

THE AESTHETIC REPRESENTATION OF *NAWANG WULAN* IN THE STORY *JAKA TARUB*

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ABSTRACT

Nawang Wulan, as a folklore character in the story from *Jaka Tarub* from Ngawi district, has become the story that is believed to be true by the people in Ngawi. In *Jaka Tarub* Story, the authors interpret the visualization of *Nawang Wulan* based on the folklore that has been widely known as the supernatural creature or an angel. It is because of a research that found a historical place that is believed to ever been used by *Jaka Tarub* and *sendang* (small lake or pond) which are believed by the people that seven angels (including *Nawang Wulan*) had used this lake for bathing and named it as *Sendang* Widodaren after the name of the sub-district Widodaren, Gerih, Ngawi District. The authors try to visualize the appearance of *Nawang Wulan* to reach physiology, psychology, and sociology phases. The authors' interpretation which drawn into a study aims to reach the aesthetic value of the representation of *Nawang Wulan*.

Key Words: *aesthetic value, visualization, story, folklore, Jaka Tarub.*

INTRODUCTION

Nawang Wulan was an angel who had to live in the earth due to her scarf, which she used as the wings to go back to heaven, was taken by a chap named *Jaka Tarub*. She ended up having a relationship with a human, *Jaka Tarub*, which resulted to her having a baby. The love story between an angel and a man which was acknowledged as unreal by the society often created a polemic which made this story as a cultural heritage in

Indonesia and became a folklore of the region. *Nawang Wulan* is one of the mythological characters that the history of its existence is not yet discovered. This is because Indonesian mythology is very wide and general which is spread through one person to another. Generally, Indonesian mythology tells about the origins or a creation of a particular event or thing. It usually tells about god and goddesses and supernatural creatures. Indonesia was a trading sector and

a missionary destination to spread various religions, therefore, Indonesia was the easy access to adapt with different cultures that were introduced in this country, which significantly influenced the people to form various stories of many events. For instance, the terms such as: *Bidadari* (angel), *Dewa* (god), and *Raksasa* (gigantic monster); were coming from the influences of Hindu and Buddha's mythologies. *Nawang Wulan* is one of mythological creatures which represents a lot of philosophical aspect that the existence is believed to be a history. This story then used as a historical tourism attraction of Widodaren village, Gerih sub-district, the district of Ngawi. The tourism place is called *Sendang Widodaren*.

Historical tourism object represents a cultural identity of an ethnicity because it has the life values and the identity of the nation, although, in reality, modern people consider it as a mere myth. Because of this, the authors chose this study about Indonesian folklore, especially Javanese as a culture preservation. Myths, historic and phenomenal events, have always been wrongly misunderstood and misinterpreted. Numbers of elderly people in the village of Widodaren believe that *Jaka Tarub* and the seven angels were real. However, new-comers believe that the story of *Jaka Tarub* is a mere myth. The historical place which is believed to be the former place of the meeting between a man and an angel in that village, resulted on the making of a gazebo-like building on the side of the main road of Widodaren. Various television programs had brought this story about *Jaka Tarub* and the 7 angels because it is believed to be an Indonesian folklore as a result of the culture of the people in the past which is interesting to be shown.

Nawang Wulan as a mythological creature is acknowledged to connect the philosophy of life which related with the story of *Dewi Sri* or *Dewi Padi*. In Hindu's mythology, everything is related and connected with the origins of paddy or rice as the main course of human's meal. *Nawang Wulan* was believed to be an incredibly strong and sacred angel that could prosper the lives

of *Jaka Tarub* and his family by giving unlimited paddy. She was able to cook a full meal only by using a grain of rice and nobody should know about it. *Dewi Padi* or *Sri* in Indonesian is described as a term to object an honorable person. The story of *Dewi Padi* was connected and with the story of *Nawang Wulan* because she was believed to give prosperity to the people as it was also done by *Dewi Padi*. An angel who lived with human usually kept many secrets and had many abilities which could make people left wondering. Therefore, it makes the story of *Nawang Wulan* in the *Jaka Tarub* has to have a different characteristic.

