

Wayang Timplong Sebagai Media Komunikasi Antarbudaya

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Abstrak- Proses komunikasi selalu bersinkronisasi dengan budaya dan tradisi suatu wilayah. Semakin kaya budaya dan tradisi yang dimiliki oleh suatu daerah, maka media komunikasi yang digunakan oleh masyarakatnya akan beragam pula. Penelitian ini menggunakan metode deskriptif kualitatif, yaitu penelitian yang terbatas pada usaha-usaha mengungkapkan suatu masalah atau keadaan atau peristiwa sebagaimana adanya sehingga bersifat sekedar mengungkapkan fakta (*fact finding*). Hasil penelitian ini ditekankan untuk membentuk gambaran secara objektif tentang keadaan yang sebenarnya dari objek instrumen Wayang Timplong. Kesenian Wayang Timplong yang keberadaannya telah menjadi ikon Kota Angin di masa lalu hingga perlahan tereduksi oleh gelombang kapitalisme yang menjadikan dunia tanpa kearifan. Wayang Timplong lahir melalui pergulatan panjang sebagai media komunikasi klasik yang menghadirkan berbagai fungsi seperti, penyampai informasi, pengajaran, religi maupun pendidikan moral yang berbasis nilai-nilai kearifan tradisional.

Kata Kunci: *Wayang Timplong, Komunikasi, Kesenian Tradisional*

Wayang Timplong as an Intercultural Communication Medium

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Abstract- The communication process is always synchronized with the culture and traditions of a region. The richer the culture and traditions of a region, the communication media used by its people will also vary. This research uses a qualitative descriptive method, which is research that is limited to efforts to reveal a problem or situation or event as it is so that it is just revealing facts (*fact finding*). The results of this research are emphasized to form an objective picture of the actual state of the Wayang Timplong instrument object. The art of Wayang Timplong, whose existence has become an icon of the City of Winds in the past, is slowly being reduced by the waves of capitalism that make the world without wisdom. Wayang Timplong was born through a long struggle as a classic communication medium that presents various functions such as conveying information, teaching, religion and moral education based on traditional wisdom values.

Keywords: *Wayang Timplong, Communication and Traditional Art*

Introduction

Indonesia is an archipelago, which has a variety of cultures that are still maintained and preserved to this day, and is based on the existence of various tribes, and religions that exist, in every form of society that can be classified simply, it turns out that there is a system of cultural values that is known to be so effective (Steelyana 2012). In a group or hamlet tradition or culture is still upheld, especially in areas that concentrate on the interior, rural and peripheral areas of Indonesia (Suryono, Dewi, and Purnomo 2023). Although today the flow of globalization is slowly eroding the wisdom of local culture, especially globalization with modern clothing and excitement has poisoned the minds and souls of the Indonesian people, especially the generation of inheritors of traditional or cultural treasures through previous generations (Mulyono 2017). Where of course in a tradition or culture that develops and characterizes a certain area contains elements of communication carried out by the perpetrators (Hawali and Cyrielle 2020).

Indonesia is blessed with various forms of culture that are stored in various regions in the archipelago, one of which can be seen from the many arts that were born and developed in Indonesia (Zarbaliyev 2017). These arts can be in the form of dance, visual arts, music, and so on. Through the course of history, various processes of human life have given birth to the characteristics of the diversity of cultural forms. Looking at the history of this nation shows the twists and turns of the process that was passed towards an idealized community. Capitalizing on the initial atmosphere of relations between ethnic groups scattered throughout the archipelago, despite the fact that it is often colored by tensions, it is able to create a clear awareness. This fact is also reinforced by the cross-fertilization activities between the various ethnic groups, thanks to the influence of the spread of major cultures (religions) that came to Indonesia.

When it comes to tradition or culture, communication is a component that serves to establish relationships between people and is used for generations (Aririguzoh 2022). Communication is identified with the activities of participation, sharing, association, following and ownership of a common belief (Castañer and Oliveira 2020). Communication practices carried out by humans are generally to establish interaction. Even in the context of tradition and culture, communication is not just sending and receiving a message, but also contains a form of effort to maintain and maintain the values and norms that have been formed before (Guldborg 2012).

One of the elements of culture that plays an important role in human life is art. It is no wonder that culture and art are often used as a benchmark and symbolism to determine the level of civilization of a particular society. The continuity of the communication process in a community, the maintenance and preservation of cultural wisdom values from one generation to another is a long process and requires the most important part of its culture. Timplong Puppet Art as a medium of cultural communication does not always run smoothly, when activities are held to convey the messages in Timplong Puppet Art there are problems that are found which ultimately become obstacles to conveying messages to the community.

