

Seeing the tradition of tomb rituals through the perspective of wendy b. faris' magical realism

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Abstract. The people of Teluk Awur village are one of the many who still carry out the tomb ritual tradition. This can relate to two things, namely first, the village community still accepts the past as part of their lives. ²However, this phenomenon is interesting considering that many residents are now abandoning old traditions and trying to live a modern life. Through the perspective of Wendy B. Faris' five characteristics of magical realism, this tradition can be studied in terms of the tangibility between the magical and the real. In the tradition of tomb rituals that are still being carried out today, it can be seen that the magical and the real can coexist with each other. The purpose of this research is to reveal the existence of magical and real phenomena that are separated from the fictional world of texts. The research target is the local residents who know the mythical story about the tomb ritual. The research method used was interviews with local residents whose results were then analyzed using Wendy B. Faris' five magical realism features.

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1 Introduction

Magical realism is a branch of science that specifically sees the closeness of the realist world and the magical world in equal degrees. Typically, magical realism can be seen in fictional worlds, especially prose. Wendy B. Faris formulates magical realism into five parts, namely irreducible element, the phenomenal world, unsettling doubts, merging realms, and disruption of time, space, and identity. as Faris wrote on his book about the definition of each are First, the text contains an “irreducible element” of magic; second, the descriptions in magical realism detail a strong presence of the phenomenal world; third, the reader may experience some unsettling doubts in the effort to reconcile two contradictory understandings of events; fourth, the narrative merges different realms; and, finally, magical realism disturbs received ideas about time, space, and identity [1]. Apart from that, Faris' magical realism also looks at it from a socio-cultural point of view, which has something to do with magical and realist elements. These elements then blend with the socio-cultural background, causing harmonization between the real and the magical worlds. Moreover, this is because every magical realism fiction always communicate or present certain social issues [1].

In the story of the Legend of Teluk Awur which is still alive in society, there are several elements which contain magical and real elements. Teluk Awur Beach is located in the village of Teluk Awur, Tahunan District, 4 km from downtown Jepara. The number of mangrove trees characterize the beach and serve as a shade and an abrasion holder. Every year on this beach held a traditional ceremony of Lomban Festival. The beach has facilities such as Kano, Duck Buoy, Donuts Buoy, Room Rinse, Food Stalls, Hotel, and Home stay [2]. The legends of Teluk Awur can be classified into local legends [3]. This element is present in the folklore tourism of the legend of Teluk Awur. Folklore tourism itself is a purposeful travel to primary context of folklore performances to see and understand a particular folk, taking care not to interrupt the folk's daily life. Here, foreign/native tourists are hosted as paying guests with the local people. The house owner or his close relative works as tourist guides [4].

The people of Teluk Awur still keep the story and make it happen in the form of tomb rituals. It is usual to classify folklore as a part of cultural tourism that consists of traditional rituals, religious rituals, popular art or cultural – folklore events” [5]. Tomb ritual is defined by one of that folklore as a part of cultural tourism. This tomb ritual also has a celebration

with a separate time from the usual times carried out by local residents. On the 1st of Muharram, tomb ritual activities are usually carried out which are attended by local residents and outsiders, especially Jondang villagers who are said to have an attachment to Raden Roro Kemuning's tomb. Through this tomb ritual activity combined with Faris' magical realism perspective, many elements can be displayed and are interrelated to one another.

The target of this research is to target the legend of Teluk Awur which was obtained by interviewing important community figures who have understood the ins and outs of the legend of Teluk Awur. The story contains various versions, but one thing that is certain is the belief that Raden Roro Kemuning's tomb brings blessings in itself, both for the people of Teluk Awur and for the residents who come to ask for blessings in the form of tomb rituals, especially for the residents of Jondang village, where in their own area there is the tomb of Sheikh Abdul Aziz, husband of Raden Roro Kemuning.

2 Result and Discussion

This research lasted for several days to collect data in the form of the legend of Teluk Awur through interviews conducted with local residents, especially community leaders. In addition, the interviews also focused on how the implementation of tomb rituals has historical, traumatic and traditional impacts. The results of the interview were then processed using the magical realism approach of Wendy B. Faris.

The legend of Teluk Awur originates from the story of a husband and wife named Sheikh Abdul Aziz and Raden Raden Roro Kemuning who are students of Sunan Muria. Sheikh Abdul Aziz loves his wife so much that he carries a picture of her wherever he goes. At one point, the image was swept away by the wind and arrived at the Teluk Awur kingdom which at that time was still under the Kalinyamat kingdom. The King of Teluk Awur, Ki Joko Wongso, who got the picture, was fascinated by Raden Roro Kemuning's beauty and wanted to marry her. He then forcibly brought Raden Roro Kemuning to his kingdom to marry her and make her queen. Raden Roro Kemuning finally agreed to become Joko Wongso's wife on condition that she asked for a clam that could dance on a plate. Ki Joko Wongso also agreed by taking off his royal robes and he swam to the bottom of the ocean to find these shells.

