



Reflections on Symbolism, Culture, and Moral Impact: A Study of Magical Realism in the Novel *Wuni*

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Abstract

Until recently, no research has been conducted on magical realism to reflect the cultural symbolism and moral impact in Ersta Andantino's *Wuni*. The novel not only captures the community's life, but also integrates fantastic elements which enriches the narrative and highlights local cultural values. This research aims to discover and offer critical arguments for *Wuni*. The focus of the research is: 1) cultural symbolism in *Wuni*, 2) moral values in *Wuni*, and 3) representation of magical realism in *Wuni* by applying Wendy B. Faris' narrative theory of magical realism. This research uses qualitative research methods. The main data in this research is the novel's text, whereas using the hermeneutic technique for analysis. This research identifies and analyzes the elements of magical realism in the novel and discovers the use of fantastic elements, not merely for narrative purposes but also as socially engaged instruments that exposes the complexity of human experience. The results show that symbolism in *Wuni* serves as a cultural identity that provides insight on the moral dynamics encountered by the characters in the story. The significant implication of this research is that through symbolism and magical realism, literature has the ability to educate and create moral awareness to the readers about relevant social issues.

Keywords: Literature, Javanese Culture, Symbolism, Morals, Magical Realism

Introduction

Literature and culture have a close relationship and mutually influence each other in establishing the identity of a society. Literature acts as a platform to record and preserve cultural heritage. Literature cannot be separated from human life as it exists both implicitly and explicitly in the human world (Parapat & Aritonang, 2019). Literary works are the safekeepers of values that are passed down from generation to generation and help

people recognize their historical roots. According to (Sukarismanti et al., 2021) cultural identity includes traditions, customs, language, norms, beliefs, and value systems inherent in a community. One of the reflections of cultural identity can be found in Javanese society. From an anthropological point of view, the Javanese have several traditional rituals they perform as a way of honoring nature. In various aspects of life, the Javanese often integrate spiritual beliefs into traditional practices, rituals and literary works. The beliefs and mystical aspects in particular literary forms become meaningful symbols in Javanese people's lives. Throughout the history of human culture, symbolism has influenced human behavior, including mannerism, language, science, and religion (Herusatoto in Yusuf & Darihastining, 2022). Therefore, it can be concluded that literature functions as a medium that represents symbolism of society's cultural values and norms. Literature also plays a role in shaping educational values which can become the foundation of social society (Pamungkas et al., 2024).

Literature as a human life manifestation has a lot of values, one of them being morality (Arifin, 2019). Morals are behavior or actions done in accordance with generally accepted ideas or opinions surrounding the social integrity of certain environments (Aminudin, 2009). Readers are expected to learn from the messages conveyed and portrayed through characters in various story arcs. The author tries to help readers gain these values and reflect them in their lives (Wahyuni, 2017).

One of Indonesia's modern fiction pieces that comes with a sense of cultural symbols, moral messages, and magism in it is Ersta Andantino's *Wuni*. This novel tells the story of a legend in Java based on a true experience. The story follows the life of a Javanese family living in a village called Wuni, in Klaten. This family has wealth through *pesugihan* or spiritual practices by covenanting with spirits, particularly *genderuwo*, through marriages between humans and *genderuwo*. The novel captures mystical elements through characters, plot, and symbols that reflect the daily life of the Javanese. Magical realism in *Wuni* not only enhances the narrative but also acts as a means to convey moral themes in a broader context.

Magical realism literature according to (Faris, 2004) is a literary work that features magical, mystical, or irrational elements derived from traditional heritage that are re-presented in modern literature. Magical realism in novel literature does not only reflect fantastical elements, but it is also rooted in the traditions, beliefs, and social values of Javanese society, showing how culture and spirituality are interrelated in everyday life. This is consistent with the statement (Semi in Lakon et al., 2016) that literature and life are closely related because the social function of literature is to involve itself in society.

There are several Indonesian fiction stories with magical realism genre, for example in Eka Kurniawan's *Lelaki Harimau*, Budi Sardjono's *Sang Nyai 3*, Erni Aladjai's *Haniyah and Ala in Rumah Teteruga*, and Seno Gumira Ajidarma's *Mysteries of Ningi City*. Literary works are often showcased on how Indonesian authors use magical

realism to explore local myths and beliefs, and how these elements shape cultural and social identities in their narratives. There are several characteristics in magical realism. The first one is the irreducible element, which is a magical event that is not logically acceptable but is described as a realistic event. The second one is the phenomenal world, which describes the details of the real world's daily existence. The third is the unsettling doubts from the reader's point of view, where the magical realism creates doubts over the events in the story. The fourth is the merging realism that combines the realist world and the magical world, and the fifth is the disruption of time, space and identity where magical realism disrupts the hard-to-accept notions of time, space and identity (Faris, 2004).

