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**COMPARISON TRADITIONAL FOLKLORE
BETWEEN CHINESE *PI YING* AND INDONESIAN *WAYANG KULIT***

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ABSTRACT

Chinese Pi Ying and Indonesian *Wayang Kulit* as known as the crystal of folklore from two different countries. This article is aim to make a comparison between these two traditional folklore. Pi Ying and *Wayang Kulit* both are made from wood and paper or animal skin. The function of these two folklore is giving a show or performance to audiences based on traditional stories or mythological stories. Compared with *Wayang Kulit*, Chinese Pi Ying was originated from Han Dynasty, earlier than *Wayang Kulit*. As traditional arts, coming with improvement of digital technology, Chinese Pi Ying and *Wayang Kulit* are losing their influence now, these two traditional folklore only can be seen more frequently in theater or rural area. Through this article, *Pi Ying* and *Wayang Kulit* will be analyzed, compared and found out the same and different aspects from these two traditional folklore, furthermore, this article will also give certain solutions to solve the problems these two folklore are facing.

KEYWORDS: *Pi Ying*, *Wayang Kulit*, comparison, traditional folklore

INTRODUCTION

Basically speaking, the definition of Folklore is one kind of culture presented by a particular group which includes oral traditions such as narratives, proverbs or stories, as well as material culture, from traditional architectural styles to unique handmade artworks (including Chinese *Pi Ying* and Indonesian *Wayang Kulit*) to this ethnic group. Folklore also includes traditions such as ceremonies and forms of celebrations, such as Spring Festival, *Idul Fitri*, weddings, folk dances and other adult rites. Each of these items, whether individually or in combination, is a folk relic. Besides these, Folklore also includes ritual artifacts, as well as the process by which these ritual artifacts are passed from one region to another, or from one generation to the next. Folklore is generally not taught in a formal school environment and will not be studied from an art perspective. Most of the folklore is in a semi-formal way, passed by some people to others, either by verbal explanation or actual demonstration.

China and Indonesia both two countries are famous for diverse cultures, including folklore *Pi Ying* and *Wayang Kulit*. Technically speaking, these two folklore are come from different countries, but *Pi Ying* and *Wayang Kulit* still have the same official name called Shadow Poppets.

However, the development of *Pi Ying* and *Wayang Kulit* are influenced by total different factors. Thus, these two folklore could be compared and analyzed to find out differences and similarities. Through the comparison, we can obtain a further conclusion to explore more solutions to help out these two folklore continue to play as an important role in the development of cultural diversity.

METHODS

This article is directly using original documentation analysis while make a comparison with these two folklore. One namely *Zhong Guo Pi Ying*, volume I, *Pi Ying Da Shi Jie* and volume III *Pi Ying Qi Yuan*, written by Wu Liang Zhong, published by Shanghai Far East Publishers in 2004. the other one is named *Wayang Kulit Jawa*, volume I, *Asal Mula dan Perkembangan Wayang*, written by Soetarno, published by The University of Michigan Press in 1995.

THE DEVELOPMENT OF PI YING

Pi Ying, also known as "shadow play" or "light shadow play", is a folklore drama from China with a silhouette of a character made of animal skin or cardboard to perform a story. During the performance, the artists behind the white curtains, while manipulating *Pi Ying*, telling the story with local dialect, accompanied by percussion instruments and strings, therefore, performing of *Pi Ying* has a strong local flavor all around China. Actually, *Pi Ying* is an ancient Chinese traditional art, the old Beijingers usually call it "the shadow of the skin." According to historical records, *Pi Ying* originated in Western Han Dynasty, flourished in Tang Dynasty and Qing Dynasty. It was transmitted to West Asia, East Asia, South Asia, Southeast Asia and Europe during Yuan Dynasty.

