

Ludruk East Java: Javanese Mysticism In The Frame Of Magical Realism

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Abstract:

This study explores the mysticism in the Ludruk Kebo Kicak and Ronggo Boyo stories, which are beliefs prevalent in Javanese society. This research aims to uncover the mystic elements, the socio-cultural context that underlies the Ludruk tales, and their relevance to modern religious life. To achieve this, the study employs the magical realism theory proposed by Wendy B. Faris, which comprises concepts such as the irreducible element, the phenomenal world, unsettling doubts, merging realism, and the disruption of time, space and identity. The research method utilized was qualitative descriptive. The data collection technique employed in this study was the observation and note-taking technique, while data analysis was carried out through a descriptive exposition of scenes and dialogue. The research findings indicate that the Ludruk: Kebo Kicak and Ronggoboyo performances possess a strong magical realism element. The mysticism that arises includes ritual possession, the entry of a mystical object into the body, blood, buffalo, mantra, animal sounds, and Javanese chants. The Ludruk plays of Kebo Kicak and Ronggo Boyo contain socio-cultural issues, namely, a community that enjoys the occult and believes in witch doctors as an alternative solution to problems. The moral messages that can be drawn from this study are: 1) Whoever sows goodness will reap

goodness in return; 2) Goodness shall be rewarded with kindness, while wrongdoing shall be met with retribution; 3) The supernatural entities do exist and coexist alongside humans; 4) Perfection belongs only to God, while imperfection is a trait of humanity. The relevance to modern life is the loss of faith in religion, resulting in the mixing of religion and culture.

Keywords: Magical realism, Javanese Culture, Javanese Mystical, Ludruk.

INTRODUCTION

The Javanese culture holds beliefs in mystical phenomena. Various characteristics of the Javanese people who believe in myths and everything that leads to things beyond human logic make Javanese culture continue to evolve in Indonesian society. The portrayal of Javanese culture is reflected in the Kejawen religious tradition. Smith-Hefner (2019). The center of the Kejawen religious tradition originates from Central Java, specifically in the cities of Solo and Yogyakarta, which are the birthplace of Javanese culture. Kejawen is a Javanese tradition that embodies the philosophy of Javanese culture in interpreting life (Andriyanto et al., 2022; Dubov, 2021; Pamungkas et al., 2021; Prihati, 2019). The Kejawen movement, deeply ingrained in Javanese culture, has become intertwined with the Javanese community. The presence of traditions such as selamatan ceremonies, sacred days, sesajen rituals, and uba rampe preparations for specific ceremonies embody the appreciation of Kejawen behavior (Rachmawati et al., 2019; Sears, 1996).

The spiritual culture of Java possesses distinct characteristics. Firstly, Javanese people believe that the Almighty God predetermines life in this world. They have the disposition to accept fate and endure suffering. Secondly, Javanese people believe in the mystical power that resides in objects such as keris, palace carriages, and gamelan. These objects must be cleansed annually on the Jumat Kliwon day of the Suro month through a ceremony called siraman. Thirdly, Javanese people believe in the spiritual entities that can bring about safety when respected through observing selamatan and sesaji at specific times (Daulay, 2018; Pamungkas et al., 2023; Reider, 2010; Taher, 2003). The interpretation of Kejawen as a spiritual practice is related to the deepening of the soul in the belief system. The deepening of the soul is associated with things that

are based on love. Kejawen is a belief that leads to Confucianism, a philosophy with moral values (Asmara & Noho, 2022; Kristina, 2021; Wasisto, 2021).

The mysticism of Kejawen is a unique religious phenomenon (Acrid, 2020; Rahmiani et al., 2019; Widodo & Saddhono, 2012). The uniqueness of the mysticism of Kejawen lies in the precise knowledge that has been inherited since the time of our ancestors (Adi, 2020; Nurrahma et al., 2022; Wahyuni, 2022). Mysticism has become a symbol of a life full of secrets. It is closely associated with everything that indicates mystery. Mysticism is imbued with spiritual experiences, where a connection between the physical and the soul occurs.

The mysticism of Kejawen is a noble practice. Although society often compares Kejawen mysticism with Klenik mysticism as two similar things, the position of Kejawen mysticism remains different from Klenik mysticism. The spiritual practice in Kejawen mysticism is a unification of the relationship between human beings and God, while Klenik mysticism is related to deviations from Kejawen practices. Klenik is associated with the world of divination. Spirits and mediums are utilized as a means in this practice. The belief in mysticism is ever-present in society. Inheriting beliefs through generations is a phenomenon that defies human reason (Ismail et al., 2022; Klein, 2015; Van Bavel & Pereira, 2018).

