



Magical Realism in the Form of Sexuality at Adia Puja's *Mustika Zakar Celeng* (Perspective of Wendy B. Faris' Magical Realism)

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Abstract. Magical realism is a genre that specifically discusses realist and magical forms. One form of real and magical that can be associated with text narratives is sexuality. This is because sexuality is a part of life that is unconsciously divided into magical and real things. The theory used in this research is the five characteristics of Wendy B. Faris' magical realism and the material object of this research is the novel *Mustika Zakar Celeng* by Adia Puja. The method used in this research is a narrative method. The results of this research show that forms of magical realism are clearly visible, especially in sexuality. In this novel, five characteristics of magical realism are found in the form of sexuality. The results show that in an irreducible element, the influence of magic on Tobor's sexuality is reinforced by reality. Apart from that, the merging realm occurs when the wild boar's scrotum penetrates into the character's soul and increases sexual vitality. Unsettling doubt is also found when readers underestimate Tobor's vitality. In the disruption of time, space and identity, it was discovered that Tobor experienced disturbances in his sexuality.

Keywords: Magical realism, Wendy B. Faris, *Mustika Zakar Celeng*, Sexuality.

1 Introduction

Magical realism is a genre that discusses the real world and the magical world. The mixture of these two elements produces a form of literary work that is balanced between realism and magic. One discussion that can take the form of magical realism is sexual because sexuality itself is a discussion that is often linked to the real world and the magical world, one example is the belief that to get sexual satisfaction, they must undergo magical rituals.

Adia Puja's *Mustika Zakar Celeng* is one of the novels that caught the jury's attention in the 2021 Jakarta Arts Council Novel Competition. This is because there is a reconciliation between social reality and myth, comic and tragedy, realism and surrealism[1]. This makes *Mustika Zakar Celeng* one of the novels that landed itself in magical realism. The character Tobor is depicted as a man who is unable to satisfy his wife in bed. In the end, he is tempted to treat his weakness with the aim of keeping his wife with him, including being tempted by the story of the mustika of the wild boar's penis.

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Indeed, a wild boar has always been identified as an animal capable of collaborating with the human body. Celeng is a figure raised from local beliefs that are reminiscent of human perceptions during colonization in Indonesia [2]. In addition, this novel also contains many forms of sexuality that emerge when the mixture of real and magical is told. One of them is when Kang Koprak rape Rosalinda when he changes form from human to celeng (wild boar) form.

Sexuality itself and human beings become an inseparable package. Sexuality leads to human energies that drive towards love, community unity, friendship, family, compassion, wholeness, joy, excitement and self-transcendence [3]. Sex is also respected as a means to a sense of communion with the divine and to connect to the life force and the creative energies of the cosmos [4]. Therefore, when sex becomes a major problem for a man, the only escape when he is desperate is to connect with the magical world. In Crowley's "sacramental sexology," the spiritual and physical were intimately linked, making specifically "modern" forms of gender and sexuality available for spiritual work [5]. Through Wendy B. Faris' theory of the five characteristics of magical realism which specifically discusses sexuality, several forms of realist and magical characteristics related to sexuality will be found.

2 Methods

A research method is a way to obtain knowledge about a particular object, therefore it must be in accordance with the nature of the existence of that object as stated by theory [6]. This research uses a narrative method. The theory used is Wendy B. Faris' 5 characteristics of magical realism which include: irreducible elements, the phenomenal world, merging realms, unsettling doubts, and disruption of time, space and identity [5]. Irreducible elements lead to magical data, while the phenomenal world leads to real things. Merging realms refers to the union between the real world and the magical world, while unsettling doubts separates the real world and the virtual world. Disruption of time, space, and identity discusses magical and real problems that exist at the same time, in different spaces, and have different identities. Data collection was carried out using note-taking techniques, namely recording things related to the five characteristics of magical realism above which are related to sexual elements.

3 Result and Discussion

Overall, 5 characteristics of magical realism of Wendy B. Faris in the form of sexuality can be found in this novel which includes irreducible elements, the phenomenal word, merging realms, unsettling doubts, and disruption of time, space, and identity. The following table presents the data.