In the visualization of the character *Nawang Wulan*, the authors must be able to differentiate the two different characteristics of *Nawang Wulan* both as an angel and half human. Visualization is a disclosure of an idea or feeling in the form of drawing, writing, graphic, and many other forms (KBBI). Whereas, the process of visualization in the performance about *Jaka Tarub* is a visualization of a symbolic expression of the story *Babad Tanah Jawi*, which is about an Indonesian mythological character in the story *Jaka Tarub*.

Jaka Tarub folklore is one of the oral folklores in Indonesia. This story portrays a man's life adventure which is developed by the people in the past to honor *Dewi Padi* or the goddess of prosperity. The problem during the study is during the research of related literatures found, the story was a story from 1762, while the visual approach of the people in that time was pretty low. However, some people said that *Nawang Wulan* had never come to the earth. It was only a mere story that was created by the people during those days. Instead, they acknowledged *Nawang Wulan* as supernatural creature. Therefore, based upon the result of the research, the authors decided to take several samples from the interviews to be used to develop the main story of *Babad Tanah Jawi*.

This part is going to deliver how the aesthetic representation of *Nawang Wulan* is represented through Djelantik's concept of aesthetic. Every art work must have an

aesthetic feature depends on the people who see it. The beauty can be seen based on the elements that create that beauty. The beauty of all its forms which are formed in a way based on the elements of beauty has three basic aspects as stated by Djelantik (1999). Those three aspects are 1) appearance: within appearance consists of the shape and structures. The shape exists because of the dots, lines, area, and space. Whereas the structure has three basic elements which are unity, dominance, and balance. 2) Content or substance: consists of three aspects which are mood, idea, and message. 3) Presentation: consists of three crucial elements which are talents, skills, and the media.

The aesthetic representation of *Nawang Wulan* which is seen through Djelantik's aesthetical concept is reached from the physiological, psychological, and sociological analysis of the character alongside with the description of *Jaka Tarub*'s story to portray the existence of *Nawang Wulan* as an angel of spiritual character by her being half human half angel in this story.

The method used to describe the aesthetical representation of *Nawang Wulan* is shown by these two main procedures:

1) The research of the history. Firstly, the system of the significance of the story has to be historically reviewed. The reason is to gain the proper understanding about the meaning of a thing. Therefore, it is necessary to know how everything appear. The information about the historical problem related with the origins and medium evolution of *Nawang Wulan* is widened. Moreover, various products and genre produced by the performance of the story *Jaka Tarub* in the meantime are changing.

2) Interpretation. The significance of the interpretation research, according to Danesi (2004) is to explain the meaning of the relation of $X=Y.X$ as the thing that exists materially. It can be in the form of a word Bidadari. Y is an artifact symbolism in all dimensions (self, social, and history), including the representation of all possible meaning that Y has is the substance of

semiotics methods. This method is generally called as 'interpretation'. The authors do the interpretation of historical texts and analyze it into psychological, physiological, and sociological representation to gain the picture of the form of character *Nawang Wulan*.

Then, the analyzing process used is using *Jaka Tarub* story in Ngawi as the setting and the background of the story. Meanwhile, *Nawang Wulan* is analyzed through psychological approach of a person who lost her family and her lover. *Nawang Wulan*'s love story is a beginning of the distress of an angel which later on is forced to live together with a human with every polemic that occurs.

RISULTS AND DISCUSSION

Before discussing the aesthetic representation of *Nawang Wulan*, it will be shown the references of the story *Jaka Tarub* which pinpoints to the visualization of an angel. Among various versions of *Jaka Tarub*, the authors choose this version although it is not as same as the version of the story *Jaka Tarub* that has been widely known, this text will be in the simpler form in every performance of it yet still with a clear plot. The reason of it is because in the story, the introduction of the characters, climax, and resolution are quite clear which can trigger the emotions of the audiences. Moreover, the characters are portrayed clearly unlike in the original story which mostly tell about the *Jaka Tarub* and *Nawang Wulan* only. Here is the story of *Jaka Tarub* chosen by the authors:

THE STORY OF JAKA TARUB

Characters:

1. *Jaka Tarub*
2. *Mbok Randa*
3. *Pakde Wongso*
4. *Nawang Wulan*
5. *Ki Jaya Geni* (*Dukun* or shaman)
6. The shaman's subordinate 1
7. The shaman's subordinate 2
8. The shaman's subordinate 3
9. Local The leader of the village
10. 7 angels

11. people

Play 1 (10,11)

1. Local people are doing a ceremonial event. This is done by the local people because they believe that every fortune that they have is given by the Goddess of Prosperity that gives prosper to the living of the plants in the rice field considering that *Tarup* people are living in an agrarian land.

