

Behind the Shadows: Javanese *Wayang Kulit*, in Ramayana

Bibliography

Collated by

Chang En En (SPDM/National Heritage Board)

A. JAVANESE WAYANG KULIT

Books

1. Angst, Walter. (2007). Wayang Indonesia: The Fantastic World of Indonesian Puppet Theatre. Stadler Verlagsgesellschaft, Konstanz.
2. Djajoebrata, Alit. (1999). Shadow Theatre in Java: The Puppets, Performance and Repertoire. The Pepin Press.
3. Goodlander, Jennifer. (2019). Puppets and cities: articulating identities in Southeast Asia. Methuen Drama.
4. Guritno, Pandam and Bondan, Molly. (1984). Lordly shades, wayang purwa Indonesia. Bapak Probosoetedjo.
5. Haditjaroko, Sunardjo. (1997). Ramayana: Indonesian wayang show. Djambatan.
6. Hardjowirogo. (1982). Sejarah wayang purwa. Jakarta: Balai Pustaka.
7. Irvine, David. (1996). Leather Gods & Wooden Heroes: Java's Classical Wayang. Times Editions.
8. Kertonegoro, Kanjeng Madi. (2008). The Javanese and Balinese Wayang Figures of Ramayana. Daya Putih Foundation.
9. Kertonegoro, Madi. (2009). The Javanese & Balinese Wayang Figures of God & Goddess: Stories & Drawing. Daya Putih Foundation.
10. Penulis, Tim. (1999). Ensiklopedi Wayang Indonesia. Sena Wanagi.
11. Sudibyoprono, R. Rio. (1991). Ensiklopedi Wayang Purwa. Balai Pustaka.

Journal Articles and Dissertations

1. Amirudin, Siregar, F. M., & Fathurohman, O. (2020). RELIGIOUS PHILOSOPHY, CULTURE, AND BIOPOLITICS: Dynamics of Wayang Development in the History of Nusantara. *Ushuluddin International Conference (USICON)*, 4. Retrieved from <https://vicon.uin-suka.ac.id/index.php/USICON/article/view/297>
2. Bagus Pradana. (2022). *Developing Preservation Strategies for Intangible Cultural Heritage of Wayang Making in Gendeng Hamlet, Bangunjiwo Village, Yogyakarta Province, Indonesia* [Master's Thesis, Khon Kaen University]. ResearchGate. 10.13140/RG.2.2.24047.82081

3. Cohen, M. I. (2023). Ramayana and Animism in "Wayang" Puppet Theatre. AOQU (Achilles Orlando Quixote Ulysses). *Rivista di epica*, 4(2), 227-247. 10.54103/2724-3346/22208
4. Indah, D. R. (2019). The symbolic meaning of 'Punakawan Javanese Wayang '(a value imaging study in character education at the character education course in STKIP Bina Insan Mandiri Surabaya). *SELL Journal*, 4(2), pg 99-106.
<http://publikasi.stkipgri-bkl.ac.id/index.php/SL/article/view/93>
5. Susilo, Joko. (2004). Eisler Shadow-Puppet Collection Catalogue. *Scholarship and Research*, 1, 1-225. Retrieved from https://scarab.bates.edu/music_research/1.
6. van Beuningen van Helsdingen, R. (1913). The Javanese Theatre: Wayang Purwa and Wayang Gedog. *Journal of the Straits Branch of the Royal Asiatic Society*, 65, 19-28.
<https://www.jstor.org/stable/41560991>
7. Yousof, Ghulam-Sarwar. (2015). Southeast Asian Adaptations of the Ramayana and their Use in the Indonesian-Malaysian Shadow Play with Special Reference to Characterization. *Malaysian Journal of Performing and Visual Arts*, 1(1), 39-51.
<https://doi.org/10.22452/MJPVA.vol1no1.3>

