

## **CHAPTER TWO LITERARY REVIEW**

### **2.1. Previous Study**

Magic realism is a unique theory to be used as a research approach or literary study, this theory is used by the writer in this study. There are several studies that have used the same theory as the writer did. First, the study uses an article entitled *Magic realism-Like in Shakespeare's a Midsummer Night's Dream* by Prasetyohadi, Pujiati, and Astutiningsih (2018). The writer uses a magic realism approach in conducting research. The purpose of this study is to analyze whether *A Midsummer Night's Dream* is included in the magic realism writing method or not. And the results of this study indicate that *A Midsummer Night's Dream* is included in the magic realism writing method, this is because magic realism is shown in the text, but only slightly. This study contributes to distinguishing events included in the category of magical realism in the novel from natural events.

Second, the study considers an article entitled *The Meaning of Magical Realism in the Novel Jours De Colère and 'Enfant Méduse* by Hasanah, Subekti, and Handayani (2018). This study uses magic realism with two research focuses: (1) how magic realism is presented in the novels of *Jours de Colère* and *l'Enfant Méduse*; and (2) The meaning of magic realism in both novels. And the results of this study indicate that in the novel *Jours de Colère* and *l'Enfant Méduse* with a non-chronological plot, it presents the reader with a puzzle that can only be solved by following the narrator's explanation. The main events in both novels, especially

those involving crimes such as murder and rape, remain a mystery to the characters who witness them. Through the stories in these two novels, magic realism proves its ability to represent trauma, horror, and events that are difficult or impossible to express accurately through the use of traditional realist narratives. This study contributes to understanding the meaning of the presence of magic realism in each literary work and the gap in literary work.

The third is a study entitled *Magic realism in Aḥm ad Sa'dāwiy's Frankenstein fī Bagdād* by Maheasy (2016). The writer uses magic realism in this article and the focus of this article is to find the five elements of magic realism in the novel and identify their relationship with the context behind its creation. is a combination of irreducible elements and the phenomenal world that brings the relationship between the two worlds as follows: (1) the world of life and death, (2) the world of humans and ghosts, (3) the physical and metaphysical world, and (4) nature and the supernatural. Meanwhile, the merging of realms raises troubling doubts reflected in the dialogue between Elissa and Saint George, Elissa's personality, and the figure of Syismah. Disturbance in the elements of time, space, this identity, and the most dominant and prominent interrupting identity, namely the identity of Syismah. This study contributes to providing examples of the relationship between elements of magic realism in a literary work and social context.

The fourth article is entitled *Magic Realism in Ayu Utami's Simple Miracle Prayers and Spirits Novel* by Mulia (2016). The writer conducted this study using

magic realism. The focus of the research reveals how magic realism is narrated in the novel and to explain the form of social context behind the emergence of the magic realism narrative in the novel. And the result of this research is the narrative of magic realism in Ayu Utami's *Simple Miracle Doa dan Arwah* novel which raises many magical things related to the mythology of the existence of spirits that match the characteristics of Faris' magic realism that shows the existence of these myths and beliefs even in the present day. In presenting magical things in her magic realism narrative, Ayu Utami is tasked with reinforcing, and even correcting, beliefs in Java's mythology by presenting the magical in a tale of magical realism. This study contributes to the application of Faris's theory of magic realism.

The fifth is *The Level of Magic Realism in Short Stories in Faisal Oddang's Di Tubuh Tarra dalam Rahim Pohon Novel* by Hasina Fajrin R, Sarwo Ferdi Wibowo's (2019). The writer uses magic realism in his analysis to examine from two angles, namely: 1) how magic and real are narrated in the short story *Di Tubuh Tarra dalam Rahim Pohon Novel* using the characteristic elements of magic realism, and 2) how the relationship between elements and levels of magic realism in the short story *Di Tubuh Tarra dalam Rahim Pohon Novel*? The results of the analysis of the short story *Di Tubuh Tarra dalam Rahim Pohon Novel* by Faisal Oddang using five elements of magic realism by Wendy B. Faris show 1) the existence of irreducible elements, a phenomenal world, doubts between the magical and the real, the merging of worlds, and the chaos of time, space and identity in the form of objects, characters, and events as well as 2) the relations

between elements indicate that objects, characters, and intermediate events dominate this work, so it can be concluded that the level of magic realism of this short story is strong enough to be categorized as a work of magic realism. This study contributes by providing examples of magical realism analysis in the novel by providing an understanding of how the relationship between elements and levels of magical realism is delineated.