In literature, belief in mysticism is a tradition used as a metaphor to blur the lines between reality and imagination (Harris, 2021; Oranç & Küntay, 2019; Strouse et al., 2018). Mystical elements are intentionally depicted as a medium for conveying moral messages to readers. This is not only found in novels, short stories, and poetry, but also in mystery stories, songs, and traditional dramas such as Ludruk, which add a diverse range of mysticism to Indonesian literature. The Ludruk performance that showcases mystical elements is featured in RRI: East Java. One of the Ludruk performances tells the story of a student who learns the art of supernatural powers and is granted mystical abilities by his teacher, including invincibility and the power of *teluh*. The story also follows the student's journey in searching for his father. Ludruk *Kebo Kicak* and *Ronggo Boyo* depict that using black magic and invincibility represents the legendary divination rituals in Java.

The divination rituals are a part of klenik mysticism that employs the supernatural as its medium (Dannaway, 2009; Levin, 2021; Selby, 2008). Through Ludruk *Kebo Kicak* and *Ronggo Boyo*, it can be inferred

that drama not only tells stories related to logical things, but also irrational things. It portrays not only the tangible world where humans live, but also the spiritual world that exists in another dimension. A literary drama not only tells stories about everyday life related to unseen creatures, but also portrays a life intertwined with beliefs and myths associated with the irrational, superstitious, and otherworldly realm inhabited by supernatural beings (Deeb & Deeb, 2015; Gabriel, 2021; Lomas & Case, 2023). The Ludruk performance is intriguing in that it blends sacred imagery and traditional problem solving with modern life biases. The sacred imagery is related to divination practices consisting of various rituals, tools, fragrances, and mantras. The strong mystical elements in each scene are characteristic of magical realism literature, which presents imagery beyond human logic that possesses magical and mystical powers. Mythology, legend, and fairy tales adapted into modern life are included in magical realism literature (González, 2019; Oziewicz, 2017; Shah et al., 2019).

The influence of magical realism in literary drama cannot be contained. Prior to Ludruk Kebo Kicak and Ronggo Boyo, there were other Ludruk performances that also focused on supernatural elements, such as Sarib Tambakoso. These Ludruk performances were influenced by the magical realism genre, indirectly portraying the spiritual world and the lives of spirits as coexisting with humans, while also serving as a communication medium to convey social and cultural criticism and moral messages about the modern society's blending of religion and cultural assimilation. Kritis In Ludruk Kebo Kicak and Ronggo Boyo, belief in klenik mysticism leads to critical spiritualism (Blanch, 2007; Maharaj, 2017; Soyubol, 2021). Critical spiritualism is an attitude of being open to spirituality without betraying critical reasoning (Aune, 2015; Kirylo & Boyd, 2017). Being open to the world of spirits, ghosts, myths, and beliefs in the mystical is an integral part of literary works that serve a societal function as a social document that contains the existence of humans and all their problems (Khosravi & Ghapanchi, 2016; Pattiwael, 2019; Simanjuntak et al., 2022).

Research employing the perspective of magical realism has been carried out by several researchers. The first study, conducted by Mulia (2016) titled *Magical Realism in the Novel Simple Miracles Doa and Arwah by Ayu Utami*," aims to reveal the magical realism elements narrated in the novel and to find the socio-cultural context underlying the emergence

of magical realism narrative in the novel *Simple Miracles Doa and Arwah* by Ayu Utami.

The second study, conducted by Sari (2018) titled *Magical Realism Narrative in the Novel Puya ke Puya by Faisal Oddang: The Concept of Magical Realism Characteristics by Wendy B. Faris,* aims to uncover the characteristics of magical realism according to the theory proposed by Wendy B. Faris in the novel *Puya ke Puya by Faisal Oddang*. The third study, conducted by Windayanto (2020) titled *Javanese Mysticism in the Short Story Anjing-Anjing Menyerbu Kuburan by Kuntowijoyo: A Review of Wendy B. Faris's Magical Realism*, demonstrates that the short story *Anjing-Anjing Menyerbu Kuburan* presents a culture that believes in the practice of *pesugihan* as a means of solving economic problems. Through Wendy B. Faris's theory of magical realism, the short story fulfills the criteria of the magical realism genre. All three studies utilized Wendy B. Faris' magical realism theory to analyze literary works. However, this study differs from the previous ones, focusing on the *Ludruk Kebo Kicak* and *Ronggo Boyo*. This is the first difference between this study and the previous ones.