Previous research has been conducted by first, Guntur Sukoco on the *Characterization of Innovative Communication Media of Wayang Beber Metropolitan Jakarta*. In his writing, it is explained that the research was carried out on the basis of his concern about wayang beber which began to become extinct in Jakarta. The result of Guntur Sukoco's research is that wayang beber in conveying its message contains a source of innovative knowledge and the message is conveyed by wangsit (flip-flop puppet) which is a new character in puppetry in Indonesia. the communication channel in wayang beber is a type of interpersonal communication channel with the aim of getting feedback from the audience of wayang beber performances (Pratiwi and Kuncoro Haryo 2019).

Second, research conducted by Priyanto on *Wayang as a Communication Media in Wikasatrian Leadership Training*. The results showed that the noble values of wayang can be applied to Wikasatrian leadership training by using experiential learning methods so that participants can interpret more deeply the noble values in wayang and can be applied in everyday life.

Third, research conducted by I Gusti Ngurah Seramasara on *Wayang as a Symbolic Communication Media of Human Behavior in Cultural and Religious Practices in Bali*. The results showed that in terms of its function, wayang is not only held as a ritual but as an educational medium to understand Hindu culture and teachings as well as the formation of cultural behavior and Hindu religious teachings. In terms of aesthetics, wayang performances began to include elements of storytelling that were guided by the storyline derived from the Mahabarata and Ramayana. The struggle between good characters in puppet shows can be used as a behavioral guide for people who reflect on the character of characters who are considered good and right and introspect on behavior that reflects ugliness and evil (Seramasara 2019).

Fourth, research conducted by Ida Bagus Wika Krishna and Ida Bagus Putu Eka Suadnyana on *Balinese Wayang Kulit as a Communication Media*. The results showed that, many values are offered by Balinese shadow puppet shows as cultural qualities that in everyday life deserve to be appreciated and should not be denounced as something immoral. Understanding Balinese shadow puppet shows as a whole, both in terms of stories, characters and events displayed can be used as guidelines for living social life in the global era when people are looking for and exploring the identity or identity of pluralistic Indonesian society (Krishna and Suadnyana 2020).

Based on this description, the researcher thinks how urgent it is to examine the "Role of Timpling Puppetry as a Medium of Intercultural Communication in the Nganjuk Regency Community". Furthermore, based on the above description that has been presented, the problem formulation is obtained how does the Timplong Puppet Art function as a communication medium in the community in Nganjuk Regency?

Research Method

This research uses a qualitative descriptive method, which is research that is limited to efforts to reveal a problem or situation or event as it is so that it is just revealing facts (fact finding). The results of this research are emphasized to form an objective picture of the true state of the object of the Timplong puppet instrument.

People who play about the actual object under study. To analyze the data, this research uses Mile and Huberman's interactive model of data analysis, namely there are three processes that take place interactively. Data reduction, data reduction is defined as the process of selecting, focusing on simplifying, abstracting and transforming the "rough" data that emerges from written records. Presentation of data Mile and Huberman limit a "presentation" as a set of arranged information that gives the possibility of drawing conclusions and taking action. Drawing conclusions: drawing conclusions according to Miles and Huberman, is only part of a whole configuration activity. Conclusions were also verified throughout the research.

Result and Discussion

Definition of Communication

Communication has been defined by many experts over the decades, dozens or even hundreds. By separating the similarities of these definitions and choosing one term that covers everything, Dance and Larson define communication as a dynamic process in which people try to share their internal problems with others through the use of symbols (KONEYA 1981). While etymologically (language), the word communication comes from English Communication which has the root word from Latin *comunicare*. The word *comunicare* itself has three meanings, namely: to make common or make something common, then *cum* and *munus* mean mutual gifts, and the last is mutual defense.

While epistemologically (term) according to Veithzal Rivai and Deddy Mulyadi in his book entitled *Leadership and Organizational Behavior* defines communication as a process of sending and receiving messages or news between two or more people so that the message can be understood (Ramadhani 2023). Onong Uchyana said that communication is a communication process in essence is the process of conveying thoughts, or feelings by communicators to communicants (message recipients). Thoughts can be an idea information, opinion and others that come to mind. Feelings can be in the form of beliefs, excitement, and so on that arise from the bottom of the heart (Khumalasari and Herry Chandra 2021).

