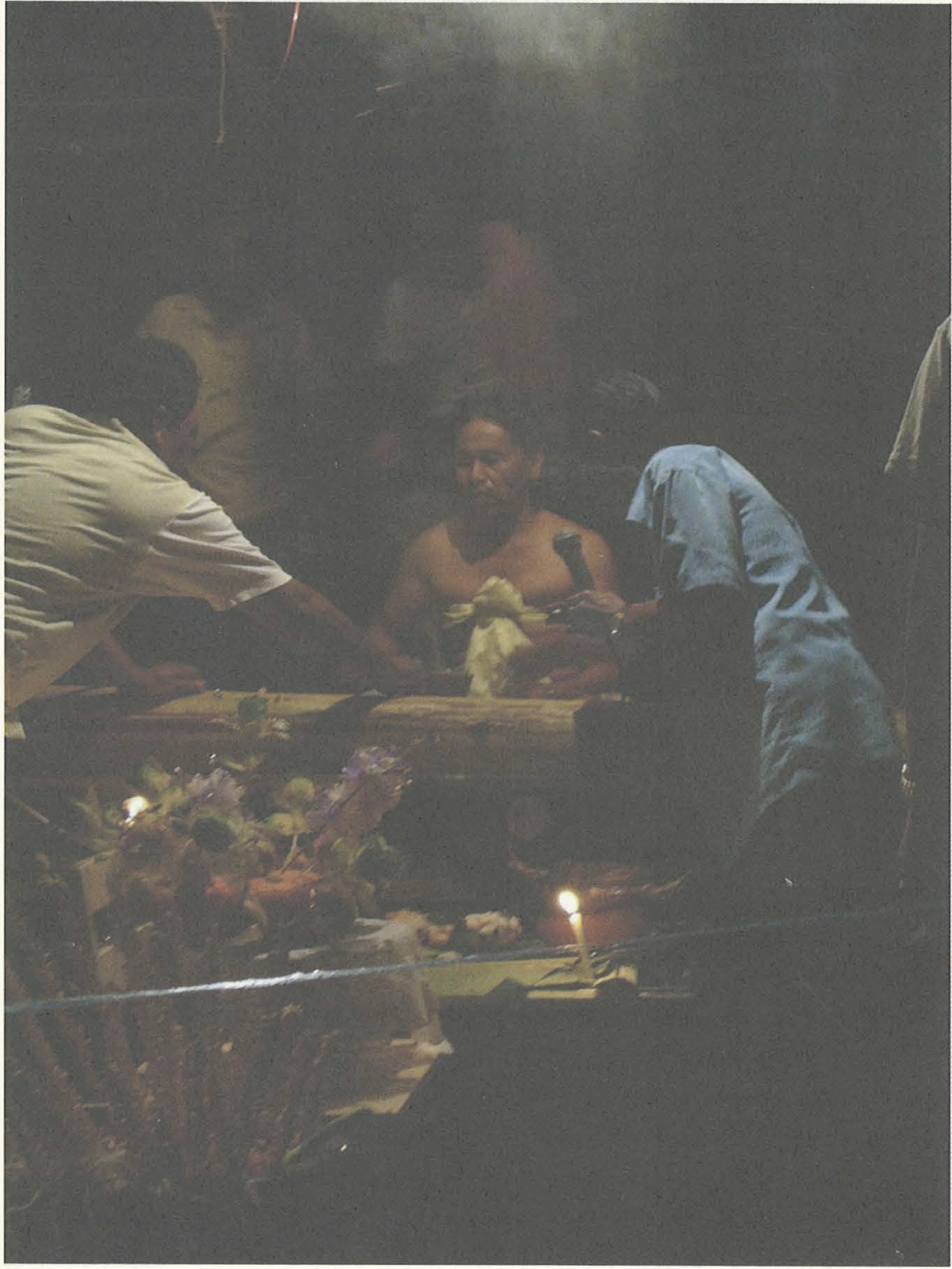
**'P**olicy can't kill culture, because culture is something people actually need. However much you tell a sixty-year-old Kelantese man that he shouldn't do a *wayang kulit*, he needs it and he *longs* for it.'

Eddin Khoo leant forward through a thick fog of cigarette smoke. This urbane, immensely civilised Malaysian, a self-described half-Chinese, half-Indian bastard mix, translator of *Moby Dick*, expert on Islamic art and hopeless political junkie, was telling me why he believes the tradition of *wayang kulit*, Malaysian shadow puppetry, expresses nothing less than 'the history of the world, the secret of civilisation'. And why it has been banned in its home state of Kelantan by PAS, the Islamic Party of Malaysia.

We were talking in the Renaissance Hotel. Its creaking air-conditioning system and maroon-liveried doormen make it Kelantan's most earnest attempt at five-star luxury. Outside were the broiling pavements of Kota Bharu, built high off the roads to avoid the floodwaters that inundate the Kelantanese capital each wet season. Women in gorgeously coloured headscarves darted in and out of the shops and the mosques, and men on motorcycles careered about below.

The laws against *wayang* were introduced in 1990. Khoo had just returned from studies in England and was working as a journalist in Kuala Lumpur. He went to Kelantan, in the north-west of the Malay Peninsula, to write a piece on the bans and

...to love with the piece and the art form, but studying it through the lens of the  
great off-style approach. The Dallas City Market of all we know to understand  
Aachen of the Red Bird.



...to give as much of a feast. Mostly the night life is a celebration, a chance for those  
families to put on their best rubber-tipped, construction workers and farmers  
and to just enjoy.

fell in love with the place and the art form, later studying it himself under the last of the great old-style puppeteers, Pak Dollah Baju Merah, or, as he was known to audiences, 'Abdullah of the Red Shirt'.

Kelantan is a world away from the frenetic pace of Kuala Lumpur, with its high-rises and full-speed embrace of modernisation. Things are still different on the west coast. The steamy sociability, invoked by one-time colonial officer Anthony Burgess in *The Malayan Trilogy*, continues. Life is languid, good-humoured and overwhelmingly Malay and Muslim—the large Chinese and Indian populations that characterise the rest of the country are notably absent.

I had first met Khoo over dinner in Sydney's Chinatown. He leads a peripatetic life, moving about the globe from Penang to Singapore to Dublin to Amsterdam to Lisbon to Bali. Luckily, we live in the age of email, an instrument perfectly calibrated to building friendships with nomads—even if, guided by the literary principles of an earlier age, Khoo insists on writing his electronic messages first in longhand.

Khoo has a tremendous passion for eating—not the refined passion of a gourmand, more the peasant's hunger for fat and sinew—and that night as he worked his way through Peking duck and most of an exorbitantly priced steamed fish, he regaled us with descriptions of the shadow plays and what he believed they meant for Malaysian history and identity. Two years or so later his stories brought me to Kelantan to see a ritual performance of *wayang kulit*.

For three nights at dusk Khoo drove us an hour from Kota Bharu, along roads lined with noodle stalls and mechanics' workshops, many flying the distinctive PAS flag—a perfect white moon on a green background—through the remnant of tropical rainforest, to a tiny village called Tiger. Amid the wooden houses, under a clump of palm trees, was a stage no bigger than the average Australian living room, perched on rickety stilts.

A crowd grew around the stage long before the show started. There were stalls selling corn and soft drink, teenage boys riding back and forth on motorbikes, kids everywhere, and everyone under thirty spent as much time texting as they did watching the stage. There was a definite energy in the air and, although men congregated on one side of the grass and women on the other, I don't think it was just my corrupted Western sensibility that felt the charge as a flirtation.

What might happen when men and women get together in the balmy night air filled with music is one of the things that make the PAS *ulama* (religious scholars) anxious about shadow puppetry. But I found it hard to see this crowd of happily chatting villagers as much of a threat. Mostly the night felt like a celebration, a chance for these families to put aside their day jobs as rubber tappers, construction workers and farmers and to just *enjoy*.

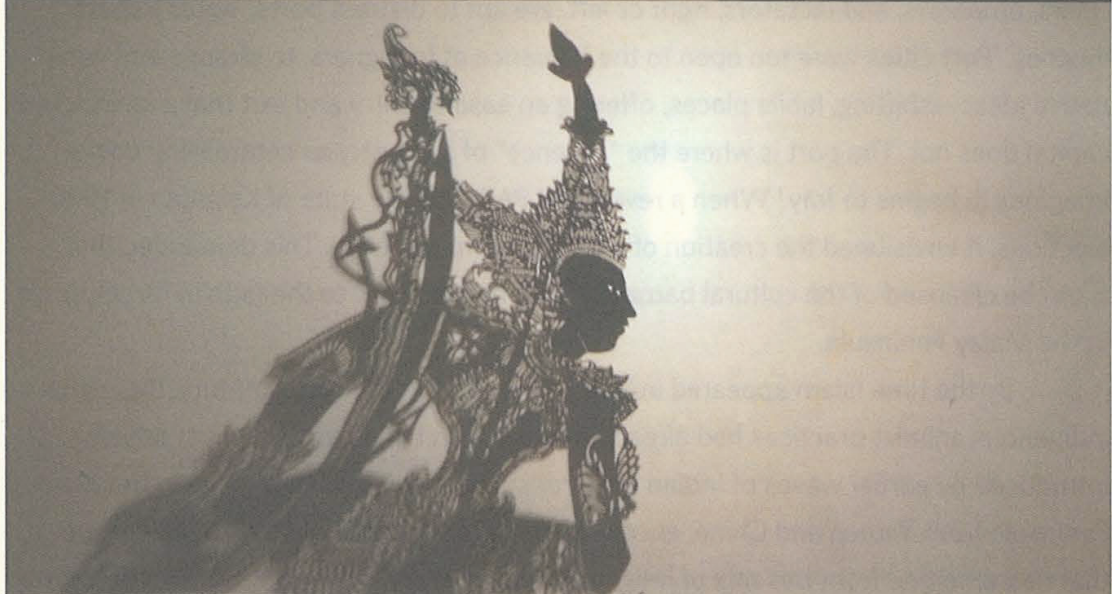
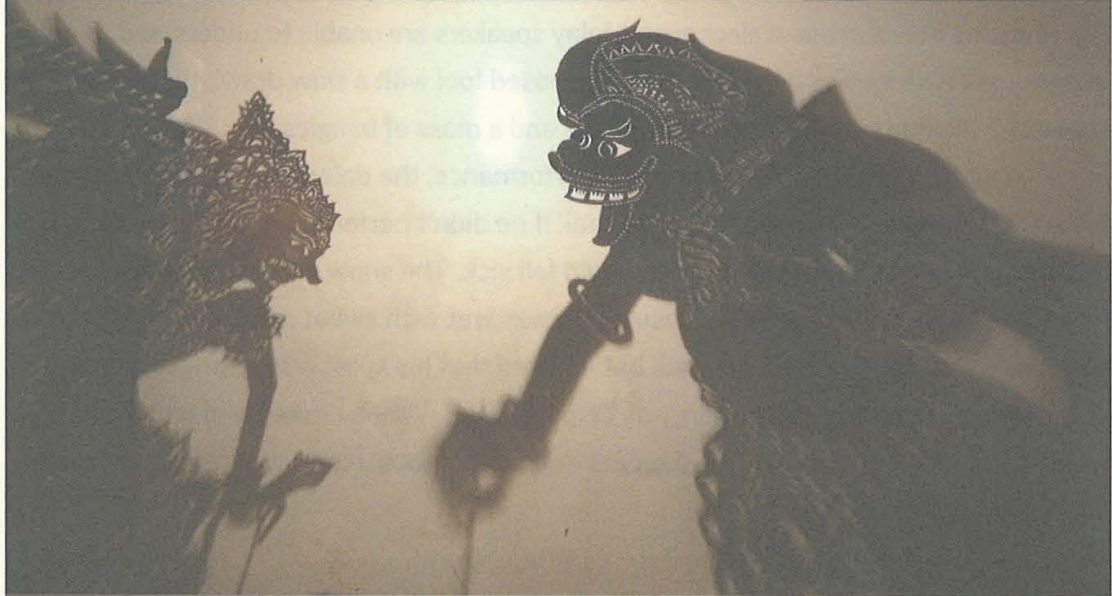
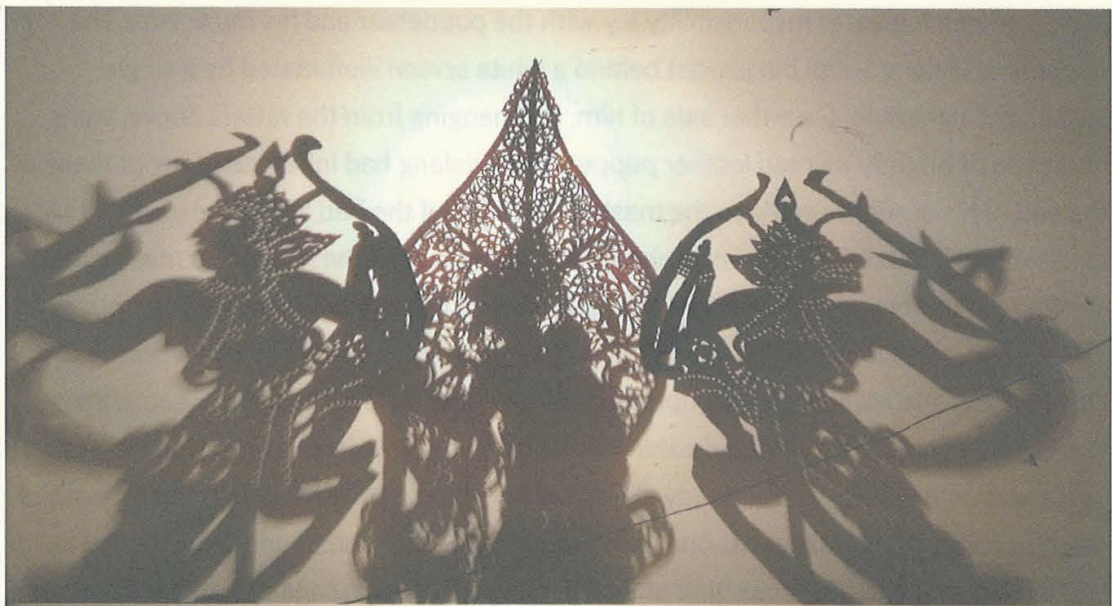
A much greater responsibility lay with the puppeteer and his musicians. The puppeteer, Dalang Saupi bin Isa, sat behind a white screen illuminated by a single suspended light bulb. On either side of him, and hanging from the rafters above, were hundreds of brightly painted leather puppets. This dalang had inherited many of these at the end of his apprenticeship to the master, Abdullah of the Red Shirt. The years it takes to assemble a full set of puppets is about equivalent to the time needed to master the shadow movements and to learn by heart the stories of the traditional shadow repertoire.

