



Imagery, Fantasy, and Fiction: Magical Realism in Indonesian Literature

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ABSTRACT: Literature is often regarded as a mere reflection of socio-cultural life. In fact, literature actually creates its own world, which ignores social-cultural boundaries and fantasy. Therefore, this research aims to reveal the representation of imagery, fantasy, and fiction in the context of magical realism in the novel *Mustika Zakar Celeng* by Adia Puja. This research uses a qualitative method with three focus approaches, namely semiotics, content analysis, and hermeneutics. The data source is the novel *Mustika Zakar Celeng* by Adia Puja. Data collection is done by reading, recording, and coding techniques. The result of this research is that Adia Puja's novel *Mustika Zakar Celeng* is an aesthetic form of art created by the human creative process. This novel raises sexual issues in rural communities as well. The issue of sex causes social polemics, which leads to the loss of gender boundaries, ethics, and logic. By combining elements of reality and fantasy, the novel presents an absurd socio-cultural phenomenon of Sundanese society. The confluence of fact and myth results in the novel creating an "The Other" world. Because of the infinite relationship, the novel is a representation of imagination that blurs the boundaries between fact/myth, logic/fantasy, realism/magic, which are built from social reality and fiction. For this reason, an important implication of this research is that literary works can be a means of connecting interdisciplinary studies, to understand the complexity of socio-cultural dynamics in narrative texts.

KEYWORDS: magical realism; *mustika zakar celeng*; adia puja; wendy b. faris; fantasy realism

1. INTRODUCTION

Literature is a form of art expressed through language that originates from human life and is considered to have value as an expression of culture expressed through the beauty of language. Therefore, the literature provides a deep message [1]–[3]. Literature is said to be a work of art expressed in written form as a result of the creativity of human thought. In this process, literature is conveyed through beautiful and meaningful language and is connected with people's lives [4], [5]. Moreover, literature can be used as a medium to explore human life experiences, even showing the process of community development [6], [7]. Although literature starts from a social reality that refers to events that actually occur in the real world, there are also many studies that present fantasy stories so that their reality often exceeds the limits of the reader's logic [8], [9]. Therefore, readers can be confused when distinguishing between social and narrative reality. This is considered part of the characteristics of magical realism literature, which focuses on confusing readers' logic.

Literary realism refers to a logical and real point of view on the conditions of reality as a form of phenomenon that really happens [10]–[12]. Magical refers to a supernatural view that believes in something magical that happens beyond human reason. However, it is still believed that they can be encountered in real life [13], [14]. In line with this, Faris (2004) defined magical realism as a meeting between two opposing schools, combining magical or supernatural elements with a view of reality that refers to everyday life. Faris divided the indicators of magical realism into five categories: 1) irreducible elements, 2) phenomenal world, 3) unresolved doubts, 4) mixed nature, and 5) disruption of time, space, and identity. Therefore, readers can see the world differently where the line between reality and imagination is blurred. Magical realism is a way of art to depict reality that is based on the reality that exists in society [19], [20]. Therefore, the irrational elements in magical realism literature arise based on the irrationalism that develops in the culture of people.

In line with the development of literature in the focus of magical realism, many scholars have shown their concentration to dig deeper into this issue. Pamungkas et al. (2023) stated that the existence of educational values in the fantasy world as a form of exploration of magical realism in contemporary novels and associated the imagination of magical realism with reader effects, especially the content of educational values. In addition, Pamungkas et al. (2022) also agreed that literature is one of the media for preserving the myths of a particular culture. A similar opinion from Ulhaq (2023) is that magical realism is a representation of a society that still believes in traditions to honor ancestors and believe in mystical things. Furthermore, Windayanto (2020) said that some Indonesian short stories have aspects of traditional community mysticism in the form of a belief in pesugihan as a shortcut to wealth. Andriana et al. (2024) also believe that some Indonesian novels have magical elements that are presented from the magic of

the characters. However, in this case, no research has been found on the novel *Mustika Zakar Celeng*, especially by Adia Puja, which connects the characteristics of magical realism with culture, mythology, fantasy, fiction, and psychology. The interconnection between magical realism, literature, and humans is also a form of renewal explored as a result of in-depth interpretation. For this reason, it is important to explore the novel *Mustika Zakar Celeng* from the perspective of magical realism, especially its interconnection with interdisciplinary studies. This is important because the plot play in the novel shows the relevance between the issue of magical realism that illustrates the clash of reality and imaginative aspects of the culture and mythology that develops in everyday life.

From the same perspective, *Mustika Zakar Celeng* contains an entanglement/interconnection between magical realism, literature, and humans. Broadly speaking, literature often carries the value of life displayed in the storyline, so it can be used as a guide to address the reader's social life [25], [26]. Thus, it is believed that literature can be applied as a medium to channel messages for readers because it can be used as a source to explore certain contexts [27], [28]. Therefore, exploring the interrelationship between magical realism, literature, and human beings can help us decipher the author's intentions and goals in expressing moral messages displayed in the magical perspective of the story. Research on the connection between magical realism stories and human worldviews can contribute valuable insights to address the concept of magical realism from various perspectives. Based on this, the purpose of this research is to interpret the novel *Mustika Zakar Celeng* by Adia Puja in the characteristics of magical realism, which focuses on two characteristics: (1) the representation of magical realism in the novel *Mustika Zakar Celeng*; (2) the interconnection of magical realism with imagery, fantasy, and fiction. We hope that an in-depth analysis of these two main topics will contribute to the thinking of literary studies in different contexts.

2. MATERIALS AND METHODS

This research aims to make a new contribution to the study of Indonesian literature, especially by analyzing the novel *Mustika Zakar Celeng* by Adia Puja. The main focus of this research is to discuss two characteristics: (1) the representation of Wendy B Faris' magical realism in the novel *Mustika Zakar Celeng*, and (2) the interconnection between magical realism, literature, and humans. By combining various disciplines, we expect to uncover hidden meanings and broader colors in the novel. The purpose of this study is to provide a comprehensive interpretation and richer understanding of literary texts. This research provides a unique approach to the analysis process by combining three complementary methods. Combining the methods of semiotics, content analysis, and hermeneutics can help interpret the data thoroughly [29], [30]. Through semiotics, it can shape and decipher the meaning of symbols or visual signs used by the author as clues to understanding the story world that is built [28], [31], [32]. Content analysis can then support the identification process of the pattern of themes and motifs behind the story [33]-[35]. Meanwhile, the use of the hermeneutics method can lead researchers to interpret findings in a broad context and connect them with relevant issues in the story topic [36], [37].

