

Representation of Javanese Culture: The Coexistence of Culture and Religion in *Majnun* by Anton Kurnia

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Abstract

Anton Kurnia's novel presents elements of belief in a culture and religion. Yusuf's complicated life from the time he was born until he had a wife is described by the author. Yusuf, who is known as a realistic figure, must in fact coexist with the beliefs of his culture and religion. A sudden message from his wife who mysteriously disappeared adds to Yusuf's frustration due to his wife's strange request. This novel gives us a lot of insight into Javanese culture and its relationship with religion, which is contradictory but still works. This research focuses on how the cultural narratives and beliefs of Yusuf's character and those around him are portrayed by the author. Through Stuart Hall's representation theory, it will help researchers look back at the cultural representations in the story. This research uses descriptive qualitative by analyzing text excerpts in the story.

Keywords: Javanese, Ritual, Representation, Religion

Introduction

The structure of society in Indonesia cannot be separated from the ideology constructed by society which then settles into a culture. In the opinion of Yusuf et al (2022, 55) that every nation or ethnic group certainly has its own culture that is different from the culture of other nations or ethnic groups. Culture can never be separated from human life. Culture makes human life more meaningful and contains a value that forms a guideline for human life. The story in a literary work is an adaptation of the social situation of society. The story of a novel is often dominated by cultural issues or beliefs of a group. Oral literature is one of the literary genres that always contains stories about local culture. Literary works of course do not always contain fictional elements that are entertainment but also become knowledge of culture. (Inda 2019, 90)

'Majnun' is one of the novels by Anton Kurnia, a novel that has been worked on by the author almost two decades ago, one of the frameworks came from a short story entitled '*Sebilah Keris di Dalam Tububku*' and was only completed into a novel, *Majnun*. (Kurnia 2022,197). *Majnun* tells the story of the life of a married couple, namely Yusuf Bratalegawa who is the husband and Zulaikha his wife. The depiction of the characters in the novel uses a back and

forth plot because several times it tells the past. Majnun does not only present the life story of a husband and wife, but the author tries to present a historical story wrapped from character narration, and the stories of several characters also fill the course of this novel, as well as the presence of Javanese cultural depictions which will be the purpose of this research.

The story of Majnun begins with the sudden disappearance of Zulaikha, the wife of Yusuf, on the same day a striped cat appeared, Yusuf only got news from his wife when he got a direct telephone call from his wife. Zulaikha explained to Yusuf that she left home because she had been haunted by a striped cat through a dream in which she was struck dead. There is no doubt that Zulaikha's departure made no sense to Yusuf, especially since Zulaikha asked Yusuf to perform a ritual for the cat so that her spirit could be at peace. This novel presents an interesting story because since Zulaikha's disappearance, the author then continues the story by using the back and forth plot to connect the main story with other stories, such as the beginning of Yusuf and Zulaikha meeting. Yusuf's family life which is filled with Javanese cultural rituals but also remains obedient to religious rules, Yusuf's friendship with his friend named Kaisar Sembiring. The murder committed by Kaisar, Yusuf's friend to his own wife Dian Ratri, to stories that sometimes include the history of colonialism carried out by several countries. The term Majnun itself is "crazy" which refers to Yusuf's friend Kaisar, he was labeled Majnun by his college friend because of his temperamental, unpredictable, and sometimes crazy attitude, which in the end was proven by him killing his own wife because he did not accept being abandoned and thought his wife had cheated on him.

This research basically focuses on the culture featured in the storytelling, namely Javanese culture, and how to see the correlation between religion and culture that still goes hand in hand. Apart from several stories that follow, it will be limited to the presence of culture and its correlation with religion in the story. The representation of culture that is present through Majnun gives a mystical impression that exists in Javanese culture, rituals that must be obeyed to heirlooms that support the narration of Javanese culture in this novel. However, despite presenting things that refer to Javanese culture, Yusuf's character is also portrayed as a character who is not too concerned about the culture adopted by his family. His more rational thinking illustrates his lack of belief in the rituals of Javanese customs, on the contrary, his

family connects the two. In this study using cultural representations specifically through semiotic and discourse approaches will help examine this novel. This research indicated the research questions:

1. How is cultural representation built in the narrative of Anton Kurnia's *Majnun*?
2. How is the correlation between culture and religion present in Anton Kurnia's *Majnun*?

