

Magical Realism In The Madrigal Family In Film *Encanto* (2021)

Danang Putra Pratama Mario

danang.19083@mhs.unesa.ac.id

English Literature, Faculty of Language and Art, Universitas Negeri Surabaya

Abstrak

Encanto (2021) merupakan film yang berlatar belakang sebuah desa di pegunungan Kolombia. *Encanto* memiliki latar belakang keluarga dimana setiap anggota keluarga memiliki bakat magis yang berguna untuk membantu penduduk desa. Aspek realisme magis dalam film ini sangat kental sehingga membuat peneliti menjadikan film ini sebagai objek penelitian. Permasalahan yang ingin dipecahkan dalam penelitian ini adalah untuk mengeksplorasi elemen-elemen realisme magis dalam film *Encanto* (2021) dan bagaimana elemen-elemen realisme magis tersebut digambarkan. Dalam penelitian ini, film *Encanto* karya Jared Bush dan Byron Howard digunakan sebagai sumber data. Untuk mendukung penelitian ini, digunakan e-book, e-journal, artikel, dan sumber online lainnya yang relevan dengan realisme magis. Hasil dari penelitian ini menunjukkan bahwa semua elemen realisme magis Wendy B Faris seperti elemen yang tak direduksi, dunia fenomenal, keraguan yang meresahkan, penggabungan dunia, fangguan ruang, waktu, dan identitas dapat diidentifikasi dalam film. Penggambaran realisme magis dalam film ini ditunjukkan dalam beberapa fenomena magis yang terjadi. Perpaduan antara fenomena realistik dengan magis digunakan untuk meyakinkan bahwa cerita ini benar adanya. Terdapat pula ideologi decentered dalam film yang menggambarkan dunia ketiga.

Kata Kunci: Realisme magis, Lima karakteristik, *Encanto*.

Abstract

Encanto (2021) is a movie set in a village in the mountains of Colombia. *Encanto* has a family background where each family member has magical gifts that are useful to help the villagers. The magical realism aspect in this movie is very thick which makes the researcher make this movie as the object of research. The problem that needs to be solved in this research is to explore the elements of magical realism in *Encanto* (2021) and how the elements of magical realism are depicted. This research is a descriptive qualitative research. In this research, *Encanto* movie by Jared Bush and Byron Howard is used as the data source. To support this research, e-books, e-journals, articles, and other online sources relevant to magical realism are used. The result of this research shows that all elements of Wendy B Faris' magical realism such as irreducible elements, phenomenal world, unsettling doubts, merging realms, disruption of space, time, and identity can be identified in the movie. The depiction of magical realism in this film is shown in several magical phenomena that occur. The combination of realistic phenomena with magic is used to convince that this story is true. There is also a decentered ideology in the film that depicts the third world.

Keywords: *Magical realism; Five characteristic; Encanto.*

1. INTRODUCTION

One of the most read contemporary literary works today is film. Dramatic storytelling that embodies traditional values is transformed into film (Kracauer, 1960). A form of audio-visual media known as film is used for both entertainment and communication. Films have the power to subtly convey values and messages to their audience. According to Sigfried Kracauer (1960), "Film, in other words, As a result of being uniquely equipped to record and disclose physical reality, it gravitates toward it." Film has its own appeal as a work of modern literature.

Animation, comedy, romance, horror, action thriller, and sci-fi are just a few of the many genres that have emerged in the film industry. Since animated movies frequently have intriguing storylines with all the fantasy, cinematographic elements, and interesting musicals, it is an interesting genre to discuss in this instance. If we take a closer look, animated movies with fantasy themes have intriguing components, like the magical realism portrayed in the picture.

