

It is no longer available to contact a researcher (an award recipient). Therefore, a collaborator developed this completion report. However, subject of research had to change because collaborator has been expected to take only some part of total research project.

## COMPLETION REPORT

A comparative analysis on speech act in Wayang Kulit Kelantan (WKK) and Bunraku. (Of active woman speaker puppeteer in WKK and passive woman speaker puppeteer in Bunraku)

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The practice based research project is centered on puppetry, incorporating the Japanese Bunraku and the Malaysian Wayang Kulit puppet styles. These elements are integrated into a production of Shakespeare Midsummer Nights' Dream that has a fantasy base, which could easily accommodate the Bunraku and Wayang Kulit puppets as its performance elements. In essence the use of the traditional puppetry elements of Bunraku and Wayang Kulit show compatibility between the Japanese and Malaysian puppetry that transcends the cultural and political boundaries of each tradition.

Both use puppets as a medium of aesthetic expression as well as for knowledge transfer of the cultural norms and values, which are encapsulate in the myths and legends portrayed by both forms of puppetry. Whether it be the epic Ramayana Mahabharata as in the Wayang Kulit or stories from ancient Japan such as Love Suicide at Sonezaki, these stories transfer the heroic traditions of the culture as well as the strength and weakness of the protagonists and the antagonists as a moral and ethical yardsticks for the younger generation.

While the puppetry of Wayang Kulit is articulated by a single puppeteer called the Dalang, the Bunraku puppets are manipulated by three puppeteers. The three-dimensional Bunraku life-like puppets are manipulated to portray life-like actions. On the other hand, wayang kulit puppets are two-dimensional and highly stylised and their movements are abstract and symbolic. In Bunraku gruesome actions like decapitation of the head or other parts of the body, which are not possible on the normal stage, are graphically portrayed. But in Wayang Kulit such actions are portrayed symbolically with the accompanying dialogue of the Dalang.

Bunraku represents the haute culture of puppetry portraying the ethos and psychic of the Japanese people. It is held in high esteem and revered by both the audience and the practitioners. Like Bunraku, Wayang Kulit represents the ethos and psychic of the Malays but is not accorded the reverence and the almost religious aura of the Bunraku.

While the Bunraku is a thriving art form that is vigorously and consciously preserved and conserved by the Japanese authorities, Wayang Kulit in Malaysia does not have the same privilege. Its continued existence is left to the vagaries of political and religious schisms.

This research project has brought a greater understanding of the possibilities of conserving and preserving Wayang Kulit using the Bunraku model. It has revealed that both are united in varying degrees of non-realistic expression of existence beyond the reality of the mundane world. The experiment to embody these two great puppet traditions in the context of Shakespeare's *Midsummer Nights' Dream*, is an attempt to explore the multi-faceted expressions of human existence. Through this effort we begin to better understand the mind and expressions of these three cultures.

Publication of the Results of Research Project:

Verbal Presentation (Date, Venue, Name of Conference, Title of Presentation, Presenter, etc.)

Nil

Thesis (Name of Journal and its Date, Title and Author of Thesis, etc.)

Nil

Book (Publisher and Date of the Book, Title and Author of the Book, etc.)

Nil