

Main Peteri: The Physical Movement of Tok ‘Teri Pak Mat Jedok through Laban Movement Analysis

Analisis Pergerakan Fizikal Tok Teri Pak Mat Jedok Menggunakan Analisis Gerakan Laban

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ABSTRACT

This paper examines the movement qualities and the inner attitude of the body movement in the performance of a Main Peteri healing ritual through Laban Movement Analysis (LMA). Main ‘Teri is a Malay traditional healing ritual which is traditionally performed to heal illnesses that are related to possession by disease-causing spirits (hantu), the weakening or loss of a person’s soul-substance (semangat), and the concept of angin (literal translation: wind) which is related to one’s desires. The Main Peteri performance is popular among Kelantanese audiences and audiences from other Malaysian states. The person chosen for this study is Pak Mat Jedok, one of the prominent Malay traditional healers known as a Tok ‘Teri or Bomoh ‘Teri from Kelantan, who had many years of experience performing this art throughout Malaysia. He is known to have a very distinctive style when performing Main Peteri. Yet, a systematic study of his body movement has to be done. The main purpose of this study is to identify and describe the dynamics of the inner attitude of Pak Mat Jedok’s body movement using LMA. Hence, observation and recorded performance of Pak Mat Jedok performing Main Peteri made during the fieldwork in 2016 at Kampung Gual Jedok, Tanah Merah, Kelantan, were used for the analysis. This study uses the Effort framework from LMA with motion factors of Flow, Time, and Space. The finding reveals the inner attitude of Pak Mat’s movements within the said framework, which systematically explains a specific “drive”.

Keywords: Dance; ethnochoreology; laban movement analysis; Main Peteri; theatre

ABSTRAK

Dalam kajian ini, kualiti gerakan dan sikap dalaman melalui persembahan ritual penyembuhan Main Peteri dianalisis menggunakan Analisis Gerakan Laban (LMA). Main ‘Teri adalah ritual penyembuhan Melayu yang biasanya digunakan untuk merawat penyakit yang berkaitan dengan roh jahat (hantu), lemah atau hilang semangat seseorang. Personaliti Tok ‘Teri atau Bomoh ‘Teri yang menjadi subjek dalam penyelidikan ini dikenali sebagai Pak Mat Jedok, seorang penyembuh tradisional Melayu terkenal, berasal dari Kelantan. Walaupun Main Teri terkenal dalam kalangan masyarakat di Kelantan khususnya, masih kurang hasil kajian yang mencerakinkan tentang gerakan badan secara spesifik. Metodologi yang digunakan dalam kajian ini meliputi pemerhatian dan rakaman daripada persembahan Pak Mat Jedok ketika mengendalikan upacara ritual perubatan. Pergerakan yang dilakukan oleh beliau dianalisis menggunakan konsep Analisis Gerakan Laban, terdiri daripada tiga elemen gerakan iaitu Aliran, Masa dan Ruang. Hasil dapatan kajian ini dapat menyimpulkan bahawa setiap pergerakan yang dilakukan oleh Pak Mat Jedok mempunyai dorongan-dorongan yang tertentu.

Kata kunci: Tarian; etnokoreologi; analisis gerakan Laban; Main Peteri; teater

INTRODUCTION

Malaysia is a country full of traditional heritage, from world heritage sites such as astounding views of Kinabalu Park, historic cities of the straits of Malacca and much more to offer. Other than heritage sites, this multiracial country also has a variation of traditional performing arts heritage. Specifically, this

article discusses Malay traditional performing arts, which are identically known as *Main Peteri* or *Main Teri*. What makes this performing art differ among other Malay performing arts, the performance incorporates trances in which the Shaman serves as the vehicle or placement for spirit during healing rites ceremony. The performer who performs this ritual is conducted by a figure called Pak Mat

Jedok. In Malay traditional healing ritual, shamans know as a *Tok Teri* or *Bomoh Teri* from Kampung Gual, Jedok, Tanah Merah, Kelantan, Pak Mat has acquired many years of experience performing *Main Peteri* both in Kelantan and in other states of Malaysia. *Main Peteri* performance specialize in healing illnesses that can relate to possession by disease-causing spirits or *hantu*, the weakening soul or *semangat*, and *angin*, which can relate to personal desires. The *Main Peteri* healing ritual performed is very popular both with Kelantanese audiences and audiences from other Malaysian states.