2. After they have done with the ceremony, there come angels to play in the earth and bathe themselves in a beautiful lake.

Play 2

1. As usual, *Jaka Tarub* went hunting to the forest. And then suddenly *Mbok Randa* (his mother) forbade him to go, because *Mbok Randa* assumed that *Jaka Tarub* ran away to the forest only to avoid the insults the local people threw at him about his condition. *Mbok Randa* advised him to get married soon because she was longing to have grandchildren. Nevertheless, *Jaka Tarub* rejected that request so that his mother did not expect too much because he assumed no woman would ever want to be with him due to his condition.

2. During the conversation between *Jaka Tarub* and *Mbok Randa*, there came *Pakde Wonso* after taking a shower and decided to look for food because he was hungry. But *Mbok Randa* had not cooked anything yet for the food supply was already empty. Therefore, *Jaka Tarub* went to the forest to look for their food supply with *Pakde Wongso* to come along.

3. When they were about to go, the local people appeared and did their own activities. However, their coming was also to insult the unpleasant condition of *Jaka Tarub*. Most of the local people were pretentious. They act indifferently when *Jaka Tarub* was there but when *Jaka Tarub* was not there, they would insult *Jaka Tarub* and his family.

4. The local people were busy doing their things. And then, *Jaka Tarub* and *Pakdhe Wongso* passed by and about to go to the forest. When they passed by, the local people started to talk something bad about *Jaka Tarub* and his disease which they were afraid they might get infected with.

Nonetheless, *Jaka Tarub* played pretend as if nothing happened.

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(Filled with the act of the people doing their own doings such as doing stuff in the market, being busy with their cattle, and farming.)

1. *Jaka Tarub* headed to the forest. Under the quietness of the forest, *Jaka Tarub* and *Pakdhe Wongso* talked to each other about how quiet the forest was and why was it this quiet. Suddenly, *Pakdhe Wongso* had the desire to pee. While *Pakdhe Wongso* was doing his business, *Jaka Tarub* heard the voices of girls which coming from the small lake *sendang*. Then, *Jaka Tarub* decided to approach the voice from where it was coming from. He was surprised that he saw seven beautiful angels. He saw them while hiding behind the big stone. When he was hiding, *Jaka Tarub* saw beautiful scarfs and got captivated by it. When the seven angels had done bathing in the lake, *Jaka Tarub* was anxious and confused, so he decided to take one of the scarfs that he saw.

2. All the seven angels were ready to go back to their place. However, *Nawang Wulan* had not found her scarf yet. She was anxious searching where the scarf would be meanwhile the dusk had come which indicated that they were supposed to go back to their place soon. Therefore, *Nawang Wulan* let other six angels to go back to heaven because she did not want them to get in trouble and made their father furious.

3. *Nawang Wulan* felt so lonely and sad. Then, she told and swore to herself if there was any woman that could help her, then, she would make them her sister. But if the one who found it is a guy, then, she would marry him. Not long after that, she fainted because it was too long for her to be in that place. Eventually, *Jaka Tarub* decided to bring her home.

4. When *Jaka Tarub* brought *Nawang Wulan* home, the local (Javanese Moslem people) when they were doing the prayer, unexpectedly saw it. They started talking

about *Jaka Tarub* brought a girl home. When they were talking, suddenly *Pakdhe Wongso* furiously scold them for minding other people's business. *Pakdhe Wongso* finally felt relieved because he finally found *Jaka Tarub* for he had been looking for him everywhere.

When *Jaka Tarub* had arrived home, suddenly *Mbok Randa* felt really surprised seeing who was brought by *Jaka Tarub* home. Then, *Mbok Randa* said that she looked so beautiful. Not long after that, *Nawang Wulan* awoke and wondered where she was and who all those people around her were. Everything was explained to her and there came the time when *Mbok Randa* asked her who she actually was. *Nawang Wulan* told them that she came from the neighboring region and her name was *Nawang Wulan*. And then, *Mbok Randa* took some clothes from her closet and left *Nawang Wulan* alone in the room. *Nawang Wulan* tried to step her feet but it felt like burning her feet to death. She decided to ask *Mbok Randa* to give her slippers with her excuse of feeling cold.