Secondly, this research uncovers the *klenik* mysticism present in every scene and dialogue between characters. Thirdly, this study presents the social and cultural issues underlying *Ludruk* and its relevance to modern life when religion is mixed with cultural assimilation. Based on this background, the researcher conducted a study entitled "*Mistik Klenik dalam Kebo Kicak dan Ronggo Boyo (A Study of Magical Realism)*" with a research focus on revealing the elements of Wendy B. Faris' magical realism, the *klenik* mysticism present in scenes, and presenting the social and cultural issues underlying *Ludruk* and its relevance to modern life when religion is mixed with cultural assimilation.

THEORETICAL FRAMEWORK

The theory employed to analyze *Ludruk Kebo Kicak* and *Ronggo Boyo* is the theory of magical realism put forth by Wendy B. Faris. According to her, works that contain traditional mythology, fairy tales, and legends but exist in modern literature represent a form of magical realism characterized by magical, mystical, and irrational imagery (Faris, 2004; Gabriel, 2021; Shah et al., 2019). The concept of magical realism makes magical powers appear alive in society's social reality. Angulo (2018) Realism is a writer's attempt to depict the real elements of life, while

magic refers to everything that cannot be scientifically proven. In this case, magical realism presents two perspectives on rational and irrational matters. Realism and magic are intertwined and become a part of life as a whole.

Magical realism takes its place in the world. It reflects the interconnectedness of nature, not just in one dimension, but in parallel dimensions within reality. According to Faris (2004), Magical realism blends realism and the fantastical, allowing the wondrous to grow organically within the mundane and blurring the distinctions between the two. The combination of real and fantastical narratives, along with the inclusion of diverse cultural traditions, means that magical realism reflects both the narrative mode and cultural environment of hybrid reality in postcolonial societies. Magical realism is a frequently discussed term in literary discussions. Its creation by German art critic Franz Roh in the 1920s, in relation to the evaluation of paintings in the Weimar Republic, has made it a fascinating concept. Therefore, writers attempt to capture the mysteries of life beneath the surface of reality through magical realism (Asayesh & Arargüç, 2017; de Ruiter, 2021; Figlerowicz & Mertehikian, 2023).

Magical realism emerged in Indonesian literature in the 1990s, as the global literary trend of magical realism began to influence a number of Indonesian literary works. One of the key features of magical realism is the reintroduction of all magical, mystical, or "irrational" imagery and concepts that originate from mythological works, folklore, and legends that traditionally exist within ethnic communities in Indonesia. This feature in contemporary literary works can serve as a strategy for observing new trends. According to Faris (2004) In the book "Ordinary Enchantments: Magical Realism and the Remystification of Narrative", the author conceptualizes five fundamental elements of magical realism: irreducible elements (unreducible elements that involve magical things), phenomenal world (a phenomenal world that prevents magical things from entering the realm of fantasy), unsettling doubt (unresolved doubts that arise when trying to incorporate texts into irreducible elements), merging realms (a merging of realms where magical and real elements are united), and disruption of time, space, and identity (disruption or disorder of sacred time, space, and identity towards routine time, space, and identity).

Faris (2004) Adding the five characteristics that arise from magical

realism texts will facilitate readers in understanding how the author portrays magical realism that is narrated in their work. This is because each author may differ in how they present magical elements in their writing. Regarding texts of magical realism that incorporate magical elements rooted in specific cultures, Faris (2004) After understanding the narrative of magical realism in a text, a reader should then connect the content of the text with external factors related to the social and cultural context in which the work was created. This is because every magical realism fiction always communicates or presents certain social issues. Furthermore, when a reader connects the content of the text with the social and cultural context outside the text, it will reveal the background.

METHODS

This research is a qualitative descriptive study with an objective approach. Qualitative descriptive research involves analyzing data to interpret it into descriptive form (Hays et al., 2016; Mohajan, 2018; Plano Clark et al., 2015). The sources of this research include Ludruk Kebo Kicak, Ronggo Boyo's work, and other literature containing information about Ludruk. The information gathered for research purposes consists of narratives and dialogues of characters that embody the five characteristics of magical realism as defined by Wendy B. Faris in Ludruk Kebo Kicak and Ronggo Boyo.