This research aims to analyze the physical movements of a practitioner of *Main Peteri*, Pak Mat Jedok, using Laban Movement Analysis to gain a deeper understanding of the performance and its elements. In this case, it might be the lack of a detailed analysis and understanding of the physical movements inherent to the performance of *Main Peteri* by *Tok Teri*, specifically in how Pak Mat Jedok executes these movements and how that contributes to the overall effectiveness and authenticity of the performance. This research could aim to fill that gap, potentially contributing new knowledge to the fields of dance, cultural studies, or performance studies.

Fieldwork was an essential part of the methodology (Hammersley and Atkinson 2019; Vasundhra 2023) wherein extensive observation of live performances was conducted to gather comprehensive data on the physical movements of *Tok Teri*. The study involved observing the physical and emotional involvement of *Tok Teri* during the healing process. Laban Movement Analysis is used as the analytical framework for the study. LMA is a method for observing, describing, notating, and interpreting human movement, focusing on improving awareness, efficiency, and expressiveness of movement in various contexts. It provides a vocabulary, concepts, and principles to describe and understand human movement, considering kinesiology, spatial and temporal phenomena, as well as movement quality and dynamics (Bolhassan 2019). In this study, LMA would provide the tools to analyze the specific physical movements of Pak Mat Jedok during *Main Peteri* performances, emphasizing the movements' dynamics, rhythm, body alignment, and attitude through a theoretical and experiential system defined by Rudolf von Laban.

MAIN PETERI HEALING RITUAL

Main Peteri is a Malay traditional healing ritual that incorporates trance in which the healer becomes the vehicle or placement for a spirit during healing rites, which is frequently practiced by Kelantanese (Wright 1980; Chen 1979; Razali 1999). The Kelantan *Main Peteri* traditional healing ritual is reported to have evident ties with people from southern Thailand, Cambodia, and the Orang Asli throughout Peninsula Malaysia (Ghulam 2004). According to Firth (1967), there have been artistic components in healing rituals, such as the *Main Peteri* performance, in which the practitioners' use of spirit to carry out the healing process (Rahman et al. 2018), is considered just as important as their actions in treating the patient. This illustrates how the value of the healing art depends on the practitioners' abilities. Chen (1979) mentions that the *Main Peteri* performance placed a greater emphasis on the psychological element of the patient, and the ritual is a type of psychotherapy healing performed by the Kelantan people based on procedures that incorporated not only the patient but also the general public and meanwhile, Fauzi (1993) mentions that *Main Peteri* is a Kelantan local psychotherapy treatment that has been used since ancient times, and it embodies the Malay societies' views on physiological symptoms as well as healing and sickness treatment.

There are various types of *Main Peteri*'s traditional healing ritual that are traditionally practiced by the Kelantanese. According to Ghulam (2004), the types of *Main Peteri* are:

1. ordinary *Main Peteri* performances that are arranged for normal healing without combining other forms in the performance.
2. combination of *Main Peteri* - *Mak Yong* performance prepared when *angin Mak Yong* is present.
3. *Main Puteri* within ritual *berjamu Mak Yong* for *Semah angin* and other purposes.
4. *Berjamu* performances of *Main Peteri*
5. *Main Peteri* within *wayang kulit* Siam done with a similar purpose.

