

**Content of Magical Realism in The Novel "Cantik Itu Luka"**  
**by Eka Kurniawan**

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**Abstract:** This study aims to: first, reveal the magical realism narrated in the novel *Cantik Itu Luka*, where every characterization that is presented always has an attachment to magical things and the values contained in it. Second, finding the socio-cultural context behind the emergence of the magical realism narrative in the novel *Cantik Itu Luka*. This research includes qualitative research with data analysis techniques using textual analysis or text analysis. The results obtained in this study are that the magical realism narrated in Eka Kurniawan's novel is not only loaded with the characteristics of Faris' magical realism by showing the existence of myths in the modern era, but also has the task of strengthening a belief about myths in Java and reforming them. The socio-cultural context behind the emergence of the novel by Eka Kurniawan is caused by Javanese culture which still exists today and the popularity of traditional things in this modern era. From the results of the analysis raises two social issues and meaning. The meanings obtained include: (1) Javanese people will always believe in mystical things related to spirits; (2) the colonial period brought many impacts on various aspects of culture and social issues in Indonesia; (3) Belief in myths and legends as well as folklore still influences the social life of the community; (4) the belief that spirits are everywhere; (5) the Javanese believe that every person who dies will become a spirit that lives around them.

**Keywords :** Cantik Itu Luka, Magical Realism, Culture, Social

## **Introduction**

Literature is an expression of human expression in the form of written or oral works based on thoughts, opinions, experiences, to feelings in imaginative forms, reflections of reality or original data wrapped in aesthetic packaging through language media. The above understanding is reinforced by Sumardjo & Saini (1997: 3) who argue that literature is an expression of the human person in the form of experiences, thoughts, feelings, ideas, passions, beliefs in the form of a concrete picture that evokes charm with language tools. Mursal Esten (Esten, 1978: 9) argues that literature is the expression of artistic and imaginative facts as a manifestation of human life and society in general, through language as a medium and has a positive effect on human life

One type of literary work is a novel. Novel is a form of literary work in the form of prose which has intrinsic and extrinsic elements. Novel is one type of literary work in the form of prose. The story in the novel is a work of imagination that discusses the problems of a person's life or various characters. The story in the novel begins with the emergence of problems experienced by the character and ends with solving the problem. Novels have more complicated stories than short stories. The characters and places that are told in the novel are very diverse and cover a long time in the story. The characterizations in the novel highlight the character and nature of each actor in the story told. Novels consist of certain chapters and sub-chapters according to the story. Novelists are called novelists.

Writers in creating a work not only want to produce something that is beautiful and can be enjoyed, but also want to convey their ideas, ideas, and views about something they see and feel. Something that the author feels is then poured into writing. Other people can know the social conditions of a particular community at a time even though it is not described exactly the same as the real situation. Literary works are also used as a medium in expressing human daily life. Therefore, the themes raised in literary works are generally themes concerning problems in human life. One of the modern literary works that raises the theme of problems in human life is the novel. The relevant research is a research written by Sandra Whilla Mulia, In 2016 Entitled *Magic Realism In The Novel Simple Miracles Doa And Arwah Karya Ayu Utami*. Based on the results of the analysis, it can be concluded that the narrative of magical realism in Ayu Utami's novel *SMDA* (which raises magic related to the myth of the existence of spirits) is full of magical realism characteristics which also shows the existence of these myths/beliefs in the modern era like now. In presenting magic in her magical realism narrative, Ayu Utami not only shows the existence of myths/beliefs in the modern era, but is also tasked with strengthening a belief about myths in Java and even reforming them. The narrative of magical realism in the *SMDA* novel shows two social issues. The first social issue is the issue of the Javanese preference for mystical things related to spirits. The second social issue concerns the acculturation of Javanese culture with religions in Java.

