Feminine Identity in Refined Male and Female Characters of Wayang Kulit Kelantan

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Abstract: Wayang Kulit Kelantan is one of the traditional theatre performance that holds unique identity. This shadow play performance uses gambalan (shadow puppet) to depict the characters from the Hikayat Seri Rama (a repertoire of Wayang Kulit Kelantan). There are two main characters in Wayang Kulit Kelantan, which are refined characters and rough characters. This research focuses only on the similarity in identity of the refined characters which encompass high percentage of feminine traits. The discussion in this paperwork only focuses on two refined characters which are Seri Rama and Siti Dewi. This discussion is structured based on Gender Schema Theory by Bem, through the application of Bem Sex-Role Inventory as the tool to determine the feminine traits that exist in these refined characters. With the use of this inventory, it is discovered that all three of these characters have high percentage of feminine traits even though from different gender. Therefore this research has made a new discovery through primarily applying western theory in the identification process of refined characters of Wayang Kulit Kelantan.

Keywords: Wayang Kulit Kelantan, gambalan (shadow puppet), Bern Sex-Role Inventory, feminine

1. Introduction

Wayang Kulit Kelantan (WKK) is one of Malay art forms that originated from the state of Kelantan. Malay arts are divided into two types, which are appearance arts that is interpreted from visual perspectives and performing art (Rahmah Bujang & Nor Azlin Hamidon, 2008). Both of these forms of Malay arts are incorporated in WKK, where appearance arts represented with gambalan¹ which is the object played in WKK. Performing art on the other hand is represented by the play conducted by the dalang² in performing the movement of gambalan at kelir accompanied by music. WKK is a traditional performance in the state of Kelantan, Malaysia that uses Ramayana epic as the repertoire. However, there are slight dissimilarity with the Ramayana epic with the differences influenced by the local communities.

Narrative texts in WKK refers to Hikayat Seri Rama, which is a repertoire reused in the performance of WKK. Hikayat Seri Rama is an interpretation from the epic of Ramayana. The book of the Ramayana epic is written in Sanscrit language by Valmiki between the fifth century B.C. until the second century A.D. This epic spread widely and it had been identified at least 15 countries in Asia is influenced by this epic (Rajantheran Muniandy, 1995). However when this epic is applied in the WKK in Malaysia, assimilation happened between the original versions together with the mixture of elements from the culture of local communities. For example in Kelantan, etiquette and daily behaviors is mixed together with the Ramayana epic from India and applied in the performance Wayang Kulit Kelantan. Therefore, the repertoire is translated from the epic of Ramayana and Hikayat Seri Rama which still tells the tale of Rama. This research takes on the Hikayat Seri Rama version that is used by informant, which is Pak Nasir.

Based on Hikayat Seri Rama, there are two characters played, which are refined and rough characters. Apart from that, this research put the focus on refined characters which refers to the same perfect level marks, a refined character that is calm and synchronize with nature (Rina Yanti Harahap, 2014). Refined attribute can be classified as pure, refined manners, fine etiquette, decent, beautiful, refined action, good behavior and friendly (Mohd Kipli Abdul Rahman, 2012). Moreover, according to Tyas Purbasari (2012), refined characters in shadow performance is portrayed in a small form, skinny-looking, with the head in bowing position and with small eyes. On the other hand, refined characters is also formed and carved with both legs placed closely with narrow gap. Example can been seen in Wayang Kulit Karya Perajin Wayang Desa Tunahan Kabupaten Jepara in the characters of Arjuna, Lesmana, Punta Dewa, Abimanyu and Batara Kamajaya. Based on the identity of refined characters, the character of Seri Rama and Siti Dewi are chosen as the subject of this research.

¹Gambalan is the term use by performers of WKK that refers to the puppet or figure used in the performance (Fara Dayana Mohd Jufry, 2014).
²Dalang is the individual that moves gambalan as shadow puppet master and also responsible for the overall performance of Wayang Kulit Kelantan.
Based on definition, it is clear that refined characters confirms accordingly to the feminine identity that is portrayed by an individual. This same instance also give influences to the characters and characteristics of refined characters in WKK. The process of identifying gambalan with feminine traits started with identifying the background and identity of the characters from Hikayat Seri Rama. Feminine identity of WKK characters are identified through three aspects, which are 1) the design of gambalan 2) movements of gambalan and 3) narrative text. Moreover, this research focuses on narrative text that portrays the feminine identity of Seri Rama and Siti Dewi.

