THE SYMBOLISM OF THE SCARF IN THE JAKA TARUB FOLKLORE AND ITS MEANING FOR NAWANG WULAN'S FREEDOM

A Final Research Paper

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A Research Paper

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MOTTO

"If you believe, you will receive whatever you ask for in prayer."

(Matthew 21:22)

PREFACE

Praise and gratitude are due to God Almighty for His blessings, which have allowed the completion of this thesis, titled "The Symbolism of the Scarf in the Jaka Tarub Folklore and Its Meaning for Nawang Wulan's Freedom." This is submitted as one of the requirements for obtaining a Bachelor's degree in the English Literature Study Program, Faculty of Arts and Letters, Universitas Pasundan.

I am fully aware that this is still far from perfect and has many shortcomings, both in content and writing. Therefore, constructive criticism and suggestions are most welcome for future improvement. I hope this thesis can be of benefit and offer new insight to its readers, particularly in the study of literature and Indonesian folklore.

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Finishing this paper was not something the writer managed alone. There were many people who, in their own ways, helped carry this work to the end, and the writer would like to take this page to properly thank them.

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ABSTRACT

The study addresses two questions, how the scarf is portrayed within the Jaka Tarub narrative, and what symbolic meanings it carries with regard to Nawang Wulan's freedom and autonomy. A descriptive qualitative design with a literary analysis approach was adopted. The data are narrative passages from Jaka Tarub folklore mention the scarf and its part in Nawang Wulan's story. Roland Barthes' semiotic framework, especially notions of denotation and connotation, was applied to uncover both the literal and the implied meanings of the object. This shows that the scarf is more than a piece of clothing, it is a key narrative element tied to Nawang Wulan's identity, her ability to move freely, and her link to the realm she came from. Denotative, the scarf is the means by which she is able to return to heaven. Connotative, it stands for freedom, mobility, and autonomy. Losing the scarf marks the curtailment of her freedom and her shift into a domestic role, whereas getting it back signals that she regains the power to decide the course of her own life. The scarf serves as an important symbol through which the story depicts the relationship between material objects, women's autonomy, and freedom. In conclusion, the scarf's meaning extends beyond its physical use and becomes a symbolic embodiment of Nawang Wulan's freedom and autonomy across the narrative.

Keywords: *scarf, symbolism, Jaka Tarub, Nawang Wulan, freedom, autonomy, Roland Barthes*

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CHAPTER I

INTRODUCTION

1.1. Research Background

For generations, folklore has served as a vehicle through which communities pass on their shared values, beliefs, and ways of seeing the world. Within the body of folk stories preserved in Indonesia, the tale of Jaka Tarub is among the most familiar and remains alive in the country's cultural traditions. According to Nisa and Andalas (2021, p. 449), the story is still widely recognized across Indonesian society and has evolved into numerous regional versions that share similar motifs. A recurring motif is that of a man who steals and conceals the scarf of a heavenly maiden while she bathes, leaving her unable to return to the place she came from. In the Jaka Tarub and Nawang Wulan version analyzed here, the scarf is a key narrative device once it is lost, Nawang Wulan is cut off from her celestial origin, and her freedom and autonomy are compromised. Unable to fly back to the heavens, she has no choice but to stay on earth, where she ends up becoming Jaka Tarub's wife.

Sugiarti et al. (2022, p. 181) observe that hundreds of folklores exist across the Indonesian archipelago, each belonging to a different ethnic group. Handed down through the generations, these stories form part of the cultural heritage of the communities that keep them alive. Because folklores are products of human culture, they carry the values and outlooks that their communities regard as ideals.

The scarf is more than an item of clothing or an ornament but it is the pivotal object on which the whole story turns. While Nawang Wulan has it, she can travel freely between the heavens and the earth, but once it is gone, she is bound to human life and to her marriage. Putra (2020, p. 65) contends that the disappearance of Nawang Wulan's celestial garment, described as a scarf in certain versions of the tale, represents the loss of her identity as a heavenly being. The garments Jaka Tarub gives her, in turn, mark her new identity as an earthly woman, especially in her roles as wife and mother. The scarf is not simply a physical object within the narrative but also a meaningful sign linked to Nawang Wulan's identity and freedom.

Viewed through semiotics, particularly Roland Barthes' theory of signification, the scarf can be interpreted at several levels of meanings, denotative level, where it is simply a piece of fabric, and the connotative level, where it signals purity, femininity, and a celestial identity.

Literary narratives do more than present objects in terms of their literal use, since some objects take on added meanings from the cultural and historical contexts surrounding them. Barthes (1977, p. 91) describes connotation as a second-order system of signification, in which the signs of the denotative system become the basis for further meanings. The connotative meanings are closely tied to culture, knowledge, and history. This view is relevant to the study of the scarf in the Jaka Tarub folktale, because the scarf appears not only as clothing but also as a bearer of meanings related to Nawang Wulan's identity, freedom, and autonomy. Analyzing the scarf through Barthes' notion of connotation therefore makes it possible to

understand the object beyond its literal function, within the cultural and narrative context where its meaning takes shape.

When Nawang Wulan loses her scarf, she also loses the ability to return to where she came from, and this raises questions that reach past the plot itself, that is what does the scarf really stand for, and how does its presence or absence shape the story's portrayal of a woman's autonomy? These questions are the starting point of the present research, which investigates the symbolism of the scarf in the Jaka Tarub folklore and what it means for Nawang Wulan's freedom, drawing on Roland Barthes' semiotic framework of denotation and connotation.

The Jaka Tarub story has been examined from several angles in prior research. Applying feminist literary criticism, Nisa and Andalas (2021, p. 438–449) investigated how the Jaka Tarub motif recurs across Indonesian folklores and discussed the objectification of the women who appear in them. Putra (2020, p. 65), by contrast, considered the legend in terms of women's liberation, addressing gender relations, patriarchy, and women's standing within the story. Further links the disappearance of Nawang Wulan's heavenly scarf to the erosion of her celestial identity and the rise of a new, earthly one. What these works contribute is a clearer picture of the story's structural and gender-related aspects. Yet in the literature reviewed for this study, the scarf as a self-standing narrative object has received little attention, through the denotation and connotation concepts in Roland Barthes' semiotics. The present study looks specifically at how the scarf is represented and what it symbolizes.

Gin Subiharso's *Cerita Rakyat Nusantara: Jaka Tarub & Nawang Wulan dan Kisah-Kisah Lainnya* (Nuansa Cendekia) contains the folklore "Jaka Tarub," which serves as the source of data in this research. Selected this version as the main data source because its account of the scarf is complete and coherent from start to finish. The scarf first belongs to Nawang Wulan, who is one of the celestial nymphs. Jaka Tarub then steals and hides it, and it is finally found again.

1.2. Identification of the Problems

The meaning of a folklores often cannot be fully understood by following its plot alone. Folklores convey their values through symbols, characters, objects, or recurring narrative elements that carry meaning beyond their literal, surface-level role. Such symbols are the primary means by which deeper messages reach the audience, which is for an interpretive reading. This matters because, as Sugiarti et al. (2022, p. 181-182) explain, folklores is an enduring form of a community's cultural heritage. It functions not merely as entertainment but as a medium that preserves cultural values and worldviews and transmits them across generations.

Of the many folklores that still circulate in Indonesia, the story of Jaka Tarub is one of the most familiar and most often retold. Oral tradition, printed anthologies, and children's literature have all helped pass it from one generation to the next. The object at the heart of the story is the *selendang* (scarf) that belongs to Nawang Wulan, one of seven celestial nymphs who descend to bathe in a forest spring, and Jaka Tarub steals and conceals it. At first glance, the scarf looks like a mechanical device that drives the plot, since its theft is the event that leaves Nawang Wulan

stranded on earth and results in her marriage. Yet a closer reading indicates that it does far more than a plot device would, and this is what makes it worth examining symbolically.

In popular retellings and casual readings of the Jaka Tarub story, the scarf is usually understood as nothing more than a magical object that lets Nawang Wulan fly between the celestial and earthly realms. Little attention is paid to any deeper symbolic meaning beyond this literal, functional role. A closer look at the narrative shows that the scarf cannot be reduced to a magical prop. Once Jaka Tarub takes and hides it, Nawang Wulan loses, at the same moment and for good, her ability to return to the heavenly realm. This consequence points to a direct and meaningful link between possessing the scarf and the degree of freedom and autonomy Nawang Wulan has over her own fate. Existing readings, however, have largely left this link between object and freedom unexamined. Tend to treat the loss of the scarf as a simple narrative turning point, not as a symbolically loaded event that constructs and communicates a particular idea of female autonomy.

Although the Jaka Tarub story has been studied from multiple perspectives, the existing literature still lacks a symbolic and semiotic reading centered on the scarf itself, particularly one built on Roland Barthes' framework of denotation and connotation. The shortcoming is most visible when compared with earlier research. Those studies have enriched our understanding of the story's structure and its representation of gender, yet none has treated the scarf as a self-standing semiotic object in a specific and systematic way. Nor has any of them explored in depth how the scarf's symbolic meaning relates to Nawang Wulan's freedom and autonomy.

Based on the background of the study, several problems can be identified as follows:

1. The narrative function and representation of the scarf in the Jaka Tarub folklore have not been fully analyzed.
2. The symbolic meanings associated with the scarf, especially in relation to Nawang Wulan's freedom, require further investigation.

1.3. Limitation of the Problems

The Jaka Tarub folklores offer many aspects that could be explored, so this research narrows its scope to one object, the *selendang* (scarf), as the primary object of analysis. It does not attempt to examine every symbol, character, or narrative element in the story. The primary data come exclusively from the folklore "Jaka Tarub" as compiled in *Cerita Rakyat Nusantara: Jaka Tarub & Nawang Wulan dan Kisah-Kisah Lainnya* by Gin Subiharso, published by *Nuansa Cendekia*.

The findings are tied to this particular textual version and are not meant to represent every regional or oral variant circulating in Indonesian society. Restricted further to the segments, scenes, and descriptions directly related to the scarf, namely its introduction, its theft and concealment by Jaka Tarub, and its eventual rediscovery by Nawang Wulan.

Guided by Roland Barthes' semiotic framework of denotation and connotation, concentrates on the representation of the scarf in the narrative and the symbolic meanings it holds with respect to Nawang Wulan's freedom and autonomy. Several topics therefore fall outside its scope, the moral values found in the story overall, the complete structure of the narrative, how the Jaka Tarub

folklores originated and developed as an oral tradition, and detailed analysis of any character besides Nawang Wulan.