If we trace the timeline of the novel *Cantik Itu Luka*, it is quite long (which seems unusual to be summarized in one story) and it is not entirely wrong to say it is a biography of the character Dewi Ayu because it tells how she was born, lived as a child, grew up, died, rose, and died again with a backward plot in the Dutch colonial era entering Halimunda, the fictional city where the novel is located, to the Japanese colonial era to Indonesian independence and even to the time of communism entering Indonesia. The pain of war and the aftermath, especially for women. This novel can show other issues that occur at the same time when major events are becoming the main problem. Things that might be forgotten and even considered to have never existed if the issue was not raised with the focus of the main issue. The issue is gender discrimination against women. The most dominant thing in the novel *Cantik Itu Luka* is the storyline which uses elements of magical realism in Javanese culture, according to the setting where the fictional city of Halimunda is narrated on the South Coast of Java.

There are interesting things from the contents of this novel by Eka Kurniawan, namely something that has a sacred, traditional image, and everything that is more directed towards things that are beyond human logic is presented in the storytelling of the Dutch colonial period towards the transition from the Japanese occupation to the time of the Japanese occupation, the situation of Indonesian independence, then the post-independence period as it is today. The phenomenon of the emergence of *SMDA* works is identical to realist literary works and the existence of the communist party as well as communist party rebellions against Indonesia which ended in bloodshed throughout the country, continuing from the old order to the new order as the end of the novel *Cantik Itu Luka* ended at the end the old order of 1997. All the depictions of time settings strongly imply an element of magical realism that seems to never fade. Magical realism literary works are literary works that present all images and understandings that are magical, mystical, or "irrational" originating from mythological stories, fairy tales, legends that live traditionally presented in modern literature indicated as works of magical realism (Faris , 1995).

Magical realism emerged in Indonesian literature in the 1990s, the current of magical realism as a global literary understanding began to enter and show its influence on a number of Indonesian literary works. Prior to Eka Kurniawan's work, there were other authors who wrote fiction stories in the magical realism genre, such as Pramoedya Ananta Toer and Seno Gumira Ajidarma. Eka Kurniawan with his novel *Cantik Itu Luka* demonstrates the influence of this magical realism in Indonesian prose. One of the characters of magical realism is to bring back all images and understandings that are magical, mystical, or "irrational" originating from mythological works, fairy tales, legends that live traditionally in ethnic communities in

Indonesia in the latest literary works. strategy to see the new trend. Eka's work focuses on myths related to legends in the past with a setting in the colonial era and after the colonial period. As stated by Junus (1981: 93), that the presence of literary texts or novels that voice, present, and question beliefs about magical things such as myths, must have a specific purpose, for example the task of strengthening a belief about certain myths, or perhaps being tasked with reforming, liberate, modify, even to oppose it. Eka Kurniawan is a young writer who is able to bring spectacular works. The wide and wild quality of imagination leads his works to be well known by most of the general public. Some of his works, *The Tiger Man*, *Sad Laughter*, *Love Never Dies*, *Longing Revenge Must Be Completely Paid*, and *Beauty Is Wound*. Eka Kurniawan is a very smart writer in mixing and matching diction and playing the plot/storyline. This can be seen from the way he conveys the idea of the words used and uses a very good, and organized flow.

The element of realism in a literary work that tries to describe/explain something as it should be. This element is generally more objective in looking at everything (without including feelings). As we know, Plato in his mimetic theory once stated that literature is an imitation of reality. In real life, there are many facts that can be captured by the human senses, many activities, and activities carried out by humans, animals or plants, all of which can inspire writers to create literary works, even with or without involving feelings. In a magical sense that is not only everything in the world, in the human consciousness is a real reality. And what the eyes see, is just a meaningless reality. However, magical realism reveals that behind the reality that occurs there is a reality that is invisible, and cannot be digested with common sense. And humans think that magic is an oddity. Actually the oddity has meaning or meaning for humans.

When talking about the peculiarities and uniqueness of magical-realism is about its superiority to propose a magical world, a world full of wonders that cannot be digested by common sense that precedes human daily experience but humans fail to see it. Magical-realism tries to bring out the magical thing or see it in everyday reality. That is why, in the works of magical-realist writers such as Borges, Marquez, Okri, or Allende, miraculous and magical events, characters, creatures, locations, and situations often appear. All the miracles happen in reality, not the mystique that denies reality.