(Suddenly, the voices came from the heaven said that *Nawang Wulan* had broken the law of heaven which said that angels were forbidden to have a physical contact with human)

Play 3

1. Because of *Nawang Wulan*'s existence had been heard by one of the local people, that person then spread the news to all the local people that *Jaka Tarub* had brought an unmannered girl home. Where *Nawang Wulan* was there, it became such a huge gossip talked by the people who saw her.

2. *Nawang Wulan* and *Mbok Randa* started their day with grinding the paddy and they became the center of attention by the people who saw them. *Jaka Tarub* and *Pakdhe Wongso* came and started to collect the woods for cooking.

3. There were a group of kids playing that accidentally threw their toy toward *Jaka Tarub*. *Jaka Tarub* intended to help them by giving the toy back but instead, he received insults from those kids.

4. When they had done with their activity, *Nawang Wulan* approached *Jaka Tarub* and asked why the people acted so rudely toward him and his family. Then, *Jaka Tarub* told her that all the people there disgusted at him because of his physical condition. *Nawang Wulan* felt so pity and sorry at him and was intending to cure him. *Jaka Tarub* felt so joyful that his screaming of joy surprised *Mbok Randa*. (AT NIGHT) *Nawang Wulan* healed *Jaka Tarub* from his illness with her power that she had.

Play 4

1. When *Jaka Tarub* was healed from his illness, he was incredibly happy. He decided to spread the good news to all the local people that his sickness had gone. All the people looked so curious and amazed.

2. The rumor of *Jaka Tarub* had been healed also had been heard by a group of gangsters of the village, the subordinates of the shaman of the village. They decided to tell their master, *Ki Jaya Geni*. However, he was furiously rejected that fact and commanded his subordinates to extrude *Nawang Wulan* away from this village and kill *Jaka Tarub*.

3. When *Jaka Tarub* passed by the field after telling his good news to the people, he met the shaman's minions and ended up fighting against them. *Jaka Tarub* lost the fight and went home injured.

4. *Nawang Wulan*, who was cleaning the house was shocked seeing *Jaka Tarub*'s injury. *Nawang Wulan* asked him what had happened to him and he told her that he had been beaten by the gangsters because they dislike the fact that he was already healed and *Nawang Wulan* existence in the village. It made her sad that she decided to go away from this village. But *Jaka Tarub* stopped her. Then, the romantic scene was played.

5. The shaman's minions told him that they had beaten *Jaka Tarub*, but they did not get to extrude *Nawang Wulan* from this village. The shaman was furious toward *Nawang Wulan* and decided to beat her by send her a spell of witchcraft and said "if *Nawang Wulan* is a human, she will be dead

or dying. But if she is not an ordinary creature she can still withstand with the pain.”

6. When the shaman began his ritual, suddenly *Nawang Wulan* jumped out of the house while feeling so much in pain. It felt like her feet walked themselves toward where the shaman’s place was. After that, there was a fight between *Nawang Wulan* and the shaman.

Play 5

1. The shaman with his minions decided to spread the news to the people and instigate the people to attack *Jaka Tarub*’s house because there lived an evil creature in his house.

2. When the people attacked *Jaka Tarub*’s house, there was one of the people that felt pity toward what happened to his family decided to tell the leader of the village that there was a commotion in *Jaka Tarub*’s place.

3. The headman soon came to the location and stopped the commotion. But the shaman rejected it and decided to extrude *Nawang Wulan* because she was assumed to be an evil creature that can create misfortune for the village. It was proven by the financial condition of *Jaka Tarub* and his family became significantly increasing unlike they were used to. Also she could heal *Jaka Tarub* from his disease while all the people in the village already knew there was no cure for his illness.

4. The headman tried to stopped the commotion by asking the proof that *Nawang Wulan* was indeed an evil creature like the have assumed her to be. And then the shaman answered “hey headman, you know yourself that I have a magical power. Therefore, I knew it myself who *Nawang Wulan* actually is. She is not human but an evil creature.”