## **2.2. Magic Realism**

This study focuses on the delineation of magic realism in *The Perfect World of Miwako Sumida* Novel. Magical realism may explain the composition and effect of a piece of work. It also has served as the common ground for discussions of many issues pertinent to cultural and identity politics, from the native recovering indigenous cultures (Ouyang, 2005, p. 14).

Magical realism is discussed in terms of post-structuralist theory, which defines the difference between the magical and real being dismantled. The world is no longer a stable concept but rather a series of unstable representations that constantly interact with each other, undermining any attempt to establish clear distinctions between what is real and what is magical. (Bowers, 2004)

This quote from Bowers emphasizes the post-structuralist view of the instability of the world and the fluidity of meaning, which undermines any clear distinctions between the real and the magical. It suggests that magical realism challenges traditional conceptions of reality and offers a way to disrupt dominant discourses and challenge established power structures. Post-structuralist theories are often applied in literary analysis to explore the ways in which language and representation create meaning and shape our understanding of the world.

### **2.2.1 Concept of Realism**

Realism has an explanation as the underlying accuracy, adequacy, and truthful value of an empirical view of knowledge and its forms of expression (Morris, 2003). Realism is also the idea against idealism that no physical object or external reality exists outside of our knowledge and perception. Realism in literature is the way life is portrayed as it is, unaffected by idealism or romanticism. As a manner of writing, realism relies on the use of specific details to faithfully and objectively interpret life (Coles 2001, p. 36). The term realism is used as the doctrine that universals have a real and objective existence to express the view that material objects do exist in a real way and apart from human sensory experience. The inherent contradictory nature of the word “realism” is emphasized in one of the definitions provided by the Oxford English Dictionary (OED) as “any view or system contrary to idealism”.

Realism also means a writing style that gives the impression of 'thinking'. In another word, realism also provides an accessible view of literary realism as a distinctive style of writing that establishes the genre's defining attributes and examines key arguments surrounding the genre, illustrated by a variety of prose fiction examples. The idea underlying the Enlightenment is that humans are able, through verbal and visual representations, to adequately reproduce both the objective world outside of them and their subjective responses to that external world. It was an optimistic belief (Morris, 2003).

### 2.2.2 Concept of Magic

Magic is a term used to describe the rationality or idea by which supernatural forces influence events, cause changes in material conditions, or create the illusion of change. In the Western tradition, this idea is distinct from religious or scientific thinking, although such distinctions and definitions of magic are also debated. Magic means the human capacity to govern nature, such as events, objects, people, and bodily phenomena through mystical, paranormal, or supernatural ways. A belief or action must be held by most people in a particular society to be considered magical. Magic is traditional and social in nature (Mauss, 2001). Magical practices have always aimed to achieve a specific, immediately visible effect (Bailey, 2006).

### 2.2.3 History of Magic Realism

German art critic Franz Roh coined *magic realism* to describe post-expressionist German painting in 1925. Through the term he coined, Franz Roh describes that magic realism is a magical view based on reality in addition to revealing elements of the mystery hidden in daily human life. Roh's reasons for calling this new type of realism *magical* instead of *mystical* normalizes the supernatural by describing it or narrating it in precise, realistic detail remains a core technique of magic realism to this day.

Magic realism also emanated from the culture of Latin American society and became a manifestation of the nationalism of that society, combining elements with experimental displays of European identity. This concept of magic realism

was forgotten in Europe but re-emerged in Latin American literature starting in 1940 with various meanings. Magic realism uses a realist approach to everyday events with a combination of magical elements. Stories that use magic realism usually contain things beyond reason related to magic or mythology that cannot exist in the real world. However, the writer juxtaposes them with everyday things in the real world. The key to understanding magic realism is understanding how stories are constructed to provide a realistic context for fictional magical events (Browsers, 2004).