By limiting its scope to the scarf as a single narrative object, and to the scarf's symbolic relationship with Nawang Wulan's freedom in one specific textual version of the Jaka Tarub story, deliver a focused and in-depth semiotic reading. It does not aim for a broad or exhaustive account of the folklore. The conclusions are therefore meant to shed light on the particular meanings built around the scarf.

1.4. Research Questions

This research is guided by the following questions:

1. How is the scarf represented in the narrative of Jaka Tarub?
2. What symbolic meanings does the scarf hold in relation to Nawang Wulan's freedom?

1.5. Objectives of the Study

The objectives of this research are as follows:

1. To analyze how the scarf is represented in the narrative of Jaka Tarub
2. To examine the symbolic meanings of the scarf in relation to Nawang Wulan's freedom

1.6. Significance of the Study

Offers contributions on two levels. On the theoretical side, it adds to literary studies by deepening the discussion of symbolism in folklore. On the practical side, it is expected to serve as a helpful reference for students, researchers, and readers

who are interested in the symbolic meanings found in literary works, especially Indonesian folklore.

1.6.1. Theoretical Significance

The scarf, a single narrative object can be read as a bearer of meaning that reaches far beyond its literal function in the plot, and this study offers a focused semiotic account of that reading. In doing so, it is expected to contribute to literary studies, particularly the study of symbolism in Indonesian folklore. The study should also enrich the existing understanding of the Jaka Tarub story. It gives a detailed explanation of the scarf's representation within the narrative and of the symbolic meanings it carries with regard to Nawang Wulan's freedom and autonomy. According to the research background, earlier work has overlooked this aspect, despite the considerable attention the story has received from moral, structural, and gender-based perspectives.

Serve as a theoretical reference for future studies that examine symbols, narrative objects, or similar folklore elements through a comparable semiotic approach. It does so by applying Roland Barthes' semiotic framework of denotation and connotation to a specific narrative object in Indonesian folklore. It also contributes to the broader literature on symbolism and myth in Indonesian oral and written traditions.

1.6.2. Practical Significance

Several benefits are expected from this study. The first concerns students and researchers of literature. Because the study shows how denotative and

connotative layers of meaning can be identified in a symbolic object, it may act as a practical reference for the systematic analysis of such objects in literary or texts, and it offers a concrete example that can be carried over to other symbols.

Future researchers may treat this study as a reference point and as a base on which to build. Further studies on the Jaka Tarub story, on how narrative objects function symbolically in Indonesian folklores, or on Barthes' semiotic theory applied to other literary texts can all be developed from it. Particularly so because the study uncovers a gap in the literature, how the scarf specifically relates to the theme of freedom has not yet been examined.

Jaka Tarub is often read only at the level of its plot, and frequently dismissed as a simple children's tale. By revealing the layers of symbolic meaning embedded in the story, this research is expected to deepen readers' appreciation of it. More specifically, it is expected to clarify what the scarf means in relation to Nawang Wulan's freedom. This, in turn, offers a more critical and reflective perspective on how a widely known Indonesian folklore constructs and communicates the idea of a woman's autonomy.

CHAPTER II

LITERATURE REVIEW

2.1. Previous Studies

The Jaka Tarub folklore and related issues have been the subject of several studies. Each approaches the story from a different angle, including moral values, narrative structure, and gender representation. The studies reviewed below bear on the present research, and they serve as references for discussing the symbolism of the scarf and what it means for Nawang Wulan's freedom.

Sugiarti and Lestari (2023, p. 387-399) investigated femininity in Indonesian folklore through a feminist lens, looking at how female characters are represented in terms of their characteristics, roles, and actions within traditional narratives. Their feminist literary analysis indicates that Indonesian folklores do not always cast women as passive figures dependent on men. Some female characters are shown to be independent, authoritative, and empowered, and to be capable of making decisions as they deal with conflict. The authors further revealed that these representations of femininity are closely linked to the social and cultural expectations that women face, particularly with respect to domestic and social roles. From these findings, it can be concluded that folklore may contain complex portrayals of women, with femininity encompassing both traditional expectations and female agency.

Women's representation in Indonesian folklore, along with female agency and independence, is the shared concern of both studies. Sugiarti and Lestari's

findings offer a basis for understanding Nawang Wulan not merely as a female character acted upon by men, but as one who has freedom and the capacity to make decisions. However, examines femininity across Indonesian folklore in general. The present study differs in that it focuses specifically on the scarf in the Jaka Tarub folklore. It also applies Roland Barthes' semiotic theory to investigate how the *selendang* (scarf) functions as a symbolic representation of Nawang Wulan's freedom and autonomy. In this way, the present research extends the discussion of female representation by examining how a particular cultural object in the narrative can signify a woman's freedom and autonomy.

Nisa and Andalas (2021, p. 438) conducted the study most closely related to the present research, entitled "*Motif 'Jaka Tarub' dan Objektivitas Perempuan dalam Cerita Rakyat Nusantara*." Aim was to identify the recurring Jaka Tarub motif across various folklore in the Indonesian archipelago and to analyze how female characters are objectified in these narratives. Combined feminist literary criticism with a descriptive qualitative method, concentrating on how female characters bearing the Jaka Tarub motif are consistently positioned as objects of the male gaze in the narratives examined. The study revealed that the theft of the scarf makes the celestial nymph lose her ability to return to the heavenly realm, which forces her to marry the male protagonist. It also showed that the scarf itself is a decisive narrative element that determines both the freedom and the social position of the female character in the story.

The present research is most similar to one of the previously reviewed studies, since both deal with the Jaka Tarub motif, the celestial nymph, and the scarf

as a narrative object of major significance. Yet diverge in theoretical approach and analytical focus. Nisa and Andalas (2021) use feminist criticism to reveal how women are objectified across several folklores built on the same narrative pattern. By contrast, the present research draws on Roland Barthes' semiotic framework of denotation and connotation. Its concern is the representation and symbolic meaning of the scarf in the Jaka Tarub story alone, and the way that meaning connects to Nawang Wulan's freedom.

Tanusy et al. (2024, p. 118) investigated the representation of female characters in two Sundanese folk stories, *Sasakala Talaga Warna* and *Sasakala Sangkuriang*. The study employed Halliday's transitivity analysis and Roland Barthes' semantic code to examine how female characters are represented through their actions, roles, and the meanings underlying the narratives. The findings revealed that female characters were positioned as agents in material processes, indicating the presence of agency and power. However, the analysis of connotation showed that their agency was often limited to domestic settings or connected to their relationships with male characters. Therefore, although female characters were represented as having agency and power, their representation still reflected traditional female roles and gender power relations, which could reinforce female stereotypes. The study demonstrates that folklore stories can contain underlying representations of women that are not immediately visible at the literal level of the narrative.

The study is relevant to the present research because both studies examine female representation in Indonesian folk stories and employ Roland Barthes'

semiotic perspective to reveal meanings beyond the literal level of the narrative. Tanusy et al. (2024) provide an important basis for understanding how connotative meanings can reveal women's agency, power, and limitations within folklore. However, their study focuses on female representation through linguistic processes and semantic codes in Sundanese folklore stories, whereas the present study focuses specifically on the scarf in the *Jaka Tarub* folklore. This study further examines how the scarf functions as a symbolic representation of Nawang Wulan's freedom and autonomy. Thus, the present research extends the discussion of female representation by focusing on a specific material object and interpreting its symbolic meaning in relation to Nawang Wulan's freedom.

Maulana et al. (2025, p. 412, 416) examined the symbolic meaning of traditional clothing used in the *Sedekah Laut procession in Cilacap*. The study employed a descriptive qualitative method and used Roland Barthes' semiotic theory to analyze the symbolic meanings represented through traditional clothing. The data were obtained from documentation and information provided by cultural practitioners. The findings showed that the traditional clothing used in the procession could be categorized into four groups, namely Manggalayudha clothing, Putri Domas clothing, traditional fishermen's clothing, and women's clothing used as offerings. The analysis revealed that these forms of clothing contained both denotative and connotative meanings. At the denotative level, the clothing functioned as traditional attire with particular forms, colors, patterns, and accessories. At the connotative level, however, the clothing represented deeper cultural, spiritual, and ideological meanings. Therefore, the study concluded that

traditional clothing should not be understood merely as physical garments, but also as a complex system of signs through which cultural values, beliefs, identity, and ideology are communicated.

The study is relevant to the present research because both studies examine clothing as a symbolic object and employ Roland Barthes' semiotic theory to identify denotative and connotative meanings. Maulana et al. (2025) demonstrate that an item of clothing can function beyond its practical purpose and carry meanings related to cultural values and beliefs. This perspective supports the present study in viewing the scarf in the Jaka Tarub folklore not merely as an item of clothing, but as a sign that conveys meanings within the narrative. However, Maulana et al. focus on traditional clothing in the cultural ritual of *Sedekah Laut* and emphasize cultural, spiritual, and ideological meanings, whereas the present study specifically examines the scarf in the Jaka Tarub folklore and its symbolic relationship to Nawang Wulan's freedom and autonomy. Thus, the present study applies the semiotic analysis of clothing to a different context by examining how a particular clothing item functions as a symbol of female freedom within a folklore narrative.

A relevant previous study was conducted by Rozaqi et al. (2025, p. 403-405) titled "*Analisis Nilai Moral dalam Cerita Jaka Tarub*," moral values embedded within the Jaka Tarub folklore, particularly the values of honesty, responsibility, and the consequences that follow from one's actions. Employed a moral literary criticism approach combined with a descriptive qualitative method, allowing closely examine the narrative for instances in which characters' actions reflect or

violate these moral principles. The findings revealed that the *Jaka Tarub* story contains clear representations of honesty, responsibility, and the consequences of wrongdoing, and that the theft of the scarf together with Jaka Tarub's broken promise to Nawang Wulan function as the central catalysts of the story's conflict, ultimately leading to the erosion of trust between the two characters and shaping the story's moral resolution.

The present research and the study by Rozaqi et al. (2025, p. 403-405) share the same object of study, namely the Jaka Tarub folklore, the two studies differ considerably in their analytical focus, while Rozaqi et al. (2025) concentrate on identifying and explaining the moral values conveyed through the characters' actions and their consequences, the present research is directed toward examining the representation and symbolic meaning of the scarf itself in relation to Nawang Wulan's freedom, rather than toward the story's moral content as a whole. This distinction points to a clear research gap, since Rozaqi et al. (2025), despite acknowledging the scarf's role as the trigger of the story's central conflict, do not analyze the scarf as a semiotic or symbolic object in its own right, nor do they examine its specific relationship to the theme of Nawang Wulan's freedom, an area that the present research is specifically designed to address.