One of the literary genres that combines elements of magic and the supernatural with realistic elements that blur the distinction between the two is magical realism (Marquez, 1970). The binary opposition of inner and outside obscures the coextensive nature of inner and exterior, which is buried within one another (Faris 2004). According to Juschka (2003), magical realism "makes visible as an illusion the separation imposed by the concept of boundary, generated by the inside/outside binary". It is frequently employed to impart a sense of the extraordinary or fantastical in routine or ordinary circumstances. In magical realism, the mythic themes that modernism's realistic texts alluded to manifest as magical components (Faris, 2004, p. 33). Despite the fact that they both share a similar literary concept, the fantasy and magical realism genres are frequently confused with one another. Magical realism and fantasy are literary techniques that validate the reality of supernatural beings and events, even though fantasy is more of a genre than a literary strategy. These phantom occurrences are defined as true to human existence and are accepted without question. The "absurdity" in magical realism is not regarded as ludicrous because it occurs in the middle of everyday life, which distinguishes it from fiction (Zamora & Faris 1995).

Magic realism first became popular in the 20th century. It was created with the explicit intent of showcasing a novel aesthetic, particularly the German neo-realism that eventually made its way into Latin American literature (Zamora & Faris, 1995). Magical realism has emerged as the most significant form of expression in post-colonial cultures because it provides a style that is based on numerous historical literary works (Bowers, 2004). Simply put, magical realism is produced by blending the real and fantastic. Additionally, some of these literary works incorporate realism, fantasy stories, and cultural traditions to create magical realism as a reflection of the narrative strategy and cultural context (Faris, 2004). This can take the form of mystical, magical, or societal traditions that are based on religious beliefs, fairy tales, or myths and legends. All of these things can be resurrected in magical realism works while rejecting empiricism in the process (Bowers, 2004). One of the defining characteristics of magical realism is the tension between two opposing points of view: one that is based in logic and the other that allows the fantastic to replace everyday reality (Faris 2004). While "magical" describes anything having to do with the unusual, spirituality, or that which cannot be quantified by logical science, "magic" is defined as "the mystery of life" (Bowers 2004:15).

Magical realism is the use of fantastical or supernatural elements to convey emotions or ideas in a variety of artistic mediums, including music and painting. Magic permeates the realism of the real in the same way that the real supports the world of magic (Hart & Ouyang, 2005:4). Magical realism as a literary genre has evolved over time, with various authors and nations contributing their own distinctive interpretations. Since the genre is still popular, numerous authors, filmmakers, and other creatives will probably keep finding inspiration in it in the future. In literature, film, and other artistic mediums, magical realism is a distinctive and adaptable literary subgenre that has had a significant impact (Hart & Ouyang, 2005). It has been used to convey a specific group's cultural identity, allowing for a more thorough investigation of socioeconomic and cultural issues and testing preconceived notions of reality. The genre, which is fascinating and enduring in the worlds of literature and art, is still developing and influencing other media.

Encanto (2021) is one of the animated movies with magical realism components. The Disney movie Encanto was directed by Byron Howard and Jared Bush, according to their IMDB profiles. According to The Movie Data Base, American director and story artist Byron P. Howard works for Walt Disney Feature Animation. In addition to his work as the director of Bolt and Tangled, he is best known for his roles as the animator of Lilo & Stitch and Brother Bear's lead characters. California is Howard's home state, where he was born in 1968. One of the most well-known animators currently working at Walt Disney is Byron Howard. He has worked with a number of well-known animators throughout his career, including John Lasseter. Bolt, a critically acclaimed and Oscar-nominated film, was the young directors' breakthrough into widespread notoriety. Jared Bush was also born on June 12, 1974, in Gaithersburg, Maryland, a city in the United States. Some of the films he co-wrote and produced in 2003 include Zootopia (2016), Encanto (2021), and All of Us. Bush has received nine nominations throughout his career and has taken home ten awards, the most prestigious of which was the Academy Award for Best Picture, which he won in 2022 alongside his castmates Byron Howard, Yvett Clark, and Clark Spencer. The movie (Encanto), which was created by Bush and his group and presented in 2021, was acknowledged as deserving of the top spot in the best animation category. In order to support life in the village of Encanto, the Madrigal family uses their magical abilities to support one another. Mirabel Madrigal is one of the family members who does not