The methodology employed for data collection in this research utilizes the technique of attentive note-taking, involving a thorough examination of each character's narratives and dialogues in Ludruk, and identifying and marking pertinent data related to the research problem. The collected data will subsequently be subjected to textual analysis, with the aim of interpreting the findings using Wendy B. Faris' magical realism theory.

RESULTS AND DISCUSSION

The narrative of Ludruk Kebo Kicak and Ronggo Boyo revolves around the life of a family in search of their father and their hatred towards a life of being constantly ridiculed and mocked due to their illegitimate status. After receiving information that their parents are still alive, the child seeks knowledge in both white and black magic, in order to meet their father who is believed to be a prominent figure in the palace. To accomplish this, the child must possess high-level knowledge, both exoteric and esoteric.

The story of Ronggo Boyo, on the other hand, revolves around the grudge of others from the past. It tells the tale of a family consisting of four members who were terrorized and killed, with the child being thrown into a river and later rescued by a village head. After experiencing inexplicable and terrifying events in his home following his father's demise, Ronggo Boyo seeks revenge and learns martial arts from a shaman who ultimately leads him astray with black magic that he acquires from his master. Instead of establishing the truth, he went against his own father and tried to kill the people who had helped and cared for him since childhood. Milk is reciprocated by tubal water.

Various mystical events have occurred and occult practices have emerged as a form of reinforcement from the still prevalent shamanistic rituals within that community. These shamanistic practices are conducted by the ronggoboyo guru who has become the center of black magic due to his grudge towards his foster father, ongoboyo, the person who had assisted him during his infancy. The vortex of issues that served as the starting point for these magical events is what led to the dominance of mystical and occult practices in ludruk. As per Wendy B. Faris's theory of magical realism, there are five characteristic features of magical realism that are present in Ludruk Kebo Kicak and Ronggo Boyo, which will be discussed in this section.

Undeducible Elements

The undeducible elements in the events and characters of fictional works are that which cannot be explained through reason and scientific proof by the Western empiricist ideology (Faris, 2004; Stuart et al., 2017). In the realm of human thought, the inexplicable phenomena that cannot be comprehended through rational means give rise to a supra-natural force in every interpretation of observation. Magical objects, character traits, mystical occurrences, and beliefs are all part of the undeducible elements.

Magical Objects

Magical objects are related to all manifestations of beliefs and the existence of something that cannot be explained logically. The inexplicable contains hidden magical powers. Magical objects can encompass items, time, place, supernatural beings, and various sounds. This is demonstrated in the following narrative scene.

Pak Dhe : No problem, this is just an encounter with the formidable force that enters the sharp horn of an enraged buffalo. The sharpness of its horn

is akin to that of a machete. Anyone struck by this machete will be like a stone that is struck, destined to crumble and fall.

The "gaman" mentioned in the quote above is considered a tool. It is a tool used for the protection of an individual. In the quote, "gaman" is located on the horn of Kebo Kicak. The horn of Kebo Kicak becomes sharper. This has a magical effect because the sharper horn of Kebo Kicak can shatter objects into pieces.

Pak Dhe : The number two, this is the horn of a sharp buffalo.

Joko Tulus : The usefulness of Mbah?

Pak Dhe : This shall I unite with your being so that you, no matter how many or how strong the spears may be, shall be impervious to the powerful shield.

The next magical object mentioned in the quote is the lulange kebo landep. This magical tool is believed to be a powerful heirloom that is able to fuse with the body of Kebo Kicak and protect him from enemy attacks. This mystical tool renders Kebo Kicak invulnerable to sword attacks, making him a brave and powerful man. The next conversation still explains the magical tool in the following conversation:

Pak Dhe : Do you know the third one? It is called bendi tengoro.

Joko Tulus : The usefulness of Mbah?

Pak Dhe : This shall I place into your mouth. Yes, my apologies, this shall I insert into your mouth.

Joko Tulus : The usefulness of Mbah?

Pak Dhe : If you were to shout in the east of the earth, it would be heard in the west. If you shout in the south, it will be heard in the north. Those who hear your voice will tremble and be afraid, especially upon seeing your form. Therefore, remaining silent is advisable (Kebo Kicak 2017)

The next magical object is the "bendi tengoro". This mystical tool is inserted into the mouth of Kebo Kicak. Once the "bendi tengoro" is in place, when Kebo Kicak screams from the far south, it can be heard all the way to the north, and if he screams in the north, it can be heard from the south. Those who hear it will tremble with fear, especially when they see the appearance of Kebo Kicak. This mystical object is mentioned in the following quote.