Based on this background, the researcher conducted a research entitled *Magical Realism in the Novel Cantik Itu Luka* by Eka Kurniawan with the focus of the research presenting various forms of magical realism elements in the novel revealing how magical realism is narrated in the novel and explaining the form of social context behind the emergence of magical realism narratives. in the novel. This is because magical realism is always related to the social context behind its emergence.

## **Literature Review**

Since magical realism entered the realm of literature, especially short stories and novels, it has received responses from various parties that are not always accepted. This disapproval is because the form of magical realism challenges the established view of realism. This disapproval also resulted in magical realism being frequently discussed by critics and authors. This makes his presence so phenomenal as well as problematic. Phenomenal because it keeps growing. It is problematic because those who refuse are also loyal to accompany its development.

Magical realism embodied in the flow of postmodernism. It is included in this flow because magical realism is against the establishment of realism which is centralized. Realism rejects things that cannot be accepted by common sense and human sensory experience. Therefore, magical realism exists as a form that considers magic to also exist and pulsate in an unseen reality. This fact is in line with the spirit of postmodernism in which one of the categories of movement tends to overcome modern thought which is totalitarian and has a single truth.

Magical realism is a world phenomenon. It is a narrative style that elevates what is sublime and abstract in reality to be as if it were real in an imaginary event. It combines two

opposing perspectives. On the one hand, based on a rational perspective or reality, on the other hand based on the acceptance of things that are supernatural as a prosaic reality.

The theory used to analyze the object of research is the magical realism theory of Wendi B. Faris. According to Faris (1995), magical realism is an understanding that re-presents all images and understandings that are magical, mystical, or "irrational" originating from mythological works, fairy tales, legends that live traditionally in modern literature.

According to Faris (2004), to find out how a text is seen as a work of magical realism is not only seeing the magical things that are raised based on myths and legends from certain cultures, but also the five characteristics of magical realism fiction that appear in the text. Faris added that these five characteristics will later show how the narrative model of magical realism is seen in a literary text.

Wendy B. Faris (2004) explains that magical realism has five characteristics, namely irreducible elements (irreducible elements related to magical things), phenomenal world (a phenomenal world that prevents magical things from entering the fantasy world), unsettling doubt (doubts). unresolved problems that occur when co-opting text into irreducible elements),merging realms (nature that mixes magic and real things), and disruption of time, space, and identity (disruption or disruption of time, space, and identity). sacred to time, space, and routine identity).

Faris (2004:25) adds that the five characteristics that emerge from the text of magical realism will make it easier for readers to see how the author shows the magical realism narrated in the text he makes. Because between one author and another, there are differences when presenting something magical in his writings. Regarding the magical realism text that raises magical things that come from a certain culture, Faris said, after knowing how the magical realism narrative is in a text, then a reader must relate the contents of the text to things outside the text related to the socio-cultural context in which the work is created. . This is because every magical realism fiction always communicates or presents certain social issues (2004:10). Not only that, when a reader relates the content of the text to the socio-cultural context outside the text, it will know the things behind the appearance of the text.

### **Magical Realism Approach Steps**

The steps of the Magical Realism approach are to first determine the data collection technique including the following: determining the object, namely the Novel Cantik Itu Luka by Eka Kurniawan. Read Eka Kurniawan's novel Cantik Itu Luka as a whole carefully, thoroughly, and repeatedly with the aim of gaining deep appreciation and understanding. Determine the magical realism theory of Wendy B. Faris to analyze the characteristics of magical realism in the novel. Determine the main problem, namely the five characteristics of magical realism in the Novel Cantik Itu Luka by Eka Kurniawan. Conduct studies by finding and collecting materials that support the object of analysis; The literature in question is related to magical realism. To record the text of each short story that describes or relates to the five characteristics of magical realism contained in the Novel Cantik Itu Luka by Eka Kurniawan. Then proceed with data analysis techniques, which include: Determining the analysis criteria. Make a data description on the Novel Cantik Itu Luka by Eka Kurniawan to deepen the appreciation of the short story. Analyzing the five characteristics of magical realism in the novel. Interpreting Novels Cantik Itu Luka by Eka Kurniawan. according to the results of the analysis of the five characteristics of magical realism in the novel. Draw conclusions that demonstrate a charge of magical realism; the final conclusions obtained from data analysis based on certain theories must be able to answer all the questions contained in the research questions to obtain a form of magical realism in the novel Cantik Itu Luka by Eka Kurniawan.