receive any magical abilities. Walt Disney Animation Studios describes *Encanto* as the story of Mirabel, a young Colombian girl who battles being the only member of her family without magical abilities. *Encanto* contains the story of a remarkable family. In the thriving Colombian mountain city of Encanto, the Madrigal family resides in a magnificent home. Every member of the family, with the exception of Mirabel, has been endowed with special abilities thanks to the magic of Encanto, ranging from superhuman strength to the ability to heal. As soon as Mirabel learns that the enchantment that envelops Encanto is in jeopardy, she realizes that she, the one and only Madrigal, might be the only hope for her extraordinary family. There are some elements of magical realism in the film "*Encanto*" directed by Byron Howard and Jared Bush, that merit further investigation.

Researchers examined previous studies that were pertinent to this research in order to support their own. Representation of Family Dysfunction in the Disney Film "*Encanto*" was the focus of earlier research by Michielle Erica Wilson, Daniel Budiana, and Megawati Wahjudianata. Analysis of the film *Encanto*'s narration of family dysfunction is urgently needed for this study. Donna F. LaMar and Michele Meleen used the traits of dysfunctional families in their earlier research to uncover examples of dysfunctional families, including lack of or subpar support for individuals, conditions for care, ineffective communication, excessive criticism, excessive expectations, and the use of blame. This study will be based on Wendy B. Faris' magical realism method, which categorizes magical realism into five aspects. Using Wendy B. Faris' magical realism theory approach is one way to analyze the movie *Encanto*, which is said to have elements of magical realism. In magical realism, fantasy and reality are blended to make extraordinary things seem ordinary and unremarkable.

METHOD

Encanto (2021) is the primary source of research data for this study. This movie is utilized because it satisfies the criteria for research data use because it features elements of magical realism throughout. According to the IMDb website, *Encanto* was first made available to the public on November 3, 2021, in Hollywood, California, in the United States. On November 24, 2021, *Encanto* was initially made available in Indonesia. The story of a family with magical abilities is told in this 1 hour, 47 minute film, with Mirabel acting like a regular person. This film is dripping with Latin American culture, which is particularly evident in the upbeat dance and music. Screenshots of the movie's characters speaking and screenshots representing magical realism were used by

the researcher to gather information. Then, supporting texts drawn from books or other sources—specifically, quotations from online journals and books that discuss magical realism—are used to support analysis based on the main object and research topic. Following careful observation of each scene, screenshots of scenes that correspond to the main topic of this research are taken as part of the data collection process. The theory will be based on Wendy B. Faris' classification of magical realism into five different elements after the issue has been made clear.

Following a thorough viewing of the film, the researcher chose information pertaining to Wendy B. Faris' use of magical realism. Faris. The data will be organized for analysis in the form of cut scenes and dialog that highlight the magical realism and ideological themes portrayed in *Encanto*'s film. Researchers in this study examine the ideology that the *Encanto* movie hopes to convey to the audience in addition to the magical realism elements. According to the information available, an objective analysis will be conducted.

FINDING AND DISCUSSION

In this chapter, the researcher carefully looked at the magical realism narrative that was presented in the research object, the movie *Encanto* (2021). In keeping with what was discussed in chapter 2, the researcher applied Wendy B. Faris' distinctive concept of magical realism. The researcher attached screenshots and some narrations from the movie script to prove the analysis' accuracy.

Elements of Magical Realism That Presented in The Movie

1. Irreducible Element

(Faris, 2004) The irreducible elements in this novel resemble entities that cannot be explained by human common sense. The term "irreducible element" refers to something that cannot be explained by the laws of the universe as they have been established in empirically based Western discourse, i.e., logic, common sense, or inherited belief (Faris, 2004), on the following data:



Figure 1 (33:21) Luisa moving a church.

