



## Preservation *Wayang Timplong* in Nganjuk District Indonesia

Rr. Paramitha Fitriasaki<sup>1</sup>, GR. Lono Simatupang<sup>2</sup>, Wiwik Sushartami<sup>3</sup>

<sup>1</sup>Performing Art and Visual Art Studies, Universitas Gadjah Mada

<sup>2</sup>Anthropology, Faculty of Cultural Science, Universitas Gadjah Mada

<sup>3</sup>Tourism, Faculty of Cultural Science, Universitas Gadjah Mada

**ABSTRACT:** This research explores the conditions and conservation efforts of *Wayang Timplong* in Nganjuk district. Despite its high cultural value, the *Timplong* style is less in demand than the leather style. The research mapped *Wayang Timplong*'s existence, identified the problems faced, and suggested conservation strategies. Interviews with three of them showed that the lack of innovation and support is a major challenge. Educational and promotional efforts are needed to attract the interest of the younger generation and ensure the sustainability of the *Wayang Timplong* in the future. In addition, the study also aims to identify concrete steps that can be taken by governments, cultural communities, and the general public in support of *Wayang Timplong* conservation efforts. With a holistic approach that includes education, training, and the use of modern technology, *Wayang Timplong* is expected to return to the demand of the wider public, especially the younger generation. The findings of this research are expected to make a significant contribution to the strategy of preserving traditional cultural art in Indonesia, as well as to form the basis for more effective policy adoption in support of the sustainability of *Wayang Timplong* and other traditional performing arts.

**KEY WORD:** *Wayang Timplong*, Preservation, Nganjuk District.

### INTRODUCTION

*Wayang Timplong*, as one of the traditional arts of Nganjuk district, East Java, faces serious challenges in terms of existence and popularity. Despite having strong cultural roots and a long history, this figure is not as popular as a leather figure. *Timplong*'s show is often attended by only a few spectators, far different from a leather show that always attracts a large audience. Besides, the number of bats that can play the *Timplong* Way is also very limited, there are only four active bats in the entire Nganjuk district. This condition raises concerns that *Wayang Timplong* could be extinct without serious conservation efforts. According to some studies, traditional art that is less sought by the younger generation tends to experience a significant decrease in the number of practitioners and their audience. (Chatkaewnapanon & Kelly, 2019; Fluharty et al., 2021). It is also seen in *Wayang* in Indonesia which is now more popular with older people, while the younger generation is more interested in modern entertainment. (Cohen, 2019). It becomes a warning that without proper intervention, Indonesian philanthropists like *Timplong* may lose their place in local culture, which would be a huge loss for the Nganjuk cultural heritage and Indonesia as a whole. (Murdaningsih, 2020). With this critical situation, it is important to undertake in-depth and thorough research to identify the factors causing the lack of interest and how to deal with it.

Facts in this field are in line with the findings of some previous studies that show that traditional art that is less in demand by the younger generation tends to experience a significant decrease in the number of practitioners and its audience. According to cultural theory, the attractiveness of an art is strongly influenced by how it adapts to changing times and audience preferences. (Koentjaraningrat, 1986). The *Wayang Timplong*, although rich in historical and cultural value, does not seem to be able to make enough adaptations to attract the interest of the younger generation. It's different from a leather film that's more of an innovation in both the story and the technology of its performance. A study by Sugita and friends (2021) suggests that innovation in the form of traditional art performances can increase the interest of young audiences. However, *Wayang Timplong* stills its traditional form without much change, which may be one of the reasons for the lack of interest of the younger generation. Therefore, this research is essential to explore innovative steps that can be taken to revive interest in *Wayang Timplong*. In this case, an approach involving the integration of modern technology and stories relevant to the current context can be the key to attracting the attention of the younger generation. (Sedana, 2019).