Three types of causes of illness utilize the *Main Peteri* healing ritual for treatment:

1. Disease caused by having *angin*. According to Ghulam (2004: 31), *angin* (literally translated as wind) in *Main Peteri* also refers to air as

one of the four elements (air, earth, water, and fire). However, traditional healers believe that it is necessary to have a balance in these four elements of which all the living and non-living entities, are constituted of *angin* having the most significant role in the body's health.

2. The weakening of *semangat* (soul) is said to be from unpleasant contact with certain spirits such as those inhabiting certain localities; the effect of malicious influence known to the Malays as *badi* or *bala*, as the result of awakening from sleep or shock which causes the *semangat* to flee or wander while the person is asleep (Ghulam 2004: 30).
3. The possession of the malevolent spirits known to the Malays as *hantu* or *jembalang*. Besides, some spirits are attached to specific locations of the environment or guardian spirits known as *penunggu* of the places as well as the artefacts. These spirits are believed to be the souls of real persons with mystical powers such as healers (*bomoh*) and *bidan* (midwives), which are considered *keramat* (sacred) and can assist the living in certain circumstances (Ghulam 2002: 28).

In *Main Peteri*, there are two most important functionaries when the performance is carried out: (i) *Tok Peteri* or *Tok Teri* (healer) and (ii) *Tok Minduk* who acts as an interrogator and a *rebab* player. The performance is traditionally accompanied by a group of musicians playing traditional instruments such as *kesi*, *canang*, *gendang*, brass gongs and *serunai*. *Main Peteri* has its structure of performance that constitute of the beginning, middle and end which normally begins with *Akad Kenduri* (festivity), *Buka Panggung* (opening ceremony), *Gerak Angin* (the process of engaging before healing), healing process (with the signal from *Tok Teri*, the patient becomes fatigued, and finally closing ceremony - *Tok Teri* recited a verse in gratitude for the current spirit and spread the parched.

Main Peteri is possibly the most elaborate, sophisticated, and complex among other healing rituals in Kelantan. Figure 1 shows the sketch of *gelanggang* (court) and its surroundings where *Main Peteri* ritual healing is held, made by Chen (1979).

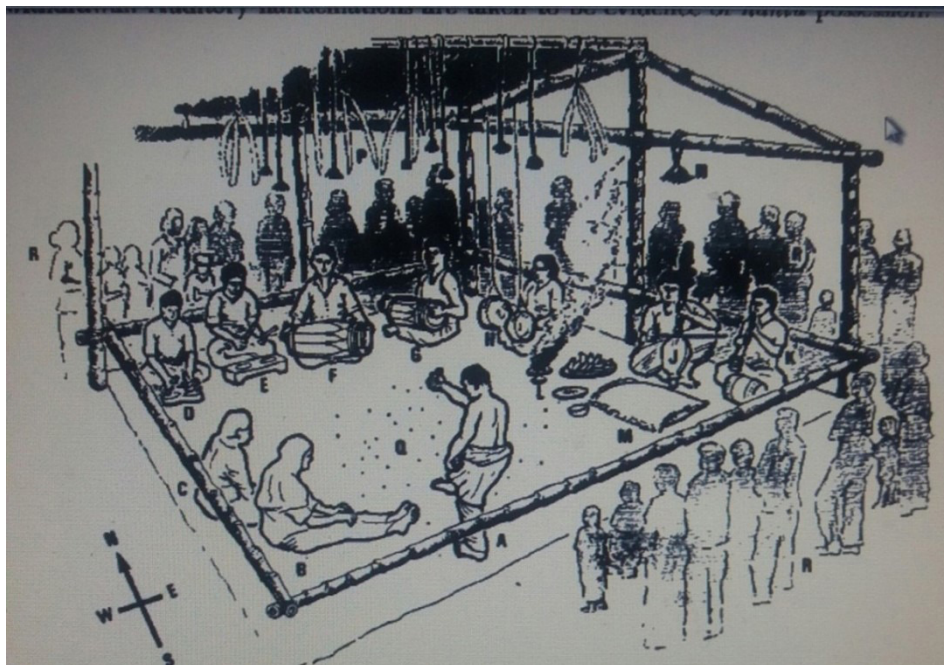


FIGURE 1. The *gelanggang* (Chen 1979)