The purpose of this research is to analyze the cultural symbols, moral impact, and characteristics of magical realism in the novel *Wuni* by Ersta Andantino based on Wendy B. Faris' five-dimensional classification. This research aims to disclose that literature does not only reflect the reality of people's lives, but literature is also a medium that guides readers. As such, this introduction paves the way for further studies on literature and how it can contribute to human life.

Method

This research aims to identify and provide compelling arguments describing the cultural symbolism, moral values, and magical realism in *Wuni*. The main focus of this research includes the essence of magical realism within the novel. This novel is a contemporary Indonesian novel that has been chosen as the main source of research due to its content that represents the cultural symbols of the community along with its magical elements. The research object is the novel *Wuni* by Ersta Andantino. Therefore, this qualitative hermeneutic method is chosen and is considered capable of providing a comprehensive explanation of text interpretation, ensuring a holistic understanding of its nuances.

This research aims to identify and provide critical arguments for *Wuni*. The focus of the research is 1) cultural symbolism in *Wuni*, 2) moral values in *Wuni*, and 3) representation of magical realism in *Wuni*. The research data is derived from texts (words, phrases, and sentences) that are explicit and implicitly contain elements based on the research focus. The data is obtained from reading the 330-page of *Wuni*, published by Javanica, in 2015 through a critical, thorough, and in-depth manner. According to the research focus, magical elements are classified based on Wendy B. Faris' five dimensions. The classification results are tested for validity using relevant theories (Holzhauser, Pasak in Suroso, et al., 2023). After the coding is confirmed to be valid, the spelling texts are interpreted based on symbolism, moral values, and Faris' five-dimensional classification of magical realism and then used to connect between the

specified cultural elements in the texts and the educational concepts in fiction. The interpretative meaning of *Wuni* is carefully analyzed by observing the complex interactions between its various signs. Furthermore, these results are thoroughly verified, allowing for tentative conclusions to be drawn. After a close verification process, the results are compiled and arranged carefully, ready for further analysis and exploration (Suroso et al., 2023).

Result and Discussion

This research is conducted to investigate 1) cultural symbolism in *Wuni*, 2) moral values in *Wuni*, and 3) representation of magical realism in *Wuni*. Based on the data analysis, there are several things that can be found. The research results and findings will be described in inductive form by presenting the results based on the research focus, then discussing the theory with interpretation; then a research conclusion will be made as the ending.

Cultural Symbolism in *Wuni*

Ersta Andantino's *Wuni* is written with Javanese cultural symbols that reflect the local traditional beliefs, specifically a village in Klaten, Central Java, located near Solo. For the Javanese, symbols are used as a medium of communication to contemplate human conditions with God. These are often found in *kejawen* (traditional Javanese spiritual and philosophical belief system) teachings such as *sanepa*, symbols, signs (*sasmita*), and figures of speech (*pasemon*) (Setyawan et al., 2024). The significant symbols in *Wuni* include various elements of cultural rites and objects that evidently hold some intimate meanings in the Javanese belief. Research related to Javanese cultural symbolism in *Wuni* has been studied by (Laila, 2017) that there are many symbolic meanings of Javanese culture interpreted in *Wuni* novel such as 1) mourning, 2) marriage, 3) meditation, 4) Javanese idiom, 5) *sowan* (visiting someone out of respect), 6) *keris* (traditional asymmetrical dagger), 7) *nyadran* (a ritual to honor the ancestors), 8) *kemenyan* (incense made from resin of certain trees), and 9) *selamatan* (traditional communal feast held to seek blessings and expressing gratitudes).

In *Wuni*, the symbolization relates to several Javanese cultural values related to mystical beliefs, customs, and social relations. How symbolism is relevant in portraying these values is depicted by their belief in: 1) spirits and supernatural powers, where these beliefs are significant as a reminder to live in harmony with nature and respect the unseen. 2) rituals and ceremonies such as *nyadran* (grave pilgrimage), *selamatan*, and burning incense are symbols of respect for the ancestors and a plea for protection. 3) *Keris* as a cultural symbol has a strong spiritual and psychological meaning, symbolizing

courage, honor, and connection to the ancestors.