This research is aimed at mapping the existence of *Wayang Timplong* in Nganjuk and understanding the factors that cause this art to be less in demand than a leather wayang. The research also seeks to identify the problems faced in the efforts to preserve the *Timplong* Way, especially in the context of the regeneration of the *Timplong* and the interest of young generations in this art. By understanding the roots of the problem, it is hoped that this research can provide strategic recommendations for the preservation and revitalisation of the *Timplong* Way. In addition, the study also aims to identify concrete steps that can be taken by governments, cultural communities, and the general public in support of *Wayang Timplong* conservation efforts. This includes educational initiatives, cultural awareness campaigns, and financial support for conservation activities. This research is expected to make a significant contribution to the efforts to preserve traditional cultural art in Indonesia. Furthermore, the results of this research are expected to be the basis for more effective policy adoption in support of the preservation of *Wayang Timplong* in the future. Based on the existing facts, it can be hypothesized that the lack of interest of the younger generation in the *Timplong* Way is due to a lack of innovation and adaptation to the development of the times. Thus, this research is vital to find a solution that can revive the *Wayang Timplong* shell and ensure its sustainability in the future. The absence of a stalled regeneration has become one of the main indicators that there needs to be a significant change in this cultural conservation approach. This hypothesis is supported by the theory of cultural preservation which states that innovation and external support are essential for the sustainability of traditional art. (Yang et al., 2021). With these findings, it is expected that there will be more serious and coordinated efforts to maintain the sustainability of *Wayang Timplong*. In addition, the study also suggests that the development of training and education programmes that focus on traditional arts can help attract the interest of younger generations and increase their participation in cultural preservation.

In the context of this research, Nganjuk serves as a locus or research location that is the center of the study object namely *Wayang Timplong*. The manifestations of the art and culture of Nganjuk can be seen from the various cultural events and festivals held in this district, as well as from the presence of cultural figures such as dahlas and filmmakers who are still active to this day. In addition, Nganjuk also has a variety of institutions and communities that focus on preserving local art and culture, making it a centre of dynamic and diverse cultural activities. (Eranda, 2018). This manifestation shows that Nganjuk has great potential to be a significant cultural preservation centre in East Java and Indonesia as a whole. In addition, the presence of various educational and training institutions in Nganjuk can play an important role in supporting efforts to preserve the *Timplong* Way by teaching this art to the younger generation. Preservation in the context of traditional art is an effort to preserve, preserve and develop cultural art so that it can exist and be known by future generations (Semotiuk et al., 2022). Preserving involves a range of actions ranging from documentation, education, training, to innovation in the presentation of cultural art (Achille & Fiorillo, 2022; Zabulis et al, 2023).

In the context of *Wayang Timplong*, preservation also includes efforts to integrate this art into the broader educational curriculum and cultural events, as well as raising public awareness of the importance of preserving the local cultural heritage. Preservation also requires support from various parties including governments, cultural communities, and the general public to the desired goal. Preservation efforts can also be made through social media and other digital platforms to increase the reach and attractiveness of the *Timplong* Way for the younger generation. Preserving the *Timplong* way includes various efforts such as documenting the history and fictional stories, training the young generation to be a prince, and holding shows on a regular basis. Support from governments and cultural communities is vital in this process, including the provision of funds and facilities for conservation activities. In addition, preservation efforts can also be made through social media and other digital platforms to increase the reach and attractiveness of *Wayang Timplong* for the younger generation. Another manifestation is through collaboration with artists and other cultural institutions to create innovation and variation in the *Wayang Timplong* Wperformance. It shows that preservation is a dynamic process and requires constant adaptation to changing times. (Lowe, 2020). With a holistic and coordinated approach, *Wayang Timplong* is expected to continue to exist and develop as an important part of Indonesia's cultural heritage.

## METHOD

The research focuses on the *Wayang Timplong* as the main object of research, with particular attention to its existence, popularity, and challenges faced in conservation efforts. The case or phenomenon studied includes aspects of history, performance, and public acceptance of *Wayang Timplong* in Nganjuk district. The object of the study was chosen because *Wayang Timplong* has a high historical and cultural value, but has received little attention from the younger generation and the wider public. This study aims to provide a comprehensive picture of the actual condition of the *Timplong* Way and the factors that influence its existence. In



addition, the research also aims to identify strategies that can be implemented to increase the popularity and sustainability of *Wayang Timplong*. This research uses a qualitative method with a case study approach (Creswell, 2015). Primary data is obtained from in-depth interviews with *Timplong* practitioners, as well as direct observations of the performance. Secondary data includes relevant literature about *Timplongo* and other traditional performance arts. The case study approach was chosen because it enabled researchers to conduct in-depth investigations into the phenomenon of *Timplong* Way in a real-life context, as well as providing a holistic view of the conditions and challenges faced. This approach also allows to understand the complex dynamics involved in the preservation of *Wayang Timplong*.