*"We find Luisa MOVING A CHURCH. The Priest
 "blesses her.
 SRA. OSMÁ: Luisa, can you re-route the river?
 LUISA: Will do"*

The narrative in Figure 1 describes the character Luisa lifting a church with just her two hands. The scene is an irreducible element because it defies logic for a regular person to lift objects that are heavier than they are. In this instance, the narrator Luisa is raising a church, which defies common sense and western empiricism. The realistic textual environment successfully incorporates irreducible elements, which infrequently prompt commentary from the narrators or characters and serve as an example of acquiescence for the readers. This supports Faris' claim that the mysterious elements of magic cannot be explained by the universe as it exists right now. (Faris, 2004) Irreducible elements offer a synthesis of logic in a realistic environment that the existential characters unexpectedly accept and unreject.

When magical objects are co-opted into irreducible elements, there are unsettling doubts that remain unanswered, phenomenal worlds that prevent magical objects from entering the fantasy world, merging realms, which are realms that combine magical and real objects, disruption of time, space, and identity, which is a disruption of sacred time, according to Wendy B. Faris (2004). These five key elements make up magical realism.

2. Phenomenal World

In order to prevent them from avoiding reality by separating themselves from imagination, the phenomenal world is bound to real objects and typically related to all real extraordinary events (Faris, 2004). By using a lot of detail, realistic descriptions frequently produce a fictional world that resembles the real one. On the one hand, the realistic tradition is continued and revived by this attention to sensory detail. The scene data below show:



Figure 2 (02:08) Mountains rise, forming a protected valley

"WE HEAR the sounds of nighttime in a COLOMBIAN CLOUD FOREST: birds, insects, nature. Then the voice of an older woman, warm, nurturing and intimate..."

Figure 2 depicts the formation of the village of Encanto, which was made possible by the influence of a magical candle brought by the character Abuela Alma. The village of Encanto, which represents the magical side of the phenomenal world, is formed in this scene. The film Encanto is set in a forest in the Colombian mountains, as indicated by the quotation above. Through the frequent use of numerous details, realistic descriptions frequently produce fictional worlds that closely resemble our own. This sets magical realism apart from most fantasy and allegory. Natural occurrences in Colombia and something similar—but not identical—that happened in this story serve as examples of how the deception in the story and the real world are combined to give the impression that they are one and the same. Colombia is a real-world nation; in this instance, the border between Encanto and Colombia represents the phenomenal world, which, in the words of Faris, is the line dividing the mundane from the fantastical.

3. Unsettling Doubt

There are three different kinds of unsettling doubts, according to Faris (2004:17): doubts brought on by the text, doubts brought on by the object's characteristics, and doubts brought on by the reader's cultural background. Uncertainty's unsettling effect can also obscure the irreducible element whose effects aren't always obvious.

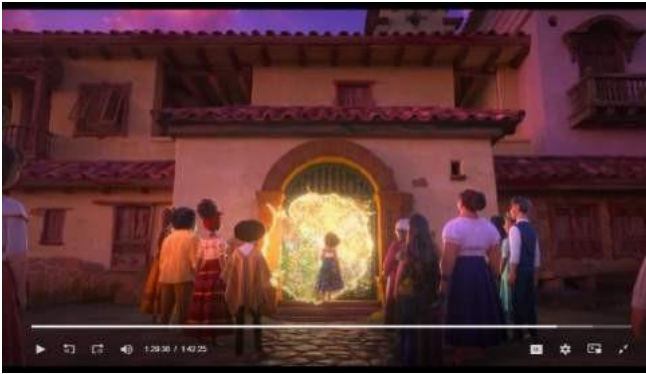


Figure 3 (1:29:38) Mirabel open the house's door.

"Mirabel looks to her family, who all smile back. Mirabel turns, then places HER doorknob into the FRONT DOOR of the House and... WHOOSH! AN EXPLOSION OF LIGHT races over the entire Encanto, restoring its magic... and redefining the cracks that spread to the entire town. A new miracle. As the House comes back to life once more, the House "waves" at Mirabel and she waves back".