This research does not have a material object in common, but regarding the formal object, this research finds some similarities regarding the theory used, namely representation from Stuart Hall, here are some literature reviews based on formal objects:

“Representasi Budaya Banyuwangi Dalam Banyuwangi Ethno Carnival: Pendekatan Teori Representasi Stuart Hall”, is a work by Indah Mar'atus Sholichah, Dyah Mustika Putri, Akmal Fikri Setiaji on the analysis of Banyuwangi cultural representation in Banyuwangi Ethno Carnival (BEC) using Stuart Hall's representation theory approach. the initial concepts applied in this analysis are change and resistance, which are used to understand how cultural symbols are represented and interpreted in BEC. The data analysis in this work is done by combining the concepts of Stuart Hall's representation theory with the findings found in the BEC event. (Marianne and Louise 2002, 13)

“Representasi Gaya Hidup Dan Tradisi Minum Kopi Dalam Karya Sastra”, is a work of Muhammad Adji and Lina Meilinawati, a study that shows how drinking coffee as a tradition and lifestyle is displayed in literary works. Using the object of research, namely a short story entitled *Filosofi Kopi* by Dee or Dewi Lestari. This research uses Stuart Hall's representation theory approach. (Adji and Rahayu 2019, 381)

Majnun presents various displays of Javanese culture in every narrative of the story, which is the purpose of this research. In further examining the Javanese culture of *Majnun*'s novel, cultural representation will be used with a semiotic and discourse approach, in Stuart Hall's opinion that through the use of objects including what is said, thought and felt about these objects and how to present them. Basically, we give meaning to objects, people and events

through an interpretive framework that is brought to them. Moreover, giving meaning to objects is based on how they are used or how they are integrated into people's daily practices. (Hall 1997, 3) The culture that becomes values in society certainly has its own meaning, especially Javanese culture which is known for its sacredness. Hall continues that in a cultural circuit shows that in fact, meaning is produced in several different places and then circulated through several different processes or practices. Meaning is what gives each person a sense of self-identity, of who and with whom humans have become part, so this is related to questions that arise about how a culture can be used in marking and maintaining identity within and being a difference between groups (Hall 1997, 3). Majnun holds a meaning to some of the cultures depicted in the story, to see further what cultural representations are narrated in the story, through semiotics and discourse approaches can help reveal these cultural elements.

Semiotics is the study or 'science of signs' and their general role as vehicles of meaning in culture (Hall 1997, I:12). In interpreting culture, semiotics can help through the meaning of each culture narrated in the story, because semiotics is basically related to language itself. semiotics is concerned with representation, with how language produces meaning or what is referred to as 'poetics' (Hall 1997, I:12). through a semiotic approach, not only words and images, but the object itself can function as a signifier in producing a meaning. for example clothing, which has a physical function of covering and protecting the body from the weather, but clothing also has multiple meanings in the sign, which builds meaning and carries messages, for example an evening gown can signify 'elegance', bow ties and tails as a meaning in formal activities, jeans and sneakers are interpreted as casual clothing and so on, Barthes in (Hall 1997, I:37). In a semiotic approach, representation is understood based on the way words function as signs in language. However, for starters, within a culture, meaning often depends on larger units of analysis such as narratives, statements, or groups of images (Hall 1997, I:42). In studying cultural representation, if only through a semiotic approach, it will limit some things that are only related to language, in this context, representation is conceptualized as a source of knowledge production through discourse (Hall 1997, I:42–43). Representation is not only the production of meaning but also the production of knowledge that involves authority (Hall 1997) Discourse aims to provide further explanation that is not only obtained from the

meaning of the words in the story regarding the cultural representation itself.

Hall argues that discourse is a way of referring to or constructing knowledge about a particular topic of practice which is a set or information of ideas, images, and practices that provide ways of what is talked about, forms of knowledge and behavior related to a particular topic, social activity or institutional site of society. The knowledge produced by a particular discourse relates to power, regulates behavior, shapes or also constructs identity and subjectivity, and defines how certain things are represented, thought, practiced, and learned (Hall 1997, I:12) according to Foucault's view in Hall with discourse can see a group of statements that provide language to talk about something, or a way to represent knowledge about a particular topic at a particular historical moment. discourse is the production of knowledge through language, but because all social practices require meaning and meaning shapes what we do, our behavior, and all practices that have discursive aspects (Hall 1997, I:56)