## Research Methods

This research uses descriptive qualitative research method. According to Nazir (1988), descriptive method is a method in examining the status of a group of people, an object, a set of conditions, a system of thought or a class of events in the present. The purpose of this descriptive research is to make a systematic, factual and accurate description, picture, or painting of the facts, characteristics and relationships between the phenomena being investigated. Qualitative research is research that interprets a problem raised by a researcher. In qualitative research projects, the problems that are interpreted include things that are broad in nature or include perspectives on all aspects (Creswell, 2007: 23-24). The purpose of this research is to reveal events or facts, circumstances, phenomena, variables and circumstances that occurred during the research by presenting what actually happened. In other words, what will be interpreted in this study is the magical realism narrated in the Novel *Cantik Itu Luka* by Eka Kurniawan (2012:16), one of the main characteristics of qualitative research is analyzing data for description using text analysis and interpreting it.

Data collection techniques in this study used library research techniques, namely reading in depth the novel and marking and identifying data related to the research problem raised. This technique is used because the data source is written. The collected data is then analyzed using textual analysis or text analysis (Gadamer in Selden, 1991:122). Text analysis aims to interpret the data findings by using related theories, in this case the magical realism of Wendy B. Faris (2004).

## Research Result

### 1. Magical Realism Narrative in Eka Kurniawan's Novel *Cantik itu Luka*

In accordance with the workings of the magical realism theory that has been described previously, in this chapter an analysis is carried out by utilizing the five characteristics of magical realism into the text *Cantik Itu Luka*. This is done to determine the level of magical realism in the text and to reveal how magical realism is narrated in the novel *Cantik Itu Luka* by Eka Kurniawan.

### 2. Irreducible Element

Things that are detected as irreducible elements in the novel are magical elements as unusual elements which are considered inconsistent with the logic of Western empiricism so far. The magical elements in the text of the novel *Cantik Itu Luka* were adopted from the Javanese belief system according to the fictional setting in the novel, namely a city called Halimunda which is located on the southern coast of Java which has always been famous for various magical titles.

The characters that will be reviewed in this study relate to characters who have powers beyond human reason, that is, it can be said that almost all the characters in the novel *Cantik Itu Luka* have them, especially the ability to communicate with spirits. The magical events in this study are related to events that are categorized as irrational or beyond human reason and still have relationships with magical objects and figures who experience magical events, such as the incident when Dewi Ayu first rose from the grave, everyone in Halimunda who can see ghosts from the former communist massacre, Shodanco who is disturbed by communist ghosts who come in turns every day, Amanda who feeds as a substitute so that the communist ghosts go away from the mission of disturbing the Sodancho, Kemrad Kliwon who sits down to eat with his communist ghost friends and Kamino the tomb keeper who can always see ghosts and interact with spirits.

Furthermore, what is classified as magical things are beliefs or myths that are considered irrational. In the novel *Cantik Itu Luka*, beliefs that are beyond reason, such as, all Halimunda people can interact with communist ghosts, offering leपाला cows for celebration or repelling reinforcements on the beach, Maman Gendeng who has ageman (the science of teak) will be difficult to hurt, Chrysanthemum who keeps Nurul Aini's corpse under her bed and not rotting,

Rosinah who has the ability to interact with ghosts even though she can, In fact most Halimunda people still believe in superstitions. They still believe that demons and demons and anything supernatural roam the burial grounds, living with the spirits of the dead. Furthermore, they believe the gravediggers lived close to them.