Pi Ying has been recorded in the past records and it has a history of more than 2,000 years. Because of the death of beloved princess, Emperor Liu Che from Han Dynasty was very sorrowful and depressed. The minister Li Shaowen tried to help his Emperor out of this pessimistic feeling. One day he came outside of palace and met the children playing dolls, and the shadows from dolls reflected as natural as though it were living. So Li Shaowen cut the image of princess with cotton material, painted it, and put a wooden pole on her hands and feet. Into the night, Emperor Liu Che asked to watch it by Li Shaowen, in the meantime, Liu Che began to smile while watching this performance. This love story, which was recorded in "Han Shu" (a famous history book which recorded development of Han Dynasty), and this story is considered to be the earliest source of *Pi Ying*. Since Yuan Dynasty in the 13th century, along with military expeditions and business exchanges through route of land and sea, *Pi Ying* has been introduced to Persia (Iran), Arabia, Turkey, Siam (Thailand), Myanmar, Malaysia, Japan, English, French, German, Italian, Russia and other countries in Asia and Europe.

THE PROCESSES OF PRODUCING *PI YING*

Because of the vast territory China has, *Pi Ying* from each place in China have their own characteristics, but the production process of *Pi Ying* is mostly the same, usually through eight processes such as skin selection, leather making, pre-drafting, drafting, engraving, coloring, sweating, and splicing. Hand carving more than 3,000 knives is a complicated and wonderful process. The artistic creativity of *Pi Ying* draws on the techniques and styles of Chinese Han Dynasty paintings, portrait stone, portrait bricks and murals of Tang and Song temples. The production processes of *Pi Ying* are as follows:

The First Step: Skin-Selecting

Since *Pi Ying* comes from folk art, the situation of each aspect varies from place to place, and the production materials are also determined according to the local using of the animal skin. In China, cowhide, sheepskin, suede, pigskin, etc. are used more, of which cowhide is the most widely used material in the Chinese market. The raw materials of *Pi Ying* vary from place to place. For example, the production of Jidong *Pi Ying* is generally made of young, black-colored bulls. This cowhide is moderately thick, firm and flexible, and transparent in the green.

The Second Step: Making Skin

There are two methods of processing cowhide: one is “cleaning skin” and the other is “graying skin”. After the leather is selected, it is soaked in clean and cool water for two or three days (according to the specific conditions of temperature, the quality of cowhide and water), and taken out with a knife to scrape. the first of the first is to scrape off the cow hair, and then the meat residue of skin also was scraped off. The last scraping was gradually thinning the skin. During this process, soaking once with water for each scraping skin, until the fourth fine work, the skin is thinned and soaked. When scraping, be sure to pay attention to make the skin thick and even, and strength of hand should be light and stable so as not to damage the skin. After scraping, it is supported on the wooden frame until the skin dry.

The Third Step: Pre-Drafting

There are so many special drawings prepared when making *Pi Ying*, called “samples of drawing” (these drawings will be drawn to those skins), which are passed down from generation to generation.

The Fourth Step: Drafting

The sculptor enters the scraped skin into pieces, and then softens it with a damp cloth, then uses a special push plate to push the oil slightly, so that the cowhide is smoother and smoother, and the cortical shrinkage can be relieved before the pattern can be drawn. The reasonable use of the finished skin before the draft is also a meticulous work. The thin and translucent finished skin should be used for the prominent parts of the head, chest and abdomen; the thick and dark finished leather can be used for the legs and other general items. This not only saves raw materials, but also improves the quality of *Pi Ying*. At the same time, it also makes *Pi Ying* figure light and heavy, and it is stable and pickpockets when picking up performances and standing still. Next is drawing *Pi Ying*, using steel needle to copy and draw the outline of each part and design pattern on the leather surface, and then the leather is placed on the jujube or pear board for engraving.