These symbols not only strengthen the Javanese cultural identity but also indicate that values such as being in harmony with nature, respecting the ancestors, and coming together are relevant in everyday life. *Wuni* is a representation of how the Javanese people perceive the world through cultural symbols full of traditions and spiritual values. In this way, *Wuni* is not only a story about the lives of Javanese people, but also a reflection of cultural identity manifested and structured through daily life symbols.

Implications of Moral Values in *Wuni*

Nurgiyantoro in Rosyanti (2017) states that morals in literary works are intended as advice related to certain practical moral teachings that can be drawn and interpreted through the story by the readers. Chaplin (2006) also stated that morals are human actions that follow the rules set by social laws or customs. Damono in Rosyanti (2017) states that literary works are created by authors or writers to be enjoyed, absorbed, and used in life. Readers can draw valuable lessons and learn the moral values in the story. In literary works, a value of life and moral values can be conveyed through stories, such as through a novel. A literary work certainly has messages that can be learned from a story or event. Morals that are conveyed to readers through works of fiction are surely useful. This also applies to the moral values in the novel *Wuni*, which provides essential lessons for readers. The morals shown in *Wuni* are mostly related to human relationship issues. This novel also provides an example of proper behavior from the description of Javanese culture known for its manners. There are many moral aspects found in *Wuni*, including the consequences of actions, respect, obedience, selflessness, connections with nature and spirituality, and compassion.

The *Wuni* novel merges various magical aspects with reality, creating an experience that invites readers to reflect on moral values. For example, the presence of magical elements such as *pesugihan*, the practice of wealth-seeking through supernatural ways, illustrates the relationship between material wealth and its moral consequences. In the Javanese cultural context, *pesugihan* is often considered a shortcut that carries spiritual and social risks. Therefore, the novel invites readers to consider moral choices regarding wealth-seeking and status in society.

Wuni also creates a familiar setting for readers as traditional values interact with modern realities. This allows readers to see how traditions and myths affect the characters' behavior and their decisions. The characters in this novel are also often confronted with situations which require them to reflect on their actions and choices. It teaches readers about the importance of self-reflection for the growing process as part of life's journey.

Eventually, what Andantino conveys in *Wuni* is a form of creativity and freedom

of expression that gives many moral impacts that readers can learn from. In this novel, Andantino explores social, cultural, and spiritual themes, and uses magical and mystical aspects to provide moral messages for readers to learn both explicitly and implicitly. By combining elements of magical realism and cultural symbols in the story, readers are invited to build their imagination to grasp all the meanings and messages in the story in a more interesting way. It turns out that literature through symbolism and magical realism can educate and create readers' moral awareness about relevant social issues.

Magical Realism Representation in Wuni The Irreducible Magical Element

Magical realism blurs the lines of reality and fantasy by placing them in the same narrative. Combining ordinary and extraordinary, rational and irrational elements can create a reality of two different things (hybridization) where the extraordinary is acceptable as part of everyday life (Dhiya Ulhaq & Studi, 2023). According to (Lakon et al., 2016.) There are four categories in irreducible elements, i.e. magical objects, magical sounds, where the magical events occur, and characters who have special abilities that logic cannot comprehend. This element cannot be rationalized by the human mind and proven by every empirical methodology. Empirical research itself is research based on the observation and measuring phenomena, as experienced directly by the researcher.

This element is heavily influenced by the local culture where the story takes place. People in almost all parts of Indonesia still firmly believe in a variety of mystical stories that are connected to their daily lives. There is no denying this, even though there are not many people engaged with this absurd side of the world. People believe in the existence of supernatural beings, spirits, and magical powers that sometimes intersect with the real world, even though it cannot necessarily be proven. Details of some of the findings of irreducible magical elements are listed in Table 1.