- Pak Dhe : The fourth one. The Golden Dragon. The dragon you are using is not intimidating. May I ask, if you were to walk from Majapahit, would you not want it?
- Joko Tulus: Although the land of Majapahit may be difficult, I will not appear disheveled when meeting my male parental figure.
- Pak Dhe : However, before you proceed, with the Golden Dragon by your side, circling the earth shall not tire you. You will quiver under the power of the Golden Dragon. The world will seem to shake as if experiencing an earthquake (Kebo Kicak, 2017)

The magical object mentioned in the quote is the "klinting kencono". This protective tool is attached to the feet of Kebo Kicak. Once the "klinting kencono" is worn, it is believed to make Kebo Kicak durable and strong in walking and he will not feel tired even when traveling the world. Moreover, when the feet of Kebo Kicak are adorned with the "klinting kencono" and stomped on the ground, it will cause tremors in the earth, as if there was an earthquake.

Character of the Protagonist

There are two character types in Ludruk Kebo Kicak and Ronggoboyo, namely those who are associated with the supernatural, real characters and characters who are not real (supernatural). In Ludruk, a real character is a character whose presence is clear and meets the criteria of a typical human being. Real characters are represented through the appearance of characters and some members of the community who indirectly act as extras in Ludruk. These characters live like normal humans and have human feelings. On the other hand, a non-real character is a character whose presence cannot be accepted by human reason. Their existence is represented through characters in Ludruk, or spirits that inhabit mystical items and objects that possess magical powers.

In the story of Kebo Kicak, this is evident when the character's mother witnesses a phenomenon during his training where something is inserted into his body. This phenomenon is a jinn, a supernatural entity summoned by his teacher and placed inside Kebo Kicak's body. In subsequent stories, it is shown that Kebo Kicak becomes a powerful and invulnerable human impervious to any weapon. In the story of Ludruk Ronggoboyo, Nyi Sapu Gerang is a black magic practitioner or a powerful person who worships demons. The character of Nyi Sapu Gerang is an

example of a non-real character because the character cannot be accepted by human reason. Nyi Sapu Gerang lives in the world but makes the mystical realm as a source of her livelihood. In the mystical realm, there are also spirits and jinns that inhabit her mystical objects. These spirits and jinns are considered mystical entities that have left the real world but still coexist with humans.

Magical Event

The occurrence of magic is a series of events experienced by characters that are driven by supernatural powers. In Ludruk, there are scenes that cannot be explained scientifically. One example of a magical event is when the characters Subairi and Seruni recite incantations and eventually the binding spell is released, as mentioned in the following quote:

Subairi: This is not an ordinary rope, Seruni. Please recite a prayer so that the Almighty God may release this rope.

Seruni+Subairi: Bismillahirrahmanirrahim Allohuakbar!!!

(Released)

Seruni+Subairi: Alhamdulillahirobbil'alamain.

In the subsequent scene of Subairi and Gendari, the jinn feels a burning sensation when Subairi holds his hand. While holding Gendari's hand, Subairi recites the prayer "Lahaulawalaquataillabillah Allohuakbar". Gendari screams in pain, indicating the presence of a supernatural magical event.

The mother who portrayed the character of Subairi awakens from unconsciousness due to the influence of a jinn disturbance. She then touches the rope that binds his legs and body and pleads to God while convincing herself that she can release the binding. In a silent state, she continues to exert all her strength and recites prayers, asking for the strength to untie the rope. They were surprised that the rope was untied, as shown in the scene above.

Subairi: Oh, I see. May I hold your hand, please?

Gendari: I believe you are trying to say, "I offer my entire being to you, my dear.

Subairi: Lahaulawalaquataillabillah Allohuakbar!!!

Gendari: Oh my! The heat is quite unbearable!

Mitos Belief or Myth

Belief or myth is a conviction in non-sensory things. Belief is something that lies in the heart to strengthen one's belief in something. Just as myths are passed down from ancestors in believing in all aspects of life. Belief is something that cannot be seen, but is firmly held in the heart. This is evident in the following scene in Ludruk.