The definition contains two notions, namely process and information. Process is a series of steps or stages that must be passed in an effort to achieve a goal. Meanwhile, what is meant by information or information is all series of words, sentences, pictures, codes or other written signs containing understanding, thoughts or any knowledge that can be used by everyone who uses it to take correct, good and appropriate actions. From some of the definitions above, it can be concluded that communication is any process of sharing information, ideas or feelings that are not only carried out orally and in writing but through body language, style, personal appearance or other things around them that clarify meaning.

Definition of Culture

Culture According to Western Figure

Culture in Dutch is called *cultuur* and culture in English and *Colere* in Latin which means to cultivate, work on, fertilize or develop, especially cultivating land or farming. From this meaning, the meaning of culture develops as all human power and activities to process and change nature (Hidayat 2020). Seen from the Indonesian language point of view, culture comes from the Sanskrit *buddhayah*, which is the plural form of *buddhi* which means *budi* and reason. Another opinion says that culture is a development of the compound word *budi-daya*, which means the power of the mind, because it distinguishes between culture and culture. Culture is the power of the mind in the form of copyright, *karsa* and taste, and culture is the result of the copyright, *karsa* and taste (Grytsenko 2021).

Regarding the definition of culture, many social science scholars have tried to explain, or at least have compiled their definitions. There are two anthropology scholars, namely: A.L. Kroeber and C. Kluchohn who once collected as many definitions as possible about the notion of culture contained in many books and came from many authors and scholars. It is proven that there are 160 kinds of definitions of culture which are then analyzed to find the essence and classified in various groups, and then the results of the investigation are published in a work called *Culture A Critical Review of Concept and Devinitions*. The anthropologist who gives a definition of culture systematically and scientifically is E.B. Tylor who wrote in his famous book *Primitive Culture*, that culture is a whole complex, in which other knowledge is contained, as well as habits acquired by humans as members of society (Anggraini and Alfikri 2022).

Another definition is put forward by R. Linton in his book *The Cultural Background of Personality*, that culture is a configuration of behavior, whose elements of formation are supported and continued by members of a particular society. Then C. Kluckhohn and W.H. Kelly tried to formulate a definition of culture as a result of questioning with anthropologists, jurists, psychologists, historians, which is explicit, rational, irrational which exists at all times as potential guidelines for human behavior (Nurshakilah 2022).

Culture According to Indonesian Figure

Koentjaraningrat gives the definition of culture as a whole of human behavior and results of behavior organized by the word behavior that must be obtained by learning and all of which are arranged in community life. Furthermore, Moh. Hatta defines culture as a living creation of a nation (Khoiruddin 2016). Then Mangunsarkoro defines culture as everything that is the work of the human soul in the broadest sense. Then there is Sultan Takdir Alisyahbana, culture is a manifestation of the way of thinking (Syakhrani and Kamil 2022).

Then there is M.M. Djojodiguno in his book *Principles of Sociology* says that culture or culture is the power of the mind, which is in the form of copyright, *karsa* and *rasa*. First, copyright is the human desire to know the secret of all things that exist in his experience, which includes physical and mental experiences (Hakiki 2011). The result of copyright are in the form of various sciences. Secondly, *karsa* which is defined

as the human desire to realize about sangkan paran. Where humans come from before birth/sangkan, and where humans go after death/paran. The result is religious norms or beliefs. There are various religions, because human conclusions vary. Third, taste is the human longing for beauty, giving rise to the urge to enjoy beauty. Humans long for beauty and reject ugliness or ugliness. The fruit of the development of this taste is manifested in the form of various norms of beauty which then produce various kinds of art.

From all the above definitions, it can be concluded that culture is a whole system of ideas, actions and human works to fulfill their lives by learning, all of which are arranged in community life. So culture is almost all human action is culture, because that does not need to be familiarized by learning, for example, actions on the basis of instinct (instinct), reflex movements. In connection with that we need to know the differences in human behavior with other creatures, especially animals.

Humans as Cultured Being

The two most important human assets are reason and intellect or commonly called thoughts and feelings. On the one hand, the mind and intellect or thoughts and feelings have enabled the emergence of the demands of human life that are more than the demands of the life of other creatures. From the nature of the guidance, some are in the form of physical guidance and some are spiritual guidance. When examined, the types and varieties are very numerous, but certainly all of them are only to achieve happiness. Animals may also have these feelings, but it is clearly impossible that they will be felt with awareness, because behavior is not only closely related, but also determined by reason and intellect. Where as animals clearly do not have any.