The musicians packed tightly behind the puppeteer started to play in earnest, and Dalang Saupi bin Isa moved the puppets back and forth across the screen, sometimes four or five at once. He animated each with its own voice—comic, tragic, warlike. His range was astonishing, and a steady stream of onlookers crowded around the side of the stage to check that it really was one man producing all that sound and movement. He told a story of the ladies-in-waiting of Sita Devi bringing a message to Rama, and he used the singsong Kelantanese dialect even Malay speakers are unable to understand. But the imagery of his story was universal—the big-nosed fool with a slow drawl; the slithery hip shake of a woman with high, round buttocks and a mass of bangles.

During a break in the first night's performance, the dalang explained to me that his art was something sacred and ancestral. If he didn't perform, he said, the spirits of the puppets would haunt him and he would fall sick. The show was as much for his own wellbeing as for the audience's pleasure. He was wet with sweat and faced many more hours of work over the nights ahead, but insisted that his spirit was strong and that he was drawing more and more energy as he performed. When I asked him why he had wanted to work with the shadow puppets in the first place, his answer was immediate: 'Our blood is the blood of art.'

'Tsars, emperors, and dictators, right or left, are apt to distrust ports,' notes Robert Hughes. 'Port cities were too open to the influence of foreigners, to strange and non-native ideas—shifting, labile places, offering an ease of entry and exit that a landlocked capital does not. The port is where the "essence" of a country as centralising power imagines it, begins to fray.' When a revamped PAS won the state of Kelantan in 1990 elections, it envisioned the creation of a model Islamic society. This demanded that Islam be cleansed of the cultural barnacles that had accrued to the faith in its centuries in the Malay Peninsula.

By the time Islam appeared in South-East Asia in the ninth century, the region's indigenous animist practices had already melded with Hindu and Buddhist beliefs introduced by earlier waves of Indian seafarers. Sufi missionaries, arriving in the Malay Peninsula from Yemen and China, encouraged Islam's incorporation into the culture that had emerged from this mix of religious influences, including the art form of *wayang*



*kulit*. The willingness of the Sufi scholars to accommodate Islam to existing beliefs and traditions was part of the reason they were so successful in spreading Islam outside the Middle East, all the way from North Africa to Indonesia.

The desire of modern Islamic authorities in Kelantan to control the promiscuity of the sea grew from the wider Islamic revival of the 1970s. Around the Muslim world, nationalist movements that had originated in anti-colonial struggles were transformed into a new kind of religious politics. Most significantly, Wahhabist theology spread far from its birthplace of Saudi Arabia, embraced partly as a Sunni reaction to the sudden success of Iran's Shia revolution, and made possible by the deep well of oil money that financed the construction of Saudi-style mosques and madrassas around the world.

In South-East Asia, Wahhabism's strict legalist interpretation of Islam was promoted by visiting Saudi *ulama*, but also brought back home by young Malay men of promise who had been sent abroad to study in England. With its own efforts at 'soft power', Malaysia's former colonial master had intended to mould the next generation of Asian leaders in its image but, instead, exposed them to radical political Islamists expelled from their own countries in the Middle East. Their brand of Islamic revivalism had a wide impact on Malaysian society but its most direct influence was on the Islamic Party of Malaysia, transforming it from a nationalist party promoting Malay rights to one that called for the creation of an Islamic state governed by sharia law.

Theologically, Wahhabism can be understood as the inverse of the traditions of Sufism that had characterised Malaysian Islam for so long. When Wahhabism developed in the eighteenth century, as a movement for reform within Islam, one of its targets was the emotional intensity of Sufi practices, including its veneration of saints, which to the reformers smacked dangerously of polytheism. The preacher Muhammad Ibn 'Abd al-Wahhab insisted that a strict return to Quranic law was the only way to reverse Islam's flailing fortunes before Europe's ascendancy. In place of Sufism's emphasis on personal devotion to God, the Wahhabists ordered obedience to sharia.

When Eddin Khoo first arrived in Kelantan, the enforcement of the bans was at its strictest. He feared that the tradition of *wayang kulit* and, even more significantly, the centuries of cultural openness and interchange it represented were in danger of disappearing. With characteristic verve, and equally characteristic disregard for his own limits, Khoo established Pusaka, an organisation dedicated to documenting and promoting traditional performance arts in Malaysia. Like arts organisations around the world, Pusaka progresses in fits and starts. It survives on irregular grants, mostly from overseas donors, and requires the slog of loyal but ill-rewarded workers.

Most of all it requires time and energy on the part of Khoo. Alongside the eight books he has commissions for, the various regular newspaper columns, the occasional reviews, and the doctorate in history at Cambridge he is about to embark upon, Khoo

regularly flies up to Kelantan to work with the performers, outsiders like me in tow, who want to see *wayang* in situ. On our visit, he travelled with two mobile phones, one or the other of which rang late into the night, and a briefcase overflowing with work for a Dutch newspaper, the deadline for which had passed the week before.

Khoo's workload is not helped by his sociability, especially his insatiable appetite for political talk. In this, the intrigues—comic and tragic by turns—of the Malaysian scene offer him constant distraction. In the world of modern politics, Khoo's erudition and range of interests make him a rare man. Taking the longer view, he vividly resembles the poet Samuel Taylor Coleridge—so many brilliant projects, such a vision of the Great Work before him, all constantly disrupted by the moveable feast of party politics.

On our second day in Kelantan, Khoo rushed off to the airport to collect his friend Khalid Jaafar, who had unexpectedly arrived from the capital to see *wayang*. For many years Khalid had been press secretary to Anwar Ibrahim when he was deputy prime minister, and is now an adviser to Anwar's Justice Party. The son of a rubber tapper, Khalid is a passionate autodidact, occupying himself outside politics by translating *The Iliad*. He endured his own Odyssean adventures when forced to flee Malaysia in a leaky boat, captained by a rum-drinking Indonesian, during the political crisis following Anwar's arrest in 1998. With Khalid's arrival in Kota Bharu, Khoo's deadlines were abandoned and the two retired for a long lunch of lamb stew, fried chicken and political gossip.

Back in the village that night, I spoke again to Dalang Saupi bin Isa. He told me he began training with Abdullah of the Red Shirt as an eight-year-old and was now one of only a few dalangs left. The bans meant that troupes of musicians and puppeteers who had earned their living through itinerant performances were forced to disband. In Kelantan there had been thirty *wayang kulit* troupes before 1990, but now there are only three, which perform irregularly and mostly in Kuala Lumpur. In the 1990s even Abdullah of the Red Shirt had to abandon his troupe and travel to Singapore to work illegally as a menial labourer. On his return to Kelantan and until his death in 2005, the master dalang cultivated rubber for a living from a small rented patch of rubber plants.

In an effort to keep *wayang* a viable livelihood for the performers who remain, Pusaka has brought Dalang Saupi's troupe to theatres in Kuala Lumpur, and Khoo recently travelled with thirty Kelantanese performers to Paris's Festival de l'Imaginaire, which opened with a performance of *wayang*. Many of the musicians, puppeteers and dancers had been no further than Kota Bharu, and they enjoyed their taste of European life, buying Eiffel Tower key rings and matching 'I Love Paris' T-shirts.

One elderly musician almost didn't make it after he wandered off into the Prayer Room of Kuala Lumpur airport, oblivious to the requirements of departure times. Pak Che was eventually located by a frantic Christine Yong, the good-natured but long-

suffering organisational powerhouse of Pusaka, who sends the emails and makes the calls to ensure that at least some of Khoo's firework of schemes actually happen. The grey-haired Pak Che is the coolest of the *wayang* troupe and during the performance, as the frenzy of drumming and Malay oboe-playing reached a crescendo around him, he swung nonchalantly at his gongs, nodding his head in time to an inner tempo, like some jazz musician in a 52nd Street bar.

Sitting at the back of the little palm-wood stage for part of the *wayang* performance in Tiger village, I watched as the dalang and his musicians moved seamlessly between good-humoured banter and sudden, focused intensity. In Kelantan, the depth and complexity of artistic vision is simply part of the everyday. The artist is your next-door neighbour, but also a man who communes with spirits and brings them to life. The living artistic culture of *wayang* is part of what drew Khoo into this community. He saw in it a contrast to urban Malaysians who, he says, have become very 'crude' when it comes to culture. In their own way, their views on art are as distant as the PAS fundamentalists' from the tradition of *wayang kulit*. 'Liberal, middle-class Malaysians are very sentimental,' Khoo complained:

They have no real commitment to the worth of culture and what it imparts. They have become essentially Westernised. As my shadow-puppet teacher said, 'What is *wayang*? *Wayang* is complexity!' It's about love, it's about war, it's about faith. It's everything an epic encapsulates. And once you interfere, you lose that epic imagination and with it the ability to appreciate the complexity and difficulty of everyday life.

The art of shadow puppetry is thought to have originated in India then travelled to Thailand, Indonesia and north-eastern Malaysia. The stories these puppet plays tell also come from India, drawing on its great storehouse of mythological adventures, the *Ramayana*. The Indian origins of Malaysia's shadow puppetry may be part of its allure for Khoo, who sets much more psychological store on his mother's background than on that of his father.

His mother's grandfather, a Tamil dressed in Edwardian coat and dhoti, arrived in Malaysia from Ceylon to continue his work with the British Railways. The traditions of Indian culture remained strong among his descendants, and in his late twenties Khoo returned to his mother's Hinduism and became a committed devotee of Kali. Besides, he scolded me, 'Atheists are just so dull, lah!'

Khoo's father, in contrast, stood fast by the principle of a modern Malaysian national identity, transcendent of racial background. An esteemed historian, Khoo Kay Kim was an author of the Rukunegara, the Malaysian Pledge of Allegiance, designed to

promote national unity and drawn up in response to the devastating race riots of 1969. Professor Khoo forbade his sons to learn Mandarin and, in tribute to the religion of their adopted country, bestowed on his first-born a name derived from the Islamic 'Addim', meaning 'way of life'. What could be more legitimating for a young man of confused background than to discover, in the most Malay of states, a cultural tradition drawn from his very own India?