The participants in this study are Ki Suyadi, Mbah Solekhan, and Mbah Gople. Ki Suyadi is a Dalang *Wayang Timplong* and a direct descendant of Mbah Boncol, the founder of the first *Wayang Timplong*. Mbah Gople is known as a *Timplong* Way maker who is still active to this day. These three participants were chosen for their significant role in the preservation and development of the *Timplong* Way, as well as their deep experience and knowledge of this art. Through interviews with them, it is expected to obtain rich and indepth data on the actual condition of *Wayang Timplong*. In addition, these participants can also provide a diverse perspective on the challenges and opportunities in the preservation of *Wayang Timplong*.

The research process involves several stages, including data collection through interviews, observations, and documentation. (Khilmiyah, 2016). Observations are performed during the performance to understand the dynamics of the performance and the audience's response. (Moleong & Surjaman, 1989). Documentation includes a collection of photos, videos, and written notes about *Timplong* Wayang (Abubakar, 2021). In addition, the research process also includes systematic data analysis to ensure the accuracy and reliability of the findings. The research also involves triangulation of data to improve the validity and reliability of the results. (Kern, 2018; Rofiah & Bungin, 2021). In addition, data analysis is performed iteratively to ensure that all findings have been thoroughly and in depth explored.

The data analysis technique used in this study is data analysis by Miles and Huberman. Data collected through interviews and observations is reduced, presented, and then drawn conclusions as well as verification (Miles et al., 2018). The validity of the data is checked through the techniques of credibility, reliability, transferability, and confirmability to ensure the validation of the findings. This data analysis aims to identify the main patterns and themes that emerge from the data, as well as provide an in-depth interpretation of the phenomena studied. This technique also allows researchers to explore the relationship between the various factors that influence the preservation of *Timplong* Way. Using this approach, it is expected to gain a comprehensive understanding of the conditions and challenges faced in the efforts to preserve *Timplong* Way.

## DISCUSSION

*Wayang Timplong*, the performing art that originated in Nganjuk, East Java, has a long history that began with Mbah Boncol. In an interview, Ki Suyadi explained that the *Timplong* Way was originally inspired by the *Wayang Klithik* or *Wayang Krucil* and developed into a fig shape with the main material of wood. The characters in the *Timplong* Way don't have a fixed character, allowing flexibility in fixing the story. "The *Timplong* was originally made by Mbah Boncol. He's a descendant of Grobogan, Central Java. At first, he liked to watch the *Wayang Klithik* or *Wayang Krucil*, then was inspired to make his own wooden wayang," said Ki Suyadi. It shows that *Wayang Timplong* is a product of valuable local creativity. In addition, Ki Suyadi also added that the learning process of becoming a child is heavily influenced by hands-on experience and sustained practice from an early age. Thus, *Wayang Timplong* is not only an art product, but also part of a cultural identity passed on from generation to generation.

Explanation from previous research data suggests that *Wayang Timplong* is a product of local creativity that is rooted in Central Java culture but thrives in Nganjuk. The uniqueness of the flexible characters reflects the adaptability of the *Timplong* Way in a variety of storytelling narratives, making it different from any other fiction that has a fixed character. This flexibility allows new stories to always be added in the relevance of *Timplong's* Way with changing times and audience preferences. In addition, the main material of wood and bamboo gamelan used in *Timplong* Wire gives its own characteristic characteristics that distinguish it from other types of wire, such as leather wire. It shows that innovation and adaptation are the key to preserving the sustainability of traditional art like the *Timplong* Way. Besides, the importance of education and training in traditional art is also an important factor inining the survival of the *Timplong* Way in the future. The relationship between description and explanation of the research data suggests that although *Timplong's* style is unique, character flexibility may be less attractive to the younger generation who are more

interested in iconic permanent characters such as in the Skin style. In addition, the lack of innovation in the story and performance is also a factor affecting the audience's interest. This indicates the need for a conservation strategy that not only focuses on preserving traditional forms, but also integrates modern elements that can attract the interest of the younger generation without losing inherent cultural values. (Zabulis et al., 2020). Thus, the research emphasizes the importance of innovation and external support inining the sustainability of *Timplong* Wayang. Besides, the importance of collaboration between traditional and modern artists can be key in developing *Timplong* Way to be more attractive and relevant to the younger generation. (Assefa & Mohammed, 2022). Make it the center of the *Timplong* Wayang provides a rich local context to the art of this performance. In observations, Nganjuk is known for various customary events and rituals that still use the *Timplong* Way as part of their cultural activities. "*Wayang Timplong* is the native culture of Dusun Kedung Bajul, where I came from. I'm learning from the other dwarves in my own way," said Mbah Solekhan.