### **3. Phenomenal World**

This phenomenal world is a real or tangible part of magical realism that prevents the fiction from becoming a form of fantasy fiction that can soar from the real world completely. The phenomenal world that becomes the background for these magical elements is divided into two types, namely: (1) reality (the real) in the text and (2) reality based on history. The phenomenal world that is real in the text is explained according to groupings; phenomenal world objects (places, objects, time), character characters (related to the character's profession); and phenomenal world events themselves. In the characteristics of the phenomenal world, these real things are here to make the magical stay in the real world, not soar into a fantasy world (enter another realm) like fantasy fiction works. As well as the presence of a phenomenal world based on history (the suicide of Ma Iyang and Ma Gendik on a neighboring hill caused Ma Gendik's spirit to take revenge for Dewi Ayu and her descendants as well as the massacre of the communist people which caused the emergence of communist ghosts who were victims of the Halimunda massacre).

### **4. Unsettling Doubt**

There are three variations of hesitation based on Faris (2004:17), namely doubts triggered by the text, doubts triggered by object properties, and doubts caused by the cultural background of the reader himself. The result of disturbing doubts can also obscure the irreducible element whose consequences are not always as easily seen as such. In this section, we will only discuss the doubts triggered by the text and object properties because the researcher comes from the same culture as the social context in the narrative of *Cantik Itu Luka*. First, the doubt triggered by the text. The closeness between a text containing irreducible elements and a text containing a phenomenal world is what creates a disturbing doubt. The disturbing doubts in the narrative of *Cantik Itu Luka* are seen from three categories, namely based on objects, characters, and events. These three categories will examine the logical relationship between each of the irreducible elements before concluding that the narrative is truly irreducible. For example, in the following analysis example.

The unsettling doubts in the text of the novel *Cantik Itu Luka*, the categories of events that occur include the death of Dewi Ayu after twelve days of giving birth to Si Cantik and rising from her grave after twenty-one years of death. The reader has doubts because the text in the novel *Cantik Itu Luka* shows a narrative that tells that Dewi Ayu died of her will and was able to rise from the grave as usual after twenty-one years of her death. The question arises because after all it is impossible for human reason to think. Initially, the reader (researcher) felt that this was not an irreducible element, but the researcher's thoughts were refuted in another narrative which explained that from the very beginning all events in the novel, even the unexpected plots were a series of events that had been prepared by the evil spirit Ma. Gendik and Dewi Ayu from the beginning knew that Ma Gendik's evil spirit was stalking his family and Dewi Ayu planned his own death.

It is things related to the text and events that make the researcher experience disturbing doubts. But in the end, the researcher's doubts disappeared after reading the whole novel, especially in the final chapter. The researcher's stability in choosing this event as a magical event because there is a narration that explains the evil spirits of Ma Gendik and Dewi Ayu who talk about it and KinKin who is a witness to the conversation (KinKin Si Anak Kamino, a tomb guard who can also interact with ghosts and spirits).

### **5. Merging Realms**

In the characteristics of Merging Realms or mixed nature, magical realism combines or fuses the magical world (related to traditional beliefs) and the real world (modern) (Faris, 2004:21). The fourth characteristic is also explained according to the grouping of objects,

characters, and events. The fusion of the two worlds in terms of objects is limited in three parts, namely based on the categories of objects, places, and times revealed by the merger between the real and the magical, as well as in terms of the characters and events.

There is a narrative that tells that Kliwon comrade who can interact with his dead communist friend, Kamino who can summon the spirits of Farida's father, his wife, Sodancho and the residents of Halimunda who are used to seeing and being disturbed by communist ghosts, Amanda who has experienced two losses the baby in her womb because she felt a curse from Kemerad Kliwon and felt because the baby was born from a sense of compulsion, Maman Gendeng who can moksha, is immune to weapons, and can meet his wife to say goodbye even after he has done moksa and Halimunda as a fictional city that describes the setting of the place with all of its magical boundaries that can not be reasoned by certain parts of the story, such as there is no boundary between the magical world and reality. From several narratives in the novel, it can be seen that in the process of unification or transfer between these worlds (the real world and the magical world), magical realism blurs the boundaries between the fact and the magic by eliminating the mediation between different realities.