In practice, while the bans have made it difficult for performers to earn a living from *wayang kulit*, they have not stopped the art form. Indeed, the tradition is so deeply embedded in Kelantanese life that the state's Islamic authorities sought to counter its influence by recasting *wayang* in their own image. A few years ago they announced that shadow plays could go ahead as long as dalangs put aside the traditional puppets representing Hindu divinities and used ones shaped as human figures instead. A list of themes deemed suitable for *wayang* to address was also issued; ones not encountered in the Indian epics, such as 'beware of dengue' and 'drugs kill'. It was as though religious fanaticism had been replaced by the very worst kind of Theatre in Education. Abdullah of the Red Shirt responded by making a puppet of a religious scholar, dressed in the traditional white Muslim smock and cap. And with a giant erection.

PAS has been surprisingly tolerant of such rebellion. Khoo has now been involved with performers in Kelantan for seventeen years, and during that time PAS has never intruded on his work. Partly, he says, this is a result of his approach of 'neutralisation' rather than 'confrontation'. For a number of years he based himself in Kota Bharu, committed to discovering how, as he puts it, this society worked beyond politics. Early on he realised that kinship networks remain very important and so, for example, if the chief of police of a particular area happens to be a cousin of the dalang, well, then the show can go ahead. The ad hoc nature of Malaysian administration, the source of so much frustration for British colonial officers such as Anthony Burgess, becomes a great advantage. The theatre director Jo Kukathas reminisced about the time police in Kuala Lumpur arrived to shut down one of her political-satire revues, but did so on its closing night.

Nevertheless, the official religious condemnation of traditional performance arts has had a social impact. Historically, women held prominent roles in Kelantan. Economically they were central, commonly running businesses and overseeing trade, and polyandry was not unknown. Their status was reflected in traditional theatre, most notably the dance-drama tradition of Mak Yong, performed primarily by women, who take male and female roles. Mak Yong is another traditional performance art outlawed by PAS.

'If you watch Mak Yong you see the power of femininity,' Khoo contended. 'Imagine for the past seventeen years, banning that and indoctrinating young men

that women do not have power but are made to serve them. It is very violent to the individual and to society.' When Khoo gives talks on traditional Kelantanese culture elsewhere in Malaysia, he finds young women are keen to hear of the social and cultural power held by women in earlier generations. 'They see this change in their own families. Many tell me, "We go to university, but our grandmothers seem a lot more autonomous and free, independent and powerful than us!"'

Self-described Muslim feminist Zainah Anwar is founder of the Kuala Lumpur-based NGO Sisters in Islam, which lobbies for women's rights and freedom of religion. She is of the generation that has firsthand experience of the changes Wahhabi Islam brought to Malaysian women. Her coiffed auburn hair defiantly free of a headscarf, Anwar remembered growing up in a religious climate that was, as she put it, 'open, kind, tolerant, progressive. And then when this whole new political Islam came to Malaysia, beginning in the 1970s: suddenly we're being told that this is all un-Islamic, that this is Jahiliyyah Islam—ignorant Islam.' Her voice rose as we sat beneath the slow whir of the ceiling fan:

I mean, you're telling me my mother is going to burn in hell because she did not cover her head? It's just unacceptable and unbelievable to me, but suddenly everything must be held up to an Islam as defined by these intolerant people influenced by the culture of the Middle East, which is really not our culture and not our experience. That is not the Islam I grew up with and that is not the God I grew up with and that is not the God that I understand and I believe in.

For those of us living in societies where the dynamic of modernism has resulted in increasing secularisation and cultural syncretism, encountering a place like Malaysia is like Alice going through the looking glass. Eddin Khoo remarked that in Kelantan, people over fifty generally have no argument with *wayang*. The difficulties he encounters are with those under thirty who went to school under the new Wahhabist-style Islam. He believes that those who have grown up under the *ulama's* vision of a purified Islam are suffering a widespread crisis of identity, inevitable when people are ideologically severed from the complexity of their cultural past. 'All cultures are bastardised,' Khoo told me, grinning. 'And in Malaysia this is our greatest strength. But over the last thirty years or so we've come up with very rigid ways of defining culture and religion and identity, preferring categories to chaos.' Eloquence is never a challenge for Khoo, but he is particularly happy with this maxim. He leans back to light a cigarette in celebration.

In the village the mixing of traditions seemed to continue unremarked. In the rambling wooden house of Dalang Saupi bin Isa, as his family brought out plates of

spicy fish and rice for the visitors, a woman veiled in white silently performed her evening prayers in the corner of the kitchen. Although this village had stopped voting for PAS in protest at the bans, many in the audience were visiting from villages that remain PAS strongholds. Malaysia is not a secular society, and many believe religion should shape politics, just as it should culture. The tradition of *wayang kulit* has always been a religious, as much as an artistic and a social, activity. But these people are also proudly Kelantanese and the Islam they practise is a Kelantanese Islam. They might vote for PAS but they do what they want.

Muslim prayers began each night of the *wayang*, as well as invocations to various spirits unknown to the Quran. On the third night, the shadow performance was followed by an extraordinary shamanistic ritual, designed to strengthen and replenish the dalang.

After the story ended, the village's two shamans moved about preparing the stage and directing the arrangement of a table of offerings. The elder shaman was stately, with carefully slicked-back hair and a neatly pressed checked shirt. The younger was tall, rangy, with an enormous cigarette of uncertain contents constantly hanging from his lips. On the nights of *wayang* he loped around the crowd, shaking hands and letting loose great bursts of a machine-gun cackle from his skinny belly. Under the supervision of the shamans, the shadow curtain was taken down and the dalang, bare-chested now but with long pieces of cloth tied around his waist, was revealed to the audience. It was as if we had left the altar and entered the tabernacle.

But nothing happens quickly in Kelantan. Eventually, three large men positioned themselves behind the dalang. The drummer began a rapid beat and the younger shaman knelt down low beside the puppeteer. Within moments, the dalang shut his eyes and kicked back inside himself. Slowly, he reached for a puppet. First he took one shaped like a Hindu god. They danced delicately together, so smoothly and with such grace that the puppet seemed to be moving the man.

The dalang then reached for the largest of the demon puppets. He flung himself back and forth. Each of the men stationed behind him grabbed a cloth tie to hold the dalang back as he reared and spun, doing battle with the puppet. The younger shaman kept up a steady stream of talk to the puppeteer, placing an arm around his shoulders, and relighting his cigarette. The crowd pressed around, surging backwards and forwards with the movements on the stage.

The dalang met his puppets one by one, and the trance session continued for more than two hours. Then abruptly it was over. The dalang was led down from the stage and onto his knees by the shaman, who stood above him pouring water over the puppeteer's head. Saupi bin Isa rose and dried himself with a towel handed to him by his young daughter. The two chatted for a moment, he patting her hair affectionately.

As I stood there dazed, the younger shaman bounded up, laughing. His giant rollie hanging from his lips, he presented me with one of the fabric ties that had restrained the puppeteer and, from the table of offerings, a pink plastic rose and a boiled egg wrapped in tulle. He then astounded Khoo by whispering, 'This ritual we do, you know, it all comes from the Jews!'

PAS's success in the federal elections of March 2008 resulted from their membership of Anwar Ibrahim's new political alliance. As the Islamic Party becomes increasingly engaged with the national democratic scene in Malaysia, pressure may be brought on it to remove the bans against *wayang kulit* in Kelantan. The long-dominant UMNO is, however, refusing to leave quietly, and Anwar's political future is again in doubt following new accusations of sodomy; he rejects the charges as the latest manifestation of the old political conspiracy to keep him from power.

Khoo believes that the tide of Wahhabist Islam is turning, and people are returning with new respect to the Islam of Malaysia's past. He was adamant that this alone will allow the bans to be overturned. 'The point is a greater awareness, not of the art forms necessarily, but what the art forms encapsulate. The broader experience for all Malaysians that goes beyond the song and dance of a performance. The way that *wayang* encapsulates a particular sensibility, a sensibility of a culture.'

Even if the bans are lifted, I wonder, will this be enough to keep *wayang* alive for future generations? Or will the creep of TV and the lure of city jobs on the east coast succeed where the Islamic Party failed? Will the young men who rode about the *wayang* performance on their motorbikes, earphones hanging out of one ear, long for this art in the same way as their fathers and grandfathers did?

For the moment, none of this mattered to Khoo. The conclusion of the performance and the explosive energy of the ritual left him on a high. He was buoyed by the experience and thrilled to be sharing it. It was two in the morning, and driving back to Kota Bharu he convinced us all to stop for Tom Yum at a roadside soup stall. He commanded a table, slurping soup, laughing, smoking, demanding more salt from the waitress; and chatted on his phone to friends in London. It was 3 a.m., three-thirty. The articles he had promised to finish, the never-ending scrounging for funds, the appointments waiting for him back in Kuala Lumpur were all put aside. He was beaming.

# MEANJIN

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FEBRUARY 27, 2011

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MONEY, MONEY,  
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## When we dance

A therapeutic  
search of the self

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**UNRIVALLED  
GRACE:**  
*Che Ning, or  
Che Som  
Sulong, was  
arguably the  
most illustrious  
of Mak Yong  
actresses. She  
was a legendary  
figure, a  
hallmark of the  
nation's  
heritage; yet her  
death was a  
silent one that  
grasped neither  
the attention nor  
the sympathy of  
the nation.  
— Picture by  
CHU LI*

By EDDIN KHOO

# Silent passing of a living treasure

**T**here is a scene in the *Anak Raja Gondang* that is etched indelibly on my mind.

It features the two protagonists — the *Pak Yong* and the *Mak Yong* — in a state of ruthless acrimony. The latter, it figures, has given birth to a conch-shell and the King (*Pak Yong*), driven by forebodings of foul-play and infidelity, banishes her to a life of exile and wandering.

The scene is driven by its overwhelming melodrama, its pure pathos and intuition into the very meaning of tragic.

And then, there is Che Ning.

Hers is the quintessentially tragic actress, the kind that bears an elemental dignity that is the bequest of tragedy. There is the gait, the compassion, the spirited insight that dove-tails the actress with the role. Above all else, there is the knowledge that one is witnessing living history.

Some weeks ago, that eminent bearer of our living history, who was in her 60s ... died.

Che Ning, or Che Som Sulong, was perhaps the most illustrious of *Mak Yong* actresses. The last scion in the original line of *Mak Yong* exponents of the Patani-Kelantan border, Che Ning was believed to be amongst the last few bearers of the authentic Patani-Kelantan *Mak Yong* style.

Born in Patani, Thailand (or Siam, as she always referred to it), she commenced instruction in the *Mak Yong* form at the impressionable age of seven.

At 12, she made her stage debut which was, as she was once recalled, "a huge success" with an audience capacity of some 2,000 people. Three years later, she began instructing younger students in the art form.

She would often recall proudly: "The *Mak Yong* was a spectacular event during that time and our troupe — the *Rombongan Cahaya Matahari* — was by far the most popular."

In many ways, Che Ning's life was as dramatic as the roles she beckoned. She ventured to Kelantan in the late 70s *secara haram*.



**IN HER ELEMENT:**  
Che Ning, the legendary *Mak Yong* actress, performing in the '*Anak Raja Gondang*' last year.



**The Mak Yong is a part of our culture and our tradition. My lament lies in the fact that we have forgotten this heritage and, as a result, have chosen to neglect our past.**

— Che Ning (deceased 1995)

There, she found few opportunities for employment until a Chinese travel-show compere recruited her troupe for his road-show in Besut, Terengganu.

After several performances, however, she was detained by the authorities for being an illegal immigrant. It was with the aid and intervention of a Member of Parliament that she finally obtained full and legal citizenship.

The years that ensued were a time of momentous change in the East Coast, particularly in Kelantan. The advent of the PAS-led government and its proscription of traditional art forms made it difficult for her to eke a livelihood.

Che Ning was forced, instead, to tap rubber and even work as a menial labourer for a time. Until her death, she had been employed at a *keropok* factory in Besut. Performances of the *Mak Yong* were only conducted on an intermittent basis and commonly for ritualistic purposes only.

There was a little cause for optimism when Che Ning was invited to perform in New York at an exhibition on Malaysian art forms, sponsored by the Malaysian government in 1991. Despite a successful performance there, she was never invited to perform anywhere else.

Her return from New York was met with bad tidings as her only son had been arrested for alleged drug-trafficking and today remains in prison. The task of raising his three children was left to her.

Recently, efforts to relieve her of her acute poverty were initiated. Dancer-choreographer Ramli Ibrahim and Universiti Sains Malaysia lecturer Dr Ghulam Sarwar-Youssof were amongst those who sponsored performances but their efforts were not enough.

Apart from being an actress of unrivalled grace and supreme integrity, Che Ning was a reservoir of knowledge on the *Mak Yong* art form. She was well-versed at explaining the styles and inner dimensions of the art and was a living example of narrative history.