Websites

1. Asia Society. (2024). Wayang Kulit: *Indonesia's Extraordinary Shadow Puppetry Tradition*. Retrieved from <https://asiasociety.org/new-york/wayang-kulit-indonesias-extraordinary-shadow-puppetry-tradition>
2. Asian Art Newspaper. (2020, August 28). *WAYANG KULIT – SHADOW THEATRE*. Retrieved from <https://asianartnewspaper.com/wayang-kulit-javanese-shadow-theatre/>
3. Cartwright, Mark. (2015, June 25). *Garuda*. World History Encyclopaedia. Retrieved from <https://www.worldhistory.org/Garuda>
4. Contemporary Wayang Archive. (2015). *A short introduction to Wayang Kulit*. Retrieved from cwa-web.org/en/wayang
5. Miettinen, Jukka O. (2018). *Indian-influenced Forms: Wayang and Nora*. Asian Traditional Theatre & Dance, Malaysia. Retrieved from
<https://disco.teak.fi/asia/indian-influenced-forms-wayang-and-nora/>
6. Miettinen, Jukka O. (2018). *Wayang, The World of Shadows and Puppets*. Asian Traditional Theatre & Dance, Indonesia. Retrieved from
<https://disco.teak.fi/asia/wayang-the-world-of-shadows-and-puppets/>
7. Miettinen, Jukka O. (2018). *Wayang Kulit and Gambuh, The East Javanese Heritage*. Asian Traditional Theatre & Dance, Indonesia. Retrieved from
<https://disco.teak.fi/asia/wayang-kulit-and-gambuh-the-east-javanese-heritage/>

8. Salleh, Endon. (2018, December). *Wayang kulit*. Singapore Infopedia. Retrieved from <https://www.nlb.gov.sg/main/article-detail?cmsuuid=ac6436e3-6eef-41ad-a5b9-39400606896b>
9. The British Museum. (2023). *Shadow puppet*. Retrieved from https://www.britishmuseum.org/collection/object/A_As1939-04-51
10. The Esplanade. (2022, May 24). *A WAYANG KULIT OF OUR OWN*. Retrieved from <https://www.esplanade.com/offstage/arts/a-wayang-kulit-of-our-own>
11. Weiss, Sarah. (2008). *A Brief Introduction to Gamelan Music*. Yale University. Retrieved from <https://yalegamelan.yale.edu/brief-introduction-gamelan-music>
12. Yale University Art Gallery. (2024). *Shadow Puppet (Wayang Kulit) of Rampukan or Marching Army, from the set Kyai Nugroho*. Retrieved from <https://artgallery.yale.edu/collections/objects/236618>

B. VARIOUS INDONESIAN WAYANG KULIT

1. Asian Art Newspaper. (September 30, 2019). *THE RAFFLES COLLECTION IN LONDON*. Retrieved from <https://asianartnewspaper.com/the-raffles-collection/>
2. B Ardhi, S Supriyadi and ET Sulistyo. (2019). The Visualization of Wayang Kulit Purwa by Bambang Suwarno. *Journal of Urban Society's Art*, 6, 101-111. <https://doi.org/10.24821/jousa.v6i2.3431>
3. B. Soelarto and S. Ilmi Albiladiyah. (1980/1981). Wayang cina-jawa di Yogyakarta. Direktorat Jenderal Kebudayaan.
4. Britannica. (n.d.). *Shadow-puppet theatre*. Retrieved from <https://www.britannica.com/art/Southeast-Asian-arts/Shadow-puppet-theatre#ref980374>
5. Cohen, Matthew I. (2018). The Dr. Walter Angst and Sir Henry Angest Collection of Indonesian Puppets: The Structure of the Conjunction. *Asian Theatre Journal*, 35(2), 300–328. <https://www.jstor.org/stable/26533716>
6. Escobar, Miguel. (2014). *Wayang Kontem: Innovations in Javanese Wayang Kulit* [PhD, The National University of Singapore]. Retrieved from <https://cwa-web.org/dissertation/wayang-dis/index.php>
7. Keeler, Ward. (1987). Javanese Shadow Plays, Javanese Selves. Princeton University Press.
8. Koesoemadinata, M.I., Sabana, S., & Adisasmito, N.D. (2013). Socio-Historical and Cultural Influences on Visual Differentiation of Wayang Kulit of Cirebon, West Java, Indonesia: A Case Study of the Attributes Differentiation of Priest Drona Puppets.