Table 1: Irreducible element in *Wuni*

O	DESCRIPTION	CATEGORY	DATA CODE
	The main character dialogues with the train conductor about passenger number 8D who is apparently not seen by the train conductor, even though the passenger always sits next to the main character.	Magical object and place of magical event	IE.01/WN:19
	The main character found a warm used nail after a lightning strike occurred at the main character's parents' house.	Magical object and place of magical event.	IE.02/WN: 35
	Only the main character hears the sound of a violent wind outside as if it were a hurricane.	Magical sound and character traits.	IE.03/WN: 64
	Mbah Putri gets possessed.	Magical object.	IE.04/WN: 86
	The main character saw a fireball floating in the backyard.	Magical object.	IE.05/WN: 109
	Mbah Putri Sumi married a supernatural being and bore heirs.	Magical object.	IE.06/WN: 123
	A sudden lightning strike during the day in the family graveyard and <i>keris</i> stuck in a frangipani tree trunk.	Magical sound and place of magical event.	IE.07/WN: 181
	A hissing sound between conscious and unconscious.	Magical sound.	IE.08/WN: 201
	A supernatural figure helps the main character.	Magical object.	IE.09/WN: 230

Remarks:

IE : Irreducible Element

WN: Wuni

From Table 1, code IE.01/WN:19, it can be learned that the main character is able to gain a sense of sight unlike ordinary people, in this case the conductor who is unable to see the passenger in seat number 8D. As the story goes on, it turns out that the supernatural figure related to code IE.06/WN: 123 is the result of Mbah Putri Sumi's

marriage with a *genderuwo*, named Slamet. The community term for the child of a marriage between two different realms is *dalbo*.

Code IE.02/WN: 35 is an example of a magical element that is logically inexplicable. Lightning suddenly thundered during the day and sent a strange object of five warm nails. If the supernatural objects are not repelled by other magical forces, they may enter a human's body and will not be detected by medical devices or the naked human eye. This is also related and similar to code IE.07/WN: 181.

The main character is portrayed with simplicity. Although the main character received a sudden abundant gift consisting of a large amount of inheritance, the main character remained relatively calm. The main character shows courage when he remains calm as strange things continue to follow him on several occasions. Code IE.03/WN: 64 shows the sound of the wind outside getting stronger like a hurricane. This can also be likened to code IE.08/WN: 201.

Indonesian people are still familiar with *santet* or black magic traditional witchcraft, which is an interesting topic to discuss. *Santet* is not affected by modern times. Although technology continues to develop, *santet* still exists and is used by some people who are desperate for a quick way to achieve their desires. Code IE.05/WN: 109 describes one form of *santet*, involving a fireball hovering in the backyard. Fireball in *santet* is believed to cause illnesses that cannot be detected by medical devices for the victim. “*I was shocked. What I saw was a fireball the size of a soccer ball, floating in the backyard. It was circling between the trees and the chicken shed. Yet strangely, the chickens weren't bothered or at least didn't seem to wake up.*” (Andantino, 2015:109).

Code IE.09/WN: 230 describes the main character who receives help during a crucial time. The figure is a *dalbo* or the son of Mbah Putri Sumi and her supernatural husband. During the rescue, the main character and his two friends are taken to the irreducible dimension. The *dalbo* actually dares to show his true figure, even engaging in conversation. “*He only wore black shorts that were almost knee-length. He looked disheveled. His chest and arms were covered with thick gray fur. The fur glowed slightly golden in the torchlight. He looked like a big monkey.*” (Andantino, 2015:230). The description of the *dalbo* is very detailed, which throws off the taboo in society when it comes to addressing the magical dimension of the supernatural. This can only be possible through surveys and diligently seeking out reliable sources of information. After all, sources from stories and cultures that are never extinct will add depth to the story.

These irreducible elements not only complement the narrative of Wuni's novel, but also serve as a way to convey more profound themes, such as the relationship between humans and nature, morality, and the complexity of social life. By combining these elements, the novel creates a space for readers to reflect on bigger issues in the context of culture and spirituality.

The Phenomenal World

The second dimensional characteristic of magical realism is the phenomenal world. (Faris, 2004) defines the phenomenal world as an empirical world which can be proven true and the things it presents have references to the real world or people's life experiences. (Faris, 2004) stated that the detailed description of the phenomenal world in magical realism distinguishes it from fantasy and allegory stories. The phenomenal world as a part of realism prevents a work of fiction from becoming fantasy fiction that is entirely separated from the real world. The characters may have supernatural experiences, such as meeting supernatural beings, experiencing unexpected events, or communicating with spirits. The Phenomenal World often comes from a particular culture or mythology that reflects the values of said culture. Therefore, in the phenomenal world there is a combination of rational and irrational worlds. The following is the data on magical events in the novel *Wuni* based on the descriptions.