Bu	"Oh... I can't walk if it's far away
Sarip	like this, find my child, Sarip. To
:	and fro up the mountain, down
	the mountain, where the * is this
	kid. My anger is not strong. It's
	been walking slowly, there are
	times to wash my feet if you
	remember my aches, the cold
	water is fresh, it feels like after
	washing the water face this time
	but I don't drink the water, just
	washing my feet and washing my
	face has lost my soreness, I sat on
	the edge of the first time who
	knows if someone passes by, I
	want to ask if I know my child
	Sarip. What is a banana tree or a
	lunatic from the east, my heart is
	not good..... How come there is
	hair, which is definitely not a tree,
	but it's a man, my heart is not
	good.

Even though I'm going to die
drifting in the river don't worry,
while there's still a mother, you'll
still be alive again, Son.
Sariiiiipppp!!!!!!"

The beliefs in Ludruk are uncommon in society. In the above Ludruk, we can see the conviction of the character Ibu Sarip who believes that when Sarip was found lying in the river by his mother, she said that if Sarip had died, he would come back to life as long as she was still alive. This demonstrates a belief that is impossible to occur (myth) - that the

dead can come back to life.

Phenomenal World

The phenomenal world reveals the true side of magical realism. The characteristics of the phenomenal world prevent fiction from completely leaving real life. The presented fiction attempts to keep the magical powers present in the real world. There are two parts to the phenomenal world, namely reality in the text and reality in history. The classification of the phenomenal world is divided into objects, characterizations of the characters, and events.

In Ludruk, the reality in the text is depicted in several scenes that show real-life situations, such as traveling, being in the forest, and getting water from a pond. Ludruk shows when Patri's son is sick, she tries to cure him by massaging him by an expert. She believes that being massaged will cure her son's illness. It is this reality that keeps Ludruk in the realm of normalcy. The characters live their lives and carry out their activities as usual. The following quote further emphasizes this explanation.

Bu Patri	: 	People these days seem to lack understanding when it comes to their children's health. Ao, kindly give the child a massage right away! As you can see, their body is hot but their feet are cold, which indicates a clear sign of illness
Patri	:	I believe you are trying to say, Oh my, mother. You came all this way even though you could have given yourself a

massage.

Troubling Doubt

The unsettling doubts that arise from the phenomenal world are also an irreducible element. There are three types of doubt, namely doubt caused by the text, object, and cultural background of the reader (Faris, 2004; Masduqi et al., 2021; Wedel & Pieters, 2017). The presence of these doubts certainly blurs the line between the real and unreal. This is evident in the following dialogue.

Gendari: I did not pray, my dear. I am on a break...

Subairi: I see. Well then, I would like to perform my prayers now.

Gendari: Please don't leave me, my dear. I still long for your presence.

Subairi: You seem different, my dear. You are not like your usual self. You
have never prevented me from performing my
prayers before.

Gendari: I am missing you a lot, my dear

In the quoted conversation, the character Subairi experiences doubt about the event that he is experiencing. When Subairi is about to perform his prayer, he is stopped by his wife (Gendari who is disguised as Subairi's wife) so that he does not perform the prayer yet. This event causes Subairi to feel uncertain because his wife is not behaving as she usually does by preventing him from performing the prayer.

Further doubt arises in the quoted excerpt from the Ludruk Kebo Kicak. This conversation can be seen when Joko Tulus moves a large rock that blocks his path with his horns. After the rock is moved, it speaks, causing Kebo Kicak to wonder who or what it really is. Then, the rock that was moved reveals its disguise. Here is the quote:

Joko Tulus: The stone of such immense size, if not removed by my hand,
would not be recognized by the ruler of this land as my
offspring. Thus, Kebo Kicak proceeded to displace the
rock before us using his mighty horns.

Hantang boyo: Oh my, who dares to split me, who have taken the form
of this rock by the river? Hey, who are you?

Lirih boyo: Please tell me, who are you really?

Joko Tulus: Oh mighty Kebo Kicak, who are you?

Hantang boyo: Oh Kebo Kicak, I am Boyo's elder sibling and this is my

younger sibling, Lirih Boyo, who is present here at the Brantas river.

Joko Tulus: Yes, you are the embodiment of the rock present here

Hantang boy: I confess that my younger sibling and I have turned into rocks, because we have an enemy in Majapahit known as Panggulang Jagad.

The doubts are evident in the conversation between Joko Tulus and the rock, which serves as a disguise for the characters Lirih Boyo and Hantang Boyo.