As a performer, she was to be distinguished by her unrivalled grace, her exquisite beauty and her inviolable sense of integrity. In this, she lent her art form resplendence and dignity, making the *Mak Yong* an unforgettable visual and audible experience.

It is without doubt that she was a legendary figure, a hallmark of the nation's heritage.

Yet her death was a silent one that grasped neither the attention nor the sympathy of the nation.

When one thinks of the reverence bequeathed to National Living Treasures in other countries — the Edith Piaf and Antonio Jobims of the world — one can only lament this nation's historical amnesia.

## ARTS & CULTURE

### Mak Yong and cultural cleansing in Kelantan (Pt 1)

*The purest Malay art form is part psychotherapy and part dance-drama*

Updated 1 day ago · Published on 07 Nov 2020 8:00AM · [0 Comments](#)



Principal performer Rohana Abdul Kadir for the Cahaya Matahari Mak Yong dance troupe. – Pic by Karl Rafiq Nadzrin, courtesy of Pusaka, November 7, 2020



BY  
**Izzuddin Ramli**

IT was 6 o'clock. As the sun descended, it stained the sky with deep shades of orange and yellow. Only a few rays of light cut through the dark forest, reaching the backyard of the Kelantan-styled wooden house located at the edge of Kampung Gong Lapang, in Kuala Besut.

Che Siti Dollah, affectionately known as Mek Ti, was sitting crossed-legged at the front veranda, overseeing the final preparations at the open-air *panggung* — a makeshift theatre-in-the-round. Only two men remained. All that was left to be done now was to mark the border by tying two lines of raffia rope horizontally, connecting the four pillars. Lastly, they decorated the borders with flowers and coconut palm fronds. The *panggung* was now ready for the Mak Yong ritual performance that was about to take place.

Mek Ti was silent and calm, trusting the two men experienced in their craft. Behind her, a group of women dancers in black kebaya gathered in the cramped living room to do their makeup. Mek Ti is one of the few remaining veteran Mak Yong actresses in Kelantan and its border areas. Now in her 80s, with deteriorating vision and fragile knees, she is only able to sit in the *panggung* and do what she describes as *menjawab nyanyian* (answering the song).



Rohana in action. – Pic by Karl Rafiq Nadzrin, courtesy of Pusaka, November 7, 2020

Mek Ti is the main custodian of Mak Yong in her community. She leads the Cahaya Matahari troupe, a Mak Yong group founded by the late Che Ning, a legendary Mak Yong prima donna in Kelantan. Ensuring the continuity of the Mak Yong tradition is Mek Ti's niece and Che Ning's granddaughter, Rohana Abdul Kadir, who plays the principal role, alongside her sisters, her father Pak Su Kadir and other seasoned Mak Yong performers.

For Mek Ti, making conversation with the guests and exchanging banter with the musicians was not only to break the silence. It distracted her from thinking about the unanticipated news she had received a week earlier.

Her original plan to hold the event at her own place near Kuala Besut had been rejected by the village headman, forcing the troupe to find refuge in another village. This time, the ritual performance had to be done discreetly at her relative's house, far below the radar of the authorities.



The village headman refused to allow a Mak Yong performance. – Pic by Karl Rafiq Nadzrin, courtesy of Pusaka

The village headman's refusal to allow a Mak Yong performance came in the wake of the Terengganu state government's announcement of new guidelines on culture and entertainment, guidelines that include strict prohibitions on women performers and gender segregation even for the audience.

Having witnessed nearly three decades of censorship of the traditional arts in Kelantan, just over the state border, the news felt like a ticking time bomb to Mek Ti and the whole Mak Yong community.

### **'Easier to practice Mak Yong under Umno'**

In February 2020, I joined Pusaka, a cultural organisation led by journalist and culturalist, Eddin Khoo, to Kuala Besut to experience a Mak Yong ritual performance in its community setting and to grapple with the cultural politics that surrounds it.

Pusaka had organised a three-day Mak Yong cultural immersion for selected writers, researchers, filmmakers, and theatre practitioners, with the support of Malaysian Reform Initiative (Mari), the US Embassy, and USAID.

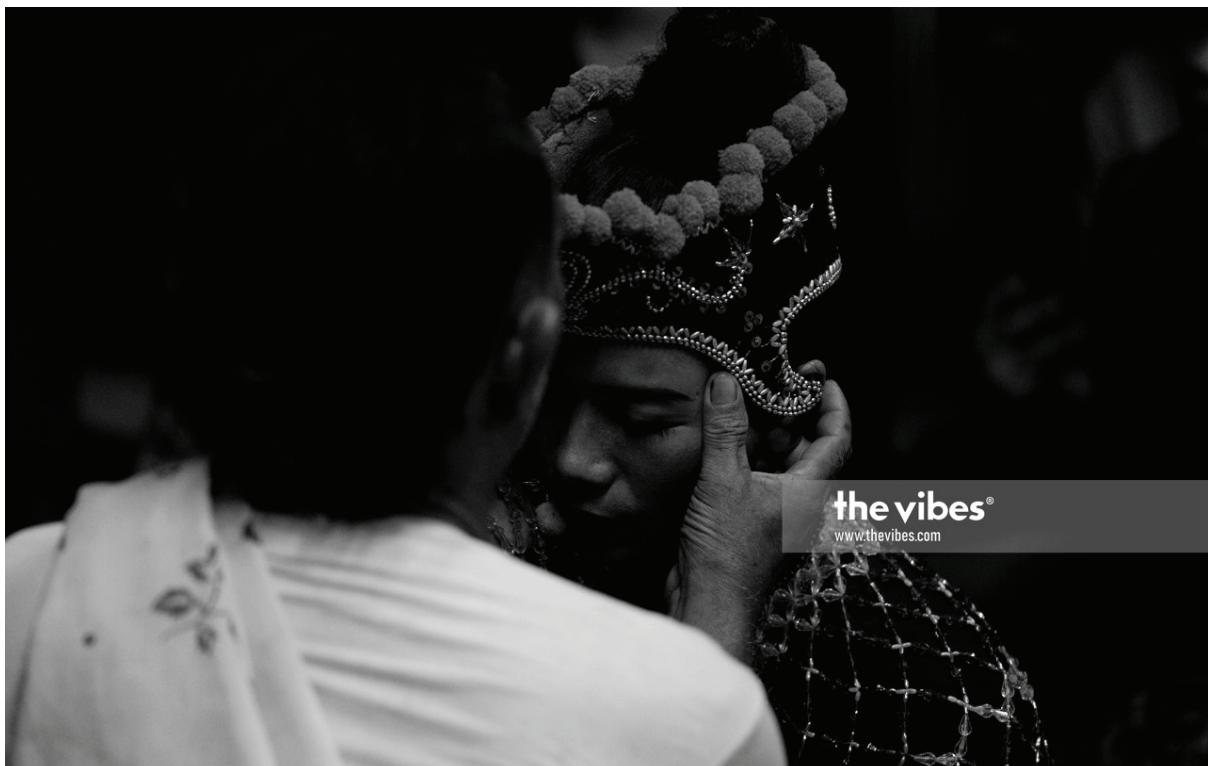
Like other border districts of Kelantan, Kuala Besut is regarded as part of the cradle of Kelantanese Malay heritage. Although it falls under the

administration of Terengganu, Kuala Besut shares many commonalities with Kelantan culturally, in particular the food, dialect, and artistic traditions.

Being politically under Terengganu — a stronghold state of the dominant Malay political party, United Malays National Organisation (Umno) — had been an advantage to traditional performers like Mek Ti. Kuala Besut sat somewhat removed from the Pan-Malaysian Islamic Party (PAS) power centre in Kelantan, and people enjoyed freedoms deemed incongruent with PAS's Islamic way of life.

This relative liberty ended in May 2018, when Terengganu fell under PAS' control in Malaysia's historic 14th General Election. PAS' Islamic ideological impositions and cultural restrictions in Kelantan have now spilled beyond Kelantan's political border. "It was easier to practice Mak Yong under Umno," Mek Ti told me.

I sat with Mek Ti in the panggung while we waited for Pak Su Agel, a master gendang player and one of the most accomplished musicians in Kelantan, to set up his ensemble. "They appreciated Mak Yong and didn't restrict us here. But now... things have changed," she conveyed. Today, Mek Ti and the Mak Yong Cahaya Matahari group must deal with an ever-growing Islamic influence from both Kelantan and Terengganu.



Since PAS took over Kelantan in 1990, journalists, cultural activists and academics have lamented the fate of its centuries-old cultural traditions. – Pic by Karl Rafiq Nadzrin, courtesy of Pusaka

Mak Yong is a traditional Malay dance-drama and healing ritual primarily found in Kelantan as well as the Pattani region of southern Thailand. Mak Yong is believed to have existed as a ritual art for centuries and, for a period until the 1920s, enjoyed the royal patronage of the Kelantan Sultanate.

After Independence, into the 1970s and 80s, itinerant Mak Yong troupes came to prominence, led by 'prima donnas' like Che Ning. However, the changing political winds set their ideological weapons against traditional culture.

Soon after their rise to political power in Kelantan in 1990, PAS proscribed Mak Yong and several other traditional art forms, citing 'animist and Hindu-Buddhist roots which pre-date Islam' and painting them as 'immoral' activities that contain elements of shirk (polytheism) and khurafat (superstition).

Despite the damaging proscription by PAS, Mak Yong was recognised by Unesco in 2005 as a 'Masterpiece of Intangible and Oral Heritage of Humanity'. A masterpiece banned in its place of origins.

*(VIDEO) Angin Keturunan — Pusaka documents a ritual 'semah angin' performance by Kumpulan Mak Yong Cahaya Matahari, in Kuala Besut, Terengganu. Film directed by Aidyl Abadi and Persona Theory.*

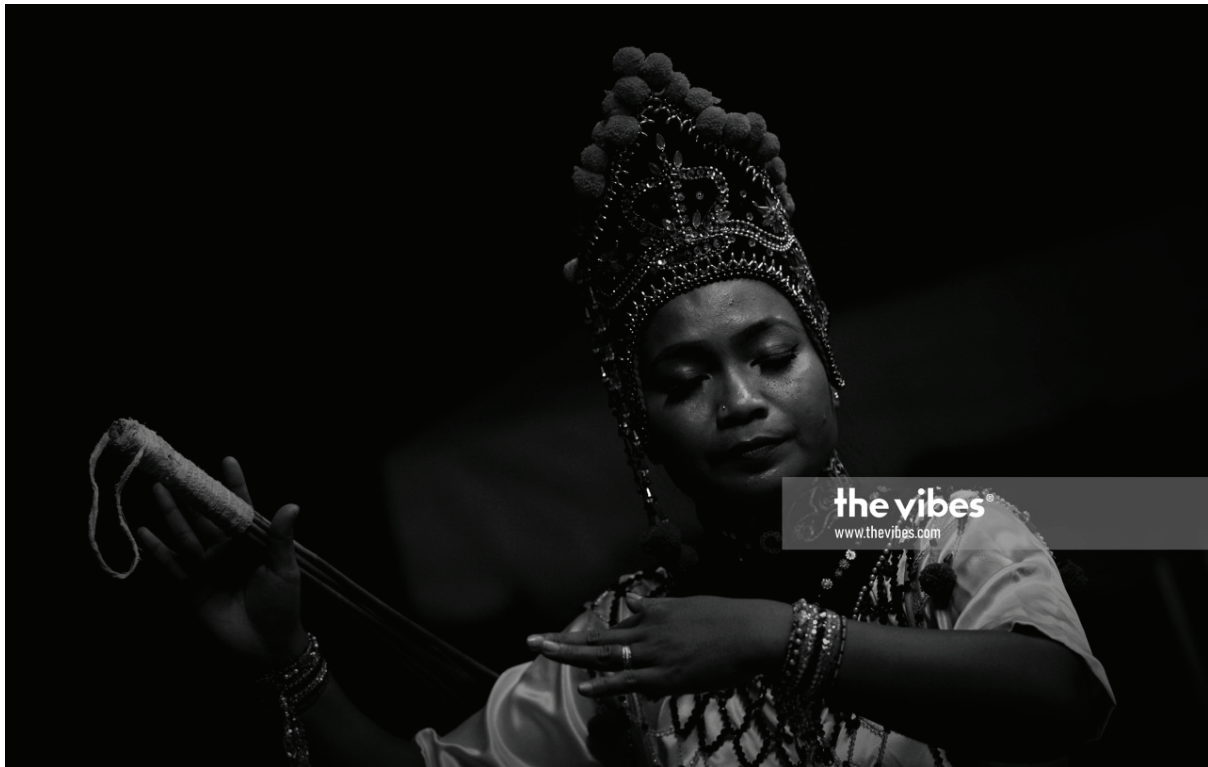
A Mak Yong performance usually begins by paying respect to the "original teacher" (guru asal) with an offering. This ceremony is known as the *buka panggung* (consecration of the stage). This is followed by a delicate opening dance performed by a group of eight to 10 women called *menghadap rebab* (salutations to the rebab).