Another relevant previous study was conducted by Nurjannah et al. (2025, p. 20) research titled "Denotation and Connotation of Allegory in Sangkuriang Folklore," which aimed to analyze the allegorical and symbolic meanings embedded within the Sangkuriang folklore using Roland Barthes' semiotic theory. In carrying out the analysis, the researchers applied Barthes' framework of

denotation, connotation, and myth, combined with a descriptive qualitative method, in order to uncover the layers of meaning constructed within the story beyond its literal narrative surface. The findings revealed that the Sangkuriang folklore contains allegorical meanings that reflect the social, cultural, and political values of the community from which it originates, thereby demonstrating that folklore functions not merely as entertainment but as a medium through which cultural messages are conveyed and preserved across generations.

The present research shares a clear theoretical connection with the study by Nurjannah et al. (2025), as both employ Roland Barthes' semiotic framework of denotation, connotation to analyze symbolic meaning within Indonesian folklore. However, the two studies differ considerably in their object of analysis, while Nurjannah et al. (2025) focus on the allegorical meaning embedded within the Sangkuriang folktale as a whole, the present research narrows its focus specifically to the scarf as a single narrative object within the Jaka Tarub story and to its symbolic relationship with Nawang Wulan's freedom and autonomy. This distinction highlights a clear research gap, since Nurjannah et al. (2025) neither examine the Jaka Tarub story nor analyze any object comparable to the scarf, and their study does not extend into a discussion of how a symbolic object might relate to a female character's freedom or autonomy, an area that lies at the very core of the present research.

These previous studies demonstrate that the Jaka Tarub story, the theme of symbolism in Indonesian folklore, and Roland Barthes' semiotic framework have each been explored independently, yet no single study has combined all three

elements in the way the present research intends. Nisa and Andalas (2021) come closest in terms of subject matter, confirming that the scarf plays a decisive role in determining the female character's freedom, but they approach this finding through feminist criticism rather than semiotic analysis. Rozaqi et al. (2025) remain within the same textual object, the Jaka Tarub story, yet direct their analysis toward moral values rather than symbolic meaning. Nurjannah et al. (2025) and Maulana et al. (2025), meanwhile, apply the same Barthesian framework that this research adopts, but to entirely different objects, an unrelated folktale and a set of ritual garments, respectively, neither of which involves the scarf, the Jaka Tarub narrative, or the theme of a female character's freedom. This pattern across the four studies confirms a precise and previously unaddressed research gap, no existing study has applied Roland Barthes' theory of denotation, connotation, and myth specifically to the scarf within the Jaka Tarub folklore in order to examine its symbolic relationship to Nawang Wulan's freedom, a gap that the present research is specifically positioned to fill.

2.2. Theoretical Framework

Roland Barthes' semiotic theory is widely employed in literary and cultural analysis because it provides a systematic framework capable of interpreting virtually any element within a text not only language, but also characters, objects, colors, clothing, and symbols, as meaningful signs operating simultaneously at denotative, connotative, and mythical levels. This flexibility makes Barthes' framework especially well-suited to literary and folkloric analysis, where meaning is rarely confined to explicit statements but is instead embedded within concrete

narrative details that carry deeper cultural and ideological significance. Roland Barthes' semiotic theory is appropriate for this study because it enables the researcher to interpret the scarf beyond its literal function by examining its denotative, connotative, and mythical meanings. Applying this framework allows the analysis to move systematically from the scarf's literal identity as a piece of cloth (denotation), to its culturally shaped associations with identity, power, and freedom (connotation), and finally to the broader ideological system it reinforces within Javanese folklore regarding gender, autonomy. This three-tiered approach thus provides a comprehensive theoretical lens for uncovering how the scarf functions not merely as a narrative object, but as a site where cultural values concerning Nawang Wulan's freedom are both constructed and contested.

Stuart Hall’s theory of representation is used as a supporting theory in this study to explain how meaning is constructed and represented through language, signs, and cultural practices. Hall (1997, p. 16) explains that representation is the production of meaning through language. Representation does not simply reflect an existing reality, rather, it is a process through which meaning is constructed by connecting concepts and language. Representation becomes an important process in understanding how an object, character, or cultural practice can convey particular meanings.

Hall (1997, p. 17-18) explains that representation involves the relationship between things, concepts, and signs. People have concepts in their minds that enable them to interpret the world, while language provides the system through which these concepts can be expressed and communicated. Therefore, an object does not

possess meaning only because of its physical characteristics. Its meaning is constructed through the cultural and linguistic systems used to represent it.

Hall also emphasizes that representation can operate through different forms of language. Language is not limited to spoken or written words but also includes visual signs, images, objects, gestures, and other signifying practices that can communicate meaning Hall (1997, p. 19). This perspective is relevant to the present study because the scarf in the *Jaka Tarub* folklore is not examined merely as an item of clothing. The scarf is analyzed as a cultural object that carries meanings within the narrative, particularly in relation to Nawang Wulan's freedom and autonomy.

Hall (1997, p. 21-22) introduces the concept of shared codes, which enable members of a culture to associate particular signs with particular concepts and meanings. These shared cultural codes allow people to understand and interpret signs in relatively similar ways. Consequently, the meaning of an object can be influenced by cultural knowledge and social conventions rather than being determined solely by the object itself.

Hall's representation theory supports the analysis of how the scarf is represented in the *Jaka Tarub* narrative. The scarf is treated as a signifying object whose meaning is constructed through its relationship with Nawang Wulan, her movement between heaven and earth, and her relationship with Jaka Tarub. Hall's theory therefore helps explain how the scarf is represented and how its representation contributes to the construction of meaning, while Roland Barthes'

semiotic theory is used to examine the denotative and connotative meanings of the scarf. The combination of these theories enables the study to examine not only what the scarf represents in the narrative but also how its symbolic meaning is constructed in relation to Nawang Wulan's freedom and autonomy.

2.2.1. Folklore

From an anthropological perspective, Bascom (1953, p. 285) defines folklore as a part of culture that includes forms of verbal tradition such as myths, legends, tales, proverbs, riddles, and the texts of ballads and other songs. He distinguishes folklore from other cultural forms, such as folk art, folk dance, folk music, folk costume, folk medicine, folk custom, and folk belief. Bascom further emphasizes that although folklore is orally transmitted, not everything transmitted orally can be considered folklore. Bascom (1965, p. 2) views folklore as a form of tradition shared by a group of people who have a common factor and maintain traditions that they recognize as their own. This broader understanding of folklore suggests that folklore is not limited to rural or traditional communities but can exist within any group that develops and maintains shared traditions.

Folklore is generally understood as part of a collective's culture that is passed down from generation to generation through oral tradition and behavior, resulting in various variations even though the essence remains the same; it is traditional, anonymous, has many versions, follows certain patterns, and belongs collectively to a specific community. The story of Jaka Tarub can be classified as folklore specifically, a legend because it meets these characteristics it is transmitted orally and passed down through generations in Javanese society, it has no known

single author (it is anonymous) it has various versions that differ in story details, and it contains supernatural elements, such as the celestial maiden, which the community that supports this story believes to be a real historical event.

2.2.2. Symbolism

A symbol in literary studies can be understood as something whether an object, an action, or an event that carries meaning beyond its literal, surface-level identity, thereby containing an additional layer of meaning beyond what it concretely represents.

According to Perrine (1974, p. 211), a symbol is an object, person, situation, action, or other element that has a literal meaning within a literary work but also suggests or represents additional meanings.

This view is reinforced by Ferber (1999), whose *A Dictionary of Literary Symbols* examines literary symbols as culturally and historically established elements within literary traditions. Rather than treating symbols as universal or purely psychological meanings, Ferber focuses on symbols that acquire significance through their recurring use in literature and through established literary conventions. This perspective is relevant to the present study because the scarf can be examined not only as a concrete object in the Jaka Tarub narrative but also in relation to the cultural and literary meanings constructed around it. Michael Ferber in *A Dictionary of Literary Symbols*, who explains that a literary symbol is a concrete object, image, or word that represents something abstract, such as an idea, value, emotion, or concept through cultural association or literary convention

mutually understood by both writer and reader within a given tradition (Ferber, *A Dictionary of Literary Symbols*).

The fundamental difference between symbol and literal meaning thus lies in their representational function, literal meaning stops at the reference to the object itself, whereas a symbol opens a space of interpretation toward the abstract idea, value, or concept that lies behind it, allowing a concrete object in a literary work, such as a color, a light, or an item belonging to a character, to function as a representation of an inner condition, social status, or particular cultural value.

Abrams and Harpham (2012) in *A Glossary of Literary Terms*, explain that literary symbols may derive their significance from established cultural associations or from meanings developed within a particular literary context. Thus, the meaning of a symbol is not necessarily limited to its literal reference but may extend to ideas, values, or concepts associated with it within the work.

Building on this understanding, symbolism can be defined as the literary technique through which a writer conveys meaning or values indirectly by employing such symbols within a work. M.H. Abrams, in *A Glossary of Literary Terms*, defines symbolism as the systematic use of symbols in a literary work, whether the symbols are conventional, already widely recognized within a given culture or private/contextual, constructed specifically by the author and meaningful only within the context of that particular work (Abrams, *A Glossary of Literary Terms*). In line with this, Perrine asserts that symbolism as a technique allows a writer to communicate complex ideas, emotions, or abstract values in a manner that

is more condensed and aesthetically meaningful than explicit statement, thereby inviting the reader to interpret the hidden layers of meaning beneath what appears to be a simple narrative element (Perrine, *Literature: Structure, Sound, and Sense*). Writers employ symbols in literary works for several reasons: first, symbols allow abstract ideas such as freedom, betrayal, or identity to be conveyed more effectively through concrete imagery that is easily remembered by the reader second, symbols create room for ambiguity and multiple interpretations that enrich the reader's aesthetic experience and third, symbols enable writers to embed social critique or cultural values subtly, without stating them explicitly.