Merging Realism

The fusion of the natural and supernatural world is a form of merging realism. In its characteristics, merging realism blends the boundaries between the real and magical world. The mingling of these two worlds often blurs our perception and diminishes our belief in the events that are unfolding. The merging of the two worlds occurs in objects, characterizations, and events. This is evident in the following narrative from the Ludruk.

Nyai Sapu Gerang : I will retrieve it for you. This is called the sacred heirloom Kuolo Tadah

Ronggoboyo : hahahaha... It's not time today I asked"

Nyai Sapu Gerang : let me be in your body so that I can protect Kuala Tadhah"

Based on the excerpt provided, the merging of the natural and supernatural world occurs in objects, characters, and events. The object in this particular event is the character Ronggo Boyo. He is someone who is typically one entity with one soul, but in extraordinary circumstances, one body can be inhabited by two souls.

Disruption of Time, Space, and Identity

The disruption of time, space, and identity gives rise to something new that shares similar characteristics. The disruption of time is a characteristic of magical realism to showcase something beyond the ordinary. The disruption of time in the context of Ludruk Jawa Timur is the emergence of supernatural beings during the night or at sacred times, creating a new time.

The emergence of supernatural beings is not limited to only nighttime, but can also be caused by disturbance or a desire to disrupt. As seen in the following quote from the Ludruk Jawa Timur (Kebo Kicak) narrative:

Joko Tulus: Yes, you are the embodiment of the rock present here.

Hantang boyo: I confess that my younger sibling and I have turned into
rocks, because we have an enemy in Majapahit
known as Panggulang Jagad

Joko Tulus: fucker, get out of here, otherwise you will die

Hantang boyo: Come on, fight with Hantang Boyo.

As evidenced by the quote provided, the emergence of supernatural beings is not limited to a specific time. It is apparent that these beings can appear either due to disturbance caused by other creatures or out of a desire to disrupt others. This is further emphasized in the following quote.

Gendari: I miss you, my dear...

Subairi: I am already missing you after only a short separation over drinks?

Gendari: I do not comprehend, dear. I am feeling quite nostalgic

The appearance of supernatural beings is not limited to a specific time of day, but rather occurs when the supernatural being has an emotional attachment to a human, causing them to disguise themselves as someone else in order to be close to their loved one, even though they exist in different realms.

The socio-cultural issues that underlie Ludruk

Ludruk Kebo Kicak and Ronggo Boyo do not only present magical events and categorize themselves as horror Ludruk, but also elevate the current reality and showcase the tradition of the community that still utilizes modern methods to solve problems.

The Ludruk Ronggo Boyo and Kebo Kicak explore social and cultural issues as the underlying plot of the story, such as the desire of the character Ronggo Boyo to apprentice under Nyi Sapu Gerang, who possesses black magic and is allied with demons. As seen in the following quote:

Ronggoboyo : I am planning to visit Nyai Sapu Garang, as she is believed to

possess incredible supernatural powers

Cak Heru : If possible, let us seek another mentor, for the reason being that in the abode of Nyi Sapu Garang, the knowledge imparted is of the dark arts, intended to bring harm upon others. Nyi Sapu Garang holds deep grudges against the community, and was once banished.

Ronggoboyo: If one wishes to seek knowledge apart from Nyai Sapu Garang, may I suggest an alternative location?

Cak Muk : In his place nyi sapu enom

Cak Heru : I understand your concern, dear. However, if one claims that Nyai Sapu Garang possesses extraordinary powers, it is perhaps due to her association with the supernatural realm."

As per the quote, vengeance is a disease inherited by humans since creation. The Javanese community believes that vengeance is a form of illness that can be a gateway to black magic. In Javanese cultural beliefs, it is the deviations from the Javanese culture that are often used by the community to solve all life problems. Despite the modern times and the rapid development of technology, the social and cultural issue of belief in the supernatural, as seen in Ludruk Kebo Kicak and Ronggo Boyo, is still prevalent in Indonesian society.

The moral message of Ludruk Kebo Kicak and Ronggo Boyo, along with its relevance to modern life

Ludruk Kebo Kicak and Ronggo Boyo, which incorporate various mystical and supernatural elements to address life problems, are not simply entertainment but convey a special message to its audience. The moral messages in Ludruk are conveyed directly and indirectly, as evidenced by the following quote which emphasizes the moral of the story:

Ronggoboyo : May I inquire, who are the other notable elders apart from Nyai Sapu Garang? As for your offer, dear, I appreciate it, but I must decline. It is not my place to compete with your father, who is renowned for his exceptional abilities in the village of Karanggayam

Cak Heru : I apologize for the delay in responding, as I am an esteemed elder. As for your inquiry, I understand that it is because of the presence of the village head's father.