Thus, Monks play an important role inining and preserving the *Timplong* Way as part of the local cultural identity. Observations also show that although the interest of the younger generation is still low, conservation efforts continue to be carried out by the remaining nurses. Nganjuk also has various communities and institutions that are active in promoting and supporting the preservation of local cultural art, including *Wayang Timplong* (Enda, 2023).



Picture 1 .Perfomance Timplong (Salindri, 2023)

Explanations from previous research data emphasize that although *Timplong* Wayang is still used in customary events, its appeal has not extended to wider groups outside the local community. This indicates that in order to preserve the *Wayang Timplong*, greater efforts are needed to promote and integrate it into more modern and popular cultural events. In addition, the importance of support from the government and cultural institutions in providing facilities and financial assistance for the implementation of these events is also crucial for the sustainability of *Wayang Timplong* . It also shows that collaboration between the various parties is essential to ensure the sustainability of *Wayang Timplong* in the future. With a more effective and inclusive promotion strategy, it is expected that *Wayang Timplong* will attract greater interest from a wide range of stakeholders.

The relationship between this description and explanation suggests that Nganjuk's position as the cultural center of *Timplong* has not been fully exploited to attract the interest of the younger generation. Wider promotion and introduction of *Timplong* Way on various platforms may be necessary to increase the appeal and interest in this art. Support from various parties, including the media, the cultural community, and the government, is essential to ensure that *Wayang Timplong* can continue to exist and thrive in the future. The research emphasizes the importance of more effective and inclusive promotion strategies to the expected conservation goals. In addition, the importance of sustainable education and training in traditional art is also a key factor inining the sustainability of *Wayang Timplong*. *Timplong's* preservation efforts involve various activities such as documenting stories and performances, training younger generations, and holding routine performances. The results of an interview with Mbah Gople showed that the process of making the film requires special skills and high-quality materials, which are challenging in conservation efforts. "*Wayang Timplong* 's burial is quite complicated. This is made of Mentaos wood that must be carved to peel like a leather leather. The hand parts are made of cow leather," explains Mbah Gople. Mbah Gople expression indicates that the preservation of the *Timplong* leather requires significant support to ensure its continuity. In addition, Mbah Gople also emphasized the importance of education and training for the younger generation to maintain the sustainability of the art of *Wayang Timplong* making. Besides, the support of governments and cultural communities is also crucial to the success of this conservation effort.

Explanations from the above data suggest that the main challenge in preserving the *Timplong* Way is the minimal interest of the younger generation in learning and continuing this tradition. Besides, the cost and time it takes to make a picture is also an



inhibitor. The support of governments and cultural communities is crucial to the success of this conservation effort. Without adequate support, *Timplong*'s conservation efforts will face many obstacles, which ultimately threaten the existence of this art. Therefore, this study emphasizes the importance of a comprehensive and coordinated strategy to ensure the sustainability of *Wayang Timplong*. Besides, conservation efforts also need to involve active participation from local communities to ensure that this art remains relevant and appreciated. The relationship between this description and explanation suggests that efforts to preserve *Timplong* *Wayang* require a more comprehensive approach, including more rigorous education and promotion as well as adequate financial support. Without serious and sustained efforts, the *Wayang Timplong* is in danger of extinction along with a decline in interest and the number of active stallions. Therefore, collaboration between various parties, including governments, cultural communities, and society, is essential to ensure that *Timplong* *Wayang* can continue to exist and thrive. The research also suggests the need for policies that support the preservation of traditional cultural art. With a holistic and coordinated approach, it is expected that efforts to preserve the *Wayang Timplong* will the desired results.