Table 1. 5 Characteristics of magical realism in the form of sexuality

Irreducible elements	Corporal Kang didn't bother. He himself did not expect the power of the mustika zakar celeng to be so powerful. In fact, in his normal, human form, he would certainly not be excited to face Rosalinda's body, which was only bones. In the form of a wild boar, he seemed to be indiscriminate. He had tried various stamina and arousal enhancing drugs, but none were as powerful as this mustika. (192)
The phenomenal word	Kang Koprall felt the need to give his brothel complex a name. A name to be remembered like the Silk Road. Kang Koprall gave it a name: Kembangan. (48)
Merging realms	Kang Koprall did not catch Rosalinda's sobs. The thin body beneath her was trembling more than ever from holding back the tears that were about to burst. However, Kang Koprall tried not to care. He only snorted his wet muzzle two or three times, before sinking into Rosalinda's body. (189-190)
Unsettling doubts	Tobor lowered his head. Staring at his bare groin. He almost screamed when he found his balls had grown by one. (158)
Disruption of time, space, and identity	<p>"See? You exist in your mind and in the real world," Boreh said with a slight chuckle. Still with the language of the mind. (150)</p> <p>Seeing the gaping hole in front of his wild boar face, Kang Koprall didn't want to waste the opportunity. He immediately climbed up Rosalinda's body, with two hind legs resting on the mattress, and the remaining two legs holding on to Rosalinda's skinny ass. Although he admitted that the old whore's body was unattractive, his cock was still standing hard. The big, wet cock was now firmly aimed at Rosalinda's slit, which began to sob with fear mixed with disgust. (189)</p>

The irreducible elements data shows how the definition of the wild boar demon is represented in Kang Koprall's character. The data talks about a wild boar, which is often represented as an animal that can transform into a human, and vice versa. Indeed, a wild boar has lust, as well as humans in the form of wild boars. In this case, Kang Koprall transformed into a wild boar and eventually fucked Rosalinda with his wild boar body. This cannot be said to be normal because according to logic, a wild boar would not be able to fuck a human unless the human wanted to. The element of sexuality in an animal knows which one is its partner. In this case, the same applies to the wild boar.

The magical element found when Kang Koprul becomes a wild boar is an irreducible element. The wild boar is also irreducible because its physical form leads to a wild boar, but its mind still belongs to the human Kang Koprul.

In the second data, the phenomenal world or real element is represented by the names 'Silk Road' and 'Kembangan'. The name Silk Road is known as the maritime trade route of the archipelago. Although the name of the silk route is used as the name of the localization, the name signifies the history of a trade route that was transformed into a prostitution location. This is different when the name Kembangan appears. When traced, the name is an area in Jakarta that has indeed given rise to cases of prostitution locations. In this case, the name 'Kembangan' represents the real world where the location of prostitution is indeed true in the real world and can be proven by empirical data. In fact, the location of prostitution is one of the places that holds many stories, both real and magical.

In the third characteristic, namely merging realms, there is a fusion between the real world and the real world. This can be seen in the scene where Kang Koprul fucks Rosalinda. In the real world, Rosalinda is a real human being who is then fucked by Kang Koprul, who at that time was in the form of a wild boar. The magical world is represented by Kang Koprul who has changed into a wild boar. This is interesting because there is an animal that fucks a human and Rosalinda as the victim of the fuck does not doubt the form of Kang Koprul at all.

The fourth characteristic, unsettling doubts, expresses the doubts represented in Tobor's data when he looks at his three testicles. Generally, there are only two testicles in a man. Tobor, who at that time asked the Celeng queen for the mustika penis after his long asceticism, finally got it. However, it turns out that this raises doubts. Tobor's surprised expression indicates that there is a separation between the real and the magical. The disbelief in the existence of the magical makes Tobor not believe that his testicles are three after his own request to the demon.

The last characteristic, the disruption of time, space, and identity, is represented by the character Tobor, who has a meeting with the queen of the wild boars. In time and space, Tobor can be said to cross dimensions of space because although the place is the cave where he last meditated, it is also between real and not with the presence of the queen of the wild boars. The queen of the wild boars is said to exist in the real world and in the inner world where the place is where Tobor's mind conversation with the queen of the wild boars takes place.

The disrupting of identity is represented by the character Kang Koprul, who at that time fucked Rosalinda in his wild boar form. Kang Koprul himself is an ordinary man who is said to have kanuragan knowledge so that he can change into a wild boar. This data

proves the identity disorder experienced by Kang Koprul from a human form to a wild boar form.

The five characteristics of magical realism above can be found in the form of discussion of sexuality. This indicates that discussions about sexuality can also be seen from the perspective of magical realism. Tobor, as a character who does not yet believe in the magic of the *mustika zakar celeng*, is different from Kang Koprul, who has been skillful in playing the magical side of his soul. As an ordinary human, what Tobor does certainly makes sense in terms of sexuality where when men are said to be unable to satisfy women, the only way to choose is through the magical side. Similarly, Kang Koprul's character finally realizes that sexuality and magic are the perfect combination to achieve pleasure in intercourse.

4 Conclusion

In the five characteristics that have been analyzed, it can be concluded that all five characteristics are fulfilled in this novel and its relation to sexuality. Overall, Koprul and Tobor experience magical events related to sexuality as evidenced by their relationship with the wild boar queen. Tobor's character who has three penises after having sex with the queen of wild boars and Kang Koprul's character who has sex with Rosalinda in the form of a wild boar indicate the existence of magical and realist forms in the novel *Mustika Zakar Celeng* which are represented in sexuality.

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