On the other hand, reason and intellect allow the emergence of human works that will never be produced by other creatures. Creation, creativity and taste in humans as the fruit of their intellect continue or advance without stopping trying to create new objects to fulfill their livelihood, both physical and spiritual. From this process, what is called culture is born. So what is meant by culture is essentially nothing but everything produced by humans or everything that is the fruit of human reason.

Departing from the limitations of culture above, what is meant by humans as cultured beings is none other than beings who always utilize their intellect to create happiness. Because what makes human life happy is essentially something good, true and just, it can be said that only humans who always try to create goodness, truth and justice are entitled to the title of cultured human beings.

Not only in obtaining happiness, humans claiming themselves to be cultured beings in "enjoying the happiness they already have must fulfill the above conditions. It is clear that in order to obtain and enjoy happiness, humans who want to be called cultured, always try not to reduce, let alone completely negate the happiness of others. In fact, if possible, the other party can participate in feeling that happiness. So, intercultural communication can be defined as an activity of interaction between people whose cultural perceptions and symbol systems are quite different in a communication.

Communication Media and Traditional Art

Coseteng and Nemenzo define traditional media as verbal, gestural, oral and visual forms known or rooted by the people, accepted by them, and listened to or performed by and/or for them with the intention of entertaining, informing, explaining, teaching, and educating. In line with this definition, folk media appear in the form of folk songs, folk dances, folk instrumental music, folk dramas, folk speeches, namely all folk arts whether in the form of literary, visual or performing products that are passed on from generation to generation. Communication media is a means or tool used as a messenger from the communicator to the audience. The dominant medium in the communication process is the human senses such as the eyes, tongue, ears and others.

History of Timplong Puppetry

Wayang is the main identity of Javanese people. This is what Marbangun Hardjowirogo says in *Manusia Jawa*, in the chapter entitled “*Javanese Man and Wayang*”. Also Maria A. Sardjono, in her latest book entitled *Paham Jawa*, dedicates a chapter with the same title: “*Javanese Man and Wayang*”, in which she explains how integral wayang is to Javanese life. Also foreign observers such as Niels Mulder, B Schierke, W.H. Rassers, Clifford Geertz, Benedict R.O’G. Anderson, Howard P. Jones (former US Ambassador to Indonesia). Franz Magnis- Suseno, J.D. Legge and others, have highlighted wayang in their studies of Indonesia and especially of Javanese culture. Even Clifford Geertz, the author of *The Religion of Java*, in a work that is not specifically about Java or Indonesia, *The Interpretation of Cultures*, talks at length about wayang in relation to Javanese culture (Wibowo and Ardany 2015).

Wayang performance is one of the most effective media for delivering communication messages. We all know that for the Javanese people, wayang is not only a spectacle but also a guide. Wayang is not just a means of entertainment, but also a medium of communication, counseling and education. Talking about wayang timplong is certainly inseparable from Nganjuk Regency (Abidin 2023).

However, not many people, especially the younger generation, are fully aware of the existence of wayang timplong, especially in the area where it is considered to have emerged. It is as if the name of wayang timplong has been washed away by the rapid flow of the times, thus eliminating one of the cultural heritages of the region. Wayang timplong used to be very successful in the 70s. It was said to be successful because Wayang Timplong was not only limited to being used for village clean-up events which only a few hamlets used the timplong puppet show, but in the past wayang timplong was an interesting entertainment used for community celebrations and was also used for government events such as the Nganjuk Regency Anniversary (Cahyorini and Hutama 2016)



Figure 1. Timplong Puppet Crafter

Wayang Timplong is one of the dozens of types of puppets in the archipelago. Originating from the Nganjuk region of East Java, these puppets are made of pine wood and have been around since the 1910s (Nugroho et al. 2017). The making of these puppets is quite complicated because the wood must be chiseled flat like a leather puppet. Makers of timplong puppets must also pay attention to the detailed shape of the puppet itself. Wayang timplong is usually played with the accompaniment of gamelan sounds. These gamelan sounds are sourced from several traditional musical instruments that generally develop in Javanese and Balinese communities such as bamboo xylophone, *kathuk*, *kenong*, *kempul*, and *kendang* (Sri Martini 2023).