It is an example and a clear overview of how *Main Peteri* performance which is traditionally held in the bamboo *gelanggang* (arena setting/performance space), aligned along an east-west axis, during the performance, the *Tok Teri* or *bomoh* (A) will scatter parched rice; the sick individual (B); supported by a relative (C); a troupe of musicians playing the *kesi* (D), *canang* (E), *gendang* (F, G), brass gongs (H); *Tok Minduk* (J), who is the master of spirits and plays a *rebab*, a three-stringed violin, sits facing west immediately underneath the *pengeras guru*; the *serunai* (K). On the floor are the incense burner (L), trays containing ritual water, parched rice, (N); a pillow (M) and other paraphernalia. From the ceiling hang sweetly, scented flowers (P). During the performance, parched rice (Q) on the floor, watched by a crowd (R) of relatives, friends and spectators (Chen 1979).

BACKGROUND PAK MAT JEDOK

Che Mohd Zailani Che Moh or better known as Pak Mat Jedok is an experienced and well-known *Tok Teri* in *Main Peteri* Kelantan. He was born on 27th March 1966, at Kampong Gual, Jedok, Tanah Merah Kelantan. He started participating in traditional healing rituals when he was 19 years old as he began gathering his knowledge in performing *Main Peteri* and other traditional healing rituals from various teachers throughout Kelantan and the southern part of Thailand. Ironically, he had never learnt from his father even though his old man was one of the most prominent *Tok Teris* in Kelantan in the 1940s (Bolhassan 2019). Pak Mat Jedok's involvement in traditional healing for over 33 years has brought

him to the level that he is now – known throughout Malaysia and Thailand. Apart from being a *bomoh* (traditional healer), his day job includes taking care of his rubber estate and cow breeding to generate income for his family.

Main Peteri's healing performances were his primary source of income in the 1980s. During that time, the ritual was popular all over the east coast of the Peninsular Malaysia such as in Kelantan and Terengganu and the southern part of Thailand such as Songkhla and Pattani. During this period, he had travelled to the said places almost daily either alone or with his team to perform *Main Peteri* and other forms of traditional healing rituals required by the patients. However, he laments, with time, the performance of *Main Peteri* and other healing rituals become exponentially rare due to a religious constraint and the public begins turning their attention to other alternatives such as modern medicine to cure illnesses. In recent years, Pak Mat Jedok scarcely performs *Main Peteri* for healing, though he occasionally receives invitations to perform for research purposes and several organizations had invited him to perform for cultural appreciation. The performances are held in a few Kelantanese villages and other venues outside Kelantan such as at the Publika Hartamas in Kuala Lumpur (Bolhassan 2019). His career as *Tok Teri* experienced significant adjustments. His home had been renovated, and the performance area was larger. The Ministry of Culture ultimately awarded him a grant to help him to sustaining the performance of *Main Peteri*. His home has since evolved into a centre for educating his village's younger residents how to conduct *Main Peteri* and other traditional performances.



FIGURE 2. Photo of Pak Mat Jedok performing *Main Peteri* (Abang Bolhassan 2016)



FIGURE 3. Structure of Laban Movement Analysis

OVERVIEW OF LABAN MOVEMENT ANALYSIS

Laban Movement Analysis (LMA) is a technique for observing, describing, noting, and analysing human movement with the goal of enhancing communication and expression in both personal and professional contexts (Serlin et al. 2007). It comprises of words, concepts, and principles that characterize, notate, and provide cognitive comprehension to any type of human movement, including dance, sport, acting, work, ritual, daily life, and so on. It is also regarded as the conceptual and practical framework for observing, describing, prescribing, executing, and interpreting human movement (Tsachor & Shafir 2017).