Discourse is always related to power, in that power relations not only assume the truth but also make themselves true, which is historically true. Foucault argues that power does not belong to a particular agent such as an individual or a state or a group with particular interests, but rather power is spread across a range of social practices. As such, power provides the enabling conditions for the social, it is with power that our social world is produced and objects are separated from one another and thus gain their individual characteristics and relationships to one another. (Marianne and Louise 2002, 13)

In conducting research, of course, it cannot be separated from the formal object, *Majnun*, which in the narration of the story displays the uniqueness of Javanese culture which will be studied through representation theory, especially with semiotic and discourse approaches. Javanese culture that is explicitly told certainly has its own meaning and significance, and in understanding the meaning of the culture, it is certainly not only limited to the general meaning but can be further explored whether or not there is a power relation from the culture through discourses that build social structures.

The research uses a qualitative descriptive method. This research cannot be separated

from the presentation of quotations from the story which is the main reference to display related cultural evidence, as well as other literature materials that will be a source in helping this research.

Results

Starting from the birth of Yusuf, the nuances of custom have been displayed in this novel

1. The Representation of Javanese Culture

evidence 1

“Bapakku melihat pemandangan tak biasa..... dilihatnya sesosok tua berpakaian putih bersorban putih memimpin serombongan manusia berbaju lurik dan berkain batik. salah seorang dari mereka menanting sebuah nampian yang di atasnya terbujur sebilah keris telanjang berlekuk sembilan, mengarah tajam kedepan (Kurnia 2022, 7)”

The quote above displays *lurik* clothes and *batik* cloth which are generally attached to Javanese culture, batik cloth which has the same pattern but has a different meaning, through some literacy that batik used to be limited and only available in the palace for the king's clothes and his family and followers. *Lurik* is also featured in the narrative of the story, different from batik, *lurik* in ancient times became the typical clothing of rural residents among Javanese ethnic groups. the difference between the two clothes forms a construction of the era, which reflects the social status of its users, in addition to *batik* and *lurik*, a nine-notched kris is also featured, according to additional information from this novel that the nine-notched kris symbolizes the owner has great charisma.

evidence 2

“Mereka memotong ari-ariku lalu menaruhnya di dalam kendi tanah liat dan menguburnya di halaman belakang rumah kami.... pada hari ketujuh, ayahku menamaiku dengan sebuah upacara. kata ibuku, malam itu mereka berkumpul serta menyanyikan lelagu pujian dalam bahasa kitab suci (Kurnia 2022, I:8)

The quote above gives an overview of the rituals carried out by Yusuf's family customs when Yusuf was just born, the narrative of cutting the placenta and then putting it in a jug and burying it in the ground in Javanese philosophy itself means that the baby can grow without thinking about worldly things. Yusuf also received his name in the ceremony, and also gathered to sing hymns in the language of the scriptures, all of which of course refer to the customs that

overshadowed Yusuf and his family.

evidence 3

“Orang-orang berdiri melingkar dalam suasana khidmat. Para lelaki di depan, kaum perempuan di belakang, karena dalam adat kami perempuan selalu di belakang laki-laki (Kurnia 2022, I:8)”

A cultural construction is narrated through the quote above, in which there is a power relation that women must be behind men. Although the origin of the custom is not explicitly shown, but referring to the previous quote has signaled that the custom comes from Java.

evidence 4

“Dalam adat kami, nama dan pemberian nama bukanlah urusan perempuan. Mereka hanya boleh hamil dan melahirkan, tetapi tidak memberi nama. Mereka hanya bisa mewarisi nama bapaknya atau memakai nama suaminya atau meminjam nama anaknya untuk sebuah panggilan (Kurnia 2022, I:9–10)”

Similar to the previous quote, the narrator again narrates the story by forming a concept in Yusuf's culture that women have no control over naming their babies. Although it has been explored whether this is true in Javanese customs, it was not found, but in some cultural customs in Indonesia, especially Batak, the clan is still passed down by the man and not the woman.

evidence 5

“Terdapat seekor kucing yang sedang bergelung. Bulunya tiga warna-seperti kucing dalam mimpi.... Kucing telon atau kembang asem menurut istilah orang Jawa adalah kucing yang memiliki paduan tiga warna pada bulunya, yakni dominan putih, hitam, dan kecokelatan semu jingga. Menurut kepercayaan lama, kucing jantan semacam ini istimewa. Pasti akan menjadi rebutan. Kucing telon jantan dipercayai memiliki kekuatan gaib, bisa mendatangkan keberuntungan bagi pemiliknya, dan sangat langka (Kurnia 2022, I:15)”