The Fifth Step: Engraving

Engraving tools generally have eleven, twelve or even more than thirty. The knives that using for engraving have different width and narrow, such as oblique knife (pointed knife), flat knife, round knife, triangle knife, flower mouth knife and etc. The division of labor is very particular, and the artist needs to be skilled in different ways of using various tools. According to the traditional experience, a flat knife should be used to cut the line pattern; a flat knife should be used to push the pattern of the straight line; for the traditional pattern, the round pattern of the sleeve should be chiseled. To chisel; some twists and turns of the pattern, must use a diagonal knife to engrave. There are virtual and solid points in the engraving line, as well as dark lines and painted lines. The dotted line is inscribed, that is, the hollow body line is formed, and the shadow is mostly the line method. The solid line retains the outline of the body and digs away the remaining part. It is used for the eclipse, and is mostly used for the white face of Sheng, Dan and Chou (Basically, there are five kinds of figures in Chinese opera which are Sheng, Dan, Ji, Mo, Chou). All the white objects are embossed by skill of Yang Ke. The virtual solid line engraves the intermittent hollow line along both sides of the contour, which is mostly used for engraving of the landscape architecture. Dark lines are scored with a knife and are not transdermal, mostly at the active joint. The line of painting is replaced by a pen to represent a detailed object.

The Sixth Step: Coloring

After *Pi Ying* sculpture is finished, next process is coloring those figures. The old artists are very carefully while using color. Most of them use copper, silver, and other mineral and plants to produce red, green, apricot and other colors. The method of coloring is also different from place to place. Taking Shaanxi Shadow Puppet as an example. The method of coloring is to make the solid color into a slightly larger cellar, put a few pieces of transparent leather glued with fine skin, and then put the tweezers on a special lamp holder. And then alcohol light is ignited, so that the

rubber color blends into a porridge-like shape which is applied to the shadows. Although there are not many kinds of colors, the old artists are good at color matching, and the color change of the dyeing still makes the color effect extremely gorgeous.

The Seventh Step: Sweating and Ironing

It is also a key process to dehydrate and sweat the finished skin after applying the color. Its purpose is to allow the coloring to be embedded into cowhide skin at a suitable high temperature and to allow moisture retained in the skin to evaporate. There are many methods for dehydrating and sweating. Some of those using a thin wooden board to hold *Pi Ying* parts and press them under hot seat. Some also use a flat cloth to wrap parts and iron them with a soldering iron or an electric iron. In addition, there is a soil method using adobe or bricks for shaping of an adult, and the wheat straw is used to heat it, and those figures are pressed to make it dehydrated and sweaty. The key to success or failure of dehydration and sweating is to control temperature. In the past, the art of the artist's mastery of fire was called "pointing water", which was to drip with water or saliva on the ironing tool to observe changing of water and judging the temperature. Look at the change in the size of foam from the water point, but also on speed of evaporation of water. The required temperature is generally around seventy degrees Celsius. If the temperature is right, the skin will be dehydrated and sweats smoothly, the water in the skin will be evaporated, the color also will be eaten into the skin. Finally, the color of *Pi Ying* is wonderful, and the color is not faded for a long time, so that *Pi Ying* is not permanently twisted and deformed. If the temperature is too high, the skin will be shrunk into a ball, and the process will be scrapped. If the temperature is insufficient, the glue color will not dissolve into the skin, and the moisture in the skin will be difficult to drain, resulting in the color of the figures are not bright, and the deformation will be long after a long time.

The Eighth Step is Completing *Pi Ying*

In order to make body of *Pi Ying* flexible, the shape of a complete *Pi Ying* figure usually has head, chest, abdomen, legs, arms, elbows and hands from head to toe, totally eleven parts. The head part includes face, cap, whisker and neck, and the lower end is a wedge. During the performance, it is inserted into bayonet of the upper part of chest, and is removed when not in used. There are two arms tied to the same point on the chest side, each divided into two sections of the upper and lower arms, and the hands are connected under the arm. After that, the upper part of abdomen is connected to the chest part, the lower part is connected to the legs, and the legs and feet are integrated (including the boots and shoes). Each part of the *Pi Ying* figure must engrave a roulette hub (known by the old artist as "bone seam") to avoid multiple shadows at the overlapping of the limbs. After the bones are selected, the stitches made of leather or the fine leather strips are combined to form a complete *Pi Ying* figure. For needs of the performance, it is necessary to install three bamboo sticks as a joystick, that is, a signature. The characters in the field are equipped with