Table 2. The phenomenal world in *Wuni*

o.	Phenomena World Setting	Magical Occurrence	Data Code
.	Living room	There was a sound as if it came from another realm. It was clearly Mbah Putri's voice, but it was also laced with growling sounds. Her gaze was still on the ceiling without blinking. The atmosphere was becoming more and more strange. Cold and mystical.	PWWN/01:86
.	Bedroom	Apparently the stories of people marrying <i>jinn</i> or genies are true. Mbah Putri Sumi has married two creatures. One human and the other was a <i>genderuwo</i> .	PWWN/02:92
.	Bushes	In the darkness, suddenly there was a reddish-yellow light far in the distance. A floating flame that drifted through the tree trunks.	PWWN/03:230
.	Mt. Merapi foothills	He only wore black shorts that were almost knee-length. He looked disheveled. His chest and arms were covered with thick gray fur. The fur glowed slightly golden in the torchlight. He looked like a big monkey. His appearance reminded	PWWN/04:230

	me of the <i>wayang</i> character Anoman.	
Alas Ledhok	I looked around once more, the stone house had vanished without any trace. We were put in a different realm. There we were, standing surrounded by huge trees.	PWWN/05:239
Mbah Putri Darmi's house	Pakde Slamet tapped me on the shoulder and then disappeared. As if the night air had sucked him in.	PWWN/06:257
In front of the house	Suddenly I was surrounded by fire sparks. Twisting and turning around me.	PWWN/07:259
In front of the house	As I got closer, I saw some of the smoke took the form of a horrifying creature's face.	PWWN/08:259
Merapi slope cave	I saw my surroundings change. I was in a wild forest of large, dense trees.	PWWN/09:260

Remarks:

PW: Phenomenal World

WN: Wuni

The magical events listed in Table 2 shows that rational and irrational events merge into one. The real setting is shown alternating with each other so that the effect of the magical phenomenal world is not exaggerated. The depiction of the characters' daily lives that must adapt to local values and beliefs has a strong element of cliché. Although it is set in real life, the character Jaka is often involved in situations involving mystical beliefs and supernatural occurrences such as his sudden transition from the real world to the irrational world. The magical events in the narrative are shown through the place setting in Java Island that is famous for its sacred situation and mystical *kejawen* elements, which is Mount Merapi. This is quoted from table 2 with the event code PWWN/07: 259. “*All of a sudden, my surroundings changed. My body felt light, slowly floating. I stood floating in an empty, dark space. Suddenly I was cold. A rapid creeping cold, penetrating my bones. My body trembled. I tried to move my body to get warm. I put my feet down, hoping to step on the ground, but there was nothing. It was empty. What realm am I in? Have I entered the realm of the dead? The very thought of the afterlife filled me with dread. Suddenly I was surrounded by fire sparks. Twisting and turning around me. It was as if I was standing on a churning bonfire licking its lips. Fire sparks flew in the sky like thousands of fireflies. Swirling and twisting. They crackled. Yet somehow, I didn't feel the heat. The air was warm. Suddenly there was a strong wind that blew the fire sparks away.*” (Andantino, 2015:259). The quote depicts fire sparks scattering and twisting, creating a strong visual image. This depiction gives the

impression that although there is something magical (flying fire sparks), the situation can still be grasped and picturized in the real-world context. The shift from the house setting to the slopes of Mount Merapi is a distinctive feature of Javanese sacredness because our ancestors did a lot of meditation and magical rituals on Mount Merapi. The goal is to get a sense of peace and even *pesugihan*. In addition, the people in Wuni still and also have a belief in the supernatural and *santet* or the witchcraft world. They believe that supernatural objects do have magical powers that affect people's lives. In the quote there is an imagery of a roaring bonfire along with a warm ambience, the character feels comfortable and doesn't feel the heat. This creates an interesting contrast between the magical element (the bonfire) and the physical reality (not feeling any heat), confirming that the phenomenal world can contain seemingly contradictory elements.

Overall, the quotations in table 2 demonstrate how the phenomenal world acts to integrate magical elements into the narrative while also being realistic. The Phenomenal World in *Wuni* novel is used to create an immersive and evocative reading experience about the connection between reality and fantasy. Readers can feel the presence of magical elements without losing their roots in everyday reality. This reflects the characteristics of magical realism where fantastic elements are accepted as part of normal life.