LMA provides a comprehensive perspective of the range of movement options because it is a multidisciplinary system. These fundamental components may be employed to create movement or to describe movement. According to Hackney (2002), LMA offers a pathway to comprehend movement and develop movement efficiency and expressiveness in which each human being can combine these movement factors in his or her own particular way and organise them to create phrases and relationships that reveal personal, artistic, or cultural style. In addition, LMA has a huge number of variables, from broad to narrow. Despite the fact that this theory mixes physiological and qualitative components with spatial and temporal phenomena, it is commonly employed in the study of motions. It depicts the way the body is articulated and moves, as well as timing, rhythm, spatial trace forms, body quality, shape change, effort dynamic expression, and phrasing or relationship patterns.

Rudolf von Laban (1879-1958), widely considered as a pioneer of European modern dance and the father of Expressionist dance in Germany as well as a supporter and theorist of movement instruction, established LMA in Germany around the turn of the 20th century. He created this methodical methodology to describing and comprehending movement. Laban, who studied the performing and visual arts as well as martial arts, had a significant impact on the development of dance in the early 20th century through his numerous schools and pupils, including Kurt Jooss, Mary Wigman, Harald Krueztberg, and Gret Palucca. The Laban Movement Analysis/Bartenieff Fundamentals (BF) work is a living system that continues to evolve, according

to Irmgard Bartenieff (1981-1990), a Laban scholar who was also a dancer, choreographer, physical therapist, and a leading pioneer in dance therapy. She contributed to the Body category in the year 1980. She subsequently developed her BESS method and divided these categories into four subcategories: body, effort, shape, and space.

Laban/Bartenieff Movement Analysis is now a more advanced and diverse technique that combines a variety of knowledge and approaches from different fields such as psychology, anatomy, kinesiology, Labanotation, and others. It is now widely used by various professionals and practitioners including dancers, actors, athletes, educators, therapists, and even those in peace studies, anthropology, business consulting, leadership development, and psychotherapy.

THE COMPONENT OF EFFORT

In this research, the Effort aspect is utilized to examine the internal quality of Pak Mat Jedok's body movement. The LMA framework is selected as it can explain other movements linked to the spatial path, which could lead to discovering indications of the performer's emotional state or intention. Consequently, the Effort component can be seen as the key descriptor to solving the task of analysing expressive movements.

Laban believed that there was a scientific, physical formula or explanation for emotion over the course of his career. In the 1920s, he gave this phenomenon the name Eukinetics. This concept was developed by the choreographer Kurt Jooss, and in the 1940s, Effort theory was given a scientific vocabulary thanks to Laban's observations of British industry workers. The term "antreib" (the need of the organism to make itself known) was first used at this time in history. In English, the translation is "Effort".

In LMA, "effort" refers to both the dynamic characteristics of movement and the inner attitude towards using energy. The dynamics of a mover's internal response are related to the motion factors that may be seen in the mover. We have attitudes towards four of these motion elements, which are common physical events. Flow, Weight, Time, and Space are the four elements of effort motion. Each factor consists of two components: a fighting/condensing component and an indulging quality.

Effort Motion Factors:

1. FLOW:

The baseline difference in the degree of physical tension that supports other Effort aspects is called Bound Flow and Free Flow. Flow is the cause of activity (Hackney 2002). The neutral continuity of the flux will nonetheless support all the other Effort aspects, even though it may not be dominating and may not appear to be distinguishable as bound and free” (p. 55).

2. WEIGHT:

Light Weight and Strong Weight is the sensation of force or pressure exerted in a movement;

the capacity to control strength; the attitude of using the bodily Weight for a particular purpose (Hackney 2002).

3. TIME:

The difference between sustained Time and Quick/Sudden Time is one’s attitude towards the passage of time and how they are approached (Bartenieff 1980).

4. SPACE:

Energy is concentrated in actions in two different ways: Directly and Indirectly. The degree to which consciousness is involved in the activation of the Space Effort appears to set it apart from the other three (Bartenieff 1980).