In this study, the novel *Mustika Zakar Celeng* by Adia Puja was used as the main data source to examine the representation of magical realism elements as well as the interconnection between magical realism, literature, and humans. Data collection is done through the process of reading the whole story in general, then reading carefully and taking systematic notes on quotations related to the research objectives [38]-[40]. Furthermore, identification, classification, and coding of the collected data were carried out in accordance with the predetermined categories, namely grouping into elements of magical realism and in-depth interpretation to find interconnections between magical realism, literature, and humans. To strengthen the classification results, a validity test was conducted by referring to relevant theories such as literature, culture, and magical realism. After thoroughly examining the research results, the research conclusions can be formulated.

3. RESULTS AND DISCUSSION

Research on Adia Puja's novel *Mustika Zakar Celeng* was conducted to explore the presence of elements of magical realism in the story. A thorough analysis of the story aspects shows that the author can realize an interesting and mysterious fictional world, where the boundary between reality and magical forms shows a very thin line. The main focus in this study is designed to explore two characteristics, namely: (1) the representation of magical realism in the novel *Mustika Zakar Celeng* in the elements of Irreducible Elements, Phenomenal World, Unsettling Doubt, and Merging Realms; (2) the interconnection between magical realism, literature, and humans [15], [41].

This research explains the findings in stages, starting from the presentation of data in accordance with the direction of the research, theoretical discussion complemented by interpretation, and conclusions being the final form of the discussion area. The analysis starts from specific things, by examining the meaning of symbols in the cover image of the novel and data quotes in the story text. Then, an overall interpretation is made by connecting the Sundanese cultural context and the influence of animism and dynamism that influenced the background of the birth of the novel *Mustika Zakar Celeng*. This will show how Sundanese culture and dynamism animism beliefs influence the way researchers understand the story and message conveyed by the author. Then, we explain the results of the data related to the analysis of the interconnection between magical realism, literature, and humans.

3.1. Magical realism in the book cover of *mustika zakar celeng*

Magical realism combines the concepts of reality/nature with magical/supernatural elements [41], [42]. Strange and magical things are considered a normal part of the life of a story, becoming a combination of real and unreal forms. Authors often create a mysterious and enigmatic atmosphere and do not provide logical explanations of the magical events they present [43], [44]. In line with this, the cover of *Mustika Zakar Celeng* provides an overview of the general atmosphere of the story, which also features magical symbols as descriptions in the initial interpretation of the story. The book cover is shown in Figure 1.



Figure 1. Cover of adia puja's *mustika zakar celeng* novel.

Based on Figure 1, mystery is presented to disturb the reader from interpreting the magical elements hidden behind the appearance of reality, which can lead to oddities. This cover evokes imagination and critical thinking because of the clash between real and imagined forms, blurring the dimensional boundaries between the two. This is certainly a characteristic of magical realism that often confuses logic and triggers multiple meanings [45], [46]. Recognized by its physical form, there is a four-legged animal with fangs sticking up. A mysterious wild boar is presented as a magical and enigmatic animal that can disturb the readers. It is unimaginable that a wild boar is a human being who incarnates and devotes himself to a demon. The presence of the animal on the cover gives it more meaning than an ordinary wild boar, even if its presence can mislead humans and make them lose their mind. Today, the world is trapped by shackles of magical spells and mystical beliefs in treasure or magic science. A treasure can be an object or power that can be used as a shield for its users [47], [48]. The source and form of a treasure vary according to human beliefs and needs [48], [49]. The story in the novel presents spiritual knowledge in the form of testicles owned by the Queen of the Wild Boar Demon. Someone who wants to get the treasure must go on a magical journey and meditate for an indeterminate period until the Queen of the Wild Boar Demon comes to visit. The main character of the novel has a strong determination to obtain one of the seventeen *Mustika Zakar Celeng*. He can change his form into a wild boar with the power of the wild boar and can cheat death. However, if he dies, there is a penalty for him to devote himself to becoming a wild boar demon. On the cover of the novel, the wild boar is interpreted as a human being who violates the value of life because he has taken the path of magic so that he is shackled to supernatural powers.

In relation to Sundanese culture and mythology, people believe that wild boars exhibit behaviors that are considered strange or mystical [50], [51]. Its appearance is often surprising because it can appear and disappear quickly and has an unusual strength. People often associate sightings of wild boars with the ngepet myth. They believe that wild boars are not just ordinary animals but incarnations of spirits who come with the aim of taking someone's wealth. The Wild Boar stealth action will succeed when it is able to startle the occupants of the house, which is the target of its mission, so that it can take away their property. In this case, the wild boar is considered the most likely incarnation of supernatural beings because it has a creepy physical form, rough fur with dark colors, sharp fangs, and a ridiculous muzzle; therefore, it can easily startle someone who becomes its mystical target. The ngepet myth certainly has a special ritual; by using a certain number of incantations, a person can transform into a wild boar. Someone is needed to help guard the candle, if the candle flame goes out then the ngepet cannot return to human form. The incident is often found by people in various regions, so many believe in the myth of the ngepet. Thus, a wild boar is highly susceptible to mystical things. Thus, the cover of the novel *Mustika Zakar Celeng* cannot simply be described naturally, because it clashes with magical and mystical things beyond the limits of human reason [42], [46], [52]. The concept of magical realism is evident in the meaning of two worlds: real and imaginary.