The meaning of the *telon* cat gives a sacred meaning, especially for Javanese customs, the narrator also gives an explanation of the *telon* cat about its sacredness. Maybe for some people, no matter what the animal looks like, they still recognize it according to the general meaning. but Javanese people consider it different because telon cats are cats that are identical to their customs.

evidence 6

“Eyang Putri Mariam Sastroprawiro-ibu kandung ibuku.....yang dibesarkan dalam kultur tradisional Jawa terkadang menyuruhku membeli bunga rempa di pasar. Setiap Kamis wage Eyang

Putri berziarah ke makam ayah dan ibunya, menabur bunga dan memanjatkan doa cinta..... Kata Eyang Putri, tabur bunga bermakna agar kita dan keluarga senantiasa mendapatkan keharuman dari para leluhur, yakni berkah melimpah yang mengalir kepada anak turun mereka (Kurnia 2022, I:21–22)”

The quote above gives a clear picture of the Javanese tradition adopted by Eyang of Yusuf, it can be seen how Eyang Putri's strong belief in the tradition is narrated, even for the sake of invoking fragrance and abundant blessings she routinely visits the graves of her father and mother every Thursday wage, Thursday wage in the literature that has been traced has a sacred meaning for Javanese people, namely keeping away from every obstacle.

2. Culture and religion in characters

a. Yusuf's family

evidence 1

“aku dilahirkan dengan sebilah keris di tubuhku... Ibuku terpekik kaget saat sosok tua bersorban berjanggut berkumis putih berwajah empu itu meletakkan nampan di depan gua garbanya. keris telanjang di atas nampan telah sirna sebelum pekikan ibuku berakhir, seolah-olah terisap ke dalam rahimnya... Tiga hari kemudian, lahirlah aku..... Bapakku membisikkan azan di telinga kananku dan ikamah di kuping kiriku. Tapi mereka percaya ada sebilah keris di dalam tubuhku. Dan mereka percaya itu sebuah pertanda (Kurnia 2022, I:6–8)”

The narrator depicts the figure of Yusuf's parents who are religiously observant because they still tadzani Yusuf and at the same time still have faith in their culture, even though this is something that seems contradictory because religion sometimes does not agree with everything that smells mystical. But for Yusuf's parents, they interpreted that the presence of kris in Yusuf's body brought a sign.

evidence 2

“Pada hari ketujuh, ayahku menamaiku dengan sebuah upacara... Aku yang masih orok diedarkan berkeliling dalam pelukan bapakku. Orang-orang berdiri melingkar dalam suasana khidmat. Para lelaki di depan, kaum perempuan di belakang, karena dalam adat kami perempuan selalu di belakang laki-laki (Kurnia 2022, I:7)”

Yusuf's father gave him the name Yusuf on the seventh day, generally for Muslim babies, the seventh day is an aqiqah ceremony for newborn babies, but the interesting thing is that the ceremony still applies cultural elements in it, a culture that puts women in second place after men when they stand in a circle.

evidence 3

“pada saat itulah kakekku... mengusap-usap lembut wajah mungilku seraya membaca lirih Surah Yusuf yang dihafalnya luar kepala dalam bahasa kitab suci. Konon, bacaan itu kelak akan membuatku dikasihi manusia dan jin layaknya Nabi Yusuf... Tetapi, aku bukanlah Nabi Yusuf meskipun bapakku memberiku nama itu: Yusuf Bratalegawa. Yusuf pemberian bapakku, Bratalegawa warisan ayah bapakku dari bapak dan kakeknya. Ibuku tak ikut serta. Dalam adat kami, nama dan pemberian nama bukanlah urusan perempuan (Kurnia 2022, I:9–10)”

The next quote provides a combination of religion and also custom in Yusuf's family, generally giving names can be discussed between all parties of the family, especially parents but for Yusuf's family the name must be given by the male party, giving names that begin with the reading of the holy book, namely the recitation of Surah Yusuf but in the end culture is still in control of giving his family's name.