2. Methodology

This research focuses on the details in the resemblance of feminine identity that is portrayed by refined characters of WKK from different gender, which are Seri Rama and Siti Dewi. Feminine trait is one of a variable that is applied in this research. Feminine refers to identity that is related to women or the traits of femininity (Noresah Baharom, 2005). These feminine traits covers gracefulness and loving among others.

Feminine identity is the feminine traits that exist within a human being regardless of a man or a woman. Feminine identity and the high percentage of femininity for an individual depends from the influence of the surroundings and the society around. Femininity refers to a trait that is learned, therefore came from socialization within a society and culture (Mana Sikana, 2008). This explanation by Mana Sikana shows that femininity is a trait that is needed to be learned by society. Furthermore, this trait is not limited to a certain individual that are born as a woman, and therefore femininity can be formed. The formation of feminine identity depends on the social aspects of a certain individual.

This research uses ethnography method that elaborates the back round of the characters of Seri Rama and Siti Dewi in the Hikayat Seri Rama, followed by the application of Gender Schema Theory that was introduced by Sandra Lipiszt Bem as the guideline in data analysis process. The schema is a cognitive structure, a network of society and surrounding that place guidelines on individual perception (Sandra L. Bem, 1981). The schema is a mental representation of different traits, characters and actions related to women and men in a certain culture (Stephen W. Littlejohn & Karen A. Foss, 2009). Thus the schema is the result after the occurrence of internal interactions of an individual from psychological perspective before being translated into the form of actions or attitudes. These instances can been seen in the formation of identity for refined characters in WKK. On the other hand, gender schema theory is a phenomena resulted from sex-typing, where part of it is based on gender, the readiness of public to process basic information related to gender that forms gender schema (Sandra L. Bem, 1981). Apart from that, Stephen W. Littlejohn and Karen A. Foss (2009) also stated that gender schema theory is an individual perception seen based on the presence of information interaction and signs of assumption in the view of the present individual schema. Therefore it is found that the theory explains the process of identity formation for an individual. The formation of feminine identity that exist in Seri Rama and Siti Dewa is formed based on the background and the process of self-development through ageing. Feminine identity that existed in the character and characteristics of Seri Rama and Siti Dewis identified by using research instrument that is available in gender scheme theory, which is Bem Sex-Role Inventory (BSRI).

BSRI is a tool that is used to measure the perceptions of gender roles. This tool is used widely in the field of psychology and other fields to measure feminine, masculine and androgyny identities separately. This inventory evaluates the levels of perceptions towards an individual through positive expressive perspective in social. This survey consists of 60 characteristics of personalities or traits that cover 20 masculine traits, 20 feminine traits and 20 questions that are not related to both of the traits (Antonia Calvo-Salgueiro, José Miguel Angel García-Martínez, & Adelaida Monteoliva, 2008). Table 1 shows the items that are available in the BSRI questionnaire that is used to identify feminine identity of Seri Rama and Siti Dewi.

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3Sex-typing refers to individual stereotype category based on looks or actions according to typical conventional perception genders.
Table 1 shows the items that are classified according to masculine, feminine and neutral role. This research only uses femininity items as the measurement tool to place the traits of Seri Rama and Siti Dewi in the development of feminine identity. Eventhough BSRI as a quantiative method that uses questionnaire, this research does not fully adapt the overall method and instead using this inventory as a major guideline for feminine identity of Seri Rama and Siti Dewi. After the personal identity of both refined characters were obtained, comparison is made to identify the similarity in the identity of both characters.

3. Discovery and Discussion

Data collected in this research are only focused on feminine identity that exist in Seri Rama and Siti Dewi. Apart from that, this research also identifies the identity similarity of both refined characters following the guidelines by Bem. Through narrative texts, feminine identity can be seen through the use of language and terms. Furthermore, sentence structures also influence the meaningfulness that is expressed by the dalang, which can also be seen in the narrative texts. Table 2 shows the feminine identity that is owned by Seri Rama and Siti Dewi based on narrative texts.
Based on table 2, it is found that there are nine feminine identities that are owned by both the characters of Seri Rama and Siti Dewi which are affectionate, feminine, gentle, gullible, and sensitive to the needs of others, soft spoken, understanding, warm and yielding. These feminine identities can be seen from the texts projected by the dalang during the performance of Hikayat Seri Rama.

**Affectionate**

Affectionate is portrayed by both refined characters of Seri Rama and Siti Dewi. This characteristic is shown by Seri Rama through these lines (Amin Sweeney, 1994):

*Lalu Seri Rama pun dok menangis dengan adindanya.