3.2. Magical realism in story texts

Adia Puja’s novel *Mustika Zakar Celeng* is a form of literary exploration that raises the genre of magical realism. A contemporary Indonesian literary work attracts attention because it succeeds in creating an atmosphere full of mystery and is able to inspire readers to contemplate deeper meanings than just natural life [17], [53]. Magical realism in this novel not only functions as an aesthetic element but also plays an important role in conveying certain messages. The story in the novel presents a world full of magic and enigma, giving birth to unique events as a combination of magical elements and everyday reality. *Mustika Zakar Celeng* is a novel about a man who is humiliated because his pride is trampled when his wife complains about his genital abilities in bed. Tobor trains his genitals by hiring night women. However, his hopes are dashed, as his stamina and virility remain weak when making love. Tobor is not only fighting for physical prowess but also for a man's self-esteem. Eventually, Tobor was seduced by stories of magic science and the power of magic treasure in the hope that it would give him great sexuality. Tobor underwent a long and strange mystical journey, beyond the limits of human reason. A supernatural journey and several rituals led Tobor to meet the Queen of the Wild Boar Demon. He hoped that the treasure in the form of a testicle, one of the seventeen testicles of the Queen of the Wild Boar Demon, could give him superhuman strength. Other benefits include being able to transform into a wild boar and having stamina that is always in top form like a wild boar and can cheat death. However, eternal devotion as a wild boar demon is the worst consequence of Tobor’s failure to survive. Tobor performed a sex ritual with the Wild Boar Demon Queen as a condition for obtaining the treasure. Tobor is now a human wild boar or a human wild boar. Tobor's testicles increased by one as a manifestation of the testicular treasure he obtained. However, the magic treasure brought Tobor to ruin, his life tragically ending as a consequence of misusing the power of the treasure.

Mustika Zakar Celeng is a work that was created to be more than just a mystical story, but a deep reflection on the dark side of humanity. The consequences of human actions that deviate from religious and moral values can lead to bad luck [54], [55]. *Mustika Zakar Celeng* is a fusion of realism and surrealism. This story demonstrates how myths and mystical rituals can affect the human mind. This book processes a bitter reality that is then confronted with the beauty of the imaginary realm connected to a story full of mystery [14], [17], [26]. In the analysis process, the data findings in the text are based on the theory of Faris, which is grouped into four elements: (1) Irreducible Elements, (2) Phenomenal World, (3) settling doubt, and (4) Merging Realms. The data in this study were presented sequentially in the following four aspects based on the criteria of the magical realism version [15].

3.2.1. Irreducible element

The concept of Irreducible Elements in a story leads to magical elements that cannot be reduced, described, or explained rationally [15]. In this case, magical power can be formed through four aspects: magical objects/magic, magical sounds, places where sacred magical events occur, and special abilities possessed by characters beyond the limits of reason [17], [53]. The Irreducible Elements in the novel *Mustika Zakar Celeng* are influenced by the cultural background and customs in the researcher's environment so that they can create imagination in shaping the story's imagination. The findings for the irreducible elements are described in Table 1.

Table 1. Irreducible element in the novel *mustika zakar celeng* by adia puja.

Number	Data	Cultural Interaction	Code
1	Loggers visited by demons in dreams	Sundanese Culture	MZC.133/IE:01
2	The voice of the Demon Queen of wild boar echoed at the core of the mind	Sundanese Culture	MZC.148/IE:02
3	Many places are considered sacred. Believing in the myth of black death	Sundanese Animism and Culture Influence	MZC.130/IE:03
4	Giving a offering to get treasure	Sundanese Animism and Culture Influence	MZC.152/IE:04
5	Treasure can save from death	Sundanese Animism and Culture Influence	MZC.153/IE:05

Note:

IE: Irreducible Element

MZC: *Mustika Zakar Celeng*

Table 1 reveals the existence of Irreducible Magical Elements in Adia Puja’s novel *Mustika Zakar Celeng*, which arises from the influence of Sundanese culture and myths. Sundanese beliefs and culture became a source of imagination for the author in shaping the distinctive magical elements of this short story. Based on the MZC.133/IE: 01 data, the irreducible element aspect is shown when imagination is present in the loggers' dreams. After cutting down trees in the Haursepuh forest, which is known to be haunted and full of mysteries, loggers interfere with supernatural beings as a form of protest because the forest is the residence of the genie nation and has been deliberately destroyed. The form of disturbance that occurred was the arrival of a human-headed snake

demon who waited for the forest in a dream and threatened to impose painful punishment if the loggers continued to disturb the forest as their residence. Since then, several loggers have suffered bad luck. A number of loggers died because they were hit by trees that they had cut themselves, died from being pegged by poisonous snakes, and even loggers lost their way in the forest and were not found. The Haursepuh community believes that dreams are interpreted as a sign; when they dream of meeting a demon or genie, it is believed that disasters will occur. One can even use the dream world as a medium to communicate with supernatural beings [56]. If connected to the conditions of the researcher's environment—the Sundanese community—the mythology that still develops in modern society can be the basis for interpreting the story because it has a connection that can strengthen data. Although still a mystery, Sundanese mythology believes that dreams are a way for the spirits of the deceased to communicate. In addition, Sundanese culture considers that dreams can bring about good luck or bad luck. In this case, it is believed that a dream can be a signal, sign, clue, or medium between humans and supernatural beings [57], [58]. This is closely related to the magical element of Irreducible Elements because dreams are events that cannot be deciphered and interpreted.

The data MZC.148/IE:02 show the presence of magical sounds as a form of mystical disturbance experienced by humans to influence and incite. This narrative flow describes the story of Tobor's hermitage. He hears the whispers of the Queen of the Celeng Demon, which goes to the core of his mind. Supernatural powers can take the form of sound without showing a physical form; even though it is just a sound, it can affect a person's mind to cause anxiety and far from feeling calm [56]. Even supernatural voices can detach a person from logic and consciousness, so that they can follow what is commanded in mystical whispers. Often found in modern society, supernatural whispers in hikers can mislead the way in which they are separated from their group. A person then dies after jumping off a cliff because he gets a demonic incitement that can get rid of his conscious mind. These phenomena are included in the mystical nature of Irreducible Elements because the existence of supernatural sounds originating from astral beings [17], [59] is an event that cannot be fully explained or described. Thus, there is a clash between the nature of reality and the imagination.