5. Eventually, *Nawang Wulan* answered wisely. If all the people assumed that she was an evil creature just because she could heal *Jaka Tarub* from his illness, it was such a foolish mindset people made. It was just herbal medicine she gave to him which was told by her grandmother. If all the people here wanted to learn how to make it, *Nawang Wulan* would willingly do that. It answered

and stopped the commotion but the shaman still insisted her to proof everything she said. And he dared to her furiously if *Nawang Wulan* was a human being, he ordered her to step her feet on the ground because based on what he understood that an evil creature would not step their feet onto the ground.

6. *Nawang Wulan* was anxious to prove it to the people. But eventually, she could step her feet onto the ground and the people started to believe her. Right on that time, *Jaka Tarub* announced that he would soon marry *Nawang Wulan*. The shaman went back to his place while feeling disappointed.

7. When all the commotion had ended, *Nawang Wulan* heard her sister warned her to nor marry a human and *Nawang Wulan* said it was too late. If an angel forswore her promises would she still be considered as an angel? Her sister warned her if she kept staying in the earth, she would be cursed and would be suffering for her whole life like a human being. She asked *Nawang Wulan* to go back home, but she answered that she could not obey what her sister said in the earth unlike in the heaven. Moreover that she had not found her scarf which it would be impossible for her to go back to heaven.

8. On her way back to *Jaka Tarub*’s place after seeing her sister, she met the shaman with his minions. The shaman still felt furious at her because she had embarrassed him in front of all the people. On the other hand he was still terrified of *Nawang Wulan*.

9. *Nawang Wulan* went home and felt so pleased seeing all the people became nice to *Jaka Tarub* and his family and respected them. Then, *Nawang Wulan* said to *Jaka Tarub* that all the people in the village were actually really kind. But they were too innocent and easily influenced by anyone.

Play 6

1. While doing their usual activity, *Nawang Wulan* and *Mbok Randa*, suddenly *Nawang Wulan* felt the pain indicated that she had to deliver the baby soon. And soon later, *Nawang Asih* was born.

2. *Jaka Tarub*’s family became so much happier with the birth of the baby and since

the barn was managed by *Nawang Wulan*, it made the rice supply unlimited.

3. When *Nawang Wulan* was cooking and she was about to take some water from across the river, she asked *Jaka Tarub* to take care of *Asih* and told him to not open the rice which was still being cooked because it would make the rice spoiled. But *Jaka Tarub* dismiss the order from *Nawang Wulan* because *Asih* was crying and he did not know what to feed her. When he opened the pan, he was shocked that what was being cooked was only one grain of rice, yet strangely the rice had always been full.

4. Not long after that, *Nawang Wulan* came home and was disappointed that the rice was not cooked. She was upset at *Jaka Tarub* for not respecting her order which resulted to break her trust. And then eventually, because of that, *Nawang Wulan* lost her power as an angel. Therefore, she had to live as a human being should be.

Play 7

1. They had to face and struggle the same lives they used to face. They had to look for woods to cook and work hard to survive.

2. The rice supply was getting lessen every single day. When *Nawang Wulan* was about to take the rice supple, she was surprised that she found her scarf there. She was incredibly upset toward *Jaka Tarub* for stealing and hiding her scarf this whole time.

3. When the crop had been successfully harvested, *Jaka Tarub* was jolly that hhe would like to tell it to *Nawang Wulan*. But suddenly, he was shocked to witness *Nawang Wulan* had worn her heirloom clothes and said farewell to *Mbok Randa* and *Pakdhe Wongso*. She was ready to go back to her place in heaven.

4. *Jaka Tarub* apologized for what he had done too her. He did that because he did not want to lose *Nawang Wulan*, moreover that he had *Nawang Asih* as her daughter of their marriage.

5. All the people in the village were surprised and emotional by witnessing *Nawang Wulan* would go back to her place. Before she went up to the heaven, she told

everyone that she was actually an angel. She also comforted *Jaka Tarub* by telling him that she would go back to the earth in every full moon to breastfeed her baby, *Nawang Asih*, and see her growing.

6. *Jaka Tarub* had no choice but to let go *Nawang Wulan* to go back to her actual place in heaven.