a sign on the upper front part of the chest, which is connected by wire, so that artist who control *Pi Ying* could reverse the activity, and then give each hand a sign on each device to facilitate the hands to dance. The position of the chest sign of the martial arts character is located in the upper part of the chest, so that the *Pi Ying* artist could make a variety of postures on *Pi Ying* such as running, standing, sitting, lying, rolling, climbing, fighting and so on.

PI YING: CRYSTAL OF CHINESE NATIONAL CULTURE

Considering the influence of *Pi Ying*, on May 20, 2006, Chinese folklore *Pi Ying* was approved by the State Council of China to be included in the first batch of national intangible cultural heritage. Later on November 27, 2011, the UNESCO officially decided and announced that the Chinese *Pi Ying* was included as a “List of Representatives of the Intangible Cultural Heritage of Mankind” at the 6th session of the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage in Bali. Because Chinese folklore *Pi Ying* is widely spread all around China, *Pi Ying* is divided into different genres have been formed in the long-term evolution of different regions. Such as *Sichuan Pi Ying*, *Hubei Pi Ying*, *Hunan Pi Ying*, *Beijing Pi Ying*, *Tangshan Pi Ying*, *Shandong Pi Ying*, *Shanxi Pi Ying*, *Qinghai Pi Ying*, *Ningxia Pi Ying*, *Shaanxi Pi Ying* and so on. *Pi Ying*'s music vocal style and rhythm of localities have absorbed the essence of local opera, folk art, folk songs and music systems, thus forming a multitude of genres.

Generally speaking, *Pi Ying* is a unique national culture, the traditional culture of each nation always transforms and produces new forms and meanings in its daily development. It affects the history of the whole society with things that are actually practiced, with the nation as the main body of creation and distinct national characteristics from generation to generation. Once the traditional culture loses its relationship with real life, its life is over. The form of traditional culture is always in the process of continuous generation, renewal, elimination and extinction. Not all cultures that have appeared in history can be the traditional culture of a nation. Only those cultures with important values and vitality and their achievements can be preserved. The so-called traditional culture of the nation is a culture that combines the material culture with more stable and dynamic characteristics and spiritual concept. American scholars Kroeber and Clark Hong published the concept of "Culture." They believe that culture consists of an implicit pattern of behavior in the outer layer. This pattern of behavior is obtained and transmitted through symbolic symbols. Culture represents a significant achievement of the human community, including their manifestation in artifacts. The core of culture is divided into the traditional, that is, the concept of the acquisition and choice of history, especially the value they bring. On the one hand, the cultural system can be regarded as the product of behavior, on the other hand, it is the determinant of further behavior. According to Indonesian cultural specialist, Koentjaraningrat, culture encompasses seven factors, namely language, knowledge systems, social organizations, technical systems, industry systems, religious systems and art. Folk culture is also the foundation of the entire social culture and has a strong vitality. Folk literature and folk art are an integral part of folk culture. It is the most active and most widely designed in all the art created by mankind. He reflects

the real life, ideals and pursuits of the people with the ancient art means of Gudun. His countless treasures are a model of well-deserved beauty. Pi Ying is a national culture, which belongs to the artistic factor in culture. National culture is inseparable from the literature of its nation. If we investigate a culture in addition to its own nature, we must also investigate it from literature. As a comprehensive national culture, *Pi Ying* is rich in ethnic art, culture, ideas and values. The stories played in *Pi Ying* usually use folklore or folk literature, so the story of the *Pi Ying* is very popular among the people of the society at that time, forming a narrative that describes the social or social expectations and the social people's pursuit of a better life. The production technology of *Pi Ying* has been carried out from generation to generation. Based on the traditional simple technology, it has integrated more advanced technology to bring the art of *Pi Ying* to the whole world. Thus, *Pi Ying* is one of the windows of understanding national culture, except that, *Pi Ying* is the treasure of Chinese culture as well.