Magic realism is categorized as a complicated story because it is a mix and juxtaposition of realistic, fantastic, strange, and unexplainable (Nadeem, 2001). In its development, there are two trends of magic realism. The first trend of magic realism focuses on the text and analysis of the elements that make up the text and does not relate it to elements outside it. The second trend focuses on the text and relates it to elements outside it, such as political, social, cultural, writer, and reader (Bortolussi, 2011, p. 282). Three criteria for defining magic realism as opposed to fantastic. He notes that the fantastic forms an antinomy between the natural and the supernatural; it asserts the natural as valid so that supernatural interference creates an illogical situation; and presents a reluctant narrator to explain the problem and resolve the antinomy. In contrast, magic realism exists as the antinomy of two coherent perspectives in conflict, one based on the other on accepting the supernatural as an everyday occurrence (Chanady, 1985).

The single characteristic agreed upon by critics is that magic realism makes the extraordinary seem ordinary and vice versa. It depends on the non-conventional point of view of the narrator and on naturalization tools such as highly detailed and no-nonsense descriptions and narratives of events that make no rational sense. However, the narrative point of view is critical. In this regard, a further distinction can be drawn in some viewpoints. They should be collected and culturally bound, such as a set of traditional beliefs by a particular cultural group. Moreover, the individual is psychologically bound as a universal representative of the human (Camayd, 2014).

#### **2.2.4 Magic Realism from Wendy Faris**

In his book *Ordinary Enchantments: Magical realism and the Demystification of Narrative*, Faris defines magic realism as combining realism and the fantastic so that the extraordinary appear to grow naturally within the ordinary. Faris also emphasizes that the writer uses the narrative in magic realism to bring out elements that have been hidden and cannot be present in literary works because of the domination of realism. For this reason, the narrative technique of magic realism is here to modify realism.

Faris (2004, p. 5) states that magic realism has five elements: the irreducible elements, the phenomenal world, the unsettling doubts, merging realms, and disruptions of time, space, and identity.



### ***The Irreducible Elements***

An irreducible element is something we cannot explain according to the laws of the universe or logic. Things in literary works that cannot be explained are conveyed generally so that they feel real or like something that seems ordinary, (Faris, 2004). However, on the other hand, the magic is still visible or felt. The irreducible element is also the core element that makes magic realism a fictional genre with magical elements. One example that is close to our lives is when we see someone with the ability to be able to communicate with spirits with or without an intermediary, such as healing someone who is usually suspected of being possessed by spirits or someone who performs rituals to summon and worship spirits. In such cases, belief events that cannot be explained according to natural laws and logic are occurring. Apart from the usual assumption of this irrational thing, the general description of the event also makes things beyond reason seem more like something normal.

The things detected as irreducible elements in the novel, for example, are magical elements considered unusual and incompatible with Western empirical logic. These magical elements in the text of the novel "Simple Miracles Doa and Arwah" are adopted from the beliefs of Javanese society and can be classified into four main groups based on magical objects (magical places, appearance of supernatural beings, and places where magical events occur), supernatural beings (*memedi* and curious spirits), magical sounds (laughter of *memedi*), character traits, magical events, and beliefs or myths beyond reason (Mulia, 2016). Magical objects are limited to four things: places, supernatural beings, objects, and sounds

that have irrational characteristics. The characters discussed in this research are only related to those with abilities beyond human reason, such as Bonifacius, who can communicate with spirits. Magical events in this study are related to events that fall into the category of irrational or beyond human reason and still have a relation to magical objects and characters experiencing magical events.

### ***The Phenomenal World***

The phenomenal world is an element of magic realism that distinguishes it from fantasy stories. Faris (2004, p. 14) assumes that realistic description creates fiction that resembles the world we live in (real) by using long details. The phenomenal world is divided into two types: facts (real) in the text and facts based on history. Both serve as anchors to keep magic from flying or leading to fantastic stories.

One example that is close to our lives and history is the Prambanan temple. The real phenomenal world is based on history, one of which is this temple. It is known that the temple which is said to have been built with magical powers in just one day is a phenomenal place located in Bokoharjo Village, Prambanan District, Sleman Regency, Yogyakarta. Prambanan Temple or Roro Jonggrang Temple is the largest Hindu (Shiva) temple complex in Indonesia which was built in the 9th century AD. This temple is dedicated to Trimurti, the three main gods of Hinduism, namely Brahma the creator, Vishnu the protector and Shiva the destroyer.