In addition, MZC.130/IE:03 describes the myth of the Black Kedesih as a sign of death and belief in a sacred place. Sundanese mythology, which is still circulating in modern society, also agrees with these data. Sacred places, such as large old trees, temples, shrines, and others are considered sacred because they are believed to be home to supernatural beings. It is related to the influence of animism that everything can have a soul/spirit so that it is considered taboo, respected, sanctified, and used as a place of worship, which is believed to have metaphysical awareness and properties [56], [60]. The myth of the bird of paradise chirping presents a mystical atmosphere because it is considered a bad omen for the owner of the house it visits. It is the sound and place of magical events as an element that cannot be proven and interpreted because it has merged with the mystical character. Furthermore, MZC.152/IE:04 states that offering is a prerequisite for the search for treasure. In Sundanese culture, offerings requested by supernatural spirits can be in the form of human lives, animals, or valuable objects, or even in the form of self-devotion to imaginary groups [61], [62]. The conversation is connected to the influence of dynamism, believing in the supernatural power of certain objects, including offerings and sacrificed objects [63], [64]. These two pieces of data are a form of spiritualism that survives today's society as an indecipherable character and has elements that cannot be simplified in accordance with the characteristics of Irreducible Elements.

Next, the data MZC.153/IE:05 show that treasure can be a tool to overcome death or deceive the time of death. Treasure is a supernatural object that cannot be reduced or interpreted in its form and existence. Sundanese people believe in the existence of spiritual elements that can provide great power to owners [65], [66]. Magical objects such as treasures, amulets, crises, stones, or other objects believed to have spiritual power are part of the dynamism inherited by ancestors so that they continue to develop in society [63], [64]. The above data represent the Irreducible Element as a collaboration of realist and surrealist forms found in objects, sounds, and supernatural events in a form that cannot be simplified or interpreted.

3.2.2. Phenomenal world

The second element of magical realism is the phenomenal world, which has a very close relationship with reality [15]. The phenomenal world is an important part of magical realism, serving as a bridge between the rational and irrational worlds. This element can be tested, because it has references to the real world or human life experiences [16], [67]. Magical realism remains grounded in reality, preventing the story from becoming too fanciful and distant from everyday life. Mystical elements that are always connected to the real world can be the difference between magical realism and pure fantasy stories [17], [53]. In this case, there are a number of data in the novel *Mustika Zakar Celeng* by Adia Puja that have a connection with elements of the phenomenal world, namely, in the form of real objects and events that are then associated with magical things. Both elements describe the phenomenal world created to build a conflict construction in the story. The findings of this phenomenal fold are presented in Table 2.

Table 2. Phenomenal world in the novel *mustika zakar celeng* by adia puja.

Number	Data	Cultural Interaction	Data Code
1	Characters can walk on water, float in the air, and are difficult to kill.	Sundanese Culture	MZC.119/PW:01
2	Asking for a Queen wild boar demon	Sundanese Animism and Culture Influence	MZC.124/PW:02
3	Female queen has a penis	Sundanese Animism and Culture Influence	MZC.126/PW:03
4	Human-headed caterpillar, buffalo-bodied crocodile	Sundanese Animism and Culture Influence	MZC.126/PW:04
5	Trees, rocks, ground, all green	Sundanese Culture	MZC.128/PW:05
6	A wild boar bank becomes a queen for the demons	Sundanese Animism and Culture Influence	MZC.148/PW:06
7	Wild boars can talk	Sundanese Animism and Culture Influence	MZC.148/PW:07
8	Tobor asks for the Queen's wild boar demon	Sundanese Animism and Culture Influence	MZC.151/PW:08

Table 2. Phenomenal world in the novel *mustika zakar celeng* by adia puja.

Number	Data	Cultural Interaction	Data Code
9	Tobor turns into a wild boar	Sundanese Animism and Culture Influence	MZC.153/PW:09
10	Wild Boar is part of the stealth	Sundanese Animism and Culture Influence	MZC.153/PW:10
11	Wild Boar transforms into a human	Sundanese Animism and Culture Influence	MZC.154/PW:11
12	After dying, the tobor becomes a wild boar demon	Sundanese Animism and Culture Influence	MZC.155/PW:12
13	Tobor serving Queen wild boar demon	Sundanese Culture	MZC.156/PW:13
14	The queen wild boar demon had seventeen penises	Sundanese Animism and Culture Influence	MZC.157/PW:14
15	Tobor Queen wild boar demon	Sundanese Culture	MZC.157/PW:15
16	Tobor's testicles increased by one	Sundanese Culture	MZC.158/PW:16
17	Tobor is a human-wild boar. Or wild boar-humans	Sundanese Animism and Culture Influence	MZC.158/PW:17
18	Kang Koprak makes love in the form of a wild boar	Sundanese Culture	MZC.186/PW:18
19	Treasure-containing penis	Sundanese Animism and Culture Influence	MZC.152/PW:19

Note:

PW: Phenomenal World

MZC: *Mustika Zakar Celeng*

The data in Table 2 shows the existence of magical events that occur in the real world in the story of *Mustika Zakar Celeng*. There are a number of Phenomenal World elements based on Sundanese culture and the influence of animism dynamism. The data were obtained by focusing on the phenomenal events in the narrative to see how these events affect the realism of the story to show the fusion of real and fantasy. Data MZC.119/PW:01 states that Anjengan can walk on water, float in the air, and are difficult to kill. Anjengan is a term in Sundanese culture for someone who has knowledge and a high status, prominent [68], [69]. In the story, Anjengan, as a human, has magic powers beyond rational ability. Humans who can walk on water, float in the air, and are difficult to kill are impossible because they are not natural and do not comply with natural laws in the human realm. These phenomena are extraordinary because they exceed the logical limits of reality. This is in line with MZC.126/PW:04 data, which shows the existence of fantastic phenomena, namely caterpillars with human heads and crocodiles with buffalo bodies. These events are impossible in the real world because they have a touch of mysticism, but they can occur and are considered to exist in the story. This event is related to animist beliefs, the existence of a supernatural spirit that has mastered the body of a creature is able to control and influence

their lives so that they can easily change their physical form [56], [60]. Human-headed caterpillars and buffalo-bodied crocodiles are realist forms of creatures shackled by supernatural spirits.