FUNCTION OF *PI YING* IN CHINA

Except for entertaining folk in various kinds of activities, *Pi Ying* also has several other functions as below,

Witchcraft Function

The so-called "witchcraft" is a kind of possible control of the environment or the outside world behavior, which is based on a certain belief to attempt to control things. In other words, it is a meaning to effectively control the environment (external nature) and the imaginary ghost world. The actual effect of this method is not verifiable. Witchcraft is a set of actions, Malinowski said It has practical value and is a tool to achieve the goal. the witchcraft function of *Pi Ying* is mainly realized in the following ways. Firstly, directly evoke the soul with *Pi Ying*; then, give special functions to things related to *Pi Ying*; third, perform some specific plays and celebrate some special ceremonies.

Psychological Adjustment Function

In the introduction to Hegel's critique of philosophy of law, Marx pointed out that "religion is the sigh of the oppressed mind and the emotion of the merciless world, just like it is the spirit without spirit. Religion is the opium of the people." Here, Marx revealed the important social function of religion as "the spiritual comfort of the people in distress" with very vivid language. Although *Pi Ying* is not a religion, it often appears in various rituals as an indispensable part, so *Pi Ying* also has some religious functions. *Pi Ying*'s function of spiritual comfort and psychological adjustment is mainly realized from the following aspects. First of all, some forms of *Pi Ying*, such as asking God, performing God play and master worship all have mysterious religious atmosphere, and these "rituals" and "atmosphere" can give the audience great psychological comfort. Secondly,

the performance of *Pi Ying* can adjust people's spiritual life and help people vent their depression. Thirdly, it has the function of blessing. The performance of paying God is the function of vow, which is a concrete form of expression. It can be seen from above that *Pi Ying* will undoubtedly play a certain role in arousing people's ideals, pursuits and hopes.

Educational Functions

In the 1930s, a educational professor called Tang Jiheng put forward that "*Pi Ying* is a sharp weapon of social education". He believed that "although the tool of social education is not only one end, *Pi Ying* can be one of its sharp weapons." In addition to the above-mentioned influence of Confucian literary and art traditional ideas, there is also an important reason for the formation of the functions of movie theater in education and enlightenment, that is, it is also the result of the long-term "discipline" of the rulers of the past dynasties. Under the dual pressure of ideology and politics, the educational concept of movie theater has been formed. Among them, the educational functions of *Pi Ying* are mainly realized through the following ways. First of all, through the performance of a large number of historical plays, the ancient Chinese historical knowledge is taught to the general public; second, in the selection of plays, there is a relatively strong sense of enlightenment; third, in the modeling of the film people, the praise and criticism of the artists are placed, so as to guide people's concept of good and evil.

The Challenge for *Pi Ying*

Pi Ying is one of the most ancient traditional arts in history of China, also, *Pi Ying* plays an important role in Chinese folklore culture. For thousands of years, *Pi Ying* has been added in countless festivals and harvest for joys, peaceful moments and happiness and endless yearning for the future. It is the spiritual food for people of all ages. In the past, when film, television and other media were not invented, *Pi Ying* was one of the most popular folk entertainment activities in China. *Pi Ying*, invented by our ancestors, is the earliest visual art that combines the shadow of performance with the voice of music partners by using the principle of *Pi Ying*. It is generally acknowledged in the theoretical circle of international film history that the art of *Pi Ying* is the forerunner of the later invention of film. *Pi Ying* also has been a kind of entertainment tool in the army since ancient times. In the war of resisting U.S. and aiding North Korea, domestic *Pi Ying* artists also went to the front line to perform. There are a lot of historical information in Chinese *Pi Ying*. Scholars can study folk customs, folk literature, folk art, folk music, clothing, food, housing and other issues in Chinese history from the performance of *Pi Ying*. In the contemporary film art, *Pi Ying* technology also provides a new convenient technology for animation production, and creates new varieties for art films. In the past a long time, *Pi Ying* have basically appeared in the form of performances and all for the purpose of entertainment. In today's era of diverse entertainment and life, the glamour of *Pi Ying* is gradually fading, only on special occasions can be seen. The production process of shadow puppet is changing from the former entertainment