The performance continues with the enactment of stories derived mainly from Kelantan-Pattani mythology, with refined and stylised dialogue. Another important element in Mak Yong is the music ensemble, featuring instruments such as rebab (three-stringed spiked fiddle), gendang (double-headed drum), a pair of gongs, serunai (Malay oboe), geduk drums and kesi (small cymbals).

More than just a dance-drama, Mak Yong as practiced by Mek Ti is a form of psychotherapy — a healing ritual that involves communication with spirits, ancestors and the "original teacher" but most of all the release of suppressed *angin* (inner winds) of the individual psyche.

"People easily condemn Mak Yong as sinful when they don't understand its essence and origin," said Mek Ti. She holds that there is no contradiction between being a devout Muslim and practising Mak Yong.

Mak Yong is a marker of the community's roots and history, reminding them of their deep heritage and identity.



Mek Ti and her troupe hope that future generations will get the chance to know Mak Yong as a living tradition. – Pic by Karl Rafiq Nadzrin, courtesy of Pusaka

Mek Ti sees the women centred Mak Yong tradition as a legacy left by Che Siti Wan Kembang, the legendary queen of Kelantan who reigned in the 16th century, and an emblem of the powerful position of women in Kelantan. Mak Yong immortalises traces of love and desire, war and truce, the alliances and enmity of kings, the lives of archetypal characters of past kingdoms. It also serves as a moral compass and provides a sense of self for Kelantanese like Mek Ti.

Cultural and religious politics in Kelantan is never as serene as the everyday life in the village. It turns some of us into fanatics, dividing people into friends and enemies or believers and *kafir* (infidels). As in other Malay states, politics in Kelantan is shaped by contestations between local lords, conflicts over power and influence disguised by religious and ethnic rhetoric.

To gain support that would later translate into votes, PAS positioned itself at the opposite extreme from the moderate Umno, taking on a more conservative, puritan self-image while claiming to propagate the truest version of Islam.

I spent three days in the village, immersing myself in the festivity and intensity of the mak yong performance, experiencing the wonder of the Kelantanese-Malay heritage. Yet, between the silences of the last notes of the ensemble, lies the bewildering struggle of Kelantanese cultural practitioners to keep their traditions alive amid the growing Islamic puritanism. For Mek Ti, it is better to practice the Mak Yong tradition 'underground' rather than let it deteriorate under PAS leadership. – The Vibes, November 7, 2020

*How does Mak Yong fare underground? Look out for Part 2 in The Vibes tomorrow.*

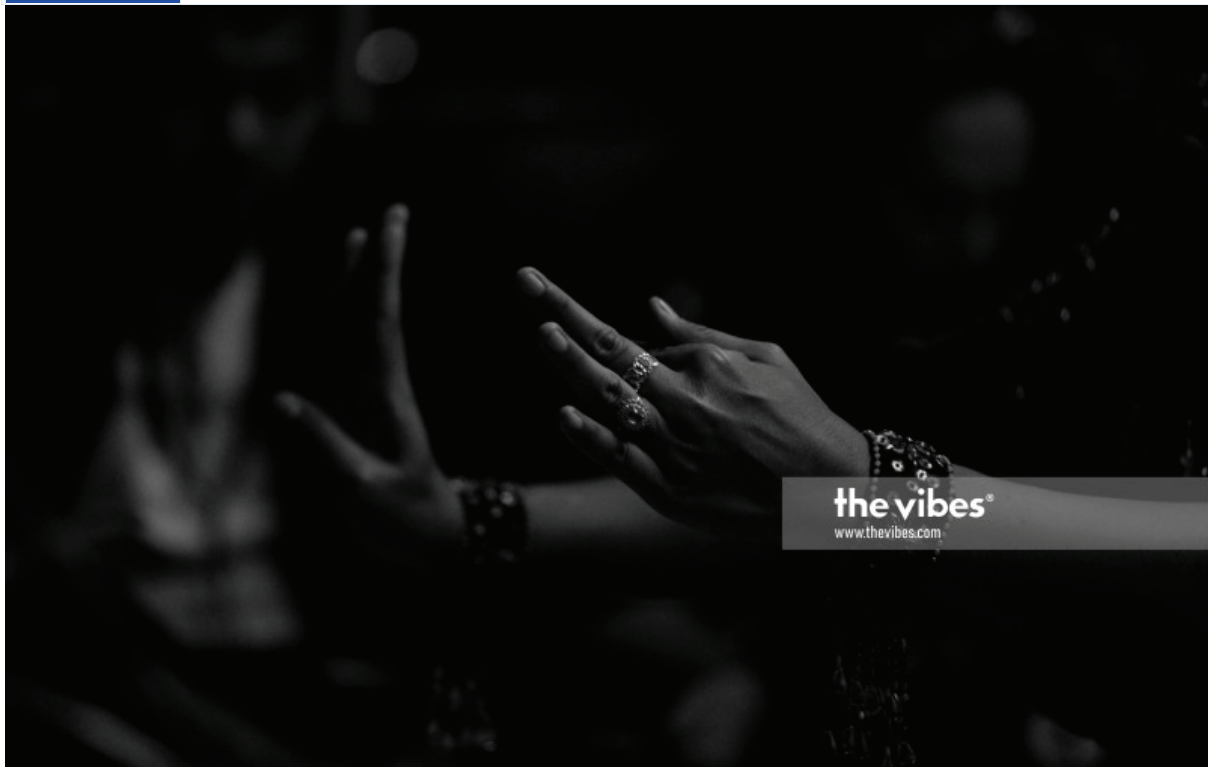
## ARTS & CULTURE

# Mak Yong and cultural cleansing in Kelantan (Pt 2)

*How the ban on traditional arts in Kelantan discourages old masters from teaching the young*

Updated 58 minutes ago · Published on 08 Nov 2020 8:00AM · [0](#)

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Mak Yong staged in Kuala Lumpur by national institutions presents only the theatrical elements of what is essentially a ritual tradition. – Pic by Karl Rafiq Nadzri, courtesy of Pusaka, November 8, 2020

**SINCE** PAS took over Kelantan in 1990, journalists, cultural activists and academics have lamented the fate of Kelantan's centuries-old cultural traditions such as Mak Yong, Menora, Main Puteri, Wayang Kulit, and Dikir Barat.

“We need to purify our local theatre from those alien elements. Fantasy and dance gestures not akin to Islam will not be accepted,” the then Kelantan Chief Minister cum PAS spiritual leader, Tuan Guru Nik Abdul Aziz Nik Mat, announced to local reporters after officiating the state cultural awards night at Hotel Perdana in Kota Bharu in 2006.

The ulama came to every kampung donning sarong paired with shabby baju Melayu and skullcaps, greeting villagers with a soft assalamualaikum, giving speeches and sermons about the need for Malay-Muslims to sit under the umbrella of Muslim ummah in the local mosques. Among them were foreign-educated Muslim clerics, popularly known as the “Young Turks”, such as Tuan Guru Yusof Rawa, Datuk Fadzil Noor, Tuan Guru Nik Abdul Aziz Nik Mat and Datuk Seri Abdul Hadi Awang.

Under the ulama leadership, PAS became hostile towards the Kelantanese traditional arts that they deemed shirk and un-Islamic. Influenced in part by the need to create a distinct Islamic image from its Umno counterpart, in 1992, two years after the Islamic party took over the Kelantan government, they started to restructure arts, culture and entertainment activities. Kelantanese traditional art and culture, particularly Mak Yong, faced a terrible public humiliation at the hands of politicians who preached ‘peace’ and ‘tolerance’.



Che Siti Dollah, also known as Mek Ti, is one of the few remaining veteran Mak Yong actresses in Kelantan. – Pic by Karl Rafiq Nadzrin, courtesy of Pusaka, November 8, 2020

PAS meddled in a faith-controlling business, moving from serving the public interests to dictating the private lives of the people, viewing human affairs solely through the lens of halal and haram. Casting aside economic wellbeing, the ulama leadership chose to prepare the people for the hereafter instead, while intimidating art practitioners such as Mek Ti and her troupe.

Deliberately confusing culture and religion, PAS also banned Wayang Kulit, the age-old shadow puppet play rooted in the Indian epic of the Ramayana. The ban on traditional arts was codified in 1998 with the Entertainment and Places of Entertainment Control Enactment, which also prohibited other local traditional performances such as Mak Yong, Menora and Main Puteri.

The State Culture Committee chairman, Datuk Anuar Tan Abdullah said the dance could only be performed in private and it is only for “foreign tourists and researchers, not for local residents or local Muslims”. This forced Mak Yong troupes, including Cahaya Matahari, to practice their art discreetly and discouraged the old masters from teaching the young generation.

Today, with the new generation of ulama leadership coming from the same school of thought, the PAS-led state government has initiated Islamic-leaning programmes and began to gradually transform the outlook of the state.



Rohana Abdul Kadir of the Cahaya Matahari troupe getting ready backstage. – Pic by Karl Rafiq Nadzri, courtesy of Pusaka

On a Saturday in October 2005, I remember myself stuck for one hour in heavy traffic near the Sultan Mohammed IV Stadium in Kota Bharu as thousands of people stormed the stadium to witness Sultan Ismail Petra proclaiming Kota Bharu as an “Islamic City”. For some, it was just a normal evening, a time usually spent with family or friends enjoying food from the stalls along the street. But for many others, the night was a catharsis.

Driving through the small towns and villages of Kelantan, one notices that people are embracing a new identity, recognising themselves as Muslims more than Malays, and that Islamic shariah law, hudud, is being touted as an ultimate collective goal. Many young men in Kelantan are starting to wear turbans and grow beards while the women wear jubbah.

Even though many still prefer the local "aku" and "mung" as first and second person pronouns, for those who come from an Islamic education background or strong supporters of PAS, the Arabic "ana" and "anta" have become normalised in everyday conversation.

Outside PAS's power sphere, with fear and anxiety, people were witnessing the party's implementation of a strict interpretation of Islamic law on Kelantan. In towns made up of a mixture of old and new double-story shops, schools, markets, and hospitals, the government began its cultural purification programmes, constructing an impression of an Islamic city.



Pak Su Kadir practicing a move. – Pic by Karl Rafiq Nadzrin, courtesy of Pusaka, November 8, 2020

Although many old buildings still maintain their Kelantan Malay architectural identity, new buildings began to adopt Middle Eastern architectural elements such as the cylindrical minarets, pointed arches, and domes, as well as Arabic geometric patterns. The Tok Guru Bazaar itself, located at the Kota Bharu city centre, mirrors the Nabawi Mosque in Madinah, a city in Saudi Arabia.

Businesses run as normal, but with a pronounced Islamic sensibility: men and women in advertisements must now be modestly attired with hair covered, even in advertisements promoting underwear.

On the other hand, social purification started with the government limiting entertainment centres, segregating men and women at social events, and wearing the tudung (headscarf) was made compulsory for women in public. Non-compliance entails a maximum RM500 fine.

Cultural performances were also affected. Although the popular Dikir Barat is still permitted, performers, especially women, still face intimidation if they break the rules and regulations. In 2005, Rosalinda, a female Dikir Barat singer was found guilty by

the syariah court for “dressing inappropriately” during a performance at a funfair in Gua Musang.

She received a RM1,000 fine. Kajol, a local transgender Bollywood-styled Dikir Barat singer, too, faced the same treatment from the authorities in 2011 after appearing as a woman when she performed in an event in Tanah Merah.

Outside Kelantan, cultural groups and universities are making efforts to keep Mak Yong alive, mainly through organising cultural events for urban audiences and incorporating it into the university’s performing arts repertoire.



Cultural groups outside of Kelantan are making efforts to keep Mak Yong alive. – Pic by Karl Rafiq Nadzrin, courtesy of Pusaka, November 8, 2020

The independent cultural organisation Pusaka has been working closely with Mak Yong performers and other traditional arts communities in Kelantan since the time of the ban, organising community performances and conducting extensive documentation.

By contrast, Mak Yong staged in Kuala Lumpur by national institutions presents only the theatrical elements of what is essentially a ritual tradition. This obsession of turning Kelantan into another version of the Middle East and confusing it with Islamisation has forced cultural practitioners to scatter to other parts of the country.