Besides that, Raden Roro Kemuning, who could not leave the kingdom, finally asked Sheikh Abdul Aziz to come to the kingdom and wear the royal robes that were removed by Ki Joko Wongso. The cloak eventually changed ownership and Sheikh Abdul Aziz ordered to hunt down people who had just come from the sea because they were considered a threat to the kingdom. On the basis of this order, Ki Joko Wongso finally died because he was chased by residents. It is also on this basis that the village is called Teluk Awur which can be interpreted as a 'neluk' which is 'inconsequential' because the people are careless 'inconsequential' when hunting for their own king.

From this legend, it can be seen that the people of Teluk Awur still live in a magical world that coexists with the real world and this can be proven by the holding of ritual burial ceremonies which are routinely held every year on the 1st of Muharram. Based on Wendy B. Faris' five characteristics of magical realism, this legend story can be broken down to find the meeting point between the magical and the real.

In the first element there are irreducible elements that correlate with the magical world. The magical element in the procurement of this tomb ritual lies in the story of the blessings received by the villagers, especially the Jondang villagers. They believe that every time they visit Ratu Raden Roro Kemuning's tomb, they will receive a blessing in the form of the welfare of the business they are running. In addition, there is another magical side, namely in the form of several community leaders or entrepreneurs who, when they are at their peak, act arrogantly so that they are affected in the form of a drastic decline in wealth. For the leader himself, there is one that has an extreme impact, namely by dying. This is not logical, but this magical element is believed to be true.

The second element is the phenomenal world which correlates with the real world. The legendary occurrence of Teluk Awur has concrete evidence in the form of the existence of Teluk Awur village itself. Even though it was built from a fictional story, the real evidence of the existence of the Teluk Awur village makes the real one a consideration that there is a possibility that the legend is true.

The third element is unsettling doubts which mix the real with the magical. In this element, the mixing of the magical and the real raises doubts. In immigrant communities who only aim to do beach tourism, they will not pay attention to tomb rituals because according to them this does not make sense. There are several confessions from residents who still

don't believe in the blessings of Raden Roro Kemuning's tomb ritual. Moreover, with the statement that this blessing only works for Jondang residents, the magical aspects of the blessing of the tomb ritual are questioned by some residents, especially immigrant residents.

The fourth element is merging realms. The merging of the two worlds between the magical and the real can be seen in the people's acceptance of the tomb ritual that takes place. Between the magical incident, namely the pride of the leader who will fall and the holding of the tomb ritual as a reminder to remain humble, it is a combination of the two worlds that are accepted in society as part of their lives. Apart from that, the people's acceptance of the blessings promised during the tomb ritual is also a merger of the two worlds between the magical world and the real world.

The last element is disruption of time, space, and identity. This element is not very visible in the tomb rituals. However, when viewed from the legend of the Teluk Awur story, this disruption can be found. Disruption of time, space, and identity can be seen when Ki Joko Wongso tries to find clams dancing in the ocean. He lets go across time and place by swimming into the ocean in search of dancing shells. This was difficult for ancient people to do unless the person had magical knowledge. Then his identity changed from Ki Joko Wongso who became a king with ordinary people when he took off his royal robes. In ancient sense, it was impossible for a king to be easily defeated by the people because he had magical knowledge to ward off it.

Apart from the five elements above, there are socio-cultural conditions that support magical and real powers. The condition of the people of Teluk Awur who are able to accept magical things is proven by the holding of the Raden Roro Kemuning tomb ritual. Logically, people ask for blessings from God as the supreme owner. However, residents feel they have a bond with Raden Roro Kemuning's tomb so they sincerely accept the procurement of the tomb ritual in the hope that it will bring its own blessings to the local residents. Tomb ritual culture has existed for a long time with a specific purpose that can come from anywhere, especially from community leaders. This condition supports community leaders to subdue their people by holding tomb rituals. Community leaders are considered capable of providing a path to blessings, one of which can be found in tomb rituals.

3 Conclusion

In the five elements of Wendy B. Faris' magical realism contained in the procurement of the tomb ritual, one imperfect element was found, namely disruption of time, space, and identity. However, this does not cause doubts in accepting the existence of the magical and the real in people's lives. In addition, the support from the socio-cultural background of Teluk Awur makes the magical and the real increasingly accepted. This phenomenon often occurs in several areas that still adhere to the tradition of tomb rituals in their area under the pretext of respect and asking for blessings on the intended tomb. More than that, this phenomenon can be studied through the perspective of Wendy B. Faris' magical realism, which in fact is not only based on fiction, even non-fiction can be done.

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