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oriented, supplemented by appreciation to the present one, supplemented by entertainment. In the future, *Pi Ying* emphasizes and highlights its static artistic value through the layout of scenes and the table of characters feelings, rich colors, etc. to show its unique charm. Because of its simple and elegant shape and strong national flavor, it has both artistic appreciation and collection value, so many museums, collectors, artists and shadow lovers at home and abroad have Chinese *Pi Ying*. In international exchanges, Chinese *Pi Ying* are often given to international friends as top gifts. Nowadays, China's *Pi Ying* are being collected by museums all over the world. At the same time, they also are the best gift for the Chinese government and leaders of other countries when they communicate with each other. It can be seen that the shadow puppet art has a high artistic value in China and even all over the world.

However, nowadays *Pi Ying* is not as popular as the past. The reasons lead to this consequence is based on two factors. Firstly, out of connection with development of society. In the development of *Pi Ying*, the potential of re-innovation is often overlooked. As the carrier of the humanistic spirit, *Pi Ying* has been scented by generations of Chinese people for hundreds of years. Although in recent years, with the emphasis on *Pi Ying*, it has achieved gratifying results in inheritance and development, such as combined modern technology in traditional shadow play. The combination of traditional *Pi Ying* has changed the production method and the beauty design, but only the external form of *Pi Ying* has been reformed, and the lack of exploration of the modern spirit and values has made *Pi Ying* forgotten to return to art itself. Aesthetics ignores the innovation of the artistic spirit. If art lacks the spirit of the subject, it will go to dead end. Only by adapting to the development of the times and constantly inputting fresh cultural blood, can *Pi Ying* last forever. Therefore, in the inheritance and development of *Pi Ying*, not only must it be combined with contemporary science and technology, but also input the fresh spirit of the times and modern cultural materials, so that it can flourish. If only the pursuit of the maturity of the design and operation technology, but lack of innovative spirit, it will be eliminated by the times. Besides that, although the performance of *Pi Ying* includes historical dramas, folklore legends, love stories, mythological fables and etc. Those stories that happened in the past, not synchronizing with the times. Therefore, young teenagers now are fancy with popular cultures which are come from Japan, Korea and western countries. Secondly, complexity of craft production. The production of *Pi Ying* is usually a complicated process after eight procedures such as skin selection, leather making, mapping, drafting, engraving, coloring, sweating and ironing, and splicing. Thus, it takes too much time and energy to carry through. Compared with the past, craftsmen who still are able to finish these procedures in China is fewer now. So nowadays, performance of Chinese folklore *Pi Ying* more frequently could be seen in theater or rural area in China.

THE DEVELOPMENT OF WAYANG KULIT AND COMPARED WITH PI YING

The development of Indonesian folklore Wayang Kulit has several theories, one of these is that Wayang Kulit originated from Kelara, south of India. At that time, Wayang Kulit called as

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Tholpavakoothu which was dedicated to a goddess to witness the slaying of Ravana in the Hindu epic book Ramayana. The other theory illustrated that *Wayang Kulit* was born from Javanese ancestors in the past. The oldest leather puppets ever found were thought to originate from the 2nd century AD. Generally speaking, *Wayang Kulit* is a traditional Indonesian folklore which mainly developed in Java island. The term *Wayang* comes from the word 'Ma Hyang' which means to go to a spiritual spirit, a deity, or god almighty. There are also those who interpret *wayang* as a Javanese term that means 'shadow'. Generally, *Wayang kulit* is played by a *dalang* (puppeteer) who is also the narrator of the dialogue of *wayang* figures, accompanied by gamelan music played by a group of *nayaga* (specialists for gamelan music playing) and song sung by *pesinden* (a singer). The *dalang* will play *Wayang Kulit* behind the screen, usually the screen is made of white cloth, while behind the screen, it is highlighted an electric lamp or oil lamp, so that viewers who are on the other side of the screen can see the shadow of *Wayang Kulit*.