The researchers in the movie Encanto were confused by the character of Mirabel from the beginning to the middle of the film. With the exception of Mirabel, who appears to be a normal human being, every character in Encanto who is a descendant of Abuela Alma possesses unique magical abilities. Mirabel is the only one of these characters who does not look normal. Both the researcher and the audience were given reason to question the irreducible component of Mirabel as a result of this. But by the end of the movie, these skepticisms started to fade away when it was revealed that Mirabel turned out to have great magical powers and played an important role in maintaining the integrity of the Madrigal family, as shown in the narrative in figure 3 and the quotation that is located above, which demonstrates that Mirabel possesses extraordinary powers when she tries to open the door, and finally the magic house comes back to life because of her touch. In a sense, Mirabel is the essential component that ensures the Madrigal family home and all of its occupants maintain their magical authenticity. This characteristic suggests that something has not been resolved or that there are questions regarding other aspects of the story.

4. Merging Realm

Through the utilization of realism, magical realism brings together the fantastical and the everyday worlds. As a result, magical realism muddles the distinction between fact and fiction by removing the middleman that typically exists between various realities. (Faris, 2004). Magical portals or gateways to other dimensions can bring together previously separate realms, allowing for the possibility of merging them. Because of this concept, characters from a variety of worlds are able to communicate with one another and embark on adventures together. According to Faris (2004), merging realms can symbolize the collision of two different cultures, the

traversing of boundaries, or the uncovering of alternative realities.



Figure 4 (20:12) Antonio talking with bird.

"Antonio nods and Alma gestures to the door. Will it work? Mirabel sees Antonio worry for just a moment, but then... as he touches the doorknob, he is FILLED WITH MAGIC! And... a Bird lands on Antonio's arm and chirps. Like it's SAYING something to him. Antonio smiles, delighted. ANTONIO (happily surprised) Uh-huh, uh-huh, I understand you. (off the toucan's squawked response) Of course they can come! And then DOZENS OF ANIMALS/BIRDS flock to him... and his door FORMS INTO AN ANIMAL MENAGERIE. HE CAN COMMUNICATE WITH ANIMALS! Abuela is overjoyed and hugely relieved."

The scene depicted in Figure 4 and described in the preceding quotation depicts Antonio attempting to communicate with a bird. In this particular instance, Antonio, who possesses the gift of communicating with animals, demonstrates that magical things become one with the world as we know it. When discussing the concept of realms that are merging, the phrase "merging realms" typically refers to the presence or convergence of a large number of distinct yet interconnected realities. According to Faris (2004), these realms are able to stand in for a variety of aspects of existence, including the material world, the spiritual realm, the realm of dreams, and alternative dimensions.

According to Faris (2004):21, magical realism exhibits the quality of Merging Realms when it combines or merges the magical world, which is associated with traditional beliefs, and the real world, which is a contemporary world. Following the presentation of the narrative excerpts found in data 7, the following can be deduced: In the process of integrating or transitioning between these worlds (the real world and the magical world), it can be seen that magical realism blurs the boundaries between the factual and the magical by eliminating the mediator between different realities. This blurring of the boundaries occurs because magical realism eliminates the need for a third party to determine which reality is more accurate. In this situation, Antonio, who has the ability to communicate with animals, demonstrates the blurring between the real and unreal worlds by demonstrating that he talks to animals as if he

is communicating with fellow humans. This shows that the line between the two worlds is becoming increasingly unclear. As a result of their merging, the boundaries between these domains become more hazy, which opens the door to interactions and experiences that go beyond the realm of conventional perception and logic.

5. Disruption of Time, Space, and Identity

In literature, disruption of time, space, and identity refers to the deliberate instability or distortion of these fundamental concepts within a story. It requires challenging conventional notions of linear time, physical boundaries, and individual identity. These disruptions frequently serve to induce disorientation, provoke introspection, and observe existential themes (Faris, 2004).

Disruption of Time

According to Faris, The disruption of time presents throughout a variety of ways. It may include nonlinear narratives in which the order of events is rearranged or fragmented, challenging the reader's conventional comprehension of time progression. In the movie *Encanto*, the character Bruno has the ability to cross time dimensions and see into the future.



Figure 5 (56:20) Bruno used his gift to see the future.

"The entire room begins to glow in the light of his eyes, wind kicks up, blowing leaves and sand that begins to SWIRL around Mirabel and Bruno, glowing brighter and brighter. Mirabel looks to Bruno who... looks at her and his eyes TWINKLE GREEN, like flecks of glitter."