Symbols frequently appear in folklore because folklore is born and develops within a community that transmits its values, norms, and worldview across generations through oral narrative, making the symbol an effective medium for condensing such collective values into a form that is easily remembered and passed down. As explained above, a concrete object within a folk narrative can represent an abstract concept such as social status, morality, or power relations that operate within its supporting community (Ferber, *A Dictionary of Literary Symbols*).

The relationship between symbol and culture is reciprocal on one hand, a symbol is shaped by the cultural context from which it emerges, while on the other hand, the symbol also functions to preserve and transmit that cultural value to subsequent generations consistent with folklore's function as an educational device and a means of validating cultural institutions, as formulated by Bascom. In other words, symbols in folklore are not merely narrative ornaments but active media for conveying cultural values that shape how a community understands itself.

The concept of symbol is employed in this research because the scarf *selendang* in the Jaka Tarub folklore cannot be understood merely as a functional object belonging to Nawang Wulan, but rather as a narrative element that carries deeper meaning when situated within its surrounding Javanese cultural context.

Based on the definitions of symbol outlined above, the scarf can be considered a symbol because it fulfills the criteria of representation, it is a concrete object which, when stolen by Jaka Tarub, represents the loss of Nawang Wulan's freedom and autonomy as a celestial nymph to return to the heavenly realm, while simultaneously marking her transition from a supernatural being into a human bound by the social norms of marriage in the mortal world. When at the end of the story, Nawang Wulan rediscovers her scarf and chooses to fly back to the heavens, the object once again functions as a symbol of the restoration of her freedom and original identity. Accordingly, the symbolist framework as formulated by Perrine, Ferber, and Abrams is relevant for analyzing how the scarf performs a dual function, as a symbol of restraint and, at the same time, as a symbol of liberation for Nawang Wulan within the narrative structure of the Jaka Tarub folklore.

2.2.3. Roland Barthes' Semiotic Theory

Semiotics can be broadly defined as the study of signs and the systems of meaning through which those signs operate within a culture or society. As a discipline, semiotics examines how meaning is produced, communicated, and interpreted through various sign systems, including language, images, objects, gestures, and cultural practices rather than assuming that meaning exists naturally or inherently within a sign itself. Roland Barthes, one of the most influential figures

in the development of semiotics, understands semiotics (or mythologies, as he originally termed it) as the study of any system of signs, whatever substance and whatever their limits, arguing that images, gestures, sounds, objects, and the complex associations of all these can constitute a system of signification, provided that a society finds meaning in them. For Barthes (1972, p. 9-11), semiotic analysis extends beyond verbal language to the examination of cultural phenomena and everyday objects as systems of signs. Through such analysis, seemingly ordinary objects and cultural practices can be examined to reveal meanings that are socially and culturally constructed.

2.2.3.1. Denotation

Denotation refers to the first, literal order of signification, the direct, explicit, and widely agreed-upon meaning of a sign, independent of any subjective or cultural association. At the denotative level, a sign simply refers to what it objectively is or depicts, it is the descriptive and factual relationship between the signifier and the signified that most members of a culture would recognize regardless of context. Barthes (1972, p. 111). Denotation refers to the first-order level of signification, in which a sign consists of the relationship between the signifier and the signified and produces a primary meaning. In Barthes' semiological framework, this first-order sign subsequently functions as the signifier of a second-order system through which additional meanings can be produced.

For example, the word or image of a "rose" denotes, at this level, simply a flowering plant of a particular botanical species, nothing more than its physical,

observable form. Denotation therefore functions as the foundation upon which further, more culturally embedded layers of meaning are subsequently built.

In relation to this study, denotation provides the starting point for analyzing the scarf *selendang* in the Jaka Tarub folklore. At the denotative level, the scarf is understood simply as a piece of cloth used by Nawang Wulan, a plain textile object worn or carried by the character, with no meaning attached beyond its literal, physical existence within the narrative. This literal understanding becomes the necessary baseline from which the study proceeds to examine how the scarf accumulates additional, culturally significant meanings at the connotative and mythical levels.

2.2.3.2. Connotation

Connotation refers to the second order of signification, in which a sign generates additional, subjective, and culturally shaped meanings beyond its literal denotation. Unlike denotation, which is relatively fixed and universally recognizable, connotation is fluid and dependent on the social, historical, and cultural context in which the sign is interpreted, meaning that the same sign may carry different connotative meanings across different societies or time periods. Barthes (1972, p. 113). Connotation refers to a second-order level of signification in which an already established sign from the first system functions as the signifier of a new signifying system. Through this process, a sign can acquire meanings beyond its primary signification and become associated with broader cultural and ideological meanings.

Connotation emerges when a sign's denotative meaning becomes the vehicle for a secondary, associative meaning shaped by ideology, tradition, emotion, or cultural values. Returning to the earlier example, the rose, beyond its denotative identity as a flower, may connote romance, passion, or beauty within Western cultural contexts, an association built entirely through cultural convention rather than any inherent property of the flower itself.

Within this study, the scarf's connotative meaning becomes central to the analysis. Beyond being merely a piece of cloth, the scarf can be read as connoting identity, power, or freedom, depending on the narrative moment and cultural framework through which it is interpreted. When Jaka Tarub hides the scarf to prevent Nawang Wulan from returning to the heavens, the object connotes confinement and the loss of autonomy, conversely, when Nawang Wulan finally recovers her scarf, it connotes the restoration of her original identity and her liberation from earthly, patriarchal constraint. These connotative meanings are shaped directly by the surrounding Javanese cultural values regarding gender, marriage, and social obligation, illustrating how culture actively determines which connotations a sign accumulates.

CHAPTER III

RESEARCH METODOLOGY

3.1. Research Design

Employs a qualitative research approach, as it is concerned with interpreting meaning, representation, and cultural significance embedded within a literary text rather than measuring or quantifying variables numerically. According to Creswell (2016), Qualitative research is a context-bound activity in which the researcher is embedded in the social world being studied. It involves a range of interpretive and practical methods that help reveal and give meaning to that world.

Qualitative research is generally understood as a mode of inquiry that seeks to understand phenomena such as texts, symbols, and cultural practices, through in-depth interpretation of their meaning within a particular social and cultural context, rather than through statistical generalization. Aims to uncover the symbolic meaning of the scarf *selendang* in the Jaka Tarub folklore and its connection to Nawang Wulan's freedom, a qualitative approach is the most appropriate choice, as the object of analysis a literary and cultural text requires close reading, contextual interpretation, and theoretical analysis rather than numerical measurement.

More specifically, designed as a qualitative descriptive study, employing textual analysis as its primary method. Suitable because the object of the study is a single folk narrative, and the data required for analysis consist of narrative

segments, descriptions, and dialogues taken directly from the text rather than from a large sample of respondents or numerical data sets.

The primary data of this study are obtained from the Indonesian folktale *Jaka Tarub*, published by Penerbit Nuansa Cendekia. The study focuses specifically on narrative segments involving the scarf as the main symbolic object, including the scenes in which the scarf is first introduced, stolen, concealed, rediscovered, and ultimately used by Nawang Wulan to return to the heavens. These segments constitute the primary textual data from which the representation and symbolic meaning of the scarf are analyzed.

3.2. Procedures of Data Collection

The first step in the data collection process was determining the primary data source, namely the Indonesian folktale *Jaka Tarub*, published by Penerbit Nuansa Cendekia. This particular edition was selected because it presents a complete narrative of the Jaka Tarub story accompanied by illustrations that visually depict the scarf *selendang* at key narrative moments, such as when Nawang Wulan bathes with the other celestial nymphs, when Jaka Tarub steals and conceals the scarf, and when Nawang Wulan eventually rediscovers it. The presence of both narrative text and illustration involving the scarf makes this edition particularly suitable as the primary data source, since it allows the researcher to examine the scarf not only through written description but also through visual representation.

The second step involved reading the entire text repeatedly and thoroughly in order to gain a comprehensive understanding of the storyline, characterization,

and the narrative context in which the scarf appears. Repeated reading was necessary to ensure that fully grasped the sequence of events, the relationships between characters, and the specific circumstances surrounding each appearance of the scarf throughout the story, thereby minimizing the risk of misinterpretation during the subsequent stages of data identification and analysis.

The third step was identifying all textual and visual elements related to the scarf throughout the narrative. This involved carefully marking narrations, dialogues, and illustrations that depict the presence, use, or significance of the scarf, and scenes in which the scarf plays a pivotal role in the progression of the story. Only data directly connected to the scarf were selected at this stage, ensuring that the subsequent analysis remained focused on the primary symbolic object under investigation.

The fourth step involved classifying the identified data according to the research questions guiding this study. Data relevant were grouped to examine how the scarf is represented within the narrative, including the context of its appearance, its narrative function, the characters associated with its use, and its visual depiction in the accompanying illustrations. Another data relevant were grouped to examine the symbolic meaning of the scarf based on theory of symbolism, focusing on how the scarf functions as a symbolic form representing abstract concepts such as freedom, identity, and autonomy within the story.

3.3. Techniques of Data Analysis

The collected data were analyzed through qualitative textual analysis. The analysis was conducted in two stages corresponding to the research questions. The first stage examined the representation of the scarf using Roland Barthes' theory, while the second stage interpreted the symbolic meaning of the scarf based on Susan Langer's theory of symbolism.

Although the narrative text refers to the object as "pakaian" (clothing), the accompanying illustration depicts it as a scarf. Therefore, this study focuses on the scarf as the symbolic object while considering the textual and visual elements together.

Table 3.1 **Research Instrument Representation of the Scarf**

No	Page	Text/Data	Denotation	Connotation	Representation
1.	P. 12 Pr. 3 L. 2	"*Jaka Tarub melihat beberapa pakaian milik para wanita cantik itu. Diam-diam, Jaka Tarub mengambil salah satu pakaian tersebut.*"	Jaka Tarub secretly takes one of the heavenly maidens' garments (scarf).	The scarf signifies the heavenly maiden's identity and power. Taking it deprives her of the freedom to return to heaven.	The scarf is represented as an important object that determines Nawang Wulan's fate and initiates the main conflict of the story.

Table 3.1 presents the research instrument used to analyze the representation of the scarf based on Roland Barthes' theory. The Page column indicates the location of the selected data in the primary source. The Text/Data column contains textual excerpts related to the scarf. The Denotation column identifies the literal meaning of the selected text, while the Connotation column explains the implied meaning beyond the literal level. Finally, the Representation column presents the conclusion regarding how the scarf is represented in the narrative based on the denotative and connotative analysis. This analytical instrument serves as a guide for examining the selected data systematically to answer the first research question.