Same with the production of *Pi Ying*, *Wayang kulit* is made from cowhide leather which has been processed into sheet leather, the *Wayang Kulit* puppet pieces usually require about 50 x 30 cm size of sheet skin which is then carved with the equipment used is sharp-pointed iron made from good quality steel. Iron steel is made in advance in various shapes and sizes, some are pointed, flat, small, large and other shapes, each of which has different functions. But basically, to organize or make various forms of carved holes that are intentionally made into holes. But different with the production process of *Pi Ying*, the installation of *Wayang Kulit* body parts such as hands, on the hands there are two connections, upper arms and elbows, to connect it with a small screw made of buffalo horn or cow. The stalk whose function is to move the blackish arm is also made from buffalo horn and its golden color is generally made using *prada*, which is gold colored paper that is affixed or can also be painted, painted with melted powder. Same as *Pi Ying*, *Wayang Kulit* was recognized as an amazing cultural work in the field of Representatives of the Intangible Cultural Heritage of Mankind by UNESCO on November 7, 2003.

Compared with *Pi Ying*, the performing of *Wayang Kulit* dose not spread as wide as *Pi Ying* did. Basically, *Wayang Kulit* is more popular in Jawa and Bali than other islands in Indonesia. Similarly, the performing of *Wayang Kulit* also includes historical dramas, folklore plays, mythological fables and so on. In addition to this, performing of *Wayang Kulit* also based on two epic books from Indian religious culture which are Ramayana and Mahabharata. Therefore, different from Chinese folklore *Pi Ying*, the impact from religious factor has a huge influence on *Wayang Kulit*. Another difference is the different use of musical instruments. Usually, *Wayang Kulit* will be accompanied with gamelan (one set of traditional Indonesian musical instruments) which includes mallets, a set of hand-played drums called *kendhang* which register the beat, a banana shaped idiophone, , xylophones, bamboo flutes (or *Angklung*), a bowed instrument called a *rebab* and so on. While *Pi Ying* using Chinese traditional musical instruments which includes dulcimer, big drums, small drums, *erhu* and etc. So, because of the musical instruments' difference, the effect of performances from these two folklore are totally different.

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Furthermore, another huge difference with *Pi Ying* is *Wayang Kulit* has the function as a media of education in the spread of Islam in Java has a very broad scope. The performance of *Wayang Kulit* usually related to the values of courtesy, heroism, leadership, and even also concerning the values of God. *Wayang Kulit* can also shows function as a social control of the community by providing the insertion of virtue values in the story or speech delivered by the puppeteer. During the development and spread of Islam, *wayang* functioned as an educational medium to convey the rules and teachings of Islam to the community. The things conveyed are also inseparable from the teachings of monotheism, sharia, and creed which of course are also adapted to the teachings of Islam and the social conditions of the community at that time. In terms of religious education, *dhalang* (the artist who plays *Wayang Kulit*) also often conveys the values of Islamic leadership education through the stories of Mahabharata and Ramayana that have been composed and adapted to the teachings of Islam.