The Unsettling Doubts

As (Faris, 2004) has pointed out, there are three types of doubt: doubt based on context, doubt based on the nature or even on the object's character, and doubt caused by the novel's cultural context. Questions can also be proposed regarding both the implements and the objects. Additionally, the novel's cultural setting is both traditional and magical. This brings into question, as it goes against western empirical thinking, as to whether the existing thoughts and beliefs can be tolerated.

Table 3: The unsettling doubts in Wuni

o	<i>Unsettling Doubts</i>	Event	Data Code
	A man standing on the road	A man was standing on the paved road, in the middle of the rain, in front of the house across the street. He disappeared around the corner, leaving me to freeze in the pouring rain.	UD.01/WN:35
	Marriage between <i>jinn</i> or genie and human	A husband sacrifices his wife to marry a <i>jinn</i> (<i>genderuwo</i>) to gain wealth.	UD.02/WN:43
	A human who gives birth to a <i>jinn</i> child	A character (Pakde Sunar) explains that his mother gave birth to a <i>jinn</i> child.	UD.03/WN:123
	Lightning during the day	Lightning was suddenly crackling in the clear sky, in the middle of the blazing sun.	UD.04/WN:181
	Humans entering another dimensional realm	The characters switch places quickly and unnaturally.	UD.05/WN:299
	Remarks: <i>UD</i> : <i>Unsettling Doubts</i> <i>WN</i> : <i>Wuni</i>		

The unsettling doubt in the table above comes from the reader's confusion over the two opposing interpretations (real and magical) of the element's events. In data UD.01/WN:35 Jaka is a young man who has just returned to the village after a long stay in the city. On his first day back, a mysterious man watches him from outside his house. Jaka tries to approach him, but he disappears. This leads to the idea that Jaka is too impulsive in his action and unafraid of supernatural beings from another world. In data UD.02/WN:43 Soentoro does *pesugihan*. He sacrifices his wife to marry a *genderuwo* (a *jinn*). This causes doubts as to the marriage between humans and spirits. In the data UD.03/WN:123 the *dalbo* is very rare. News about *dalbo* is more of a genetic disorder, not the result of marriage between humans and the *jinn*. This creates doubts about the existence of *dalbo* as a half-human half-*jinn* creature. In data UD.04/WN:181, lightning happens due to the difference between clouds and the earth or with other clouds. When

these clouds are charged, positive energy forms at the top of the clouds and negative energy forms at the bottom of the clouds. In general, these events occur when it is cloudy. In the story, the lightning strikes when it is sunny, which is questionable. In data UD.05/WN:299, the sudden change of place causes doubts for the readers. These doubts in the narrative, such as ambiguities about the true nature of myths or the effects of *pesugihan*, encourage readers to question the existing values. This doubt allows the reader to reflect personally on life choices and the consequences. In a moral education context, this invites the readers to critically think about their actions and its impact on others.

The Merging Realism

The merging of realism or nature blending describes a close merging between the real and the supernatural realms. These two realms have become so merged that they cannot be separated from each other (Faris, 2004). Faris also stated that this aspect shows the combination between the magical world related to traditional beliefs with the modern or real world. Moreover, this can also be seen in how the objects, characters, and events in the story are characterized.

Table 4: The merging realism in *Wuni*

o.	Rational	Irrational	Data Code
Nails are used to attach one pole to another.	Nails are used to injure someone through dark magic. Usually the nails will be embedded in the victim's body.	MR.01/WN: 109–110	
Marriage between humans.	A husband sacrifices his wife to marry a jinn (<i>genderuwo</i>) to gain wealth.	MR.02/WN: 43	
Toh, birthmarks on the skin.	A mark of someone with magical powers.	MR.03/WN: 33	

Remarks:

MR : Merging Realism

WN: *Wuni*

Any real object possesses a magical quality when it's given an enchantment or magical effect. In data MR.01/WN: 109-110 nails are carpenter's tools made of hard metal with pointed ends. It is used to attach two components by piercing them together. However, in witchcraft, nails are commonly used by shamans to harm victims in an

irrational way, by inserting them into the victim's body. In the data MR.02/WN: 43, marriage is usually done by two creatures of the same species (human with human).

In the novel, Mbah Sumi (human) marries a *genderuwo* (genie) in order to gain wealth easily. In data MR.02/WN: 33 *toh* is a birthmark on the skin. Rationally, *toh* is a buildup of melanocyte cells which create pigment in the skin. *Toh* can appear on any part of the body, including face, arms or back. However, according to Javanese legends, *toh* (especially white *toh*) has a magical quality. People who have white *toh* are considered to be the chosen ones as they can purify the wealth from *pesugihan*.