This research found that *Wayang Timplong*, despite its uniqueness and high cultural value, experienced a decline in the interest of the younger generation. There's only a few of them still active, and this movie show doesn't attract a lot of audience like a leather movie. The conservation efforts made by the nurses today are not enough to guarantee the survival of the *Timplong* *Wayang* in the future. The findings are in line with previous research showing that traditional art that is less in demand by the younger generation tends to experience a significant decrease in the number of practitioners and its audience. Therefore, a more effective strategy is needed to attract the younger generation's interest in the *Timplong* *Wayang*. The research also demonstrates the importance of support from all sides for the success of conservation efforts. In addition, the study also highlights the importance of innovation and adaptation in traditional performing arts to attract the interest of a wider audience.

This research shows a correlation with previous studies that mention that traditional art requires innovation and adaptation in order to remain relevant. The *Timplong* *Wayang*, with its flexible character, actually has the potential to flourish if accompanied by innovative efforts in its story and presentation. A study by Chen (2021) showed that traditional art that succeeds in innovation tends to have a higher rate of acceptance among the younger generation. Therefore, this study reaffirms the importance of innovation and adaptation as a key strategy in the preservation of *Timplong* *Wayang*. In addition, the study also highlights the importance of collaboration between the various parties in efforts to preserve traditional cultural art. (Koentjaraningrat, 1986). With the right strategy, *Timplong* *Wayang* can develop into a more attractive and relevant performance art for the younger generation. The results of this study indicate that one of the keys to the preservation of *Timplong* *Wayang* is education and awareness-raising among the younger generation. Traditional art training and introduction programmes in schools can be effective steps to attract young people's interest in *Timplong* *Wayang*. In addition, collaboration with media and digital platforms can help increase the visibility and attractiveness of *Wayang Timplong*. This reflection suggests that preserving traditional art requires a more inclusive and innovative approach to ensuring its sustainability and relevance. This research also shows the importance of the active participation of various parties in this conservation effort. With a holistic and coordinated approach, it is expected that the conservation efforts of *Wayang Timplong* will the desired results.

Implications of this study are the need for a more structured conservation strategy supported by various parties, including governments, cultural communities, and the media. Financial support and facilities are also essential to support the conservation activities of *Wayang Timplong*. Furthermore, the importance of integrating *Timplong* style into the curriculum of education and broader cultural events can help increase interest and appreciation for this art. Thus, this research provides practical guidance to the various parties involved in the conservation efforts of the *Timplong* *Wayang*. The research also emphasizes the need for policies that support the preservation of traditional cultural art to the expected sustainability.

The results of this research show that the lack of innovation and adaptation, as well as the minimum of promotion and education, are the main factors that make *Wayang Timplong* less in demand. In addition, the challenges in the manufacture of shapes and the regeneration of spines also contribute to this condition. This analysis confirms that in order to maintain the sustainability of *Timplong* *Way*, more comprehensive and coordinated efforts are needed from all sides. Supporting financial support, facilities, and policies are also crucial to ensuring the success of this conservation effort. In addition, this study also shows the importance of the role of media and technology in promoting traditional cultural art. With the right strategy, it is expected that *Timplong* *Wayang* can attract the interest of younger generations and remain relevant in the future.



Based on the results of the research, there is a need for real action to increase the interest and participation of younger generations in the art of *Wayang Timplong*. Training programmes, workshops, and routine performances can be effective solutions. Besides, the support of the government and the cultural community is essential to keep *Wayang Timplong* alive. It is also important to collaborate with the media and digital platforms to promote the *Timplong Way* more widely. These actions are expected to help increase the visibility and attractiveness of *Wayang Timplong* among the younger generation. The research also suggests the need for policies that support the preservation of traditional cultural art to the expected sustainability. With a holistic and coordinated approach, it is expected that efforts to preserve the *Timplong Wayang* will the desired results.

## CONCLUSION

The most surprising finding of this study is how urgent the conservation situation of the *Wayang Timplong* in Nganjuk is. With only four dwarfs left, *Wayang Timplong* is in danger of extinction unless serious conservation efforts are made. These findings suggest that without proper intervention, *Wayang Timplong* could lose its place in the local culture, which would be a huge loss to the Nganjuk cultural heritage and Indonesia as a whole. Therefore, more serious and coordinated efforts are needed to ensure the sustainability of *Wayang Timplong*. In addition, this study also shows the importance of education and training in traditional arts to preserve the sustainability of *Wayang Timplong* in the future. This research has made an important contribution to understanding the challenges faced in the conservation of *Wayang Timplong*. The research also offers strategic solutions that can help increase the attractiveness and interest of *Wayang Timplong* among the younger generation. By identifying concrete steps that can be taken, this study is expected to provide guidance to the various parties involved in this conservation effort. In addition, this study also shows the importance of support from various parties for the success of efforts to preserve traditional cultural art. With a holistic and coordinated approach, it is expected that efforts to preserve the *Timplong Wayang* will the desired results.