One example is the values of leadership education which are packaged in the play *Hasta Brata Kawedhar*. *Hasta* means eight, *brata* means teachings, and *kawedhar* means revealed or explained, so that *Hasta Brata Kawedhar* means the translation of the eight teachings of leadership or can also be interpreted eight basic attitudes. Revelation *Hasta Brata Kawedhar* was originally a revelation written to Ramawijaya when he succeeded in becoming king in Ayodya as a guide and reference for leaders to carry out the wheels of the royal government, then by Ramawijaya Wahyu *Hasta Brata Kawedhar* was revealed to Gunawan Wibisana, Rahwana's younger brother who was enthroned at Alengka. In the revelation of Wahyu *Hasta Brata Kawedhar*, the saints tried to insert religious teachings that were inserted through the classic stories of the Hindu Buddhist era which would have been well known to the people at that time. However, in the submission the saints also added Islamic teachings or also related them to the verses of the Qur'an or by referring to the Sunnah. This can be seen from the original story where a king must imitate the wisdom of the gods such as the Sun God who always illuminates the world and gives warmth, so does the king. A king must be able to provide security to the community in terms of security, so that the condition of the community remains safe and away from violence and unrest that disturbs the community.

In Islamic world, this kind of teaching is also explained by making the person of the Prophet Muhammad as a role model, so that the Sun God was likened to the Prophet Muhammad when the Prophet Muhammad became the leader in the City of Medina. At that time, the Prophet Muhammad helped protect the Jews and Christians who lived in Medina without distinguishing the rights he deserved from Muslims. The Prophet Muhammad also helped maintain peace and tolerance between religious communities by issuing the Medina Charter agreement as the first written agreement in the world. Thus, the trustees analogize the Prophet Muhammad with the Sun God who is able to illuminate and maintain warmth, peace and tolerance in society. Therefore, The performance of *Wayang Kulit*, *Hasta Brata Kawedhar* is very suitable if it is performed in the scope of the palace, which at that time the government system in Java did indeed use a monarchic system, in which the king had absolute power over the territory he led. The play which also provided enlightenment and political education as well as the fundamentals of this government

was deliberately composed and performed by the trustees as a medium to educate the nobles and the public and to introduce Islamic teachings so that the community would be interested and willing to embrace Islam. This kind of teaching seems to be well received by the people and royal nobles. This is proven by the birth of the great kingdom of Mataram which made Islam as a reference for the development of the kingdom, although at that time there were still many Hindus, Buddhists, and also followers of the faith. The teachings of Islam from Wayang Kulit have also penetrated into Javanese identity, although they have also been adapted to the times and social environment. Islamic teachings from *Wayang Kulit* have also inspired the birth of various literary works and made the teachings of Islam a reference for poets in giving advice.

Last but not least, same as Chinese folklore *Pi Ying*, *Wayang Kulit* also is facing a difficult situation which is losing its fascination on young people. As far as what I experienced in Indonesia, Japanese and Korean popular cultures have a major impact on Indonesian millennial generation which leads to an disappointing consequence is that traditional cultures including folklore is losing and fade away from people's sight. Eventually, China and Indonesia will lose its cultural competitiveness, it will become a very hard situation to be changed.

CONCLUSION

After Indonesian folklore *Wayang Kulit* and Chinese folklore *Pi Ying* compared and analyzed, these two folklore truly have differences and similarities, but the most important problem that should be worried is that they are gradually losing cultural influence day by day. From my point of view, this unfavorable circumstance could be changed by carrying out certain policies from government. First of all, encouraging teenager students to get interest from traditional cultures including folklore by launching new lessons to teach them playing skills and history acknowledge. Second, increasing the quantity of performing *Pi Ying* and *Wayang Kulit*, especially on certain holidays. For an example, these performing could be played on national holiday via multimedia on national TV. At last, trying to improve folklore itself so that could catch up society's aesthetic standards. Comparing from the past, performing artists can use different stories, both folklore can be played based on Japanese, Korean and western popular cultures, such as changing figures into cartoon characters, using fairy tales or popular comic stories as story line and so on.

Folklore as one of the most important part that cannot be missed from cultural diversity, except for understanding its history, more significantly is that folklore should be cherished and inherited.

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