Figure 6 (56:23) Mirabel seen in Bruno's view.

"CHAOS in the house. The family running! (THIS IS THE PART OF THE VISION THAT BRUNO WITNESSED ORIGINALLY). Then, a SHAPE: MIRABEL... standing amidst the expanding cracks... Bruno starts to falter"

In Figures 5 and 6, Bruno is attempting to be of help to Mirabel in gaining insight into the future in regard to the gradual degeneration of the Madrigal family's magical abilities. Bruno, who has the ability to see what will happen in the future, is regarded as a portent of doom by the villagers because his visions frequently portend ill for them. The manner in which Bruno was able to see into the future has been characterized as cyclical and non-linear, with events being said to overlap across generations. This rip in the fabric of time draws attention to the cyclical quality of human existence as well as the interdependence of the past, the present, and the future.

Disruption of Space

In literature, the disruption of space involves challenging the limits of actual locations and looking into alternative or fictitious realms. It may incorporate fantastical or surreal elements that transcend conventional notions of space (Faris, 2004).



Figure 7 (24:03) Antonio entering his room.

"INT. ANTONIO'S ROOM - CONTINUOUS Antonio's new, magical room opens to reveal... an enormous CHOCÓ RAINFOREST. Animals race through the crowd. We see the three kids from the opening enter. LITTLE ALEJANDRA: It's bigger on the inside?"

In the disruption of space, the magical realism narrative can also create a new space that is not homogeneous. The new space in question is a space that exists in daily routines, not a special space related to sacredness (Faris, 2004). In the quote above, it is symbolized that Antonio's magic room has been opened, when starting to enter the room people are amazed by the contents inside which are very large. This is evidenced by the word "vast forest" in the quote above which is how can a vast forest be in a room that looks normal size from the outside.



Figure 8 (40:43) Mirabel entering Bruno's room.

"(NEXT POP)...there's so many stairs in the Casa Madrigal... (NEXT POP) you would think there'd be another way to get so high cause we're magic, but no -- magical, how many stairs fit in here! Bruno, your room is the worst!!"

In figure 7 Antonio is entering his room after getting the gift, while figure 8 shows Mirabel entering Bruno's room which turns out to be very spacious what is inside. In quotation above, explains that Mirabel complained about the many stairs in Bruno's room. This proves that Bruno's room is too large for the Madrigal family's house, which is not too big. In this particular case, the rooms in the Madrigal family contradict conventional notions of space by surpassing physical boundaries or incorporating fantastical elements into the ordinary. It is possible for the boundaries between various locations, such as the actual world and the imaginary world, to blur. The characters in Encanto's film appear capable of traversing various dimensions and occupying multiple spaces at once. The narrative's magical elements can distort or alter physical space, producing a sense of surrealism or heightened reality. This disruption of space emphasizes the interconnectedness of different worlds and challenges the reader's perception of reality's boundaries.

Disruption of Identity

In magical realism, identity is another aspect that can be disrupted. Characters can go through transformations, connecting with animals, inanimate objects, or even other individuals. These identity shifts can reflect deeper psychological or symbolic meanings, investigating themes of personal development, self-discovery, and the fluidity of individuality (Faris, 2004).



Figure 9 (1:42:22) Isabela make a confession.

"ISABELA: Selfish?! I've been stuck being perfect my whole entire life and literally the only thing you have ever done for me is mess things up! Mirabel tries to extricate herself from Isabela's vines as she keeps getting dragged backwards.

MIRABEL: Nothing is messed up! You can still marry that big, dumb hunk

ISABELA: I NEVER WANTED TO MARRY HIM. I WAS DOING IT FOR THE FAMILY!! Whoa... That was a big bomb that was dropped. A tiny cactus pops up between them. Mirabel (oblivious to the cactus, stares at Isabela seemingly stunned about Mariano.)"