## **6. Disruption of Time, Space, and Identity**

### **a. Disruption of Time**

The disruption of time (disruption of time) in magical realism fiction can bring up a new time (routine time) as a substitute for sacred time (Faris, 2004:23). The evidence of the disruption of time characteristic in the novel *Cantik Itu Luka* is that there is a new time in the context of the appearance of ghosts or spirits. In the sacred context, spirits always appear at night, but in the novel *Cantik Itu Luka*, spirits appear not only at night but in the morning and even during the day. This is a characteristic of magical realism, where sacred time is confused so that sacred time is replaced with routine time. The existence of a new time in the appearance of spirits can be seen in the event when the massacre of the communist people's spirits always appear throughout the day in Halimunda.

It is known that there is a confusion of time in the context of the appearance of spirits. According to sacred times, spirits or ghosts always appear at night. However, in the novel *Cantik Itu Luka*, spirits appear in the morning, afternoon or evening at routine times, no longer sacred.

### **b. Disruption of Space**

On the part of disturbing the narrative space, magical realism can also create a new, inhomogeneous space. The new space in question is a space that exists in daily routines, not a special room related to sacredness. In the novel *Cantik Itu Luka*, the characteristic of disruption of space is the existence of a new space regarding the appearance or place of roaming spirits. In the context of sacred space, spirits are always in sacred places. But in the novel *Cantik Itu Luka*, spirits are presented in public spaces such as schools, homes, bus terminals, and highways. This is a characteristic of the work of magical realism, where sacred space is confused so that it replaces sacred space into routine space.

This is shown through the incident which tells that the spirits of comrade Kliwon's friends came to his house to visit, communist ghosts who every day took turns to come to Sodancho's house and harass him because they wanted revenge for their deaths, communist ghosts who roamed the streets of Halimunda, to schools, bus terminals, and so on which are places where vehicles pass. After all, it is a public space. The highway is not a scary place in the eyes of things that smell mystical. However, this novel presents a new place by showing that spirits, spirits or ghosts are everywhere in places that humans use in everyday life.

### **c. Disruption of Identity**

Disruptions of identity in the narrative of magical realism can give rise to a new identity that is not homogeneous. Magical realism actualizes identity into personal multiplicity (Faris, 2004:26). Identity according to Faris (2004:26-27), namely identity that deconstructs individuality by giving awareness to the reader that any identity is a construction. In addition, this identity is at the same time openly opposed to concepts that have been embedded, both in fiction and history.

The identity disorder in the novel *Cantik Itu Luka* departs from the existence of multiple identity characters, namely characters who sometimes have more than one identity that is constructed within the character so that it is not uncommon for readers to find it difficult to understand the characters in magical realism texts because they are considered unclear.

Disruption of identity is seen in the character of Comrade Kliwon, on the one hand his identity is a farmer, tailor, mushroom cage worker, homeless man, ship repairman, a communist leader, the head of a fishing union but on the other hand he is a communist who can see ghosts. The identity of Comrade Kliwon is not homogeneous but multiplicity because Comrade Kliwon who is one character has more than one identity. Magical realism literature seems to show a new identity for a character in a novel.

#### **7. Levels of Magical Realism in Eka Kurniawan's Novel *Cantik itu Luka***

In the novel *Cantik Itu Luka*, all the characteristics of magical realism literary works are present and clearly identified so that it can be said that the level of magic is very strong. This is also because all the characters in this novel believe in magical things related to beliefs or myths from ancient times, ranging from royal tales, folklore in Java, especially those that smell magical and the narrative of *Cantik Itu Luka* is full of magical realism characteristics.