In addition, MZC.124/PW:02 shows that the Queen of the Wild Boar Demon has testicles. This statement is in line with MZC.126/PW: 03 data, which illustrates that the female Demon Queen has testicles in the form of male reproductive organs. There is also a correspondence with data MZC.151/PW:08, which shows that Tobor asks the queen of the wild boar demon for a testicle. This is also related to MZC.157/PW: 14 data, which reveals that the Queen of the Wild Boar demon has 17 testicles. The Queen of the Wild Boar Demon is described as a genie or astral creature that controls a supernatural kingdom. The queen is defined as a female leader, but she has testicles that are male-specific physical parts. There are generally only two testicles on a man, but an amazing thing happens in the story, with 17 testicles owned by one female creature. The testicles are believed to be a treasured amulet with great power, so they are sought after and demanded by a group. This phenomenon is related to the influence of dynamism, a belief in the existence of magical properties in objects that are ritualized to exert a certain influence or power [56], [63], [64]. In this narrative, the penis is a form of talismanic magic. In line with this, MZC.158/PW:16 also states that Tobor's testicles increased by one; now, he has three testicles. The incident is certainly influenced by the inherent magical nature of reality, creating a sensational story that is beyond human reason but packaged as if it really happened. This can also occur in magical places; according to the data MZC.128/PW: 05, a forest is found that is entirely green, including rocks, branches, and soil. In fact, the elements in a forest have various colors according to their type. Based on this story, Leuweung Hejo is presented as one of the places on the supernatural journey. This place is unusual because of the intervention of mystical elements.

Next, MZC.148/PW: 06 and MZC.148/PW: 07 data revealed that wild boars have great power beyond the instincts of ordinary animals. This story presents a talking wild boar who holds the position of the queen of the demons. Wild boar demons are animals that are endowed with physical strength as a means of survival. However, unlike animals, wild boars are destined to rule the world and have metaphysical abilities. In this case, there is conformity with data MZC.153/PW:10 and MZC.154/PW:11, which state that wild boars are part of the demons and have the ability to transform into humans. The event has gone beyond the laws of nature owing to the contamination of supernatural elements that create a powerful phenomenon that leads to the world of surreality. The above data relate to animist culture [56], [60], where everything can have a mystical spirit/soul that exerts a great influence. Living things that have a supernatural spirit are usually seen as sacred and respected. Like a wild boar demon, which is capable of making humans submit and willingly perform rituals to obtain the supernatural knowledge it possesses.

In addition, MZC.153/PW:09 and MZC.158/PW:17 show the existence of abilities that are impossible for humans to have but are true in the reality of the story. Tobor is a man with supernatural knowledge; he can change his form into a wild boar. Tobors can be dubbed a human wild boar or a human wild boar. Illogical incidents can be carried out by rational beings who have been influenced by the irrational world [56]. Consequently, there is a discrepancy in the human way of thinking because it deviates from rationality. This is in line with the data MZC.155/PW:12 that Tobor will turn into a wild boar demon after his death. Based on logical rules, the human spirit returns to God when its death occurs [70], [71]. Tobor, a human who is also a wild boar, devotes himself to a demon after his death. Animist beliefs agree with the above data: Tobor is a human being who has been contaminated by a supernatural spirit. The spirit is considered to have power and influence Tobor's life. Various rituals are performed as a form of worship to ask supernatural entities for metaphysical knowledge. A case is a form of reality that occurs beyond the limits of human instinct, such that phenomenal and fantastic events occur.

Next, MZC.156/PW:13 and MZC.157/PW:15 describe a human who serves the Queen of the Bull Demon by having intercourse with her. Having intercourse with a wild boar is a disgusting thing beyond the limits of human logic/mind, but it can happen in real life in a story. In line with this, there is data MZC.186/PW:18, which agrees with the process of creating love between humans and wild boar. Kang Koprul, who also has the knowledge to transform into a wild boar, has an interest in testing the power of treasure in bed. He created love in the form of a wild boar with a woman named Rosalinda. Having sex with a wild boar or in the form of a wild boar is an absurd image that is impossible in the real world. The surreal concept occurs above the limits of reality [56]. The MZC.152/PW: 19 data show the existence of testicles with treasure power. A testicle that is magical and provides great power is certainly contrary to the scientific understanding of human biological functions. This is difficult for common sense to understand because the testicles are male reproductive organs. However, it is considered to be more than just a reproductive organ and even has a connection to the mystical nature of the wild boar. The penis, as a form of amulet/treasure, is believed to be related to the influence of dynamism that develops in society because it makes an object a form of magical element that has supernatural characteristics and provides good luck [63], [64]. In various mythologies, wild boars are symbolized as a form of strength, courage, and perseverance. This can represent a clash between rationality and irrationality, based on real phenomena that actually occur in the story [16], [19]. The above data characterize magical realism within the scope of the phenomenal world because it combines natural and supernatural events in the fantasy world of the story.

3.2.3. Unsettling doubt

Based on theory [15], the element of unsettling doubt in the novel *Mustika Zakar Celeng* by Adia Puja succeeds in creating deep doubts about reality owing to the presence of various irreducible elements. The combination of realism and surrealism keeps the reader guessing the meaning of each event, whether it really happened naturally or only in imagination [14], [18]. The emergence of strange, mesmerizing, and suspenseful events creates ambiguity in the meaning of the story, so that the boundary between reality

and fantasy becomes transparent. [17], [53] Doubts arise because of the collision between the cultural system displayed in the story and the reader's cultural background. Thus, it can encourage their way of thinking when interpreting a story. The aspect of unsettling doubt is found by readers when following the storyline and interpreting every corner of reality presented. The line between reality and the imaginary becomes blurred, giving rise to a sense of uncertainty. The findings regarding unsettling doubts are presented in Table 3.

Table 3. Unsettling doubt in the novel *mustika zakar celeng* by adia puja.