Further research involving more participants and perspectives from various stakeholders can provide a more comprehensive and in-depth view of the conservation of the *Timplong Way*. Besides, this research also opens up opportunities for advanced studies that could further explore innovative strategies for revitalizing this traditional art. Another limitation is in terms of geographical coverage that focuses only on the Nganjuk district, so research in other regions is needed to get a broader picture.

## REFERENCES

1. Abubakar, R. (2021). Pengantar Metodologi Penelitian. In *Antasari Press* (1st ed.). SUKA-Press UIN Sunan Kalijaga.
2. Achille, C., & Fiorillo, F. (2022). Teaching and Learning of Cultural Heritage: Engaging Education, Professional Training, and Experimental Activities. *Heritage*, 5(3), 2565. <https://doi.org/10.3390/heritage5030134>
3. Assefa, Y., & Mohammed, S. J. (2022). Indigenous-Based Adult Education Learning Material Development: Integration, Practical Challenges, and Contextual Considerations in Focus. *Education Research International*, 2022, 1. <https://doi.org/10.1155/2022/2294593>
4. Chatkaewnapanon, Y., & Kelly, J. M. (2019). Community Arts as an Inclusive Methodology for Sustainable Tourism Development. *Journal of Place Management and Development*, 12(3), 365. <https://doi.org/10.1108/JPMD-09-2017-0094>
5. Chen, C. L. (2021). Cultural Product Innovation Strategies Adopted by the Performing Arts Industry. In *Review of Managerial Science* (Vol. 15, Issue 5). Springer Berlin Heidelberg. <https://doi.org/10.1007/s11846-020-00393-1>
6. Cohen, M. I. (2019). Wayang in Jaman Now : Reflexive Traditionalization and Local, National and Global Networks of Javanese Shadow Puppet Theatre. *Theatre Research International*, 44(1), 40. <https://doi.org/10.1017/S0307883318000834>
7. Creswell, J. W. (2015). *Research Design: Penelitian Kualitatif, Kuantitatif & Mixed* (5th ed.). Pustaka Pelajar.
8. Enda, T. N. (2023). *Revitalisasi Nilai-nilai Kearifan Lokal pada Kesenian Wayang Timplong sebagai Internalisasi Norma Bermasyarakat di Desa Kepanjen Kecamatan Pace Kabupaten Nganjuk*. <https://www.ncbi.nlm.nih.gov/books/NBK558907/>
9. Eranda, P. B. (2018). Pelestarian Sejarah dan Cagar Budaya Klasik di Nganjuk Masa Bupati Soetrisno 19932003. *Avatara*, 6(3),63. <https://ejournal.unesa.ac.id/index.php/avatara/article/view/25247%0Ahttps://ejournal.unesa.ac.id/index.php/avatara/article/view/25247/23137>