The Denotation column identifies the literal meaning of the selected textual data by describing what is explicitly presented in the narrative. The Connotation column explains the implied meanings associated with the scarf by interpreting the cultural and symbolic significance beyond its literal meaning. Based on these two levels of meaning, the Representation column summarizes how the scarf is represented in the *Jaka Tarub* folklore.

CHAPTER IV

FINDINGS AND DISCUSSION

4.1. Data Analysis

The analysis of the data collected from the folklore *Jaka Tarub Nawang Wulan*. The data were obtained from the book *Cerita Rakyat Nusantara: Jaka Tarub Nawang Wulan*, written by Gin Subiharso and published by Penerbit Nuansa. The book was first printed in January 2017. The selected data consist of narrative excerpts that contain references to Nawang Wulan's clothing and its role in the story, particularly the scarf that appears in the illustrations accompanying the narrative.

In the text of the book, the object associated with Nawang Wulan is referred to as *pakaian* (clothing). However, the term *pakaian* in the narrative is not treated as the specific object of analysis in this study. The analysis focuses specifically on the scarf *selendang* because the illustrations in the book visually depict Nawang Wulan wearing a scarf as part of her clothing. Therefore, the representation of *pakaian* in the textual data is interpreted in relation to the scarf shown in the accompanying illustrations. In other words, although the written text refers to the object as *pakaian*, the visual representation identifies the particular element of clothing as a scarf *selendang*. This distinction is important because the scarf is the object examined in this study as a symbolic element associated with Nawang Wulan's freedom and autonomy.

The selected data are analyzed using Roland Barthes' semiotic theory, particularly the concepts of denotation and connotation, to identify the meanings associated with the scarf within the narrative. The denotation analysis focuses on the literal meaning of the selected excerpts and the visual representation of the scarf in the illustrations. Meanwhile, the connotation analysis examines the implied meanings that emerge from the narrative context and the position of the scarf in Nawang Wulan's story.

Based on these two levels of meaning, the representation of the scarf is identified to determine how the scarf functions within the story and how it is related to Nawang Wulan's freedom and autonomy. The analysis therefore does not merely examine the scarf as an item of clothing, but also considers its narrative context and visual representation to reveal the symbolic meaning conveyed through the object.

4.1.1. Analysis of the Scarf's Representation

The following table presents the analysis of the selected data based on the denotative and connotative levels of Roland Barthes' semiotic theory. The table includes the selected textual data from the book, the denotative meaning, the connotative meaning, and the representation of the scarf as identified through the combination of the textual and visual elements.

Table 4.1 Data Analysis of the Representation of the Scarf in Jaka Tarub Folklore

No	Page	Text/Data	Denotation	Connotation	Representation
1.	P. 12 Pr. 3	*Jaka Tarub melihat beberapa*	Jaka Tarub secretly takes one of	The scarf signifies the heavenly	The scarf is represented as an important

	L. 1	*pakaian milik para wanita cantik itu. Diam-diam, Jaka Tarub mengambil salah satu pakaian tersebut."*	the heavenly maidens' garments (scarf).	maiden's identity and power. Taking it deprives her of the freedom to return to heaven.	object that determines Nawang Wulan's fate and initiates the main conflict of the story.
2.	P. 15 Pr. 2 L. 1	"*Tapi, bagaimana dengan aku. Aku tidak dapat pulang ke kahyangan jika tidak dapat menemukan bajuku?" seorang bidadari bertanya sambil menangis tersedu-sedu*."	A heavenly maiden cannot return to heaven because she cannot find her garment (scarf). She cries after realizing it is missing.	The missing scarf signifies the loss of the heavenly maiden's freedom, identity, and power to return to heaven. Her emotional response emphasizes her dependence on the scarf.	The scarf is represented as an essential object that connects the heavenly maiden to her origin and determines her ability to return to heaven.
3.	P. 25 Pr. 1 L. 1	"*Oh, ini pakaianku yang hilang ketika aku mandi di telaga bersama saudara-saudaraku dulu. Lalu, mengapa bajuku ini berada di sini?*"	Nawang Wulan finds her missing garment (scarf) and recognizes it as the one she lost while bathing in the lake.	The recovered scarf signifies the return of Nawang Wulan's identity, freedom, and ability to return to heaven. It also marks.	Scarf is represented as an essential object that restores Nawang Wulan's identity and freedom, enabling her to reconnect with her heavenly origin.

4.	P. 25 Pr. 4 L. 1	"*Suamiku, Jaka Tarub, hari ini aku berpamitan kepadamu. Aku akan kembali ke kahyangan," ucap Nawang Wulan ketika melihat Jaka Tarub berada di hadapannya*."	Nawang Wulan bids farewell to Jaka Tarub and states that she will return to heaven.	Nawang Wulan's return to heaven signifies the restoration of her freedom and autonomy after recovering her scarf.	The scarf is represented as an object that restores Nawang Wulan's freedom and enables her to return to her original world.

4.1.2. Analysis of the Symbolic Meaning of the Scarf

Based on the analysis of the selected data in the previous section, the scarf is represented as more than a piece of clothing in the narrative of *Jaka Tarub*.

Its significance is constructed through its relationship with Nawang Wulan's identity, ability to return to the heavenly realm, and control over her movement.

The denotative and connotative analysis shows that the scarf carries symbolic meanings related to Nawang Wulan's freedom, mobility, and autonomy. Therefore, this section discusses how the scarf functions symbolically in relation to these aspects of Nawang Wulan's character.

Table 4.2 Data Analysis of the Symbolic Meanings of the Scarf in Relation to Nawang Wulan's Freedom

No	Page	Text/Data	Denotation	Connotation	Symbolic Meaning
1.	P. 12 Pr. 3	*Diam-diam, Jaka Tarub mengambil*	Jaka Tarub secretly takes one of the	Jaka Tarub's secret action indicates an	Restriction of Freedom

	L. 2	*salah satu pakaian tersebut"*	clothes (scarf) belonging to the heavenly women, including Nawang Wulan's clothing (scarf).	attempt to prevent Nawang Wulan from retrieving her clothing (scarf) and returning to the heavenly realm. The act creates a situation in which Nawang Wulan's freedom to leave is restricted.	
2.	P. 15 Pr. 3 L. 2	"*Kami sudah membantu sebisa kami. Tapi, bajumu tidak dapat kami temukan. Jadi, Nawang Wulan, terpaksa kami meninggalkanmu*."	The heavenly women tell Nawang Wulan that they cannot find her clothes (scarf) and therefore must leave her on earth.	The missing clothing (scarf) creates a separation between Nawang Wulan and her heavenly origin and limits her freedom to return.	Restriction of Freedom
3.	P. 18 Pr. 4 L. 1	*"Mengapa kamu menangis?." Jaka Tarub bertanya pura-pura tidak tahu*	Jaka Tarub asks Nawang Wulan why she is crying while pretending not	Jaka Tarub deliberately hides the truth about the missing clothing	Restriction of Freedom

		kepada Naawang Wulan."	to know the reason.	(scarf) and pretends to be unaware of Nawang Wulan's distress. His deception contributes to Nawang Wulan's inability to recover her clothing and return to heaven.	
4.	P. 19 Pr. 2 L. 1	"*Janganlah kau bersedih. Aku akan menolongmu. Tapi, maukah kau menerima pertolonganku*?"	Jaka Tarub comforts Nawang Wulan and offers to help her, asking whether she accepts his help.	Jaka Tarub presents himself as someone who can provide assistance when Nawang Wulan is unable to return to heaven. However, his offer also places Nawang Wulan in a dependent position, as she must rely on his assistance	Restriction of Autonomy

				after losing her clothing.	
5.	P. 22 Pr. 2 L. 1	"*Kang Jaka, karena kau telah melanggar pesanku, maka mulai sekarang aku harus bekerja keras." Ujar Nawang Wulan*."	Nawang Wulan tells Jaka Tarub that because he has violated her instruction, she now has to work harder.	The violation of Nawang Wulan's instruction changes her previous way of living and places her in a more demanding domestic situation. It indicates a loss of control over the conditions that previously allowed her to live according to her own way.	Restriction of Autonomy
6.	P. 25 Pr. 1 L.1	"*Mengapa bajuku berada di sini?" Nawang Wulan berpikir. "Apakah Kang Jaka yang mengambilnya? Tapi, mengapa dia pura-pura tidak tahu, ya?"*	Nawang Wulan discovers her clothing and suspects that Jaka Tarub took it and pretended not to know about it.	The discovery makes Nawang Wulan realize that Jaka Tarub may have intentionally taken and hidden her clothing. The	Restoration of Freedom

				clothing becomes evidence of Jaka Tarub's deception and reveals the means by which her ability to return to heaven had been restricted.	
7.	P. 26 Pr. 2 L. 1	"*Suamiku! Kau telah menipuku sekian lama. Sebenarnya, aku juga merasa berat hati harus meninggalkan Nawangsih. Tapi, ini terpaksa kulakukan" Ujar Nawang Wulan.*"	Nawang Wulan confronts Jaka Tarub for deceiving her and states that she must leave him, although she feels reluctant to leave Nawangsih.	Nawang Wulan recognizes Jaka Tarub's deception and makes the decision to leave the life that resulted from his actions. Her decision demonstrates her ability to reclaim control over her own life despite her emotional attachment to her child.	Restoration of Autonomy

8.	P. 29 Pr. 1 L. 1	"*Suamiku, aku terlahir sebagai bidadari, bukan seorang manusia. Jadi aku harus kembali ke kahyangan. Tempat hidupku bukan di bumi, Suamiku" ujar Nawang Wulan kepada Jaka Tarub*."	Nawang Wulan explains that she is a heavenly woman rather than a human and states that she must return to heaven because earth is not her original place of existence.	Nawang Wulan reclaims her heavenly identity and asserts her right to return to her original realm. Her statement shows her awareness of her own identity and her determination to make a decision about where she belongs.	Autonomy and Freedom

4.2. Findings

4.2.1. Representation of the Scarf in Jaka Tarub Folklore

The first data based on ***Table 4.1*** shows that Jaka Tarub secretly takes one of the scarfs belonging to the heavenly maidens. At the denotative level, the event describes Jaka Tarub taking the scarf while the heavenly maiden is unaware of his action. At the connotative level, the scarf carries a meaning beyond its literal function as clothing. Its possession is connected to the heavenly maiden's identity and her ability to return to heaven. Therefore, taking the scarf can be interpreted as an act that restricts the heavenly maiden's freedom and initiates the conflict between Nawang Wulan and Jaka Tarub. The scarf is consequently represented as an

essential object that determines Nawang Wulan's situation and becomes the starting point of the main conflict in the narrative.