Number	Data	Cultural Interaction	Data Code
1	Humans have the knowledge of the magic of Rawarontek and Pancasona	Sundanese Animism and Culture Influence	MZC.116/UD:01
2	Rawarontek users will not die while touching the ground	Sundanese Animism and Culture Influence	MZC.116/UD:02
3	People with magic knowledge can only be killed by hanging	Sundanese Animism and Culture Influence	MZC.116/UD:03
4	Humans learn magic so that they cannot die	Sundanese Animism and Culture Influence	MZC.122/UD:04
5	Man meditates and fasts in the heart of the forest	Sundanese Animism and Culture Influence	MZC.124/UD:05
6	Meditate and detache from the world	Sundanese Animism and Culture Influence	MZC.126/UD:06
7	With magic, never die in a fight	Sundanese Animism and Culture Influence	MZC.126/UD:07

Table 3. Unsettling doubt in the novel *mustika zakar celeng* by adia puja.

Number	Data	Cultural Interaction	Data Code
8	The demon was angry because his residence was being disturbed	Sundanese Culture	MZC.132/UD:08
9	When asceticism, it is at the intersection of the real world and the imaginary world	Sundanese Animism and Culture Influence	MZC.143/UD:09
10	When asceticism, it is at the intersection of the real world and the imaginary world	Sundanese Animism and Culture Influence	MZC.156/UD:10
11	Tobor was away for three months, but he felt it was only for a short time	Sundanese Culture	MZC.203/UD:11
12	Tobor was away for three months, but he felt it was only for a short time	Sundanese Animism and Culture Influence	MZC.223/UD:12

Note:

UD: Unsettling Doubt

MZC: *Mustika Zakar Celeng*

Based on Table 3, there is an aspect of unsettling doubts associated with cultural influences in the novel *Mustika Zakar Celeng*. The culture or beliefs of Sundanese society and the characteristics of animism become a reference in the interpretation process because the data above show a connection with the cultural reality of the local community. Animism is the belief that supernatural spirits can control everything, both animate and inanimate [56], [60]. Based on the narrative of the novel, a person can have magic knowledge of various rituals that must be performed, such as meditating, in order to obtain the power of the paradigm. In this case, mystical spirits influence human life so that they can disrupt logical control and lose their minds. The supernatural spirit that has penetrated the human soul demands a ritual that must be performed regularly as a form of interaction and devotion. Data MZC.116/UD:01 show the existence of Rawarontek and Pancasona knowledge, which is believed to bring magic/strength to its owner. These data can be connected to MZC.116/UD:02, which explains Rawarontek's spiritual energy. Rawarontek and Pancasona are magical practices originating from Sundanese culture [68]. Both have powerful effects as symbols of supernatural powers. Despite these similarities, Pancasona is considered to have a higher level than Rawarontek. The owner of Pancasona is described as a wiser using his power. When linked to the concept of puppetry, several characters are stated to have magic abilities, such as the issues raised in the novel *Muztika Zakar Celeng*. Ravana is often portrayed as a figure has various types of magic knowledge, including Pancasona. Bima, one of the Pandavas, has high magic abilities and is fluent in the science of Rawarontek. The rituals undertaken to gain these powers contain deep symbolism closely related to Sundanese spiritual beliefs. In this case, traditional practices highly value mystical elements that can strengthen the customary system and collective beliefs of the community [53],

[72]. The unification of metaphysical characters in the rationality of the world has created a double nuance that triggers a process of exploration that defines the boundaries of reality and fantasy [20], [53]. Thus, it can invite doubt and create tension for readers to reflect on logic and magic. Furthermore, MZC.116/UD:03 reveals that the owner of magic knowledge can only be killed by hanging. The magic presented by magical powers cannot be used for a logical analysis. Therefore, in the midst of modernization, only a small group can believe in mythology and mystical traditions. It is believed that mysticism can provide several special powers, one of which is the ability to cheat death. This is related to the data of MZC.122/UD:04 and MZC.126/UD:07, which state that magic science can provide power to avoid death. For users of magic, it is very difficult to kill them as long as they still set foot on earth. In this case, being killed by hanging is a mystical ritual considered effective in breaking the power of the treasure. This is a form of uniting concrete and abstract elements in the realm of unsettling doubt.

Next, MZC.126/UD:06 and MZC.143/UD:09 show meditating or ascetic activities that can make humans separate from the world, switching to the intersection of the real and imaginary worlds. This is in line with the data from MZC.156/UD:10 that users of magic science can lose control as humans. As is known, the ritual/procession in the search for treasure requires physical, mental, and consciousness strength. Control over the logic of the self needs to be strengthened so as not to be shackled and trapped in metaphysical space so that it can separate the rational mind. The procedures or spiritual exercises carried out to open the path in the search for spiritual energy must be pursued in various ways, such as reading mantras, providing offerings, meditation, meditation, fasting, and others [73], [74]. This is in line with data from MZC.124/UD:05, which states that fasting and meditation in the heart of the forest can invite the presence of supernatural entities. The procession is still often carried out by Javanese believers. Cultural wealth is passed down from generation to generation as a medium for connecting the past with the present. The stages in the meditation ritual require high concentration, as well as physical and mental readiness, but people are still willing to go to great lengths to carry out each ritual process because the knowledge/rewards promised in the treasure are very attractive. Some groups that do not have a culture or belief in metaphysical properties feel hesitant and doubtful when reading the imaginary nuances that are present in the reality of the story. Furthermore, the MZC.132/UD: 08 data show the rebellion of the demon because their residences were destroyed. Astral beings also have emotional states when their existence is threatened, which can affect the balance of reality [75], [76]. A number of disturbances experienced by humans are a form of resistance from allied beings. This is often encountered by someone who does not believe in astral nature and defies the fate of supernatural entities that coexist, thus neglecting ethics in balancing physical and nonphysical energy.