SERI : Anak Hanuman tak ada ni gak belas
RAMA manalah.
Asyiknya dia tu gak dok seru menyerulah.

SERI : Anakku matikah, hidupkah? Nak tinggal
RAMA bapa kah belas mana

Affectionate that exists in Seri Rama made him easy to become sad and brought to tears towards the people that he loves. He was worried to lose his child, Hanuman Kera Putih (HKP) which he had just found. The worries was clearly displayed when Seri Rama asked to himself whether HKP is still alive or had passed. The love of a father towards his son is seldom displayed in front of the child. Apart from that, the loss of HKP which now the commander in war had caused Seri Rama to worry that his intention to save his wife could not be carried out. The tears of Seri Rama is also a symbol that signifies the love towards his wife. Therefore the situation depicted shows the affectionate characteristics of Seri Rama towards his son.

As a woman, Siti Dewi also portrays her affectionate trait towards her son, HKP. Affectionate is the first feminine characteristic that can be seen in Siti Dewi character in the following quotes (Amin Sweeney, 1994):

*SITI DEWI : Selamatlah anak begitu gak.

*Lalu berpeluk-peluklah, lalulah dia pun

*SITI DEWI : Ah anak mari ni belah mana?

The affectionate characteristic of Siti Dewi can be seen after she acknowledged HKP as her son and embraced each other. The embrace of a mother to her son signifies that Siti Dewi was an affectionate woman. This affectionate characteristics can be continually seen in the next line where she asked the purpose of HKP coming to see her in Langkapuri. The use of the pronoun anak displays that Siti Dewi had really acknowledged HKP as her son.
Feminine

Next, the second feminine identity of Bem schema gender that exists in the narrative text of Seri Rama and Siti Dewi is the feminine characteristic. Seri Rama portrayed feminine characteristic through following quotes (Amin Sweeney, 1994):

RAKSASA: Eh, anak bagus sianu mana pula datuk Maharisi bawak mari tu, nak suruh panah tar, dengan halus manis dengan bijak laksana? Kita orang gagah orang kuasa batang lengan sebesar-besar labu betis, seorang seorang, nak angkat anak panah tak rak; wat mari budak jijak seremut tak mati, hujung jari serupa kemuncup, serupa orang raut; lengan serupa peleting. Adakah jalan mari nak angkat anak panah rak?

In the lines above, the monster projected these lines explaining the physical look of Seri Rama that looked feminine. With small body shape, narrow finger-tips that were finely carved and with small hand is a physical description of Seri Rama and the gambalan of Seri Rama is carved to fit the description. A small-shaped body can be seen where Seri Rama is carved with a narrow waistline resembling a woman with the width of the shoulder smaller as compared to other men. Apart from that, the fingers of Seri Rama are carved with pointy tip the express the character of Seri Rama is feminine. The hand that is pictured as a straw describes the small size of Seri Rama’s hands.

Siti Dewi who is a woman also clearly portrayed to have feminine characteristic. The characteristic of Siti Dewi was highlighted when she was in sorrow after a quarrel with Tuan Puteri Siti Mayang in the wakaf where they reside (Amin Sweeney, 1994).

Lalu Siti Dewi pun hunggar terbit mari menangis dari hadapan lutut Raja Seri Rama.

SITI DEWI: Ya kekanda, gi hantar patik baliklah di dalam Wat Tujuh Kedi Bermas.

The quotes above shows that Siti Dewi went running and begged to Seri Rama as she could not stand the action that Tuan Puteri Siti Mayang had done. In addition, Siti Mayang was capable of turning into a monster in WKK storylines where monsters are bad characters. Siti Dewi begged and knelt to Seri Rama with a very sorrow feeling shows that she has feminine characteristic. Siti Dewi requested Seri Rama to send her back to Wat Tujuh Kedi Bermas to continue living with her foster father, Maharisi. Her feminine characteristic can also be seen in the sentence projected by Siti Dewi where she sulked as she faced challenges along the journey and tested with all the tricks from Mahraja Wana and Seri Rama was not by her side when facing these challenges.

Gentle

The third feminine identity that is portrayed by Seri Rama and Siti Dewi is gentle. The gentle characteristic of Seri Ramais proven through the following excerpt (Amin Sweeney, 1994):


Seri RAMA: Ah selesai dah adik, Kak Wan mu Siti Dewi nya ambil di orang dah.