The second data based on ***Table 4.1*** present the heavenly maiden's realization that she cannot return to heaven because she cannot find her scarf. At the denotative level, the character is unable to return to the heavenly realm because the scarf is missing, and her emotional response is expressed through crying. At the connotative level, the missing scarf signifies the restriction of her freedom and her separation from her heavenly origin. Her emotional response further emphasizes the importance of the scarf to her ability to return home. Thus, the scarf is represented as an essential object that connects Nawang Wulan to her original identity and determines her ability to return to heaven.

The third data based on ***Table 4.1*** shows Nawang Wulan discovering and recognizing the scarf that she had previously lost. At the denotative level, Nawang Wulan identifies the scarf as the one she lost while bathing with her sisters. At the connotative level, the recovery of the scarf indicates the restoration of her connection with her heavenly origin and her ability to leave the human world. The discovery also marks an important turning point in the narrative because Nawang Wulan regains access to an object that had previously been taken from her. Therefore, the scarf is represented as an object associated with the restoration of Nawang Wulan's identity, freedom, and mobility.

The fourth data based on ***Table 4.1*** shows Nawang Wulan informing Jaka Tarub that she will return to heaven. At the denotative level, Nawang Wulan

announces her decision to leave Jaka Tarub and return to the heavenly realm. At the connotative level, her decision indicates that she has regained the ability to determine her own movement and return to her original world. This closely connected to the recovery of the scarf in the previous data. Therefore, the scarf is represented as an object that enables the restoration of Nawang Wulan's freedom and autonomy.

Based on the analysis of the four data, the scarf has a significant role in the development of Nawang Wulan's narrative. The narrative presents a sequence in which the taking of the scarf restricts Nawang Wulan's ability to return to heaven, while the recovery of the scarf restores her connection with her heavenly origin. The scarf therefore functions beyond its literal meaning as a piece of clothing. Through its denotative and connotative meanings, the scarf is represented as an object associated with Nawang Wulan's identity, freedom, mobility, and autonomy. The progression from the loss to the recovery of the scarf also demonstrates its importance in determining Nawang Wulan's ability to regain control over her own movement and return to the heavenly realm.

4.2.2. Symbolic Meanings of the Scarf in Relation to Nawang Wulan’s Freedom

Selected data shows that the scarf carries meanings beyond its literal function as a piece of clothing. Scarf is closely connected to Nawang Wulan’s ability to return to the heavenly ralm, her relationship with Jaka Tarub, and capacity to deterimine her own life. The symbolic meaning of the scarf becomes more apparent through the sequence of events involving its disappearance, concealment,

discovery, and its relationship to Nawang Wulan's return to heaven. The following data demonstrate the development of these symbolic meanings

4.2.2.1. The Taking of the Clothing

"*Diam-diam, Jaka Tarub mengambil salah satu pakaian tersebut*."

The first data based on ***Table 4.2*** shows the beginning of the conflict concerning Nawang Wulan's clothing (scarf). The narrative describes Jaka Tarub secretly taking one of the clothes belonging to the heavenly women. The use of the expression "*diam-diam*" indicates that the action is performed secretly and without the knowledge of Nawang Wulan. This action is significant because Jaka Tarub does not simply take an ordinary piece of clothing. The clothing is connected to Nawang Wulan's ability to return to her original realm.

The secret act also indicates that Nawang Wulan is not given the opportunity to make an informed decision about what happens to her. By taking the clothing without her knowledge, Jaka Tarub creates a situation in which Nawang Wulan becomes unable to return to heaven. The clothing begins to acquire a symbolic meaning related to freedom, particularly Nawang Wulan's freedom to leave the earthly realm and return to her original home. The act of taking the clothing represents the beginning of the restriction placed upon Nawang Wulan's freedom. The scarf is therefore not merely a physical object but an important element that determines Nawang Wulan's ability to exercise her freedom of movement. The scarf is associated with Nawang Wulan's freedom to return to her original realm, while its removal initiates the restriction of that freedom.

4.2.2.2. The Clothing Cannot Be Found

"*Kami sudah membantu sebisa kami. Tapi, bajumu tidak dapat kami temukan. Jadi, Nawang Wulan, terpaksa kami meninggalkanmu."*

The second data based on ***Table 4.2*** presents the immediate consequence of the missing clothing (scarf). The heavenly women explain that they have tried to help Nawang Wulan but cannot find her clothes (scarf). As a result, they have to leave her on earth. At the denotative level, the statement describes the physical absence of Nawang Wulan's clothing. However, at the connotative level, the missing clothing represents a much more significant loss because it prevents Nawang Wulan from following the other heavenly women back to heaven.

The phrase "*terpaksa kami meninggalkanmu*" emphasizes that Nawang Wulan is separated from her heavenly companions because the clothing cannot be found. Her inability to return is therefore not presented as a free choice. Instead, she is forced to remain in an environment that is not her original place of existence. In relation to the research question, this data demonstrates the symbolic meaning of the scarf as connected to freedom and mobility. When the scarf is unavailable, Nawang Wulan loses the ability to move between the earthly and heavenly realms. Therefore, the absence of the scarf symbolizes a restriction of freedom. The loss of the scarf restricts Nawang Wulan's freedom by preventing her from returning to the heavenly realm.

4.2.2.3. Jaka Tarub Pretends Not to Know

"Mengapa kamu menangis?". Jaka Tarub bertanya pura-pura tidak tahu kepada Nawang Wulan."

The third data based on ***Table 4.2*** illustrates Jaka Tarub's response to Nawang Wulan's distress. Jaka Tarub asks Nawang Wulan why she is crying while pretending that he does not know the reason. The phrase "*pura-pura tidak tahu*" is important because it reveals that Jaka Tarub conceals his knowledge of the situation. The action can be interpreted as part of the mechanism through which Nawang Wulan's freedom is restricted. Jaka Tarub knows about the missing clothing but does not reveal the truth to Nawang Wulan. Nawang Wulan remains unaware that her inability to return to heaven is connected to Jaka Tarub's action. Creates an unequal position between the two characters. Jaka Tarub possesses information that Nawang Wulan does not possess, allowing him to maintain the situation in which she cannot return to heaven. The scarf becomes symbolically connected not only to freedom but also to the control exercised over Nawang Wulan. The concealment of the scarf and Jaka Tarub's deception contribute to the restriction of Nawang Wulan's freedom.

4.2.2.4. Jaka Tarub Offers His Help

"*Janganlah kau bersedih. Aku akan menolongmu. Tapi, maukah kau menerima pertolonganku?*"

The fourth data based on ***Table 4.2*** shows Jaka Tarub offering assistance to Nawang Wulan after she loses her clothing. At the denotative level, Jaka Tarub comforts Nawang Wulan and offers to help her.

The context of the narrative gives this assistance a deeper meaning. Nawang Wulan needs help because she has lost the clothing that enables her to return to heaven. The situation created by the disappearance of the scarf places her in a position in which she must depend on Jaka Tarub.

The scarf can consequently be understood as a symbol of independence because its absence creates dependence on another person. Jaka Tarub's offer appears helpful on the surface, but it occurs after he has secretly taken the clothing.

As a result, the assistance is connected to a situation that he himself has created. This creates a contrast between Nawang Wulan's condition before and after the loss of the scarf. Before losing it, she possesses the ability to return to heaven. After losing it, she becomes dependent on Jaka Tarub. The absence of the scarf changes Nawang Wulan's position from independence to dependence, symbolizing a restriction of her autonomy.

4.2.2.5. Nawang Wulan's Domestic Situation Changes

"*Kang Jaka, karena kau telah melanggar pesanku, maka mulai sekarang aku harus bekerja keras." ujar Nawang Wulan."*

The fifth data based on ***Table 4.2*** describes a change in Nawang Wulan's circumstances after Jaka Tarub violates her instruction. Literally, Nawang Wulan states that she now has to work harder because Jaka Tarub has broken her

instruction. The statement demonstrates that her circumstances have changed significantly.

In the broader narrative, this change can be connected to the earlier loss of the scarf. After being unable to return to heaven, Nawang Wulan remains in the earthly world and develops a life with Jaka Tarub. Her responsibilities and activities consequently change. The narrative therefore presents the loss of the scarf as the beginning of a transformation in her position and way of life.

Particularly relevant to autonomy. Nawang Wulan's previous existence is associated with freedom of movement between realms, whereas her earthly life involves increasing domestic responsibilities. Therefore, the scarf functions symbolically as a marker of the freedom that existed before she became permanently situated in the earthly realm. The loss of the scarf is associated with a transformation in Nawang Wulan's life, particularly the restriction of her previous autonomy and freedom.

4.2.2.6. Nawang Wulan Discovers Her Scarf

"*Mengapa bajuku berada di sini?" Nawang Wulan berpikir. "Apakah Kang Jaka yang mengambilnya? Tapi, mengapa dia pura-pura tidak tahu, ya?"*

The sixth data based on ***Table 4.2*** represents an important turning point in the narrative. Nawang Wulan discovers her clothing and begins to suspect that Jaka Tarub was responsible for taking it. At the denotative level, she finds her missing clothing. At the connotative level, the discovery allows her to reconsider the events that have occurred previously.

The clothing now functions as evidence of the deception that has affected her life. By finding it, Nawang Wulan gains knowledge about the situation that previously restricted her. The scarf therefore becomes connected to freedom through knowledge and recovery.

The discovery also changes Nawang Wulan's position. Previously, she could not understand why she had been unable to return to heaven. After finding the clothing, she begins to recognize the truth behind her situation. This realization is important because freedom is not only represented through physical movement but also through the ability to understand and make decisions about one's own circumstances. The discovery of the scarf marks the beginning of the restoration of Nawang Wulan's freedom and awareness of the deception surrounding her.

4.2.2.7. Nawang Wulan Decides to Leave Jaka Tarub

"*Suamiku! Kau telah menipuku sekian lama. Sebenarnya, aku juga merasa berat hati harus meninggalkan Nawangsih. Tapi, ini terpaksa kulakukan," ujar Nawang Wulan*."