It is said that there are only five puppeteers of wayang Timplong in the world. Many people outside the Nganjuk area may not know what the Timplong puppets are. Even those who live in Nganjuk, especially the younger generation, may not know much about it. Wayang Timplong is simply performed on special occasions, further immersing it in the glittering world of entertainment. As mentioned earlier, the form of this puppet is very unique. If the puppets are generally made of leather, or wooden puppets if they are golek puppets, the Timplong puppets are made of waru wood, while the hands are made of leather. To accompany the wayang performance, the puppeteer is only assisted by five panjak or gamelan players consisting of a drum, two kenong, xylophone, and small gong (Dewi 2018).



Figure 2. Form of Wayang Timplong

This historic art seems to be increasingly shunned by people. Especially teenagers and young people who are not familiar with the noble culture of their region. Although it has been six generations, the existence of wayang Timplong is still well maintained, because the older generation through lineage indirectly maintains the original traditional art of the city of Winds to the next generation. Ki Gondo Maelan, who is now approximately 80 years old, from Getas village, Tanjunganom sub-district, maintains that the Timplong puppet does not become extinct. Even though the performance is during the village cleanup, Ki Gondo Maelan still hopes that his children and grandchildren will continue his skill in performing Timplong puppetry. Today in Nganjuk and perhaps around the world, there are only five puppeteers of wayang Timplong, and the oldest is Ki Gondo Maelan (Enda and Budianto 2023).

If most people are familiar with the art of shadow puppetry, it is with a new packaging that feels fresher, because it includes elements of comedy and also campursari songs. On the contrary, the wayang Timplong gamelan musicians are not as numerous and complete as those found in the traditional art of Yogyakarta and Surakarta style shadow puppets (Indonesia Kaya 2024). The original wayang of Angin Earth, which will become extinct if it is not preserved and there is concrete action from the local government, continues to run on the wayang principle itself. That is, as the next generation of their predecessors. Ki Gondo Maelan once advised that he did not intend to change the existence of the Timplong puppet itself (Tiyas and Hermawan 2021).

The Timplong puppet art from Nganjuk city deserves attention, especially sociological-anthropological studies from traditional art experts. Because the character of the puppet itself recognizes both evil and good characters. For example, the character called Prabu Djoko Klono Sewandoro is an evil character, while Panji Asmoro is a good character. The preservation of Timplong puppets can be helped by the frequent performance of these puppets for village ruwatan or village cleanup, in order to ward off bad luck or disaster. Wayang Timplong is often performed during the month of Suroan.

Wayang Timplong still exists even though its existence is limited to rural communities that are still fertile in the midst of the community that is the living space for wayang Timplong. The space for wayang Timplong still needs to be wide open, because this tradition that is said to only live and develop in the Nganjuk area is able to provide enlightenment in cultural life.

Puppetry as a Communication Medium

Wayang as a performing art has been mentioned to function as one of the traditional media which includes functions as a communication medium or conveying information, and teaching media that still maintains its classical nature, but contains universal values. Wayang performances on the island of Java were previously ritual performances used as a medium to invite the spirits of ancestors down to earth with the aim of helping their descendants in the world. The puppeteer in playing the show at that time did not care whether the show he played was watched by others and continued to puppeteer with enthusiasm, because for the puppeteer playing the puppet show was not to be enjoyed or to convey a message but solely for the Hyang spirit (ancestral spirit) (Syahroni 2023).

Along with the development of the times and the entry of Islamic culture, the belief that puppet shows can summon ancestral spirits has faded. With these cultural developments, today's wayang performances not only function as a tradition, but also as a delivery of messages or information. In accordance with tradition, wayang performances are held all night long, starting from 21:00 until 06:00. The night-long puppet show is divided into three stages, namely *pathet nem* which takes place from 21.00 to 24.00. *pathet sanga* takes place from 24.00 to 03.00, and finally *pathet manyura* which takes place from 03.00 to 06.00 (Garda Warta 2020).



Figure 3. Wayang Timplong Performance

Puppet shows can not only communicate information about human life in the world, but puppet shows can also be a medium of learning and teaching for children and adults. By introducing children to the world of puppetry, it will be easier to communicate

the messages contained in the puppet characters and stories. In this modern century, wayang still exists in its own country of origin, Indonesia, but it is still played only in villages when there are villagers who have desires such as weddings or circumcisions then wayang performances can be used for entertainment at the time of the event to entertain guests who are present, then for events such as earth alms or Javanese call it *Ruwah Desa*. Wayang is now also in demand by modern society, especially foreigners from various countries outside Indonesia (Abidin 2023).