Lalu Seri Rama pun tunduk menangislah di hadapan adik Laksamana.

Gentle

Seri Rama owns a soft heart. This feminine characteristic had made Seri Rama a man the can easily draw out his tears and cry especially for his beloved person, Siti Dewi. Seri Rama became very sad when he found out that Siti

Wakaf is a hut with roof shade.
Dewi was not at their hut and had been abducted. Right away, both Seri Rama and Laksamana had realized that they have been tricked.

Women are frequently linked to have soft hearts and Siti Dewi is considered to have the same characteristic too. This characteristic is clearly displayed in the following line (Amin Sweeney, 1994):

Lalu tunduk duk menangislah dua-dua tu gak. Ah berpeluk-peluk dengan burung Jentayu.

Siti Dewi and Jentayu bird were both in sorrow and embracing each other. Both of them were crying when foreseeing what will happen to them. Jentayu bird will die whereby Siti Dewi was forced to follow Mahraja Wana to Langkapuri. The sorrow of Siti Dewi multiplesat the thought of not knowing when Seri Rama will come back to Langkapuri to save her. Here, it can be seen that Siti Dewi has a gentle heart while in sorrow.

Gullible

Next, the fourth feminine identity of Seri Rama and Siti Dewi that can be traced from the narrative texts is gullible. This gullible characteristic can be seen in Seri Rama when Laksamana, Siti Dewi and he were walking in the jungle heading to Sertapura (Amin Sweeney, 1994).

LAKSAMANA : Dah tak dak arahlah kekanda. Dah patik larang dah, tak dengar gak, apa boleh buat.

Lalu Seri Rama pun cedoklah air hok jernih, dua dengan Siti Dewi. Makan lah dia, masuk seteguk, sampai yang kedua, sampai yang ketiga teguk, Siti Dewi dan Seri Rama menjadi kera dengan serta-merta, lompat naik pohon kayu.

LAKSAMANA : Ha, ini lah dalilnya kekanda. Adinda larang tak boleh jadi dengar.

The pond that Laksamana found in the jungle has two types of water, which are clear and muddy. In the muddy water, there were lives such as fishes which signify the water was not poisonous whereby at the clear water side, there were no signs of life inside the pond. Laksamana who is wise and dearly loving his brother had gotten the muddy water to be given to Seri Rama and Siti Dewi for drinking. However, his intention was wrongly interpreted by Seri Rama after he knew there were clear water available next to the muddy water. This has shown that Seri Rama is and individual that is easilytricked. Eventhough Laksamana had forbidden Seri Rama to drink the clear water, Seri Rama still insisted to drink. As the consequences, Seri Rama and Siti Dewi were transformed into monkeys. This characteristic can also be seen in Siti Dewi whenshe saw a golden deer in the jungle while on the route to Sertapura is described in the following excerpt (Amin Sweeney, 1994):

Mahraja Wana pun merupa jadi kijang emas seekor, berjalanlah dia berlari-lari kot segenap pinggiran-pinggiran alas. Maka tertengoklah kelih daripada Siti Dewi. Maka Siti Dewi kelih satu kijang seekor.

SITI DEWI : Eh, moleknya kijang kah begapo nun, moleknya kijang emaskah gapo?

These lines describes the scene where Mahraja Wanahad transformed into a golden deer and walked around the wakaf resided by Siti Dewi with the intention of kidnapping Siti Dewi. Mesmerized by the golden color, Siti Dewi saw the deer and felt very excited to get the deer and proceeded to request Seri Rama to capture the deer. This situatution shows Siti Dewi was gullible due to the fact that no deer are in golden color and Siti Dewi had not think logically before getting Seri Rama to get the deer for her.

Sensitive to the needs of others

Apart from that, Seri Rama and Siti Dewihave sensitive characteristic towards others’ need, which is the fifth feminine identity. The following situation occurred when a minister came to bring back Seri Rama and Laksamana while both were attending lesson with a teacher at Bukit Sahpian. Seri Rama followed the request of his father, Sirat Mahraja who had reminded him and Laksamana to return back to the palace immediately as described in the following quotes (Amin Sweeney, 1994):
Seri Rama without any doubts, proceeded to follow the command of Sirat Mahraja without any questions towards the request. This was because he was sensitive towards the need of Sirat Mahraja that had commanded him to return home from Bukit Sahpian. Right after the minister arrived with the command from Sirat Mahraja, Seri Rama and Laksamana immediately obeyed and gave a respectful gesture to their teacher before leaving. At this moment, both were under the assumption that their father was having an important situation that needed their attention and to be solved immediately.