According to the quote, it depicts a child who disobeys their parents. This is not a behavior that should be emulated, even if it occurs in real life. Being bold or disobedient towards parents will only harm oneself. Disobeying parents, since ancient times to modern times, is an act that should be avoided. This is because such actions will cause harm to the doer in the afterlife.

Pak Lurah : I found this baby and it reminded me of a dream I had where I found a white dove and raised it, only to have it transform into a dragon and bite me.

Bu Lurah : Father, just take it home, pity this kid”

Pak Lurah : Madam, if you wish to adopt this child and raise him as your own, I implore you to take good care of him, especially if you plan on having future sons. May he grow up to be a virtuous child. Also, if I may suggest, you could name him Ronggoboyo.

The next moral message conveyed in Ludruk is the goodness of a village official who found a baby in the river. The baby, who was abandoned and whose parents were unknown, was taken home and raised by the village official and his wife with love and care until the baby grew into an adult. Becoming a formidable man like a powerful crow, in the social and cultural law, it is believed that those who do evil will receive evil, while those who do good will receive goodness. Nyi Sapu Gerang, a character who practices black magic, is not accepted by society and is expelled, causing a deep-seated grudge in her heart. Furthermore, if Nyi Sapu Gerang were to pass away, it is highly likely that society would refuse to bury her in a public cemetery due to their belief in the supernatural. They believe that the soul will roam because nature does not accept a body that was used to worship demons during their lifetime.

The Javanese community's beliefs in ancestors and supernatural mysticism are inseparable, despite the fact that many people still do not believe in the mystical. In the story of Ludruk Ronggoboyo, the character Nyi Sapu Gerang is portrayed as a creator of terror experienced by the community through supernatural means. However, in the modern era, such beliefs in the supernatural are no longer held and are not believed by anyone. Meanwhile, Nyi Sapu Gerang and Ronggo Boyo, who practice black magic and serve as teachers and student, realize the inherent nature

of humans to constantly seek perfection and feel envious of certain things. Despite Ronggo Boyo's inherent abilities and respect due to his parent's status as a village official, he still experiences these feelings.

Ludruk Kebo Kicak and Ronggo Boyo, who address the issue of mysticism in modern life, deliver many moral messages through characters, objects, and events, resulting in an analysis of the themes conveyed. These themes include 1) Goodness will be rewarded with goodness, while evil will be punished with evil, 2) Supernatural entities exist and coexist with humans, and 3) Seeking perfection will only bring about negativity.

CONCLUSION

Based on an in-depth analysis of Ludruk Kebo Kicak and Ronggo Boyo, it is replete with the five characteristics of magical realism proposed by Wendy B. Faris, namely irreducible elements, a phenomenal world, unsettling doubts, the merging of nature, and the disruption of time, space, and identity. The magical events in Ludruk are portrayed with varying degrees of mysticism. This play showcases various mystical and occult beliefs held by the Javanese community with a strong dose of enchantment. The mystical elements identified by researchers include shape-shifting into animals, disguising oneself as objects, rituals involving the insertion of sacred objects into the body, myths, illusions, resurrection of the dead, occult rituals, crystal balls, blood, black chickens, cursed dolls, spells, the sound of crows, and Javanese songs.

The underlying factors of the socio-cultural issue are that, up until now, the Javanese community still tends to resolve various life problems through mystical means, often resorting to the services of a shaman as an alternative. One of these practices is the kenduri (slametan), which is a way of atoning for one's mistakes by offering the head of an animal as a sacrifice, expressing gratitude, happiness, and other sentiments. Meanwhile, the moral messages that can be derived from Ludruk include: 1) Whoever sows goodness will reap goodness in return; 2) Goodness shall be rewarded with kindness, while wrongdoing shall be met with retribution; 3) The supernatural entities do exist and coexist alongside humans; 4) Perfection belongs only to God, while imperfection is a trait of humanity.

Referring to the analysis of occult mysticism in the Ludruk of East Java, as well as the socio-cultural issues that underlie its storyline and

moral messages, along with their relevance to modern life, researchers can offer suggestions for further similar research. The researcher's hope is that for future studies, it would be even more beneficial to not only uncover the characteristics of magical realism in Indonesian culture but also in foreign cultures. This would lead to the discovery of other distinct mysticisms that differ from those explored in this research.

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