The puppet show, which is held all night long, contains messages and information in each part. The three parts of the puppet show contain information about human life in the world. The first part, *pathet nem*, symbolizes human life during birth and childhood. In this section there are scenes of *kedhaton*, *paseban jawi*, *jaranan*, *ampyak* war and ends with a failed war (Sri Martini 2023). This section informs the life of a human being who at birth makes his parents very happy, followed by a scene depicting a child who begins to know the outside world. The *jaranan* scene reflects the life of human children in the world who are immature and still like stars, while the *ampyak* war scene depicts the life of children who are growing up, but with persistence and patience, all difficulties and obstacles can finally be overcome. The last scene in the *pathet ne mini* section illustrates that a child who lacks guidance from his parents will grow into an adult child but still has a wrathful, emotional, and lustful character, so he does not have a definite life goal (Syahroni 2023).



Figure 4. Wayang Timplong Puppeteer Ki Gondo Warsito

The scene in *pathet sanga* consists of *goro-goro* scene, hermitage scene, flower war, and *sintren* scene. Overall, the scenes in this part of the *pathet sanga* depict the life of humans who have grown up and started looking for teachers to learn knowledge and to educate them. In this section it is also an adult who can control himself and fight his lusts. This scene fully depicts humans who are already established and have a purpose in life. The last part of the puppet show, *pathet manyura*, consists of the *jejer manyura* scene, *brubuh* war, and *tancep kayon*. The scene in this section begins with humans trying to realize their life goals followed by a *brubuh* war which illustrates that humans

have been able to get rid of all obstacles that hinder them (Swara 2021). The last scene in this section symbolizes humans who have left the world for the eternal afterlife. The description of wayang *pathet nem*, *pathet sanga* and *pathet manyura* explains that wayang performance art can also be used as a medium for conveying information, especially about human life in the world until death (Cahyorini and Hutama 2016).

Puppet shows can not only communicate information about human life in the world, but puppet shows can also be a teaching medium for children and adults. By introducing children to the world of puppetry, it will be easier to communicate the messages contained in the puppet characters and stories. In puppetry, a character named Arjuna is certainly very familiar. According to Emha Ainun Najib, the puppeteer should play himself as a moral leader or moral teacher who through his work conveys moral values and truths such as “Bengawan” (Dewi 2018).

In a wayang performance, the puppeteer is a communicator whose position has a central level. This is because a puppet story will be interesting and beautiful to watch depending on the puppeteer's expertise and skill in playing puppet plays, especially wayang *timplong*. A *sanggit* puppeteer is able to capture the taste and atmosphere of the audience. The same story will be performed in front of different audiences by being responsive and sensitive to the situation and conditions of the surrounding community where the wayang is performed. Herein lies the important role of the puppeteers and their puppets in participating in the success of the Government program (Swara 2021). In addition, through the puppet stories, both those based on the puppetry standard, as well as the *carangan* stories (compositions), if we want to live it, these stories generally contain a reflection of the role model regarding the life and life of humans who really want a society of *tata tentrem kerta raharja* (safe and prosperous).

Wayang is not only a traditional medium, it can also be a modern medium, although not many people recognize it. During the independence period between 1945-1949, to maintain the nationalism of the Indonesian Nation. The struggle to strengthen the sense of nationalism was very effective shadow puppets. This was because at that time many Indonesians were still illiterate in Latin, and the government used shadow puppets as a propaganda medium, which at that time was still one of the modern communication activities (Syahroni 2024).

Conclusion

Nganjuk is one of the cities that has a lot of historical heritage, the many findings of inscriptions, temples and artifacts of past kingdoms support that. This is not surprising because Nganjuk was one of the areas ruled by the Medang Kingdom (Ancient Mataram) led by Empu Sendok after he moved the government of the Medang Kingdom from Central Java to East Java. The transition of domination from one kingdom to another makes Nganjuk always interesting to study historically, archaeologically and anthropologically. Among them is the art of Wayang *Timplong*, whose existence has become an icon of the City of Winds in the past until it was slowly reduced by the waves of capitalism that made the world without wisdom. Wayang *Timplong* was born through a long struggle as a classic communication medium that presents various functions such

as conveying information, teaching, religion and moral education based on traditional wisdom values.

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