Analysis of Nawang Wulan's Character

It is important to analyze the character of *Nawang Wulan* to see the aesthetical value that has to be performed by the actor. This analysis is also important to be analyzed into detail in order to make the audiences can picture the image of *Nawang Wulan* as clear as possible.



Figure 1. The scene where *Nawang Wulan* and the six angels flew down the earth from heaven. (Documentation: Maya Rosalinda K., 2018)

Here are the analysis of physiology, sociology, and psychology of the character *Nawang Wulan* in *Jaka Tarub* folklore:

Physiology

Nawang Wulan is a very beautiful woman who is also an angel in *Jaka Tarub* folklore. In the story, *Nawang Wulan* is assumed to be a very young woman considering that she is the youngest among all her 7 sisters. Has 160 cm tall with a long black hair and bright fair skin that make *Jaka Tarub* and other people in the village captivated by her beauty. She has a very beautiful physical appearance and very

feminine seen through her dancing when she arrived in the earth.

Psychology

Nawang Wulan is a very wise and clever woman. Besides her ability to cure *Jaka Tarub* and her being an angel, her ability to manage the life of *Jaka Tarub* and his family to be more prosper also represents her intelligence. She is a very patient and thoughtful woman shown by how she reacted to the commotion created by the shaman, *Ki Jaya Geni*, assuming she was an evil creature. She also did not want *Ki Jaya Geni* to leave the village as the bet he made if he could proof that *Nawang Wulan* was an evil spirit, which was later on not proven, because she realized that she lived on her own in this earth without her family helping her. She begged *Ki Jaya Geni* to never leave village. *Nawang Wulan* is also very responsible seen through her fulfilling her responsibilities as an angel to go back to heaven when the scarf was finally found. She is also responsible for her role as a mother for *Nawang Asih* by promising to go back to the earth every full moon to breastfeed her baby. She is also a humble woman shown by her decision to be wise although she knew she had the power to beat everyone against her. She was much traumatized when everyone tried to extrude her from the village because she knew she did not have anyone to live with but *Jaka Tarub* and his family. She is also firm shown by her doing toward *Ki Jaya Geni* who tried to create a commotion and influence the people in the village.

Sociology

Her adapting of being an angel living with the people made *Nawang Wulan* accepted in the society because of her kindness in her daily basis. She often helped the people, for instance when she helped a woman who experienced miscarriage, her doing was acknowledged and taken as example by the people which made her very honored by the people. When a group of kids fighting, she scold them tenderly which created peace within them. All of those acts

can be seen from her tender way when she had a conversation and dialogue with her sister that angels tend to talk in that manner which affected her doings in the earth living as a human. The character of *Nawang Wulan* performed in this play is very complicated due to the fact that she had to adjust her doings with the people because she did not have any choice but to do that after she lost her scarf. All those mentioned can be seen from the explanation in the script



Figure 2. The presentation of *Nawang Wulan* as an angel. (Documentation: Maya Rosalinda K., 2018)

The personalities of the characters gotten from various researches by combining them with the historical analysis and related literature. The explorations are shown as follow:

1. The Character Building Exploration of an Angel and Human

The exploration is done by using *Ketoprak* (Javanese theater) as the approach, where the female character as a princess is defined and shown in society has the authentic characters seen through the stilation in the dialogue. The actress has to perform a tender personality by referring to the observation of a Hindu women who has a charm and calming personalities. The aura created by her when she is speaking can captivate those around her. The semiotic theater expert, Kein Elam, defines semiotics science is presented specifically to the study of production of meaning within the society (Sahid, 2012:2). It is necessary to observe the

lives around the actor or actress which can give an idea of a non-ordinary kind of serenity. The process done by the actor will not be the same as things done by the referee. It is because the rituals are different with the belief that the actor perceives. Therefore, the actor can only get the serenity atmosphere by not talking frequently. The actor will gain the spiritual serenity by connecting him or herself with the nature instead of with human being. Nonetheless, the intensity of spirituality of a human being can not be determined by modern scientific tools nor people's understanding. Therefore, in the evaluation phase, the actor is not able to determine the limit of ability and inability gotten or done in daily basis.