Those who chose to stay must live with the lack of freedom to practice their art. Many have found refuge in the culturally mixed Thai-border districts in Tumpat, Pasir Mas and Rantau Panjang, as well as Kuala Besut, a district culturally that of Kelantan but politically under Terengganu.

### **Betrayal by their leaders**

In September 2019, the Kelantan state government announced that it was lifting its ban on Mak Yong. It is unlikely that this would have happened if not for decades of consistent grassroots work by cultural organisations, especially Pusaka, and pressure from the United Nations. However, this "lifting" of the ban came with a hefty price tag.



They are witnessing an erosion of their deep cultural heritage and its worldviews. – Pic by Karl Rafiq Nadzrin, courtesy of Pusaka, November 8, 2020

The PAS state government of Kelantan insists that Mak Yong performances must adhere to "shariah-compliant requirements" and guidelines, such as gender segregation and making it compulsory for all cultural performers to cover-up body parts that are considered aurah in Islam.

At the national level, PAS is adapting Umno's culture against Pakatan Harapan, who took over the federal government in 2018 and are moving towards reconciling with the wider Malay society.

For PAS, the Kelantanese traditional arts and cultural heritage are no more than 'immoral' entertainment. For journalists and pundits, PAS' hostility towards the traditional arts is a mark of Arabisation and radicalisation of Islam in Kelantan. But for cultural communities and the Kelantanese themselves, it is a betrayal by their leaders.

Today, uncertain about how the future might unfold, they are witnessing an erosion of their deep cultural heritage and the worldviews that nurture it. For practitioners like Mek Ti and her troupe, they hope that future generations will get the chance to know Mak Yong as a living tradition, not as a stillborn memory. – The Vibes, November 8, 2020

AUGUST 24, 2014

# LIFE & TIMES

NEW SUNDAY TIMES



## Mak yong is ageless

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OF MATHEMATICS  
AND ART

→ ART PAGE 6



The  
Crazy  
Ones

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# Artistic rituals in dance drama



A Mak Yong family. From left, Pak Su Kadir, Dolla

Mak yong is a deep and complex ancient art, writes **Pauline Fan**

**L**IKE many young Malay women on the east coast, Rohana Abdul Kadir and her sisters work in a *keropak* (fish cracker) factory in Kampung Pengkalan Atap, Kuala Besut, Terengganu, where they barely earn enough to support their families.

The sisters have an earthy, unpretentious beauty and are dignified in bearing despite their harsh living conditions.

One would never think that these three sisters are the living custodians of one of our most ancient theatrical traditions — mak yong. They are the granddaughters of the late legendary mak yong prima donna, Che Ning, and are the proud inheritors of a lineage that reaches back at least five generations.

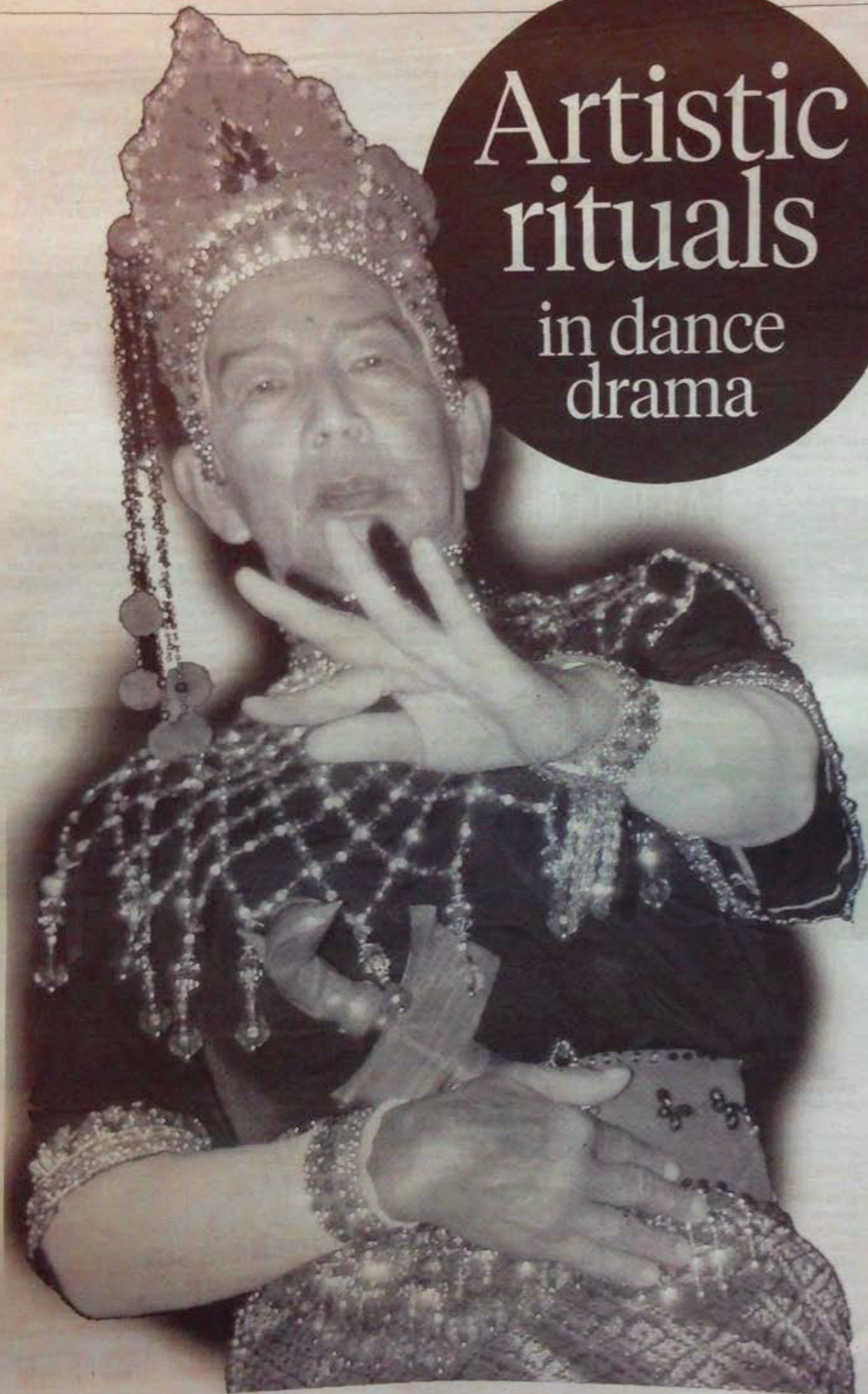
Rohana, 32, Che Yom, 38, and Che Esah, 42, first learnt the dance from their grandmother when they were little. While Che Ning's intensity and charisma in performance remain unparalleled, her late husband, Pak Su Mat, was one of the rare male performers who possessed the requisite grace and mastery to take on the protagonist roles in mak yong.

His younger sister, Che Siti Dollah (fondly known as Mek Ti) and brother, Pak Su Kadir, were also mentored by Che Ning and still perform within their community. Che Ning recruited them to perform with her itinerant group, travelling throughout Kelantan, northern Terengganu, and Narathiwat in southern Thailand during the 1970s and 1980s. "We lived on mak yong," says Mek Ti. "It is like fresh air to our souls. It nourishes us."

Since Che Ning's passing more than a decade ago, Mek Ti has become the maternal anchor of the mak yong community in Kampung Pengkalan Atap. She is a repository of knowledge about the deep and complex art and has played an invaluable role in passing down this knowledge to the succeeding generation.

#### ANCIENT ORIGINS

Mak yong is a Malay dance-drama tradition found primarily in Kelantan, northern Terengganu and the greater Pattani region of Thailand. A performance includes dancing, acting, singing, and storytelling. Ritual is an important aspect of mak yong. Some performances are



LIFE & TIMES HERITAGE



...lah, Rohana, Che Yom and Che Esa.



Che Siti Dollah fondly known as Mek TI.



Pak Su Kadir was mentored by Che Ning in the art of Mak Yong.

PICTURES BY NIK MOHAMMAD HAZIZ



Rohana will play the 'Pak Yong' (lead male protagonist) in PUSAKA's upcoming Mak Yong performances.

PUSAKA presents Kumpulan Mak Yong Cempaka Villis performing an excerpt of the story of Dewa Pechil:

**Pusaka Evenings At Publika Presents Mak Yong Of Kelantan**

**Date:** Today  
**Time:** 8:30am-10pm  
**Venue:** Black Box, Publika, Solaris Dutamas, KL  
**Admission:** Free

**Yayasan Sime Darby Arts Festival**

**Date:** Sunday, Sept 14  
**Time:** 5.45-6.30pm  
**Venue:** Panggung Pusaka, the lawn, KLPU, Sentul, KL  
**Admission:** Free

and wanders the land in search of a spiritual home. *Sakit berangin* patients who feel alienated from society and misunderstood by their community often identify strongly with this story. In a healing performance, the story opens the floodgates of emotion and provokes a deluge of weeping.

The characters of Dewa Muda and Dewa Pechil represent the two archetypes of the Kelantanese psyche — complementary opposites of hero and antihero. Although the outward paths of the narratives diverge greatly, both Dewa Muda and Dewa Pechil are eventually restored by a spiritual journey — the recognition of and return to their true, essential self.

**CONTINUED LEGACY**

Now at 73, Mek TI's main concern is to pass down the knowledge bequeathed to her by the great Che Ning. She spent many years sharing her deep understanding of Mak Yong stories and characters with Rohana and her sisters. Her son, Dollah, is a mak yong actor who plays the peran. Their group is called Kumpulan Mak Yong Cempaka Villis.

The challenges are manifold. The proscription of the mak yong in 1991, along with other forms of traditional theatre in Kelantan, by the State government has been detrimental to the viability of the mak yong in its own community.

In 2005, Unesco recognised mak yong as a Masterpiece Of Oral And Intangible Heritage Of Humanity. Since then, efforts have been made on the part of national institutions to elevate mak yong to national theatre level. While such efforts are commendable, the institutionalisation of a living oral tradition often results in productions that lack the subtlety and complexity of rural performances. Rohana politely describes such productions as "modernised and simplified" for an urban audience.

In essence, the mak yong remains a community tradition and is most organically alive when performed the traditional way — in a makeshift, open-walled *panggung* (theatre) made of bamboo, wood and atap in the middle of a village.

Rohana concludes: "We are continuing the cultural legacy of our nenek moyang (ancestors). Mak yong is a way of life for us, and has been for generations. It is our responsibility to ensure that the true mak yong does not disappear from its own community."



carried out to fulfill special ritual obligations or for purposes of healing.

In mak yong, women have major roles including playing male characters, while men participate in minor roles and as musicians. The principal roles are pak yong (lead male character), mak yong (lead female character) and peran (clown or attendant).

The repertoire consists of 12 main stories that narrate the adventures of mythical heroes, including Dewa Muda, Dewa Pechil and Anak Raja Gondang. The stylised movements involve subtle gestures of hand and arm, soft hand positions, slow steps and graceful turns. The most elaborate sequence in a mak yong performance is the opening song, *menghadap rebab*, during which the dancers face east in salutation to the rebab (spiked fiddle) before the main story unfolds. The rebab is related to the origins of the mak yong and so possesses sacred significance.

The stories of the mak yong are rooted in the mythology of the old Kelantan and Pattani Sultanates, and back to the Srivijaya Empire (7th-13th Centuries). Most of the stories are based on the adventures and destinies of mythical royal-celestial figures, while a few are derived from Buddhist Jataka tales. Others claim that the tradition originated from Che Siti Wan Kembang, the legendary Queen of Kelantan who was said to have reigned during the 14th Century.



Mak yong is, in fact, a folk tradition that enjoyed the patronage of the Kelantan Sultanate until the 1920s. In the process, it absorbed and retained many of the refinements of palace arts, including the elaborate costumes and the use of *bahasa istana* (court language) for characters of royalty. While it is impossible to pinpoint the date and place of origins of the mak yong, it is clear that the tradition is distinctive to the Kelantan-Pattani region and has few influences from the larger Malay archipelago.

**DEWA MUDA AND DEWA PECHIL**

A mak yong story is deeply evocative with a ceaseless ebb and flow of tragedy and comedy, punctuated by romance and satire. The unfolding of a story is propelled by an element of surprise — dramatic scenes give way to comic relief with peran (clown) characters and female impersonators, only to surge moments later into an outpouring of lament.

Narratives often abound with pathos, allowing the audience to identify strongly with the protagonist. It is through giving expression to deep yearnings that the dance seems to offer a kind of collective catharsis, affecting not only the performers and their kin, but also the audience and villagers.