In addition, MZC.223/UD:12 talks about a person's devotion as a wild boar demon until the end of time. If one has been successfully trapped in a witchcraft covenant, one cannot separate oneself from the spiritual circle [56]. Rebellion, as a form of resistance to supernatural beings, only ends in misery and suffering. The irrationality system involves sadistic resistance for rational investors who dare to disturb and break the covenant. Furthermore, the MZC.203/UD: 11 data illustrate the spiritual mechanism of supernatural travel. Rational and imaginary realms have different time mechanisms. A person who sets foot on a mystical land will feel that they are in a short space of time; however, in reality, there has been a long turn of time. The above data are characteristic of magical realism, which is interpreted through the element of unsettling doubt involving cultural interaction. This creates doubt for the reader because the cultural characteristics of the story can be combined with local cultural characteristics [17], [53]. Thus, a deep interpretation is created to interpret the interrelationship between the realist and surrealist elements in the story.

3.2.4. Marging realms

The concept of marginalized realms in literature describes a situation in which a magical world full of traditional beliefs merges with modern everyday reality. Faris, (2004) explains that there is a collaboration that unites supernatural and material properties, and combines elements of realistic realism with elements of fantasy full of imagination. The concept of Merging Realms describes the chaos of space, time, and identity, where the boundaries between the past and present, between tradition and modernity, intermingle, and create a new reality. The findings of the merging realms are presented in Table 4.

Table 4. Marging realms in the novel *mustika zakar celeng* by adia puja.

Number	Data	Cultural Interaction	Data Code
1	Spirits from behind	Animism Influence	MZC.124/MR:01
2	Ghost incarnation	Animism Influence	MZC.135/MR:02
3	Meditation to the passage of the past	Animism Influence	MZC.143/MR:03

Note:

MR: Marging Realms

MZC: *Mustika Zakar Celeng*

Based on Table 4, MZC.124/MR:01 is included in the concept of marginal realms because of the combination of real and magical realms in the narrative. The data revealed that spirits are present in the life journey of modern society. Sundanese people believe that the spirits of the dead wander and disturb if they are not prayed for. In fact, in the beliefs of modern society, especially after Islam develops, the spirits of the dead return to God, separate themselves from their physical form, and move to the sacred

space of the afterlife [70], [71]. The world of spirits differs from that of humans, but it is said that the two are able to merge and unite because of their metaphysical character. Thus, spirits are present in the rationality of the world. Then, MZC.135/MR:02 states that humans have the determination to transform into ghosts. The nature of the two has differences that intersect, but it is often found that humans are the incarnation of genies/ghosts. This demonstrates the unification of nature for the two creatures by combining factual and imaginary forms in the reality of the story [53]. The same is found in the data MZC.143/MR:03, which shows the existence of meditation rituals that can bring a person's consciousness to the past space. Memories of past events have been stored deeply in the subconscious. The activity of meditation is performed by concentrating the mind until it can meet and interact in the hallway of the past. Meditation is a cultural practice based on mystical traditions that aims to connect with the power of deep spirituality [73], [74]. The data fall within the marginal realms feature that combines material and imaginary characteristics, dissolving the boundaries between two different worlds.

If the above data are linked to Sundanese mythology, people believe that spirits can return to the rationality of the world by conveying a message or sign to creatures [65], [66]. In the context of humans as incarnations of jinns, it is related to the belief in reincarnation in several religions such as Hinduism and Buddhism [73]. After death, the human soul does not die, but moves from one body to another. The concept of rebirth/reincarnation is used to interpret the life cycle in various cultures. Humans, as incarnations of jinns, are an idea of spirituality that contradicts modern scientific understanding. Furthermore, in relation to the tradition of meditation, it is still practiced by people who adhere to traditional Sundaritual culture as a practice carried out to obtain mystical guidance [65]. Based on this concept, the merging realms element is also associated with the influence of animism as a belief in a supernatural spirit attached to a certain creature or object [56], [60]. The spirit has special power and a great influence on its owner. Therefore, the reality of the novel's narrative can be compared with folklore and myth to strengthen the argument. The characteristics of magical realism are presented as a medium of fusion between real and imaginary realms.

3.3. Magical realism: imagery, fantasy, and fiction

The novel *Mustika Zakar Celeng* represents magical realism as a tool for thinking about issues of sexuality, gender, and spirituality through elements rich in symbolism and sociocultural issues. As a form of exploration of an image, fantasy and fiction are developed in the story. This work successfully combined the magical dimension with the complex reality of everyday life. In the context of rural Indonesia, mysticism and rationality often merge without clear boundaries [77], [78]. The central conflict between Nurlela and Tobor, a couple faced with marital dissatisfaction, becomes an entry point for readers into a world full of symbols of masculinity, supernatural beliefs, and social tension. Adia Puja's novel *Mustika Zakar Celeng* has interconnections with elements of magical realism that involve several supporting interactions. This issue is illustrated in Figure 2.