The seventh data based on ***Table 4.2*** demonstrates Nawang Wulan's response after discovering Jaka Tarub's deception. she confronts Jaka Tarub and states that she has been deceived for a long time. Although she feels reluctant to leave Nawangsih, she decides that she has to leave. The statement is significant because Nawang Wulan is now able to make a decision about her own future. Her decision is not presented as an action imposed by Jaka Tarub. Instead, she actively confronts the deception and determines that she must leave.

In relation to the scarf, this moment represents the consequence of recovering the object that had previously been taken from her. The return of the scarf enables the possibility of returning to her original life, while Nawang Wulan's decision demonstrates the restoration of her autonomy. The scarf therefore has a symbolic function beyond physical mobility. It becomes connected to Nawang Wulan's ability to regain control over her own life. The recovery of the scarf contributes to the restoration of Nawang Wulan's autonomy and enables her to make her own decision to leave.

4.2.2.8. Nawang Wulan Asserts Her Identity and Returns to Heaven

"*Suamiku, aku terlahir sebagai bidadari, bukan seorang manusia. Jadi aku harus kembali ke kahyangan. Tempat hidupku bukan di bumi, Suamiku," ujar Nawang Wulan kepada Jaka Tarub*."

The eighth data based on ***Table 4.2*** provides the clearest expression of Nawang Wulan's restored freedom and autonomy. Literally, Nawang Wulan explains that she was born as a heavenly woman and that she must return to heaven because the earth is not her original place of existence.

The statement "*aku harus kembali ke kahyangan*" demonstrates that Nawang Wulan recognizes her own identity and makes a decision regarding where she belongs. Her return to heaven can therefore be interpreted as the culmination of the symbolic journey associated with the scarf.

At the beginning of the narrative, the loss of the scarf prevents Nawang Wulan from returning to heaven. At the end, the recovery of the scarf allows her to

regain the possibility of returning. Tthe scarf functions as a symbolic representation of freedom of movement, identity, and autonomy.

The scarf can consequently be interpreted as a symbol that connects Nawang Wulan to her original identity and her ability to determine her own path. Its recovery represents not only physical mobility but also the restoration of her freedom to choose where and how she will live. The scarf ultimately symbolizes the restoration of Nawang Wulan's freedom and autonomy, as demonstrated by her decision and ability to return to the heavenly realm.

4.3. Discussion

The discussion focuses on the representation of the scarf in the *Jaka Tarub* folklore and its symbolic meanings in relation to Nawang Wulan's freedom and autonomy. The discussion interprets the significance of the findings by connecting them with relevant theoretical perspectives and previous studies.

4.3.1. Representation of the Scarf

Scarf in the Jaka Tarub folklore is not represented merely as a piece of clothing worn by Nawang Wulan. Throughout the narrative, the scarf is presented as an important object associated with Nawang Wulan's identity, her connection to the heavenly realm, and her ability to return to her original place. To interpret this finding, Roland Barthes' semiotic theory is employed as the main theoretical framework and Stuart Hall's theory of representation is used as a supporting theory.

According to Barthes (1967, p. 89), semiotic analysis can distinguish between denotation and connotation. Denotation refers to the primary or literal level

of meaning, while connotation refers to meanings that are developed beyond the literal level through associations and contextual interpretation. This theory is relevant to the present study because the scarf has both a literal function as clothing and a deeper meaning within the narrative. Therefore, Barthes' theory enables the researcher to move from identifying what the scarf literally represents to interpreting the meanings attached to it within the story.

The relevance of Barthes' theory can be seen in the scene in which Jaka Tarub secretly takes one of the clothes belonging to the heavenly women. At the denotative level, the data simply describes Jaka Tarub taking a piece of clothing. However, at the connotative level, the clothing becomes significant because its absence prevents Nawang Wulan from returning to the heavenly realm. Thus, the scarf is not interpreted merely according to its physical function as clothing. Its function within the narrative constructs an additional meaning related to Nawang Wulan's identity, origin, and ability to return to heaven.

The finding can further be understood through Stuart Hall's theory of representation. Hall (1997, p. 17) explains representation as a process through which meaning is produced through language. He further explains that representation involves the relationship between things, concepts, and signs in the production of meaning (Hall, 1997, p. 19). This perspective is relevant because the meaning of the scarf is not determined solely by its physical form as a piece of clothing. Instead, its meaning is constructed through the way the scarf is presented and functions within the narrative.

In the Jaka Tarub folklore, the scarf is repeatedly connected to Nawang Wulan's heavenly identity and her ability to return to the heavenly realm. When Jaka Tarub takes the clothing, Nawang Wulan loses the ability to return with the other heavenly women. When the clothing is later discovered, the situation changes and Nawang Wulan becomes aware of the deception surrounding her. Therefore, the representation of the scarf is constructed through its relationship with the events and characters in the narrative. In accordance with Hall's perspective, the scarf becomes meaningful because the narrative uses the object as a sign through which particular meanings about Nawang Wulan are communicated.

The combination of Barthes' and Hall's theories provides a complementary explanation of the finding. Barthes helps identify the different levels of meaning produced by the scarf, beginning with its denotative meaning as clothing and moving toward its connotative meanings within the narrative. Hall, meanwhile, helps explain how those meanings are constructed and communicated through representation. Therefore, Barthes focuses on the process of signification, while Hall provides a broader explanation of how meaning is constructed through language and signs.

Based on the discussion, the scarf is represented as more than a physical item of clothing. Through its narrative function, the scarf is constructed as a meaningful sign associated with Nawang Wulan's identity, heavenly origin, and ability to return to her original realm. Therefore, the finding supports the view that the scarf has a significant representational function in the narrative and provides the

basis for further discussing its symbolic meaning in relation to Nawang Wulan's freedom.

4.3.2. Symbolic Meaning of the Scarf

The scarf functions as a symbol of freedom in the Jaka Tarub folklore. This meaning can be interpreted through Roland Barthes' theory of signification. Barthes (1967, p. 89) distinguishes between denotation and connotation, in which a sign can carry both a literal meaning and additional meanings produced through contextual associations. This concept is relevant to the present study because the scarf has a literal function as clothing, but its function in the narrative produces a deeper meaning related to Nawang Wulan's freedom.

At the denotative level, the scarf is presented as a piece of clothing belonging to Nawang Wulan. However, its meaning extends beyond its physical function when Jaka Tarub secretly takes it. The absence of the scarf prevents Nawang Wulan from returning to the heavenly realm with the other heavenly women. Therefore, at the connotative level, the scarf becomes associated with Nawang Wulan's ability to return to her original realm. The scarf consequently functions as a sign through which the idea of freedom is expressed.

The relationship between the scarf and freedom becomes clearer through the contrast between its absence and recovery. When Jaka Tarub takes the scarf, Nawang Wulan is unable to return to heaven and is forced to remain on earth. The loss of the scarf therefore represents a restriction of her freedom. Conversely, when Nawang Wulan discovers the missing clothing, the possibility of returning to

heaven is restored. The movement from the loss to the recovery of the scarf demonstrates that the object is symbolically connected to Nawang Wulan's freedom of movement and her ability to determine where she belongs.

From the perspective, symbolic meaning of freedom does not come from the physical characteristics of the scarf itself. Rather, it is produced through the scarf's position within the narrative and its relationship with Nawang Wulan's experiences. The scarf becomes meaningful because the narrative repeatedly connects its possession and loss with Nawang Wulan's ability or inability to return to heaven. The scarf can be interpreted as a sign whose connotative meaning is associated with freedom.

The scarf in the Jaka Tarub folklore is represented not merely as an item of clothing but as a symbolic sign of Nawang Wulan's freedom. Its possession is associated with her ability to return to her original realm, while its loss results in the restriction of that ability. The recovery of the scarf subsequently represents the restoration of her freedom.

The symbolic meaning of the scarf in the Jaka Tarub folklore can also be understood within the broader cultural context of the scarf in Javanese society. A study of the lurik scarf in Klaten, Central Java, demonstrates that the scarf can function as more than a clothing accessory because its use is associated with cultural identity and local cultural values Damayanti et al., (2020). This cultural context is relevant to the present study because Nawang Wulan's scarf is similarly associated with her identity. However, the identity represented by the scarf in the Jaka Tarub

folklore is specifically connected to Nawang Wulan's identity as a heavenly woman.

Furthermore, Gumawang and Setiawan (2025) explain that the scarf used by sindhen in Javanese wayang kulit performances possesses aesthetic and symbolic significance. This finding supports the interpretation that the scarf can function as a cultural object that communicates meanings beyond its physical function as clothing. In the Jaka Tarub folklore, the symbolic meaning of the scarf is constructed through its narrative function. The scarf is connected to Nawang Wulan's ability to return to heaven, and therefore it becomes associated with her freedom and mobility.

Therefore, the cultural studies of the scarf in Central Java provide a supporting cultural context for interpreting the scarf in the Jaka Tarub folklore. Nevertheless, the present study does not assume that the scarf universally symbolizes freedom in Javanese culture. Instead, its meaning as a symbol of freedom is constructed specifically within the narrative through the scarf's relationship with Nawang Wulan's identity, mobility, and ability to return to her original realm.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1. Conclusions

Examine the symbolism of the scarf in the Jaka Tarub folklore and its meaning in relation to Nawang Wulan's freedom and autonomy. The scarf was selected as the main object of analysis because although it plays an important role in determining the development of the story, its symbolic significance has received limited attention as an independent narrative and semiotic object. The study focused on the version of the Jaka Tarub story presented in *Cerita Rakyat Nusantara: Jaka Tarub & Nawang Wulan dan Kisah-Kisah Lainnya* by Gin Subiharso, published by Nuansa Cendekia. This version was selected because it provides a coherent sequence of events concerning the scarf, beginning with Nawang Wulan's possession of it, followed by its concealment by Jaka Tarub, and ending with its rediscovery. To analyze the data, employed Roland Barthes' semiotic theory, particularly the concepts of denotation, connotation, supported by theories of folklore, symbolism, and feminist perspectives on women's freedom and autonomy, including Stuart Hall's concept of immanence and transcendence. Based on this approach, the research addressed two questions concerning the representation of the scarf and its symbolic meanings in relation to Nawang Wulan's freedom and autonomy.