Siti Dewi also shares the same characteristic with Seri Rama, by being sensitive towards the need of others. This characteristics can be seen when she met with her child in Langkapuri for the very first time (Amin Sweeney, 1994).

The fact that Siti Dewi was sensitive towards the need of HKP, she had suggested that Hanuman to walk onwards to a black colored boulder. Next, Hanuman was requested to climb on top of the boulder and jumped up and flew from there. This is because Hanuman will not be able to fly if he was standing on sandy plane. Finally Hanuman was able to fly toward when Seri Rama was located.

Soft spoken

Soft spoken is also the characteristic of the feminine identity, which is the sixth characteristic in both Seri Rama and Siti Dewi. Soft spoken or polite is the personality of Seri Rama that he always hold with on the etiquette of communicating with the elders or those who are younger (Amin Sweeney, 1994).

Between the communication with Seri Rama and Saburanum, Seri Rama used an eloquent language formation with sentences that were easily understandable. Eventhough Seri Rama was soon to become the King of Sertapura, he continued to speak gently towards every level of people. This can be seen with the use of the word ‘hamba’ as the pronoun for himself when having conversation with Saburanum. The use of the word ‘hamba’ shows that Seri Rama is humble in conversation thus showing a gentle style language used. Apart from that ‘minta tolong’ are the phrases used to show humble and soft spoken when having conversation especially with the elders.
The following shows the gentle characteristic of Siti Dewi, where she was also soft spoken during her speech as a sign of respect (Amin Sweeney, 1994).

ORANG TUA: Mintak gak air ko wak setitik. Wak ni lapar sangat wak duk dalam alas ni gak, yang keusah nasi makan, air minum tak berjumpa.

SITI DEWI: Hamba tak leh keluar wak; hukuman adik hamba Laksamana, dia tak beri keluar ke mana-mana, dia suruh duduk di sini.

Mahraja Wana was an elderly that came visiting the wakaf resided by Siti Dewi and pretended to get sympathy from Siti Dewi. The elderly requested Siti Dewi to give some water to drink where he could hardly get some food and water. Siti Dewirememberedthe reminder by Laksamana to not step out from the ring that he had drawn, and she explained the situation to the elderly with a soft spoken tone of language. She honestly explained in a soft tone that she was not allowed to step out from the ring as instructed by Laksamana.

Understanding

Understanding is the seventh feminine characteristic that had become the identity of Seri Rama and Siti Dewi. This characteristic can be seen from Seri Rama through the following quotes (Amin Sweeney, 1994):

SAGARIWA: Dia bersabda, dia kata Seri Rama perintahkan dia, nak suruh menghadap ke bawah duli tuanku bukan hak, dia satu raja besar juga. Terlebih baik kalau ke bawah duli tuanku nak berkira, nak bicara, terlebih baik ke bawah duli tuanku gi menghadap dia.

SERI RAMA: Ohh betul juga. Betul juga dia satu raja, jadi nak gi menghadap dia, kalau dia nak mari menghadap kita, dia satu raja, jadi nampak kehendak kita. Tiap-tiap kehendak kita mesti kena kita gi menghadap dia.

Based on the etiquette that underlines an individual in need of help must make the effort to meet with the help provider, Seri Rama made his decision. Seri Rama immediately departed to the kingdom of Raja Saburanum after understanding and evaluating the situation. The decision is made after Seri Rama had a thought that Raja Saburanum is a king and impossible for the king to seek and meet others. Apart from that, Seri Rama also understood the he was the one seeking for help, and he was not supposed to instruct Raja Saburanum to appear in front of him.

The situation that proves understanding characteristic is in Siti Dewi was when she is inside the jungle (Amin Sweeney, 1994).

SERI RAMA: Adik sukakah tidak kita ambil satu perempuan Siti Mayang ni buat jong ramas-ramas, jong picit, jong suruhan di dalam hutan cerang kita ni? Lama juga berhenti di sini ni, di teniat ni.