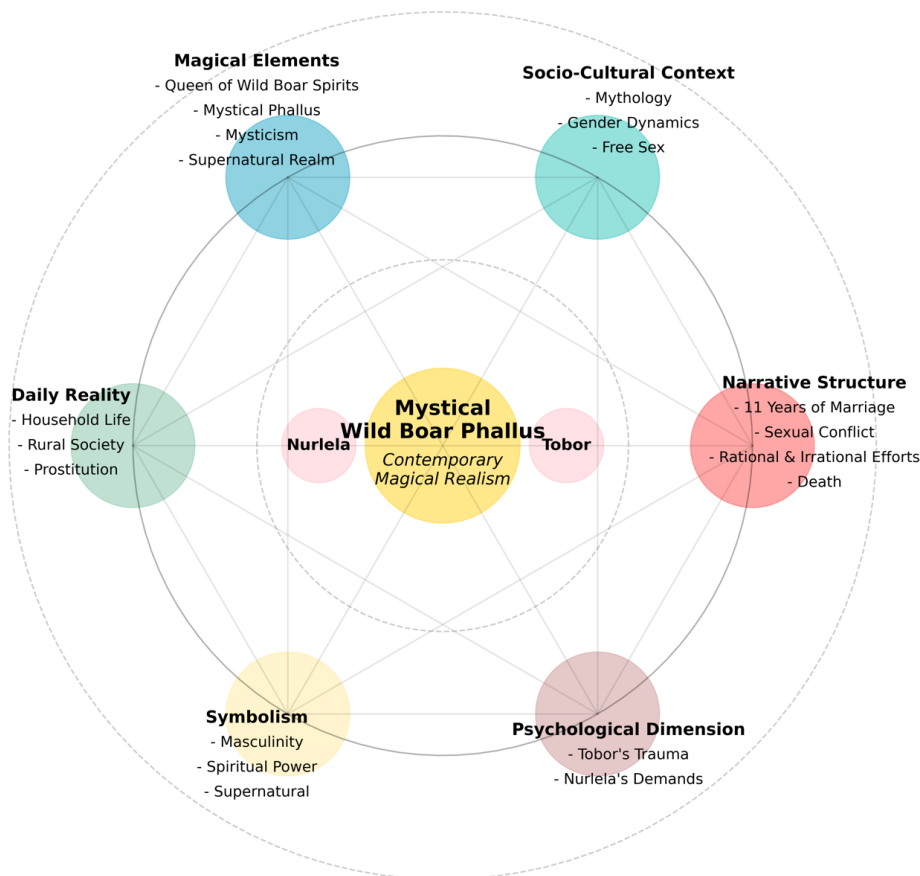


Figure 2. Interconnection of magical realism elements with literary works.

The novel takes everyday problems that often arise in rural communities, from domestic life to prostitution, as the underlying setting for magical elements. The figure of the demon king wild boar and mystical amulets reflects the strong belief in the supernatural in the local culture. In this case, magical elements become a method to interpret overarching issues, such as gender inequality and patriarchal domination, that often appear in culture [78], [79]. In *Mustika Zakar Celeng*, mythology, gender dynamics, and free sex are combined with natural realities. Mythology is the main factor that shows how rural communities interpret reality so that they can believe in the supernatural [68], [77], such as the presence of wild boar demons and treasure penises. The presence of myths can show how people understand their destiny and curse in their lives. Domestic life, which is depicted by conflict and tension, reflects the reality faced by families in rural areas. The practice of prostitution also illustrates the underlying gender dynamics in village life. Prostitution illustrates how casual sex is not only a form of rebellion against the norm but also a response to inner urges [80]. Mythology, gender dynamics, and sexuality are interconnected in shaping people's mentality when they respond to life challenges. This blurs the line between the real and the supernatural, and between the norm and rebellion. This reflects the complexity of humans in dealing with a social reality that is full of contradictions.

The narrative structure in the novel is built by involving sexual conflict in an 11-year marriage and an attempt to connect rationality with irrationality. Sexual conflict is at the core of the relationship between Tobor and Nurlela. Tobor portrays fragile masculinity. In the face of his inability to satisfy his wife, he turns to the mystical path by seeking the queen of the wild boar demon and the treasure penis to restore his manhood. This choice demonstrates the cultural pressures that push men to dominate while also revealing how rural communities still seek solutions in the supernatural realm when conventional methods are inadequate [64], [77], [81]. Tobor's story ends surprisingly with him fighting in a bullfight as a result of his failure to control the power of the treasure. This is a critique of the belief that mystical solutions can always be relied on. Death is an important element in the story. Death is not always represented as something final but as part of a longer cycle of life. Tobor, who remains part of the wild boar, demons after his death.

The novel symbolizes masculinity, spiritual power, and supernatural elements. The treasure penis, as a form of magical amulet, not only symbolizes strength, but also becomes a tool to control power. The masculinity addressed in this novel does not always bring happiness because of the limitations of vital organs that are unable to fulfill expectations. This creates a mismatch between the symbol of power and the reality of human weakness [16], [17]. Furthermore, spiritual nature is also presented to illustrate the role of traditions and myths that shape people's views and trigger interconnectedness. Supernatural power is not just a magical element, but something that can follow its own will and often goes against human wishes [56], [82]. Therefore, many treasure users lose their minds because they are unable to maintain and control logic, and are shackled by the characteristics of mysticism. In relation to this, the novel *Mustika Zakar Celeng* can create a psychological dimension that shows how social pressure affects characters' behavior and decisions [75]. Nurlela's demands are not only physical, but also emotional. This traumatizes Tobor, who is at the core of his struggle to overcome domestic conflicts. Attempts to alleviate trauma involve magical elements and tragic ends. The novel shows that the struggle to find satisfaction, both physical and emotional, cannot be resolved by magical means but rather requires awareness and acceptance of one's limitations.

4. CONCLUSION

Adia Puja's novel *Mustika Zakar Celeng* is an aesthetic form of art created by the human creative process. It is a medium of imagination that represents an author's emotions through the aesthetics of language. This novel raises sexual issues in rural communities as well. Narrative flow describes the inner conflict of a wife who is dissatisfied with her husband's sexuality. Starting from the issue of sex, conflict develops into a social polemic, which results in the loss of gender boundaries, ethics, and logic. Mythology is the main factor that illustrates how rural communities interpret reality. Mythology shapes people's mentality when responding to life challenges. Meanwhile, prostitution and free sex are present as an escape from marital dissatisfaction, as well as a reflection of traditional sociocultural conditions that normalize the problem of infidelity. The novel is an illustration of imagination, fantasy, and fiction that blurs the line between fact/mystery, logic/fantasy, and realism/magic, which is built from social reality.

By combining elements of reality, fantasy, and the supernatural, Adia Puja's *Mustika Zakar Celeng* can present a world rich in imagination while being closely connected to the sociocultural life of Sundanese society. This study shows the interconnection between beliefs in the supernatural world. Both have become a strong source of inspiration for creating literary works in the magical realism genre. The interconnection between sociocultural principles, narrative structures, psychological dimensions, symbolism, and daily reality can be used as a basis for understanding the function of literature in the process of deepening the meaning of the story. Therefore, exploring the interrelationship between magical realism, literature, and human beings can help us decipher the author's intentions and goals in expressing the moral message displayed in the magical perspective of the story. For this reason, an important implication of this research is that literary works can be a connecting tool between studies of sociology, culture, and psychology, thus opening up space for more comprehensive research. Thus, *Mustika Zakar Celeng* has great potential to open space for discussion in various disciplines and to understand complex sociocultural dynamics.

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