Regarding the first research question, the findings demonstrate that the scarf is represented as more than an ordinary piece of clothing or a magical accessory. It

functions as a significant narrative element that connects Nawang Wulan to her identity as a celestial being and determines her ability to move between the celestial and earthly realms. Its representation changes throughout the narrative in accordance with three major stages: possession, loss or concealment, and recovery. When Nawang Wulan possesses the scarf, it signifies her celestial identity and her ability to return to her original realm. When Jaka Tarub hides the scarf, its absence results in Nawang Wulan's inability to return to heaven and leads to her remaining on earth as his wife.

When the scarf is eventually recovered, it restores her connection to her celestial identity and enables her return to the heavenly realm. Therefore, the possession, concealment, and recovery of the scarf correspond to important changes in Nawang Wulan's position and circumstances. The scarf consequently functions as a central narrative and symbolic element through which identity, transformation, and belonging are developed in the story. Regarding the second research question, the findings indicate that the scarf carries interconnected symbolic meanings of freedom, mobility, and autonomy.

At the denotative level, the scarf is presented as a piece of clothing belonging to Nawang Wulan as a celestial being. At the connotative level, however, the scarf represents meanings that extend beyond its physical function. First, it symbolizes freedom because possession of the scarf gives Nawang Wulan the possibility of choosing where she belongs and whether she wishes to remain on earth or return to the celestial realm. Second, it represents mobility because the scarf enables her movement between the celestial and earthly realms. Without the scarf,

this mobility is restricted. Third, the scarf symbolizes autonomy because control over the object is closely connected to Nawang Wulan's ability to determine the direction of her own life. These three meanings are interconnected rather than functioning as separate symbols. The narrative demonstrates this relationship through a recurring pattern, possession of the scarf is associated with freedom, mobility, and autonomy; its concealment is associated with the restriction of these conditions; and its recovery is associated with their restoration.

Further reveals that the narrative presents the restriction of Nawang Wulan's freedom as something that becomes normalized through marriage and domestic life. Jaka Tarub's control over the scarf consequently affects Nawang Wulan's ability to determine her own future. When considered alongside Beauvoir's concept of immanence, this finding suggests that the narrative can be read as representing a transition from a position of freedom and transcendence toward a more restricted domestic existence. The symbolic function of the scarf does not only concern Nawang Wulan's supernatural identity but also reflects the relationship between possession, power, and women's autonomy within the narrative.

Concludes that the scarf functions as a central symbolic link between Nawang Wulan's identity, freedom, mobility, and autonomy. Its significance becomes particularly apparent through the narrative progression from possession to concealment and finally to recovery. This progression demonstrates that the scarf operates simultaneously as a marker of celestial identity and as a symbol through which Nawang Wulan's freedom is granted, restricted, and restored. The scarf should not be viewed merely as a magical object or a plot device, but as an

important symbolic element that contributes to the construction of Nawang Wulan's character and her relationship with power and autonomy.

The findings of this research also offer a different perspective on the Jaka Tarub folklore. Through the scarf, the story illustrates how control over a particular object can influence a woman's identity, mobility, and ability to make choices. In this sense, the present research contributes a more focused interpretation of the Jaka Tarub folklore by demonstrating how the symbolism of the scarf communicates the complex relationship between an object, identity, and women's freedom.

5.2. Suggestions

Provides several contributions to the understanding of the symbolism of the scarf in the Jaka Tarub folklore, some limitations should be recognized. The limitations also provide opportunities for further research. Focuses only on the scarf as the main narrative object in one particular textual version of the Jaka Tarub story. Primarily conducted using Roland Barthes' semiotic framework, particularly the concepts of denotation, connotation with the discussion centereds on freedom, mobility, and autonomy. Approach enables to conduct a detailed analysis of the scarf however, it also limits the findings to a particular object, textual version, and theoretical perspective. Tthe study cannot fully represent the broader symbolic, cultural, and narrative dimensions that may be found in the Jaka Tarub folklore and its wider cultural tradition. Based on these limitations, several suggestions are proposed for future researchers.

Future researchers are encouraged to investigate other symbols and narrative elements found in the Jaka Tarub folklore. For example, the forest spring where the celestial nymphs bathe, the rice granary related to Nawang Wulan's supernatural ability to produce rice, and the character of Jaka Tarub may provide other significant symbolic meanings. The character of Jaka Tarub, in particular, could be examined in relation to masculine desire, power, and control. Future researchers may also compare different versions or regional variations of the Jaka Tarub story. Since the folklore exists in various forms and is transmitted across different regions of Indonesia, comparative analysis may reveal whether the symbolic meaning of the scarf remains similar or changes according to different cultural and narrative contexts. Furthermore, researchers may apply other theoretical perspectives, such as structuralist narrative theory, psychoanalytic criticism, or postcolonial theory, to explore dimensions of the story that cannot be fully explained through Barthesian semiotics alone. Since this study identifies a strong connection between the scarf, freedom, and autonomy, further research may also explore broader issues concerning gender, female representation, identity, and power relations in Jaka Tarub or other Indonesian folktales by employing various feminist and gender-based perspectives.

Comparative research is also recommended as a potential direction for future studies. Researchers may compare the representation and symbolic meaning of the scarf across different versions of the Jaka Tarub folklore to determine whether the findings of the present study are specific to the selected version or represent a recurring pattern within the broader tradition. Another possible approach is to

compare Jaka Tarub with other folktales from Indonesia or other cultures that contain similar narrative motifs, particularly stories involving supernatural or celestial women whose freedom or return to their original world is connected to a particular object, garment, or artifact. This type of comparative study may place the findings of the present research within a wider literary and cultural context and provide insight into how women's freedom and agency are symbolically constructed through particular objects in traditional narratives.

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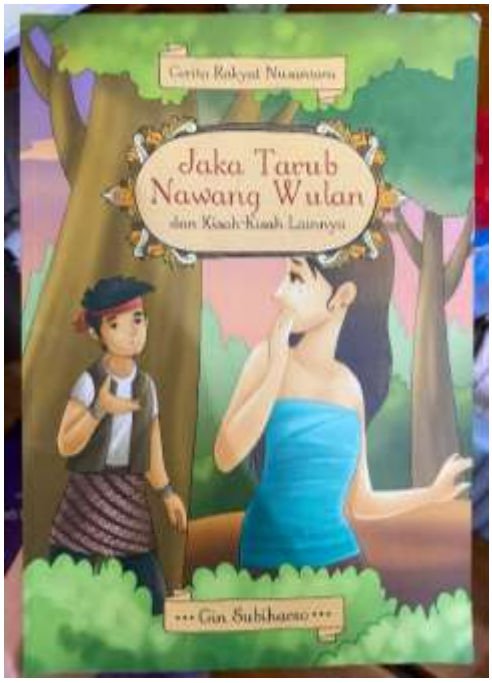
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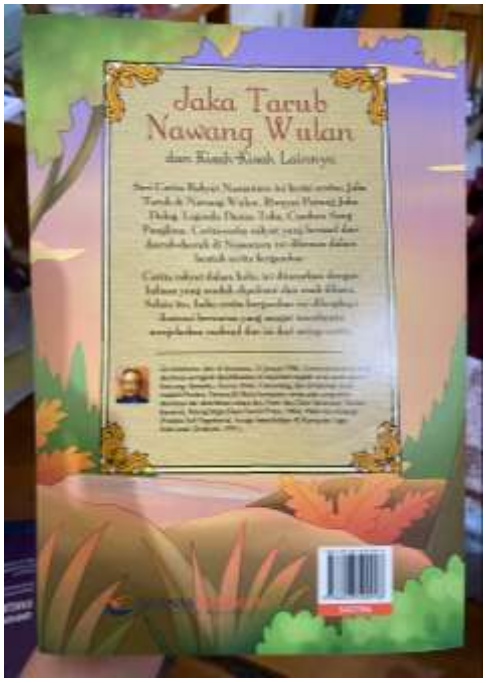
CURRICULUM VITAE



Clara Federika Sitompul is an English Literature student at Universitas Pasundan, Bandung, with experience in talent management, people and culture, event management, and digital media monitoring. She has been actively involved in AIESEC Bandung, where she worked in Talent Management and served as an AIESEC Future Leaders Coach, supporting talent development, team engagement, and organizational activities. During her time as an AFL Coach, she received the “Most Engaging” and “Best Performance” awards for her contribution to participant engagement and development. She also gained experience as a People & Culture Officer at IYD West Java and as an Ambassador and Assessor for JoinAIESEC25. Beyond organizational activities, she was involved in Talent Acquisition and Crowd Control at TEDx Pasundan University and is currently gaining professional experience through an internship at DISKOMINFO Kota Bandung in digital media monitoring and fact-checking. Through these experiences, she has developed strong skills in communication, teamwork, talent management, event coordination, and information analysis, with a growing interest in Human Resources and People & Culture.

APPENDICES







UNIVERSITAS PASUNDAN
FAKULTAS ILMU SENI & SASTRA

KEPUTUSAN
DEKAN FAKULTAS ILMU SENI DAN SASTRA UNPAS

Menimbang : Bahwa untuk menyelesaikan dan efektifnya pelaksanaan dipandang perlu ...

Mengingat : 1. ...
2. ...
3. ...
4. ...
5. ...

Memperhatikan : Surat usulan dari pengelola program studi ...

Menetapkan :

Memutuskan :

Menimbang : 1. Menganggap Dosen Pembimbing Tugas Akhir/Skripsi, yakni :
Pembimbing I : Dr. H. Sugiarto, M.Hum
Pembimbing II : Hasan Hasanah, S.S., M.Hum
Untuk Membimbing Tugas Akhir / Skripsi Mahasiswa di bawah ini :
Nama : Clara Fadeska Silvanyel
NIM : 217050019
Tema : The Symbolism of the Scarf in the Jaka Tarub Folklore and Its Meaning for Nawang Wulan's Freedom

2. Kepada Dosen pembimbing tugas akhir/skripsi diberikan honorarium sesuai ketentuan yang berlaku di Fakultas Ilmu Seni dan Sastra
3. Surat keputusan ini berlaku sejak tanggal ditetapkan sampai dengan tanggal 06 Oktober 2024, dengan ketentuan apabila dikemudian hari terdapat kekeliruan dalam keputusan ini akan diubah dan diperbaiki sebagaimana mestinya

Ditetapkan : Bandung
Pada Tanggal : 06 April 2024
Dekan,

Prof. Dr. Hj. Setiawan GP, S.U., M.H., MSn
NIPY 19110916

Tembusan :
1. Dosen Pembimbing
2. Mahasiswa yang bersangkutan
3. Pertinggal



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KARTU BIMBINGAN SKRIPSI



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