The novel features a merger between the real and magical worlds, where Javanese cultural elements such as rituals and beliefs become an integral part of the characters' daily lives. In this way, Andantino demonstrates that moral values are inseparable from cultural practices, rather, they are closely entwined. For example, traditional practices regarding respect for ancestors can be seen as a form of moral education about honor and responsibility towards past generations.

Disruption of Time, Space and Identity

According to (Faris, 2004) in magical realism genre works, there are disruptions that cause time, space, and identity to become inhomogeneous. Inhomogeneous means lacking similarity with time and place as they should be in the real world. The results of the magical realism characteristics in this section are shown in the following table.

Table 5: Disruption of time, space and identity in *Wuni*

o.	Event	Disruption	Data Code
	The night sky turned a bright purple.	Time	DTSI.01/WN:257
	Pakde Slamet (a <i>dalbo</i>) is in the train with Jaka.	Space	DTSI.02/WN:18-19
	Pakde Slamet is half human and half jinn. He was born from a marriage between a human and a jinn. His mother is Mbok Sumi, a wife who was forced by her husband to marry a jinn, the <i>genderuwo</i> . Pakde Slamet has powers from his father, including his ability to exist in two realms, the real and the supernatural.	Identity	DTSI.03/WN: 231
	Paklik Renggo uses mysticism to gain access to Soentoro's wealth, which had been inherited by Jaka.	Identity	DTSI.01/WN: 292

Remarks:

DTSI : Disruption of Time, Space and Identity

WN: *Wuni*

In the data table DTSI.01/WN:257, time disruption occurs in *Wuni*, that is, the changing color of the sky at night. The sky abruptly turned to bright purple. In Javanese mythology, it is believed that this is a sign of witchcraft being sent to harm someone. The disruption of space in *Wuni* is marked by the creation of the new entity or the existence of evil beings. The new space referred to here is the space that occurs in daily routines, rather than a special space that has anything to do with sacred matters. In fact, within the sacred spatial context, spirits often reside in places that are perceived as sacred (Geertz, 2013, Irwin, 2020). The disruption of space in *Wuni* novel in the data DTSI.02/WN: 18-19, which is when Pakde Slamet (*dalbo*) is in the train car where he follows Jaka on his way to Klaten.

Identity disruption in *Wuni*'s magical realism narrative in data DTSI.03/WN: 231 creates a new inhomogeneous identity. Identity disruption depicts the deconstruction of individuality by giving readers a realization that any identity is newly constructed. Moreover, these identities blatantly strive against the rooted concepts in both fiction and history (Faris, 2004) In *Wuni*, identity disruption is portrayed in the data attachment with Pakde Slamet's character. It describes that Pakde Slamet is a *dalbo* (the child from a human and a *genderuwo*). Although he is regarded as a spiritual being (since he has *jinn*-

like abilities), Pakde Slamet has a gentle demeanor like a human being. He always helps and protects Soentoro's family, especially Jaka, his nephew who is the heir to all of Soentoro's wealth. Furthermore, identity disruption is also described in data DTSL01/WN:292 with Paklik Renggo. It is described that Paklik Renggo has mystical skills. He is able to harm people from a distance (*santet* or witchcraft). He is also able to turn into a monstrous creature. This creates a different identity from today's society.

The magical realism in *Wuni* also creates a disruption in our understanding of time and space, where spiritual experiences may occur within everyday life. This emphasizes that moral values often appear from unexpected or extraordinary experiences. The readers are encouraged to grasp that moral values can be found in a wide range of contexts, both ordinary and extraordinary.

Conclusion

The novel *Wuni: A Javanese Legend* by Ersta Andantino is a great example of magical realism featuring fantastic elements. *Wuni* is more than an interesting literary work, it is also a medium for reflection and comprehension of human life's complexities. This novel manages to create a world full of symbolism and meanings. The symbols in the novel do not only serve as a way to communicate but also provide relevant messages about people's social lives. The novel shows how magical realism is able to merge fantastic elements with everyday reality, creating a platform for readers to reflect on moral and social issues.

The results of this research are expected to provide implications that literature is a medium for cultural preservation and it contributes to the progression of the magical realism genre in Indonesian literature. Through the novel *Wuni*, the reader receives valuable insights about moral values. This research is an initial step for other researchers to do further research on the magical realism characteristics from the educational perspective in *Wuni*.

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