For mak yong healing ceremonies, it is the stories of dewa (demigods)

that are most often performed. A patient suffering from *sakit berangin* (illness of the inner winds) may identify strongly with a particular mak yong story and is said to have *angin* (temperament) of the protagonist — for example, *angin Dewa Muda* or *angin Dewa Pechil*. The patient is encouraged to dress up in resplendent songket, beaded lattice necklace and *tanjak* (head-dress), and "play out" the complexities of the character in order to flatter, tease and give expression to and heal their trapped *angin*.

In my conversations with Mek TI, she referred to Dewa Muda (young demigod) — the most important of all mak yong stories — as *Raja Segala Angin* (king of all temperaments). Different episodes are performed for different kinds of patients and it is significant that the act of healing and restoration occurs several times in the narrative. The most dramatic instance of healing is when Dewa Muda is resurrected from death in *kayangan* (celestial realm) by Awang Sejabul Lebat and brought back to the earthly realm. Once his health is restored, Dewa Muda ascends once more to *kayangan* to fulfil his destiny and unite with the celestial princess, Puteri Ratna Mas.

Another story for ritual healing is Dewa Pechil (isolated demigod), a rightful sovereign without wealth who is banished from his kingdom

**ON THE COVER:**  
Rohana Abdul Kadir

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# Mak Yong, one of Malaysia's oldest forms of dance theatre, is a Unesco 'masterpiece'

- **ARTS**
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- By **DINESH KUMAR MAGANATHAN**

- 
- 

If you have ever wanted to discover the story behind Mak Yong, one of the country's oldest forms of dance-dramas from northern Malaysia, this movement control order (MCO) period might be the best time.

Traditional arts and culture organisation [Pusaka](#), together with Walkabout Asia, has recently presented an online video series about Kumpulan Mak Yong Cahaya Matahari and community based in Kuala Besut, Terengganu.

"Any time is a good time for Malaysians to learn about our cultural traditions, but many of us now have more time on our hands due to the MCO," says Pusaka's creative director Pauline Fan in a recent interview.

In 2005, Mak Yong was recognised by Unesco as one of the 'Masterpieces of Oral and Intangible Heritage of Humanity'.



Ropeah Kancil, a Mak Yong actress from Kuala Besut's Kumpulan Mak Yong Cahaya Matahari. Photo:

Karl Rafiq Nadzarin

Mak Yong, also seen as a healing ritual, is currently performed in the northern Malaysia states of Kelantan and Terengganu. It is traditionally staged in the round, which allows the audience to surround the performance and experience the event from multiple perspectives.

The close proximity provides an immediate connection between the performers and the audience to which allows the members of the audience to observe minute details of the Mak Yong performance. The performance incorporates music, dance and slapstick humour.

The videos are based on a cultural immersion trip organised in late February by Pusaka in collaboration with Malaysia Reform Initiative (MARI), USAID (US Agency for International Development), and US Embassy Kuala Lumpur.

Kumpulan Mak Yong Cahaya Matahari has been one of Pusaka's longtime community partners for almost 30 years,



Rohana Abdul Kadir (left), the principal performer of Kumpulan Mak Yong Cahaya Matahari, plays the Pak Yong role. Photo: Karl Rafiq Nadzarin

Fan explains that the group traces its lineage back seven generations. The members are the family and descendants of the late Che Ning, one of the most renowned performers of Mak Yong in Malaysia. Among the principal performers in today's Kumpulan Mak Yong Cahaya Matahari are Che Ning's granddaughters, Rohana Abdul Kadir, Che Esa and Che Yom.

The series of Mak Yong videos provide insight into the deep tradition of Mak Yong. Three of the videos, produced by Walkabout Asia, feature interviews with principal performers and custodians of Kumpulan Mak Yong Cahaya Matahari in Kuala Besut.

"We (Pusaka) also have a 16-minute general introduction to the Mak Yong tradition and its context, including the cultural politics that surrounds Mak Yong in Kelantan and Terengganu, and another short video that documents the impressions of the participants who joined us for the Mak Yong Cultural Immersion in February," says Fan.



A Mak Yong performance incorporates music, dance and slapstick humour. Photo: Karl Rafiq Nadzarin

During the recent trip, the participants witnessed a two-day "semah angin" Mak Yong performance, held for purposes of healing.

"It was an unforgettable experience for the participants, most of whom had never seen a Mak Yong performance in a traditional community setting. Participants were struck not only by the depth and beauty of the Mak Yong, but also the primordial power wielded by women in Mak Yong, and the way the entire community participates in a performance," recounts Fan.

The videos, available for viewing now, offer interviews with Che Siti Dollah, elder custodian of Kumpulan Mak Yong Cahaya Matahari, and Poksu Agel, gendang (drum) master and head musician of Kumpulan Mak Yong Cahaya Matahari, who explains the role of music in the Mak Yong tradition.

"Viewers will discover the beauty and depth of Mak Yong tradition and learn about the way it is practised in its local community setting," says Fan.

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En Malaisie, le traitement de choc de la "princesse" renaît avec succès

AFP, le 05/08/2014 à 7h14 Mis à jour le 05/08/2014 à 11h10

Envoyer par email



Le chamane malaisien Zaiani Che Moh (à) administrait un traitement à la patiente Che Esa dans le village de Tandi Merah, près de Kota Bharu, en Malaisie, le 9 juin 2014. AFP

Se sentant abattue et épuisée, Che Esa a consulté son guérisseur chamane qui lui a administré le traitement de choc de la "princesse": cette tradition ancienne en Malaisie, mal vue par les autorités de ce pays musulman, renaît avec beaucoup de succès.

Pour surmonter son mal, Che Esa a notamment dû se quereller avec deux hommes, essayer des petits coups et même recevoir des gifles de son chamane, avant l'interprétation d'une chanson en malais et d'une danse devant une cinquantaine de personnes de son village.

Le guérisseur avait diagnostiqué chez sa patiente un "vent" métaphysique qui a affecté sa santé spirituelle et émotionnelle, au point de la clouer au lit pendant dix jours. Mais après ce traitement baptisé le "jeu de la princesse", Che Esa se sent "revigorée".

Découvert principalement dans l'Etat de Kemantan, à l'extrême nord-est de la Malaisie, aux confins de la Thaïlande -- berceau de la culture malaise -- le "jeu de la princesse" est un traitement mis en scène, qui s'inspire de traditions culturelles locales et de figures légendaires pour "élever l'esprit des patients".

Cette tradition a été un temps poussée dans la clandestinité par les autorités de cet Etat d'Asie du Sud-Est à majorité musulmane, qui la considéraient comme un vestige païen d'un passé pré-islamique.

Mais de nombreux Malais -- communauté majoritaire dans le pays -- considéraient le "jeu de la princesse" comme une partie de leur héritage dont le besoin se fait de plus en plus ressentir dans le monde moderne. Et ils s'emploient à le revivifier.

Cette tradition se fonde sur des croyances selon lesquelles la dépression, la fatigue chronique et d'autres problèmes émotionnels ou psychologiques proviennent de troubles dans les forces métaphysiques.

"Nous avons à nouveau élevé son esprit", s'est félicité le chamane Zaiani Che Moh, 48 ans, après son traitement administré à Che Esa. "Elle ressemble à un commandant ou un chef de tribu, qui a le sang chaud", dit-il.

- Un rôle mystique -

Le "jeu de la princesse" semble faire référence à Puteri Saadong, une légendaire princesse de Kelantan au XVIIe siècle, rendue folle par les infidélités de son mari. Il se raconte que son esprit veille désormais au-dessus de Kelantan, et elle est régulièrement citée comme la meilleure patiente soignée pour ses troubles émotionnels.

Mais avec l'avènement d'un islam conservateur au fil de l'histoire en Malaisie, les autorités religieuses ont pris des décrets interdisant nombre de pratiques animistes. L'Etat de Kelantan est même allé plus loin après l'arrivée au pouvoir en 1990 d'un parti islamiste, interdisant certaines traditions parmi lesquelles le "jeu de la princesse".

Le bannissement de vieilles traditions de plusieurs siècles a été ressenti comme "un choc", observe Eddin Khoo, fondateur de Pusaka, une ONG qui s'emploie à protéger les arts traditionnels malais.

Cependant, cette interdiction a eu l'effet inverse, stimulant le "jeu de la princesse" qui est à nouveau pratiqué régulièrement dans les villages de Kelantan.

Ironiquement, la plupart des personnes à la recherche aujourd'hui de traitements de guérison spirituelle tel le "jeu de la princesse" sont des femmes musulmanes qui se sentent marginalisées après avoir perdue leur influence matriarcale dans l'islam conservateur.

"Avec toutes les lois et proscriptions de l'Etat, les gens ont encore plus recours à la tradition", dit-il.

Aux yeux de Hasnah Mat Jusoh, matrone dans le village de Che Esa et elle-même musulmane pieuse, le "jeu de la princesse" n'est pas en contradiction avec l'islam, mais remplit un rôle mystique qui n'est pas possible avec la médecine moderne.

"Si le patient va voir un médecin, celui-ci ne trouvera aucune maladie. Même le médecin dira «allez voir le chamane du village»", affirme-t-elle.

Et avec le chamane, renchérit Zaiani, le remède s'appelle: "terre, eau, feu, vent".

Après des décennies de pression de la part des autorités malaisiennes, le nombre de guérisseurs chamans a considérablement diminué. Mais l'ONG Pusaka aide des chamans à renouer avec la tradition en formant des apprentis.

AFP

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Introduced to Southeast Asia in the 13th century, Islam gradually supplanted Buddhism and Hinduism, but co-existed with ancient traditions over the centuries. Since the 1970s, however, fundamentalist Islam has spiked in multicultural countries such as Malaysia, with Muslim students and scholars galvanized by Iran emerging as an Islamic state. Political gains of Parti Islam parallel the increasing conflict between fundamentalist interpretations of Islam and traditional Malay culture. For example, since the early 1990s, the ruling party banned the dance form Mak Yong, performed by women, often Muslim themselves, for interpreting mythological Malaysian stories. The elderly transgress the state to preserve such cultural practices, while the youth increasingly look to Middle Eastern Islamic culture for identity. As a result, fundamentalism infiltrates the culture—Arab words replace those in Malay, schools ban girls from reading contests, stores require separate lines for men and women. While many moderate Malaysians claim to deplore the controls and lost heritage, protests are neither loud nor organized. Older dancers still don elaborate dresses and perform to shrinking audiences, but the magic and relevance of Mak Yong has faded in Malaysian communities. "Our traditions are very old," asserts one aging dancer. "Why is it wrong now?" — YaleGlobal

## Bit of Malay Culture Is Now Vanishing Under Muslim Rules

Chris Prystay Friday, April 21, 2006

KAMPUNG BUNOHAN, Malaysia -- Rohimah Zakaria, dressed in a fringed black tunic and matching pants, with a silver dagger tucked into the waist, rocked hypnotically on a wooden stage at the edge of this rural village.

The 53-year-old grandmother was dressed as Dewa Muda, a mythical Malay god raised as an earthly prince who travels by magic kite to meet his fairy princess in the sky, only to be slain by her attendant. Arms outstretched to a starry, palm-fringed sky, Mrs. Zakaria moved slowly to the discordant wail of a three-stringed fiddle called a rebab.

Mrs. Zakaria, who is a Muslim, is one of the last experts in Mak Yong, an endangered form of dance theater rooted in the animist and Hindu religions that held sway in Southeast Asia long before Islam arrived eight centuries ago. In more recent times, the dance has been deemed un-Islamic by Parti Islam, the political party ruling this lush, tropical seaside state of Kelantan on the South China Sea.

Since the local arbiters of taste banned Mak Yong 15 years ago, people like Mrs. Zakaria have performed it in secret. And because interest is waning, her troupe has been able to stage just a handful of shows in the past year.

The version Mrs. Zakaria did this recent night was just a 20-minute sketch, not the traditional three-hour performance. And there was no shaman to put in his traditional healing appearance at the end. The performance was put on mainly to give visitors from Kuala Lumpur a taste of the culture.

"It's not the same," Mrs. Zakaria sighed. "But at least people can see a little of what it's like." The steady creep of a more fundamentalist version of Islam throughout Southeast Asia -- which is home to more Muslims than live in the Arab world -- began in the 1970s when Muslim students and scholars overseas were energized by the emergence of Iran as an Islamic state. They brought home fire and brimstone.

Ethnic Malays, who are Muslims, make up the majority of Malaysia's population. But about 25% are ethnic Chinese, who are largely Buddhist or Christian. About 8% are ethnic Indian, many of them Hindus. In Malaysia, most rural villagers are Muslim Malays. Indian traders brought Hinduism and Buddhism to Southeast Asia in the third century, and Hindu and Buddhist monarchies dominated the Malay peninsula and what is now Indonesia until the 12th century. Traders brought Islam to the region around the 13th century, and Islam eventually supplanted those religions.