The true intention of Seri Rama was to suggest Siti Mayang to stay with them in order to ease the burden on Siti Dewi. Seri Rama was under the impression that with Siti Mayang around, Siti Dewi will get help. The question from Seri Rama as shown in the above quote and was answered by Siti Dewi with a response that she had no choice but to obey. However, Siti Dewi understood the good intention of Seri Rama who wanted her to be comfortable staying in the wakaf. The characteristic shows the proof the Siti Dewi is understanding, apart from the jealousy that appeared towards Siti Mayang.
Furthermore, the eight feminine identity of Seri Rama and Siti Dewi was the display of passion, loving and goodness that can be traced from Seri Rama through the following quotes (Amin Sweeney, 1994):

**SITI DEWI**
: Ya kekanda, apa sebab kekanda buat lagu yang sedemikian ni?

**SERI RAMA**
: Tidak sebab mana adik. Abang ambil adik nak wat keluar terbit ni nak bercakap adik dengan abang ni. Sejatikah adik nok ko abang, sejatikah adik suko ko abang?

**SITI DEWI**
: Ah tidak sejati bakpo lagi?

The passion of Seri Rama in loving was displayed through his questions towards Siti Dewi. Seri Rama was wanting the assurance whether Siti Dewi also has the same feeling of love towards as much as the love he had towards Siti Dewi. The passion of love that Seri Rama has grew more after Siti Dewi has also the same feeling of passionate love towards Seri Rama. With the passionate loving feeling, Seri Rama made the decision to return to Sertapura to meet his father, Sirat Mahraja.

The characteristics of passionate, loving and goodness also present in Siti Dewi similar to Seri Rama. This can be shown in the following quotes (Amin Sweeney, 1994):

**SITI DEWI**
: Hei adik Laksamana.

**LAKSAMANA**
: Ya kekanda, ada di sini.

**SITI DEWI**

Insisting request made by Siti Dewi to get the Golden Deer showed her passion and love between Seri Rama and her. A shout of help with the voice of Seri Rama has made Siti Dewi anxious, the made her worried more for Seri Rama. With this passionate love, Siti Dewi insisted Laksamana to go look for Seri Rama in he really in the need of help.

**Yielding**

The final feminine identity of Seri Rama and Siti Dewi that can be identified is not giving pressure. The understanding characteristic in Seri Rama has influenced his characteristic of not give pressure. This can be proved with the quotes during his journey with Laksamana and Maharisi moving towards the vast filed to shoot arrows at the Tar tree(Amin Sweeney, 1994).

*Lalu berjalanlah dia dua-dua beradik, tiga dengan Maharisi.*

**MAHARISI**
: Kot mana Nik nak lalu?

**SERI RAMA**
: Bawa gilah nenek, kot mana-mana pun tak ada bicara.

**MAHARISI**
: Ah ini baru aku dengar, percakapan baru sedap.
Based on the answer given by Seri Rama on the question asked by Maharisi, it is found that Seri Rama is a flexible individual. This flexibility had caused Seri Rama to have the characteristic of not giving pressure to anyone. The quote above refers to the situation where Maharisi tested the courage of Seri Rama to go through obstacles before participating in the archery competition of shooting the Tar tree organized by Maharisi. Seri Rama voluntarily gave Maharisi to choose the suitable direction, which shows that he was not giving any pressure to Maharisi and also as a sign of respect towards the wise elderly.

The characteristic of not giving pressure is also in Siti Dewi which can be seen after Seri Rama had successfully defeated many of the followers of Mahraja Wana while on the journey to Langkapuri. Siti Dewi spoken as in the quotes (Amin Sweeney, 1994):

*Siti Dewi pun kata demikian tu*

SITI DEWI : Bakpo kita dok main-main dengan bapaanda. Royat dengan terang-terang, royat dengan betul-betul. Royatlah sekalian pejawatan kata hamba Raja Seri Rama dengan Lamana masuk ke dalam negeri nak kenal bapa Sultan Sirat Mahraja........

Siti Dewi had attempted to not give pressure to anyone including Sirat Mahraja by advising Seri Rama. Siti Dewi had advised Seri Rama to be serious towards his father and be honest with their presence. This is to make sure no chaos happen and to avoid unwanted mishaps.

4. Conclusion

This research has identified the similarity of feminine identity in the refined characters of WKK, Seri Rama and Siti Dewi through the use of Bem Sex-Role Inventory (BSRI) and has achieved the objective of the research. Overall, there are nine characteristics in determining the feminine identity owned by both the role of Seri Rama and Siti Dewi. These characteristics are used by the dalang to represent the identity of each roles in every performance of WKK. Furthermore, similarity between these identities can be observed even across different gender. This proves that feminine identities are present in each role at different level. The level of feminine identities is built based on the the background role as defined in the Gender Schema Theory.

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