evidence 4

“Eyang Putri Mariam Sastroprawiro-ibu kandung ibuku.....yang dibesarkan dalam kultur tradisional Jawa terkadang menyuruhku membeli bunga rempa di pasar. Setiap Kamis wage Eyang Putri berziarah ke makam ayah dan ibunya, menabur bunga dan memanjatkan doa cinta..... Kata Eyang Putri, tabur bunga bermakna agar kita dan keluarga senantiasa mendapatkan keharuman dari para leluhur, yakni berkah melimpah yang mengalir kepada anak turun mereka (Kurnia 2022, I:21–22)”

One of Yusuf's families from his mother's side, namely Yusuf's mother's mother or Eyang Putri, is also still thick with traditional Javanese customs. Eyang Putri often makes pilgrimages to the graves of her father and mother to sow flowers and offer prayers of love, something that is certainly part of religious believers, especially Muslims, to continue to make pilgrimages to graves and offer prayers for those who have died, but what is surprising is that Eyang Putri's pilgrimage visits are only carried out on Thursday wage with the aim of getting fragrance and abundant blessings. It looks the same as Yusuf's family from his father's side, which still combines religion and culture, a social practice that has also been formed in Yusuf's family.

evidence 5

“Mbah Kung tertarik memperdalam ilmu agama dan bergabung dengan sebuah tarekat sufi bernama Akmaliyah. Sebelum diba'at menjadi anggota tarekat ini, Mbah Kung diharuskan berpuasa khusus. Selain makan nasi dan garam serta minum air bening, dia hanya diperbolehkan memakan kacang-kacangan atau bahan makanan yang tumbuh di dalam tanah... Kabarnya, tarekat ini memang mengajarkan pertanda orang akan mati yang hanya bisa dirasakan oleh yang bersangkutan sendiri (Kurnia 2022, I:40–41)”

Mbah Kung is the older brother of Yusuf's grandmother, Mbah Kung is narrated as participating in a Sufi order called Akmaliah, from the results of the search conducted that the Akmaliah Sufi order is a Javanese order that is specifically taught in the Javanese community, the order is not entirely related to Muslims but the Sufi order still combines with certain cultural elements and is pursued because it has certain goals as in the quote *"tarekat ini memang mengajarkan pertanda orang akan mati yang hanya bisa dirasakan oleh yang bersangkutan sendiri"* which will also be implemented in Mbah Kung's life.

b. Zulaikha and Yusuf

evidence 1

"Pada suatu malam Zulaikha bermimpi aneh. Dia bermimpi bertemu seekor kucing besar. Bulunya tiga warna-putih, hitam, dan coklat jingga; bukan candramawa. Matanya kuning emas. Kucing itu menatap tajam Zulaikha. Dia merasa seakan-akan kucing itu menelanjangi jiwanya, membuatnya ketakutan dan serasa lumpuh (Kurnia 2022, I:82)"

The quote above shows Zulaikha who is the wife of Yusuf, she dreamed of meeting a big cat with three-colored fur, which as explained earlier that three-colored cats hold mystical things in certain societies, especially Javanese society, in the dream Zulaikha felt afraid as if the cat's gaze made her paralyzed.

evidence 2

"Sore sebelum dia bermimpi bertemu si kucing untuk kali pertama, Zulaikha tak sengaja menabrak seekor kucing tak dikenal... Makhluk malang itu tewas seketika. Zulaikha syok... Mimpi itu berulang esok malamnya lalu esok malamnya dan esoknya lagi. Tiga malam berturut-turut (Kurnia 2022, I:82–83)"

Zulaikha kept having strange dreams for three consecutive days, the cat she dreamed of turned out to have a connection with the tricolor cat that she also accidentally hit to death. As can be seen that the tricolor cat, which is considered mystical and was hit to death, will certainly cause certain things for the hitman.

evidence 3

"Dari nomor tak dikenal. Ponsel itu terus berdering... Lalu, terdengar suara lirih seorang perempuan, Yos... Cuma Ika - panggilan mesra Zulaikha, istriku-yang memanggilku Yos... Kamu di mana? Aku mencarimu ke mana-mana. Semua yang kuhubungi enggak tahu kamu ada di mana... Aku harus pergi. Enggak usah dicari. Kalau aku sudah tenang, aku akan pulang. ..."

Aku enggak bisa cerita banyak. Ini rumit.