For centuries, ancient traditions coexisted easily with Islam. In Malaysia, village girls learned dances like the Mak Yong, which is performed by an all-female cast. Village boys learned the Wayang Kulit, a shadow puppet theater that originated in Indonesia and Malaysia to tell Hindu epic tales.

No longer. A handful of senior citizens in Kelantan, the heartland of Malay culture, are the last to practice traditional theater.

"What you have is the gradual emergence of a new generation of Malaysian Muslims who will be completely cut off from their past," says Farish Ahmad Noor, a Malaysian political scientist at the Center for Modern Oriental Studies in Berlin. "They're losing their cultural compass."

"Many Southeast Asian Muslims now navigate by guideposts from the Arab world. Young men in Indonesia are starting to wear turbans and grow beards. In Malaysia, Malays have adopted the Arab word for prayer, salat, to replace the Malay word, sembahyang, which literally means "offer homage to the primal ancestor."

"Kelantan, a leafy state of shimmering rice paddies and thick jungle, is Malaysia's front line in the clash between Islam and local Malay culture. Many Malay traditions, like the Mak Yong, originated here. Kelantan is also Parti Islam's stronghold. When the party won the state in 1990, its ultraconservative state leader, Nik Aziz Nik Mat, ordered grocery stores to provide separate lines for men and women, and told girls they could no longer take part in Quran reading competitions that are popular in schools. He banned Mak Yong and Wayang Kulit.

"We need to purify our local theater from those alien elements," says Mr. Aziz, a somber-looking man in a flowing white robe who has a thin gray beard on the point of his chin. Mak Yong and Islam co-existed peacefully for so long only because Malay Muslims didn't know any better, he says.

That view baffles Mrs. Zakaria, the fifth generation in her family to dance the Mak Yong. When she was 12, her grandmother built a small practice stage next to the rice paddy behind her house and gave her lessons every day. Later, she joined a troupe and toured the state full-time. "Our traditions are very old. Why is it wrong now?" she asks.

A Mak Yong performance, which runs over two or three nights, tells one of a dozen stories of mythological royalty. They are typically morality tales about the perils of lust or pride. The story of Dewa Muda, who struggles with sadness because he can't reach his princess, is the most popular.

The performances are also therapeutic. Villagers seeking a cure for depression or other emotional ills don the same costume as the lead dancer and shadow her as she dances around the stage. By acting out Dewa Muda's own struggle, they purge their own. At the end of the play, the shaman leads the villager into a trance dance, chanting verses to banish the illness.

Rituals like this are now performed in secret by a handful of retirees like Mrs. Zakaria and Mek Jah binti Deris, 61, another Mak Yong dancer who grew up in a village in South Kelantan. Mrs. Mek Jah last performed in October for a neighbor who was feeling low. Mrs. Mek Jah knows Mak Yong is illegal, but she doesn't care. "We have to do this to balance nature," she says. Mrs. Mek Jah's two sons-in-law are having none of that. They have forbidden their children to learn the dance. The two men used to pull Mrs. Mek Jah aside at family dinners and beg her to quit, says her brother, Muhammed Nor, 64. "It's terrible. Nowadays, you have young people who tell their parents 'Don't die and go to hell because of this.'"

"The younger generation is very narrow-minded," sighs Mrs. Mek Jah, a compact, feisty woman dressed in a tunic and a bright yellow Muslim headscarf. Life is more black and white, argues Mr. Aziz. Things are either Islamic or they aren't. He recently lifted the ban on the Wayang Kulit, provided puppeteers substitute Islamic stories for the traditional Hindu epics. And shamans are out. "That kind of 'healing' is not in line with Islam," he says.

Although many moderate Malays worry that their culture is fading, few speak up. One of the most vocal champions of Malay culture in Kelantan is Eddin Khoo, who is of Chinese-Indian descent. He runs a foundation to keep Malay arts alive and has scrounged up funding to stage a few traditional shows each year and train youngsters in Kelantan in traditional Malay arts. No kids have signed on.

He worries about Mr. Aziz's move to water down Malay arts. "Without the rituals, it's meaningless. The Mak Yong would just be some movements," he says. This tension is beginning to worry some in the capital of Kuala Lumpur. "The upsurge in Islamization is part of the process of searching for identity," says Culture Minister Rais Yatim. "If we don't guide that, it could well go off on a tangent, and it could be very difficult to revive culture."

"His office staged Mrs. Zakaria's recent performance of a watered-down Mak Yong. Her bit was followed by a five-minute Wayang Kulit show. The event drew a few hundred villagers. At the back of the field, a group of women wearing headscarves sat on the grass, feeding their children rice and coconut curry. It was enough, however, to upset Parti Islam, which later described the show as "a sign of disrespect."

<http://online.wsj.com/article/SB114541535583429638.html>

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# Kelantan's wayang kulit mesmerise US audiences in month-long culture tour



By DINESH KUMAR MAGANATHAN and AMANDA CHOULARTON

ARTS

Sunday, 22 Feb 2015 4:00 PM MYT



Leading man: The tok dalang (master puppeteer) Mohamad Hassan believes the American audience will be enthralled by the music and imagery of the wayang kulit (shadow theatre). Photo: TAPA OTAI

The tour aims to expand dialogue between American communities and contemporary Muslim societies.

There is something about *wayang kulit* (shadow puppet theatre), the grand imageries it conjures just light and shadows and its grandiose themes of good and evil that has captivated this part

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Maybe that's why this ancient art form, one of Malaysia's most treasured historic and cultural possessions, has not dissolved with time.

And now, American audiences will have the privilege to experience the intricacies and allure of this cultural icon, presented by Kumpulan Wayang Kulit Sri Warisan Pusaka from Machang, Kelantan.

The troupe is part of the annual Caravanserai programme, organised by Arts Midwest, which aims to showcase the diversity of Islamic cultures across the world, in order to enlighten American audiences and fight prejudice.

Arts Midwest international initiatives staff travelled to Malaysia in late 2013 to identify suitable candidates to be part of its 2014–2015 season.



Irsyad (R), the youngest member of the troupe at 13, says wayang kulit is in his blood. – M. Azhar Arif/The Star.

their performances.



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“One of the things I like about tours like this is that not only do you get to perform, you also get opportunities to do lectures, talks and workshops, to basically expound on the complexities of these traditions,” says Khoo at the recent media session in Kuala Lumpur for the Kumpulan Wayang Kulit Sri Warisan Pusaka US tour.

“And considering the great chasms in cultures today, it is very important to talk about the depth which only tradition can bring. People don’t have a very monolithic sense of any culture,” he reckons.

The wayang kulit troupe will be performing the Malay adaptation of the Ramayana epic called *Hikayat Maharaja Wana*, which tells the story of the evil Maharaja Wana who kidnaps Seri Rama’s beautiful wife, Seri Dewi. There will be no subtitles throughout the performance unless it is to signal episodic changes.

The programme also included percussion group Diplomats of Drum and 15Malaysia (the innovative short film project that featured works by some of Malaysia’s famous directors, like the late Yasmin Ahmad, Nam Ron and Khairil Bahar, which toured the United States from September to October last year, and January this year respectively).



Khoo reckons that there’s nothing alien about wayang kulit culture to who Malays are.

The Caravanserai, funded by the Doris Duke Foundation for Islamic Art’s Building Bridges Program (which promotes the study and understanding of Islamic arts and cultures), has brought in arts from



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The troupe began the first leg of the tour at the Piney Woods Fine Arts Association, Crockett, Texas on Feb 16 and will travel to the Society for the Performing Arts Houston (Texas), Rialto Center for the Arts (Georgia) and the University of Florida Performing Arts (Florida) until March 14.

While endeavouring to perform the stories in their pure cultural form, the usually three-hour long performances have been shortened to an hour and a half to suit the occasion.

When asked if the tour is a cross between cultural and academic fields, Khoo points out that Pusaka never made the distinction.

“One of Pusaka’s major objectives is to intellectualise our tradition. There’s no intellectual foundation to our traditions. So, while we engage very much on the ground by supporting troupes such as this, on the other side of Pusaka, it is to develop all the intellectual foundations for traditions such as this.

“So, people don’t see it as a performative tradition, but they are able to understand the deep roots it has in society, in psychology, in community and in self,” says Khoo.



Kumpulan Wayang Kulit Sri Warisan Pusaka from Machang, Kelantan, will perform Hikayat Maharaja Wana in Texas, Florida and Georgia. – Cheryl Hoffman

The 46-year-old shares that the troupe, with whom he has worked with for 25 years, has endured “very challenging circumstances. I am amazed at their tenacity. This gives them a sense of great fulfilment and also satisfaction that their cultures and traditions are taken very seriously. It ensures the viability of these traditions”



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The nine-member troupe consists of four adult men, one woman, two teenagers and two young adults.

“When I started to work with them in 1990, nobody thought wayang kulit would survive. Today, not only has it survived, it has captivated the younger generation, and people are constantly seeking to understand these cultures,” he enthuses.

Irsyad Abdul Rahman, 13, the youngest member of the troupe, says he became “interested in wayang kulit when I was seven but started learning when I was nine. I think it is in my blood.”

The leader of the musicians, Abdul Rahman and the *tok dalang* (master puppeteer), Mohamad Hassan Noor, were both disciples of the late Tok Dalang Abdullah Ibrahim, or more fondly called, Dalang Dollah Baju Merah. Khoo was also under his tutelage.

Khoo points out that a tour like this will greatly enhance the skills of the performers.

“You are performing to a totally different audience. What’s very interesting is how easily these performers who come from a very small *kampung* (village) in Machang, settle in very nicely. That’s based on the improvisational skills of the performer as such,” the apprentice shadow puppeteer says.

Khoo is not sold by the idea that foreign audiences will not be able to grasp wayang kulit.

“They might be a bit unsettled for the first 10 minutes. Then, they begin to fixate on those things that they are naturally drawn to such as the music or the puppetry skills.

“Also, tradition has a very deep soul and this is irresistible to people as people. This is where the great divide between cultures is very obvious to me. In Paris, people were totally attracted to the subliminal nature of these performances.

Khoo opines that a similar response should be expected of audiences in the United States because of shadow play’s intangible magic.

Kumpulan Wayang Kulit Anak Sri Baju Merah, another troupe from Machang, was the headliner at the 11th Festival de l’Imaginaire at Maison des Cultures du Monde, Paris in 2007.

While Caravanserai aims to expand the dialogue between American communities and contemporary Muslim societies using the arts, wayang kulit is not at its core an Islamic art form. It is an amalgamation of the surrounding cultures, which are not necessarily Islamic.

Khoo rubbishes this notion and said that there’s nothing alien about the wayang kulit culture, to who the Malays are.

“While religious practice among all Muslim is the same, your culture can be different and they are not irreconcilable. Many people say that wayang kulit is not Malay in essence.

“Its origins may be Indian, not Hindu, but it has been adapted and ingrained in Malay society. It



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The wayang kulit is our national treasure. It behoves us, then, as Malaysians, to realise the importance of such traditions and culture in the face of modernisation. What else besides traditions and culture that can fill the hollowness experienced by many of us today?

“If you have no tradition, you have no culture,” concludes Abdul Rahman Dollah.

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## Pusaka offers maiden scholarship to aid Kelantan-born student pursue traditional music studies



Irsyad Abdul Rahman has been playing 'Wayang Kulit' since he was four years old. — Picture courtesy of Pusaka

By **Milad Hassandarvish**

*Wednesday, 14 Dec 2022 11:19 AM MYT*

KUALA LUMPUR, Dec 14 — Non-profit arts organisation Pusaka has announced its inaugural university scholarship to fully support a traditional music student to pursue an undergraduate education at Universiti Pendidikan Sultan Idris (UPSI).

Irsyad Abdul Rahman is a young musician from Machang, Kelantan and will be pursuing his bachelor's degree in music at UPSI.

The scholarship will last for four years, after which other candidates will be selected.

Pusaka said in a statement that Irsyad has been immersed in the music of Wayang Kulit since he was four, and started learning the music at the age of eight.

“Now at 21, he has already mastered the various drums of Wayang Kulit tradition, including gendang, geduk and gedombak.”

Besides traditional music, Irsyad also plays drums in an indie-music band called Parkingsong, founded with his elder brother Syafig, who is the lead vocalist and bassist.

Irsyad began his undergraduate course earlier in October 2022.

UPSI's music programme encompasses education from the classroom to the concert hall, and from faculty-led groups to those run exclusively by students.

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