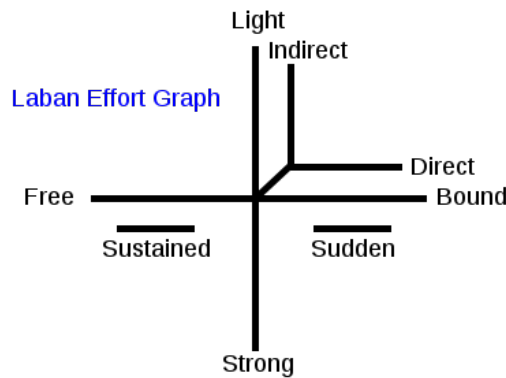


FIGURE 4. Laban Effort Graph

ANALYZING THE BODY MOVEMENTS OF PAK MAT JEDOK

The analysis of the body movement of Pak Mat Jedok is based on a video recording during my fieldwork at Kampung Gual Jedok, Tanah Merah, Kelantan in 2016. The details of the dynamics of Pak Mat Jedok’s body movements are guided by

the set phrasing and described based on the existing motion factors and elements of Effort. According to Hackney (2002), “Phrases are a Perceivable unit of movement that are in some ways meaningful. They have a through line between their beginning and ending. The motion factors of Pak Mat’s body movement during the *menurun* can be identified by following the procedures outlined in Tables 1 to 4.

TABLE 1. Effort Motion Factors and Elements

MOTION FACTORS	ELEMENT (Fighting)	ELEMENT (Indulging)
FLOW Continuity, emotions, involvement	Bound Flow Contained, controlled, rigid, boundaries, clarity	Free Flow Outpouring, uncontrollable, open-hearted etc.
WEIGHT Sensing, intention	Strong Weight Power Active Weight/Passive Weight - Complete collapse	Light Weight: Delicate, Fragile Active/Passive Weight - giving up my weight
TIME Intuition, decision-making	Sudden/Quick Time Urgent, instantaneous, staccato, quick, hurried, condenses the moment, spark-like, now, now, NOW!	Sustained Time Lingering, luxuriate, languidly, adagio, prolonging, leisurely, —not yet, not now, etc.
SPACE Thinking, attention, perception—using senses, environment/other related, external.	Direct Space Channelled, honing in, riveted, linear, laser-like, single-focused, pinpointed, —this is it, —this is the way.	Indirect Space Multi-focused, overlapping, scanning, expansive, seeing all the possibilities, etc.

TABLE 2. The Combination of Two Effort elements - The 'STATES'

STATES	ELEMENT	ELEMENT
DREAM STATE	WEIGHT	FLOW
AWAKE STATE	SPACE	TIME
MOBILE STATE	TIME	FLOW
STABLE STATE	WEIGHT	SPACE
REMOTE STATE	SPACE	FLOW
RHYTHM STATE	TIME	WEIGHT

TABLE 3. The Combination of Three Effort elements— The 'Drives'

DRIVES	STATES	STATES	STATES	ELEMENTS
ACTION DRIVE	STABLE	AWAKE	RHYTHM	Weight Time Space (No Flow)
VISION DRIVE	MOBILE	AWAKE	REMOTE	Flow, Space, Time (No Weight)
PASSION DRIVE	MOBILE	DREAM	RHYTHM	Flow, Weight, Time (No Space)
SPELL DRIVE	STABLE	DREAM	REMOTE	Flow, Weight, Space (No Time)

TABLE 4. Phrasing

BEGINNING	MIDDLE	ENDING
PREPARATION / INTENT	INITIATION/MAIN ACTION (EXERTION)	FOLLOW THROUGH (TRANSITION)

The combination of three States and their motion factors are presented in Tables 5 and Figure 5.