Begini. Sejak minggu lalu, selama beberapa malam, aku mimpi buruk terus (Kurnia 2022, I:17)”

The quote above shows Zulaikha who was missing for several days, then called Yusuf her husband who was also very worried about Zulaikha's sudden disappearance. Zulaikha disappeared for no reason, she said that she had to leave and not be looked for first, she continued to say that when she was calm she would return. Zulaikha's disappearance was due to her fear of her nightmare.

evidence 4

“Karena aku harus pergi. Setiap malam kucing itu datang di mimpiku. Tiga malam ini, setelah aku pergi, aku enggak mimpi itu lagi. Mungkin aku memang pergi dulu... Waktu itu aku mau parkir di carport rumah. Aku enggak lihat kucing itu. Ban belakang mobilku menggilas kepalanya. Aku syok. Aku enggak sengaja. Kusuruh si Bang Wahyu tukang sampah mengubur bangkainya di belakang... Tolong kamu tabur bunga di kuburan kucing itu, ya. Ada gundukan kecil di samping mawar kita. Kamu bikin kembang telon putih. Tahu, kan? Kamu campurkan bunga cempaka dan melati di halaman depan, campurkan dengan mawar. Lalu kamu tabur di atas gundukan itu. Jangan lupa disiram. Terus kamu berdoa. Mintakan maaf untukku sama kucing itu. Ini hari ketujuh kucing itu mati. Aku tahu ini agak absurd. Tapi aku mau kamu lakukan itu. Ya? (Kurnia 2022, I:18–19)”

The quote above shows Zulaikha trying to explain what happened to her, the cat and the nightmares that haunted her, disappeared when she was away from home. Zulaikha also told her husband Yusuf to perform the rituals on the cat's grave. Seeing the way Zulaikha dealt with the events that happened to her, she then had to perform the ritual, even though she herself admitted that the action seemed absurd, but for the sake of not being disturbed again she had to believe in the ritual.

evidence 5

“Aku terdiam. Yos?. Tapi untuk apa?. Aku ingin minta maaf sama kucing itu. Aku enggak mau kucing itu menggangguku lagi. Aku takut.. Mata kucing itu menelanjangiku. Dia seakan tahu semuanya. Aku jadi teringat segala kesalahanku di masa lalu.. Aku punya salah sama kamu. Tapi aku belum bisa cerita. Maafkan aku, Yos... Dia terisak. Suaranya jadi tak jelas terdengar. Seperti bergumam. Lalu tiba-tiba dia memutuskan hubungan sebelum aku sempat bicara lagi (Kurnia 2022, I:19)”

The continuation of the quote above, narrates Zulaikha trying to explain to her husband Yusuf why he had to perform the ritual. With a sobbing voice she explains how the effect of

the dream damaged her mentally until she had to go back to remembering the mistakes she made against her husband. It can be concluded that the three-colored telon cat has a very strong mystical aura for anyone, especially if it dies in the hands of humans, which is why the Javanese people built a concept of this mystical cat.

evidence 6

“Aku terus menimbang-nimbang. Berdebat dengan diriku sendiri. Jika kuturuti permintaan istriku untuk menabur bunga di kuburan kucing sial itu, berarti aku mengorbankan keyakinanku yang tak mau tunduk pada hal-hal tak rasional. Kalau aku tak menuruti permohonannya, berarti aku menodai cinta dan harapannya. Aku bukan orang yang religius dalam pengertian umum. Aku menerima bahwa Tuhan itu ada sebagai Causa Prima, tetapi aku tidak terlalu percaya agama. Meski dibesarkan dalam keluarga yang memegang nilai agama dan tradisi (Kurnia 2022, I:23)”

The quote above shows that Yusuf did not really believe in religion and its rituals, even though he was raised by a family that adhered to tradition and religion. Zulaikha's sudden appearance and telling Yusuf to do the tradition, made him indecisive because on the other hand he did not want to destroy his beliefs not to submit to irrational things, but he also loved Zulaikha.

3. CONCLUSIONS

The narrator in narrating the story displays several cultural representations that describe Javanese culture itself, a culture that is full of something mystical and certainly cannot be separated from the uniqueness and meaning contained therein. Through Stuart Hall's Representation theory, especially semiotics and discourse, it also helps to see what social constructions are built from the culture, a culture that has become values since time immemorial will remain rooted in certain societies and still practice its practices.

The culture represented in the story also influences some of the characters, as do the power relations that occur from the culture to the narrated characters. Apart from the Javanese culture that is narrated a lot, the narrator still balances it with the teachings of Islam that are present as a combination with this culture. The representation of Javanese culture in Majnun is successfully displayed, with the help of supporting literacy that also provides additional explanation of the culture represented.

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