The real phenomenal world in the text is described according to groupings; phenomenal world objects (places, things, time), character traits (related to the character's profession); as well as phenomenal world events themselves. In the characteristics of the phenomenal world, these real things are present to create things magic remains in the real world and does not soar into the world of fantasy (entering another realm) like works of fantasy fiction. Like the presence of a phenomenal world based on history like the murder of Father Sanjoyo in Muntilan and the origin of Lourdes as a place of pilgrimage (Mulia, 2016)

### *The Unsettling Doubts*

The third element is unsettling doubts. A world of borders that raises doubts and invites questions that exist as the reader experiences two conflicting understandings of magic and the reality of the events. Doubt remains with the reader. If readers are closer to the culture of magical and mystical logic, then magic in literary work will not make them feel awkward or confused. According to Faris, doubts are often triggered by differences in belief systems in magic realism.

Magic realism blurs the lines between reality and fantasy, creating an atmosphere of unsettling doubt that challenges readers' perceptions of the world. While magic realism is often associated with works of fiction, the sense of unsettling doubt that it engenders can also be experienced in real life. One example of this might be the experience of visiting a place that feels simultaneously familiar and strange. This could be a place that you have visited before, but that has changed in some way

that you can't quite put your finger on. Or it could be a place that seems to exist outside of time, with a sense of history and mystery that is palpable but difficult to define. Another example might be encountering a person who seems to have an otherworldly quality. This could be someone who has a seemingly inexplicable talent or gift or someone who seems to have a deep knowledge of things that are not normally accessible to most people.

In both cases, the sense of unsettling doubt comes from the fact that our perceptions of reality are being challenged. We are forced to confront the fact that there may be more to the world than we can easily understand or explain. This can be a disorienting and unsettling experience, but it can also be deeply transformative, opening up new ways of seeing and understanding the world around us. The result of unsettling doubts can also be environmental irreducible elements whose consequences are not always easy to see as such (Mulia, 2016).

### ***Merging Realms***

Faris (2004, p. 21) states that in merging realms or mixed nature elements, magic realism combines or fuses the magical world (related to traditional beliefs) and the real world (modern). This way of presenting a different realist and making magic realism blurs the line between fact and fiction. One example of the merging realms in magical realism in Indonesia is in the wayang tradition. Wayang is a traditional Indonesian performing art that combines elements of theatre, music and fine arts. In wayang performances, the amalgamation of the real world and the magical world occurs naturally. Stories in wayang performances often tell stories

of mythological and legendary figures, such as Lord Rama or the Pandavas. In these stories, the magical world, such as gods, giants, and spirits, are considered as very powerful entities and have a strong influence on human life.

However, in wayang performances, the magical world is presented in a very real and concrete way, through the use of wayang puppets which are considered as embodiments of these characters. At the same time, the wayang performers who run the puppets also use magical and spiritual powers in their performances. Through the amalgamation of the real world and the magical world, wayang performances create a magical realism that is very distinct from Indonesia. This amalgamation not only entertains the audience but also provides an immersive and touching experience on a spiritual level.

### ***Disruptions of Time, Space, and Identity***

Magic realism fictions disrupt society's recognized notions of time, space, and identity. Magic realism is not only oriented towards our habits in space or time but is also logical about identity. The disruption of time can bring up a new time instead of a sacred time. In the disruption of space, magic realism can also give rise to a new, inhomogeneous space. The new space in question is a space that exists in daily routines, not a particular room related to sacredness. Moreover, a new identity that is not homogeneous can emerge in the disruption of identity. Identity, according to Faris (2004, p. 26-27), namely an identity that deconstructs individuality by giving awareness to the reader that any identity is a construction. Often, dual identities (in magic realism) are something to build on.

Disruptions of time, space and identity are also common in real life. One example is when someone with magical abilities can see spirits at times that are not known as the time when spirits come out, namely in the morning or afternoon, instead of during the sacred time which is believed to be the time when spirits usually come out, that is, from evening to night. Evidence of the disruption of time characteristic in the novel "Simple Miracles Doa and Arwah" is the existence of new time in the context of the appearance of ghosts or spirits. In the sacred context, spirits always appear at night, but in the SMDA novel spirits do not only appear in the morning or even during the day. This is a characteristic of works of magical realism, where sacred time is confused so as to replace sacred time with routine time (Mulia, 2016). In addition, spatial disturbances can also occur in the real world, for example when spirits come out to "routine" places or ordinary places that are close to humans in everyday life, not in "sacred" places such as cemeteries that are believed to be that's where spirits appear.