TABLE 5. The process of finding the Effort elements
(From a video recorded materials - duration of 1 min.50 seconds)

PHASE	TIMEFRAME	FLOW		TIME				WEIGHT				SPACE				REMARKS		
		B		F		Q		S		S		L		D			I	
		1	2	1	2	1	2	1	2	1	2	1	2	1	2		1	2
Beginning	0.00-0.10					/	/								/			Time
	0.11-0.20					/	/							/	/			Space
	0.21-0.30					/								/	/			Flow
	0.31-0.39			/	/									/				
Middle	0.40 – 0.47	/					/									/		Time
	0.48- 0.58	/												/	/			Space
	0.59 – 1.24	/			/								/	/	/			Flow
	1.25 – 1.44	/	/	/		/	/						/	/	/	/		
Ending	1.45- 1.50	/											/				Time Space	

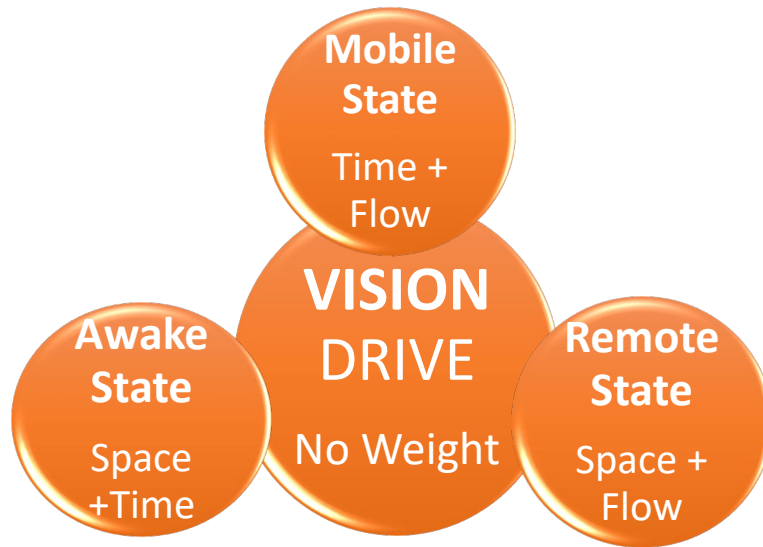


FIGURE 5. Brief Findings of the Body Movement

Table 6 shows the contributing elements that led to Vision Drive in Pak Mat Jedok’s entire body movement during *menurun*.

TABLE 6. Details Findings of the States to the Drive

MOBILE STATE	AWAKE STATE	REMOTE STATE	ELEMENTS	DRIVE
TIME Intuition, decision making-, related to the moment. +	SPACE Thinking, attention, perception—using own senses, environment/ other related, external. +	SPACE Thinking, attention, perception—using own senses, environment/other related, external. +	FLOW + SPACE +	VISION DRIVE
FLOW Continuity, ongoing-ness, progression, emotions, involvement	TIME Intuition, decision making-, related to the moment.	FLOW continuity, ongoing-ness, progression, emotions, involvement	(NO WEIGHT)	

THE ANALYSIS OUTCOME

The dynamics underlying the body movements of Pak Mat Jedok during the *menurun* have been identified by analysing the three states that relate to various motion factors illustrated within the time frame. The combination of three Efforts, namely Remote State, Awake State, and Stable State, has been identified as resulting in the manifestation of Vision Drive.

The Remote State is a composite of two Effort elements: Time and Weight. The former pertains to intuition, decision-making, and the present moment, while the latter deals with sense, intention, and groundedness. Through the analysis of Pak Mat Jedok's performance of *Gerak Angin*, it has been found that he displayed evaluative determination, a strong sense of presence, and intention throughout the performance, anticipating and committing to each movement phrase's moment. The combination of these two Effort elements creates the Remote State in *Gerak Angin*'s three-movement phrases.