10. Fluharty, M., Paul, E., Bone, J., Bu, F., Sonke, J., & Fancourt, D. (2021). Difference in Predictors and Barriers to arts and Cultural Engagement with Age in the United States: A Cross-Sectional Analysis Using the Health and Retirement Study. *PLOS ONE*, 16(12), 1. <https://doi.org/10.1371/journal.pone.0261532>
11. Fradhena, R. N. E., & Juwariyah, A. (2022). Bentuk Pertunjukan Jaranan Pogogan di Desa Sugihwaras Kecamatan Prambon Kabupaten Nganjuk pada Festival Budaya Agraris Provinsi Jawa Timur Tahun 2020. *Jurnal Unesa*, 10(1), 1.
12. Kern, F. G. (2018). The Trials and Tribulations of Applied Triangulation: Weighing Different Data Sources. *Journal of Mixed Methods Research*, 12(2), 166. <https://doi.org/10.1177/1558689816651032>
13. Khilmiyah, A. (2016). *Metode Penelitian Kualitatif* (1st ed.). Penerbit Samudra Biru.
14. Koentjaraningrat. (1986). *Pengantar Ilmu Antropologi* (6th ed.). Aksara Baru.
15. Lowe, C. V. (2020). Partnering Preservation with Sustainability. *The American Archivist*, 83(1), 144. <https://doi.org/10.17723/0360-9081-83.1.144>
16. Media, S. G. (2020). *Wayang Timplong Seni Tradisional Asli Nganjuk*. YouTube. <https://www.youtube.com/watch?v=aLM10uYqWok>
17. Miles, M. B., Huberman, A. M., & Saldana, J. (2018). *Qualitative Data Analysis: A Methods Sourcebook*. SAGE Publications. <https://books.google.co.id/books?id=fjh2DwAAQBAJ>
18. Moleong, L. J., & Surjaman, T. (1989). *Metodologi penelitian kualitatif*. Remadja Karya. <https://books.google.co.id/books?id=YXsknQEACAAJ>
19. Murdaningsih, D. (2020). *Balai Bahasa Jatim Revitalisasi Sastra Lisan Wayang Timplong*. Republika. <https://republika.co.id/berita/qksww1368/balai-bahasa-jatim-revitalisasi-sastra-lisan-wayang-Timplong>
20. Ridho, A., & Mangkarto, R. K. (2024). *Wayang Timplong sebagai Media Komunikasi Antarbudaya*. *Ahsan: Jurnal Dakwah Dan Komunikasi*, 3(1), 41.
20. Rofiah, C., & Bungin, B. (2021). Qualitative Methods : Simple Research with Triangulation Theory Design. *Develop*, 5(1), 25. <https://doi.org/10.25139/dev.v5i1.3690>
21. Sedana, I. N. (2019). Triadic Interplay: A Model of Transforming Literature into Wayang Theatre. *Sare*, 56(1), 11.
22. Semotiuk, A. J., Ezcurra, E., Marín, P. C. G., Ahmad, L., & Cuerrier, A. (2022). Ancestral Traditions of the Future: Where is Traditional Knowledge and Practice Preservation Directed? *Ethnobotany Research and Applications*, 23, 1. <https://doi.org/10.32859/era.23.25.1-23>
23. Sugita, I. W., Setini, M., & Anshori, Y. (2021). Counter Hegemony of Cultural Art Innovation Against Art in Digital Media. *Journal of Open Innovation: Technology, Market, and Complexity*, 7(2), 1. <https://doi.org/10.3390/joitmc7020147>
24. Yang, H., Qiu, L., & Fu, X. (2021). Toward Cultural Heritage Sustainability Through Participatory Planning based on Investigation of the Value Perceptions and Preservation Attitudes: Qing Mu Chuan, China. *Sustainability (Switzerland)*, 13(3), 1. <https://doi.org/10.3390/su13031171>
25. Zabulis, X., Meghini, C., Partarakis, N., Beisswenger, C., Dubois, A., Fasoula, M., Nitti, V., Ntoa, S., Adami, I., Chatziantoniou, A., Bartalesi, V., Metilli, D., Stivaktakis, N., Patsiouras, N., Doulgeraki, P., Karuzaki, E., Stefanidi, E., Qammaz, A., Kaplanidi, D., ... Galanakis, G. (2020). Representation and Preservation of Heritage Crafts. *Sustainability (Switzerland)*, 12(4), 1. <https://doi.org/10.3390/su12041461>
26. Zabulis, X., Partarakis, N., Demeridou, I., Doulgeraki, P., Zidianakis, E., Argyros, A., Theodoridou, M., Marketakis, Y., Meghini, C., Bartalesi, V., Pratelli, N., Holz, C., Strelly, P., Meier, M., Seidler, M. K., Werup, L., Sichani, P. F., Manitsaris, S., Senteri, G., ... Krivokapic, J. (2023). A Roadmap for Craft Understanding, Education, Training, and Preservation. *Heritage*, 6(7), 5305. <https://doi.org/10.3390/heritage6070280>

Cite this Article: Rr. Paramitha Fitriarsari, GR. Lono Simatupang, Wiwik Sushartami (2024). Preservation Wayang Timplong in Nganjuk District Indonesia. *International Journal of Current Science Research and Review*, 7(12), 9048-9054, DOI: <https://doi.org/10.47191/ijcsrr/V7-i12-43>