- International Journal for Historical Studies*, 5(1), 43-56.
<https://journals.mindamas.com/index.php/tawarikh/article/download/563/561>
9. Mellem, R. L. (1988). Wayang puppets: carving, colouring and symbolism. Royal Tropical Institute.
 10. Mertosedono, Ami. (1990). Sejarah wayang: asal-usul, jenis dan cirinya. Dahara Prize.
 11. Smith, Karen. (2015). *Indonesian Wayang: UNESCO Masterpiece of Humanity a Glossary of Terms*. UNIMA-USA. Retrieved from <https://www.unima-usa.org/pi-38-selection-2>.
 12. SOLOMONIK, I. N. (1980). WAYANG PURWA PUPPETS: THE LANGUAGE OF THE SILHOUETTE. *Bijdragen Tot de Taal-, Land- En Volkenkunde*, 136(4), 482–497. <http://www.jstor.org/stable/27863332>
 13. Subiyantoro, S., Kristiani, K., Wijaya, Y. S. (2020). Javanese Cultural Paradoxism: A Visual Semiotics Study on Wayang Purwa Characters of Satria and Raseksa Figures. *Harmonia: Journal of Arts Research and Education*, 20(1), 19-28. <http://dx.doi.org/10.15294/harmonia.v20i1.17525>.
 14. van der Kroef, Justus M. (1954). The Roots of the Javanese Drama. *The Journal of Aesthetics and Art Criticism*, 12(3), 318-327. <https://doi.org/10.2307/426975>

C. OTHER TYPES OF SHADOW PUPPETRY

General

1. Chen, Fan Pen. (2003). Shadow Theaters of the World. *Asian Folklore Studies*, 62, 25-64. <http://www.jstor.org/stable/1179080>.
2. Clark, Bradford. (2005). Exhibit Review: DIVINITIES, DEMONS, KINGS AND CLOWNS: PUPPETRY OF INDIA AND SOUTHEAST ASIA. *Asian Theatre Journal*, 22(1), 164-168. <https://doi.org/10.1353/atj.2005.0001>
3. Green, Alexandra. (2018). Southeast Asian Shadow Puppets in the British Museum: From Collecting Histories to Iconography. *Journal of the Siam Society*, 106, 45-72. https://so06.tci-thaijo.org/index.php/pub_jss/article/view/157685
4. Inge C. Orr. (1974). Puppet Theatre in Asia. *Asian Folklore Studies*, 33(1), 69-84. <https://doi.org/10.2307/1177504>
5. Matthew Isaac Cohen. (2016). Global Modernities and Post-Traditional Shadow Puppetry in Contemporary Southeast Asia. *Third Text*, 30(3-4), 188-206. <https://doi.org/10.1080/09528822.2017.1305728>
6. Miettinen, Jukka O. (2018). *Wayang, The World of Shadows and Puppets*. Asian Traditional Theatre & Dance, Indonesia. Retrieved from <https://disco.teak.fi/asia/wayang-the-world-of-shadows-and-puppets/>

7. Wan Nor Raihan Wan Ramli and Farrah ‘Aini Lugiman. (2012). The Contribution of Shadow Puppet's Show through Engaging Social Communication in Modern Society. *Procedia - Social and Behavioral Sciences*, 35, 353-360.
<https://doi.org/10.1016/j.sbspro.2012.02.098>
8. Youthopia SG. (2020, October 26). *Wayang Kulit Traditional shadow puppet theatre*. YouTube. <https://www.youtube.com/watch?v=Y46Gb39CXRw>
9. Yusof, Ghulam-Sarwar Yusof. (2006). The Shadow Plays of Southeast Asia: relationships between the various forms. *SPAFA Journal*, 16(2), 5-16.
<https://www.spafajournal.org/index.php/spafa1991journal/article/view/98>