The Awake State, on the other hand, is made up of two key elements, namely Space and Time. The former pertains to thinking, attention, intellect, perception, and using the senses to understand the external environment. At the same time, the latter showcases Pak Mat Jedok's urgency and instantaneous motion throughout the three-movement phrases. The analysis has revealed that Pak Mat Jedok demonstrated his ability to channel his focus outward and inward simultaneously, investigating and attending to the overall process. Therefore, the combination of Space and Time in the three movement phrases of *Gerak Angin* creates the Awake State.

The Stable State, finally, is made up of two Effort elements: Weight and Space. The former is about sensing, intention, and feeling one's weight, and is me-oriented, i.e., focused on oneself, one's

physicality, presence, relationship with the earth, and gravity. The analysis has revealed that Pak Mat Jedok appeared to be determined and evaluative, displaying a strong sense of presence and intention throughout all the movement phrases, actively and groundedly using his power and strength. Space is about thinking, attention, intellect, ideas, and perception - using senses, environment, and external factors. Thus, the element of Space showcases Pak Mat Jedok's ability to channel and single-focus while simultaneously scanning inward and outward, investigating and attending to the overall process of *Gerak Angin*. The combination of the two Effort elements - Weight and Space - displayed in *Gerak Angin*'s three-movement phrases creates the Stable State.

This means, the factors of Time, Flow and Space which are weightless, have strongly influenced the overall aspects of the Effort component, as in the inner quality of the body movement of Pak Mat Jedok in the *menurun*.

1. Throughout the performance, Pak Mat Jedok shown instantaneousness and urgency to enter the *menurun* due to the variables in the element of Time and the enticing quality. However, at that one brief instant, he also demonstrated his total dedication to his role as the *Tok Teri* and his anticipation. This is demonstrated by the way the Effort components are highlighted in his body movement from the start to the finish of the phrase, which is between 00.00 and 1.50 seconds.
2. The factors in the element of Flow, on the indulging quality, Pak Mat Jedok has showcased his continuous involvement and emotion throughout the performance, at the same time being contained, controlled and rigid with the sense of clarity in his body movement. Meanwhile on the condensing quality, he showcases an outpouring, uncontrollable

movement with the sense of open heart from the beginning until the ending part of the overall body movement.

3. The element of Space, Pak Mat Jedok showcases himself channeling and single-focus that reveals the strong inner outer and shows his presence during *menurun*. When in action, he physically showcases a strong inner outer and scanning the surrounding with outward inward motion. On condensing quality, he displays the strong sense of investigating and attending to the situation. Being in the present in the moment of *menurun*, channeling with strong inner/outer with an altered-state of consciousness, and the overall combination of movement qualities in his body movement, clarifies him as a very experience and ingenious *Tok Teri* in the performance of *Main Peteri*.

CONCLUSION

Based on the overall analysis of the selected phrasing of *menurun*, the dynamics in the body movement of Pak Mat Jedok have predominantly revealed the use of the motion factors: Flow - continuity, progression, involvement, and strong emotions; Time - Intuition, decision making, related to the moment; and Space - thinking, attention, perception—using own senses, environment/other related externals. Thus, all of these resulted in Vision Drive. With Vision Drive, it could be deduced that *Pak Mat* as *Tok Teri* possesses a compelling inner/outer, aesthetic value in himself that has made him very distinctive not only as *Tok Teri* in *Main Peteri* performance but as a great performer.

Thus, the whole process of the analysis using the Laban Effort framework has shown that not only the system can be used in the West, but it can also be applied in studying the traditional healing performance such as *Main Peteri*. Hence, this study will contribute to the knowledge and understanding of the dynamics of body movement as a whole in the field of Malay traditional performing arts. Through qualitative and explicit information, it can provide useful insight to the performing artists, choreographers, dancers, actors and other related practitioners. Furthermore, this study provides comprehensive information in exploring movement quality specifically the *Main Peteri* and could perhaps become an inspiration in producing new forms of performing arts or dance performance that derived from traditional elements, thus highlighting

self-identity in the performing arts scene in Malaysia.

ENDNOTES

- ¹ The beginning stage of getting into a trance in the Malay traditional healing ritual.

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