2. The Body Gesture Exploration of an Angel and Human

Body gesture is one of the forms of non-verbal communication. Gesture occurs naturally and purely. People will understand the conveyed statement if the verbal communication is done alongside with the non-verbal communication from the body language of an actor. The characterization has to depict the image of the character played because characters in the story have to be made as if they are alive (Soedarsono, 2012:41). Every region has its own unique body language, as well as the body gesture of an angel which is likely to be different with human. The fact that the authors have never witnessed the visualization of a real angel, the authors still try to portray the different body gesture compared to other characters. It is done by focusing on the arms and hands movements and the dialogue. The body movements are portrayed femininely based on the reference of *Pembayun* play of ISI Yogyakarta. The reference is also taken from theatrical performance where princesses are performed. The actor has to present the feminine body movements in accordance with the references. However, the actor has to also adjust the body gesture of an angel and a human into one play because there is the inconsistency of characterization in the play.

The actor has to understand when is the proper time to perform the body gesture as an angel and human. This characterization through body gesture can be studied through in-depth psychological exploration of the character.

3. The Dialect Exploration of an Angel and Human

The exploration of the dialogue presented by *Nawang Wulan* can be seen through the reference of *Wayang Wong* (puppet show performed by human) who performs a female character who has a tender and feminine traits. Unfortunately, the lack of vocabulary understanding of the authors affects the difficulty to portray the character through the authors' understanding. Therefore, the authors try to develop the knowledge by having the dialogue with the people who have been in this industry in order to gain more understanding and fix some dialogues which are still not properly made.

4. The Mindset Exploration of an Angel and Human

Although it is depicted through folklore, it is hoped to convey the purpose and the signify. The authors assume that *Nawang Wulan* is a very intelligent woman, who is able to cure any kind of diseases that occur in *Tarub Village*. She is also able to prosper the life of *Mbok Randa* and *Jaka Tarub*. This way of exploration are adapted from the stories that tell about women or goddesses who are pictured as very loving and helpful without expecting things in return. The mindset that *Nawang Wulan* has is different with the people in *Tarub Village* shown through her ability of inventing new rules which never been done before by the people in the village. One of the rule is when the people who want to see the baby, they have to wash their feet and pass by the kitchen as a Javanese people have applied in their culture. Therefore, it becomes *Nawang Wulan's* job to develop a new rule in *Tarub Village*. This exploration

has to be done frequently through collective work in a discussion process.

Observation of the Culture

The most important thing that the actor has to pay attention into is the ability to analyze the culture in the year that has been determined, and the time setting is 1990, where the people who live in the village still dealt with their own spiritual conflict. Therefore, the actor who performs as *Nawang Wulan* has to arrange several interviews with some religious leaders of Hindu, by which in their holy book tells about angels in the earth, and arranging the visit to *Sendang Widodaren* directly by going to the actual location to get the spiritual permission in order to honor the ancestors.

CONCLUSION

The research of cultural object using semiotics as the framework is using the main steps which are: first, see the structure of the possible signs occur in the event, thoroughly check every main material aspects in accordance with the focus and the purpose of the study which then the denotation meaning can be properly conveyed based on the primary system thinking process. The second step is study all the values of the culture through texts, document, and literary works which based on the real event and the context, and find the discourse system of the people which influenced the occurrence of the myths within the society. The third step is finding the meaning in the form of meta-language in which the changing are in the expression and the alteration of meaning that occur in the content or in the object itself.

In the concept of aesthetic by Djelantik, 1) **Appearance** of the character *Nawang Wulan* can be observed through deciding the physiology aesthetic aspect that apparent and can be visually portrayed by the readers. While 2) **Content**, the idea taken is how psychology and sociology aspects of angels can be depicted. Acance of the story. 3) **Presentation or Performance**, aesthetical representation of *Nawang Wulan* seen through the aesthetic concept by Djelantik can be

reached through the explanation of the story about *Jaka Tarub* to describe the existence of *Nawang Wulan* as an angel or spiritual character, by being half human half angel in this performance. In this play, it is hoped to present *Nawang Wulan's* existence through the performance of the actor, who performs as *Nawang Wulan*, by doing the exploration and observation to reach the aesthetical aspect that suitable for the research of the history being done.

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