#### **8. Magical Realism Narrative in Eka Kurniawan's Novel *Cantik itu Luka***

The narrative of magical realism in the novel *Cantik Itu Luka* is full of the characteristics of Faris' magical realism which also shows the existence of myths/beliefs in the modern era like now. Bringing back all images and understandings that are magical, mystical, or "irrational" originating from mythological works, fairy tales, legends that live traditionally in ethnic communities in Indonesia in the latest literary works can be a strategy to see this new trend. Eka's work focuses on myths related to legends in the past with the setting in the colonial era and after the colonial period. In his novel, the author also remodels something that smells sacred into something that smells routine which is related to the appearance of ghosts not only at night in a haunted place, but at any time anywhere (whether in haunted places, homes, or public spaces) and at any time. just no longer tied to sacred times.

#### **9. The Socio-Cultural Context Behind the Emergence of Magical Realism Narratives in Novel *Cantik itu Luka* by Eka Kurniawan**

The background for the emergence of the narrative of *Cantik Itu Luka* is supported by culture at other times of life in the midst of the Dutch colonialism, Japanese occupation, military aggression, the communist period in 1965, and the period after that. The existence of culture in those times was supported by older people who still instilled indigenous traditions in the younger generation. Judging from the description of the location of Halimunda as a fictional city located on the southern coast of Java, of course these things are supported by Javanese traditions that still exist and can be seen from the dominance of Javanese culture on national television. On TV, there are many soap operas or dramas that mostly focus on Javanese culture, if it's a horror film, then it's definitely the ghosts that are legendary in Java. So that makes things that smell traditional again popular.

The motive behind the emergence of the magical realism genre novel that presents myths or beliefs that come from the past to the present, is not only presented as a socio-cultural document that records the cultural reality of a society at a certain time—as explained by Junus (1986), that the function of literary works is also as a socio-cultural document that explains the culture or condition of society at a certain time—but also intends to show that no matter how modern humans are, they cannot be separated from these magical beliefs. Humans will continue to run to mystical things or believe in myths if science can no longer provide satisfaction when showing the results of problem solving.

#### **10. Social Issues**

The first social issue is the issue of the Javanese preference for mystical things. Based on an in-depth discussion of the five characteristics of magical realism in the novel *Cantik Itu Luka*, the researcher found interesting things, namely the issue of the Javanese people's preference for mystical things. The mystical world that the Javanese like is always related to

spirits. This can be seen from each narrative which is dominated by stories about spirits that are believed by the Javanese to come from myths or traditional beliefs. The novel *Cantik Itu Luka* also shows the issue of acculturation of cultures outside Indonesia with Javanese culture. This shows that the tradition that developed in Java displays its own uniqueness with related elements that developed outside Java. In addition, it is also shown that Javanese culture is easier or more flexible to accept new cultures that come in. However, in carrying out Javanese traditions, they still do not leave the impression of Javanese culture. The results of an in-depth analysis of the magical realism of the novel *Cantik Itu Luka* by this researcher also yielded several meanings. The meanings obtained include: (1) Javanese people will always believe in mystical things related to spirits; (2) the colonial period brought many impacts on various aspects of culture and social issues in Indonesia; (3) Belief in myths and legends as well as folklore still influences the social life of the community; (4) the belief that spirits are everywhere; (5) the Javanese believe that every person who dies will become a spirit that lives around them.

## Conclusion

The narrative of magical realism in the novel *Cantik Itu Luka* by Eka Kurniawan is closely related to social and cultural values that exist in Indonesia. The narrative of magical realism in Eka Kurniawan's Beautiful Novel *Luka* (which raises magic) is full of Faris' magical realism characteristics which also show the existence of these myths/beliefs in the modern era like now. In presenting magic in his magical realism narrative, Eka Kurniawan focuses on myths related to legends in the past with settings in the colonial era and after the colonial period. The background of the narrative of *Cantik Itu Luka* is supported by Javanese culture that still exists today and the popularity of traditional things in this modern era.

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