Malaysia

1. Khor, Kheng Kia. (2014). *Digital Puppetry of Wayang Kulit Kelantan: A Study of its Visual Aesthetics* [Doctoral dissertation, University of Malaya (Malaysia)]. Universiti Malaya. <https://core.ac.uk/download/pdf/268876207.pdf>
2. Scott-Kemball, Jeune. (1959). 108. The Kelantan Wayang Siam Shadow Puppets 'Rama' and 'Hanuman': A Comparative Study of Their Structure. *Royal Anthropological Institute of Great Britain and Ireland*, 59, 73-78.
<https://doi.org/10.2307/2796960>
3. Wong, Fiona E Chiong. (2019). *Seri Rama and Maharaja Wana in Wayang Kulit Kelantan: Visual Analysis of Their Puppets* [Conference]. The 5th International Conference on Linguistics, Literature and Culture, Pusat Pengajian Ilmu Kemanusiaan, Pulau Pinang, Malaysia. <http://eprints.usm.my/45582/>

Thailand

1. Koanantakool, Paritta Chalermpow. (1989). Relevance of the Textual and Contextual Analyses in Understanding Folk Performance in Modern Society: A Case of Southern Thai Shadow Puppet Theatre. *Asian Folklore Studies*, 48(1), 31–57.
<https://doi.org/10.2307/1178533>
2. Miller, Terry E. and Chonpairot, Jarernchai. (1979). Shadow Puppet Theatre in Northeast Thailand. *Theatre Journal*, 31(3), 292-311.
<https://doi.org/10.2307/3219335>
3. SMITHIES, Michael and EUAYPORN Kerdchouay. (1972). Nang Talung: The Shadow Theater of Southern Thailand. *The Journal of the Siam Society* 60(1), 379–90. https://thesiamsociety.org/wp-content/uploads/1972/03/JSS_060_1n_SmithiesEuayporn_NangTalungShadowTheatreOfSouthernThailand.pdf
4. Sun Tawalwongsri. (2010). The Creative Choreography for Nang Yai (Thai traditional shadow puppet theatre) Ramakien, Wat Ban Don, Rayong Province. *Fine*

Arts International Journal, Srinakharinwirot University, 14(2), 5-14. <https://so01.tci-thaijo.org/index.php/jfofa/article/view/93017>

5. Taweethong, Nualmorakot. (2010, April 10). *The History of Nang Talung: 'Shadow play' from Asia to Southern Thailand* [conference]. The 2nd International Conference on Humanities and Social Sciences, Thailand.
http://elsd.ssru.ac.th/nualmorakot_ta/pluginfile.php/25/block_html/content/001.pdf
6. Thailand Travel Explorer. (2014, March 22). Nang Yai Shadow Puppet Show. YouTube. <https://www.youtube.com/watch?v=HF5Xfc2EeU>
7. Vandergeest, P., & Chalermpow-Koanantakool, P. (1993). The Southern Thai Shadowplay Tradition in Historical Context. *Journal of Southeast Asian Studies*, 24(2), 307–329. <http://www.jstor.org/stable/20071552>

India

1. Adishakti Theatre Arts. (2016, August 23). *Andhra Shadow puppetry _ at Adishakti theatre*. YouTube. <https://www.youtube.com/watch?v=2i9dH7NmpEk>
2. Bradford, Clark. (2005). Putul Yatra: A Celebration of Indian Puppetry. *Asian Theatre Journal*, 22(2), 334–347. <http://www.jstor.org/stable/4137138>
3. Lopes, Rui Oliveira. (2016). A New Light on the Shadows of Heavenly Bodies Indian Shadow Puppets: From Still Paintings to Motion Pictures. *Religion and the Arts*, 20(1-2), 160–196. <https://doi.org/10.1163/15685292-02001008>
4. Zwendi. (2020, February 24). *Tholu Bommalata Puppet Show | Shadow Puppetry from Andhra Pradesh | @zwende*. YouTube. <https://www.youtube.com/watch?v=8qA7tPULT34>
5. SARMAPYA ARTS FOUNDATION. (2023). Tholu Bommalata: Hanuman and Lankini. Retrieved from <https://sarmaya.in/objects/indigenous-tribal-art/hanuman-and-lankini-tholu-bommalata/>
6. Youthopia SG. (2020, October 26). *Wayang Kulit Traditional shadow puppet theatre*. YouTube. <https://www.youtube.com/watch?v=Y46Gb39CXRw>