In Figure 9 and dialog above shows a conversation between Mirabel and her sister Isabela, Isabela, who has been known for her graceful, charismatic, and gentle personality, has a desire to be herself. Isabela who has the gift of being able to grow beautiful flowers for the first time she can grow cactus plants. In this case, the cactus is a symbol of the desire that has been latent in Isabela's deepest self, that she feels uncomfortable with the identity she has built and maintained for the Madrigal family. In other words, Isabela felt that she was in a prison called a false identity that she built such as beauty, gentleness and a royal princess-like attitude that she really didn't want to do.

CLOSING

Conclusion

In conclusion, this study has explained the five aspects of magical realism which are in accordance with Wendy B. Faris's theory. Through rigorous research and analysis, researcher have explored various aspects of magical realism that exist in the film Encanto and found valuable information that contributes to researcher's understanding of the five aspects of magical realism according to Wendy B. Faris, decentered ideology on film characters, as well as aspects mundane and surreal which are narrated in the film Encanto. Initially, the main objective of the researcher was to analyze aspects of magical realism according to Wendy B. Faris. By researching diligently by dividing magical realism into five aspects which eventually developed into research that explores ideology as well as mundane and surreal aspects, until researcher have effectively discussed these goals and have arrived at meaningful conclusions.

Throughout the research, researcher have discussed several important points that need attention. First, researcher have explored the existence of a decentered ideology in the film Encanto. The findings of the researcher reveal that Encanto presents a vision of beauty that is rooted in the cultural diversity implied in the background of third world countries. This highlights the importance of this analysis because the film Encanto succeeded in breaking the stereotype that an animated

main character must be physically perfect and have a perfect appearance according to western beauty.

Second, the researcher studied the mundane and surreal concepts in the Encanto film. The researcher's analysis shows that there are objects in the film that represent the concepts of mundane and surreal. These findings underscore that the concepts of the mundane and the surreal contribute significantly to the unique combination of reality and fantasy that blends together in the film

Next, the researcher investigates the existence of magical realism characteristics, according to Wendy B. Faris. The findings describe the discovery of objects that represent Faris' theory, including Irreducible Elements, Phenomenal World, Unsettling Doubts, Merging Realm, and Disruption Space, time, and Identity. This provides valuable insight because if examined more deeply it turns out that magical realism has a deep sea that can be exposed more.

Suggestion

The findings of this study have wider implications for world literature, especially third world literature. By revealing the decentered ideological aspects of the main character of a literary work, looking deeper into the mundane and surreal elements, as well as aspects of magical realism according to Wendy B Faris. Although this research has provided significant insight into magical realism, it is important to acknowledge its limitations. One of the limitations of this study is in the form of limitations in finding more specific objects regarding aspects of magical realism in Faris' book. This limitation opens up opportunities for future research to develop the researcher's finding.

DAFTAR PUSTAKA

- Faris, W. B. (2004). *Ordinary enchantments: Magical realism and the remystification of narrative*. Vanderbilt University Press.
- Gee, F. (2013). *The Critical Roots of Cinematic Magic Realism: Franz Roh, Alejo Carpentier, Fredric Jameson*. [Doctoral Thesis, Royal Holloway, University of London].
- Garland, D. L. (2002). *The Magical and the mundane: Individualism, corporate identity, and postmodern pastiche in the detective novels of Haruki Murakami*.
- Juschka, D. M. (2003). *The Writing of Ethnography: Magical Realism and Michael Taussig*. *Canada: University of Regina, Unpublished Paper Presentation*.
- Bloom, H. (2014). *The western canon: The books and school of the ages*. Houghton Mifflin Harcourt.
- Hart, S. M., & Ouyang, W. C. (Eds.). (2005). *A companion to magical realism* (Vol. 220). Boydell & Brewer.
- Frye, N. (1957). *Anatomy of Criticism* (Princeton. *New Jersey*).
- Bowers, M. A. (2004). *Magic (al) realism*. Routledge.
- Rave, M. E. B. (2003). *Magical Realism and Latin America*.
- Encanto (2021). Walt Disney Animation Studios.
- Selvarani, R. R., & Hussain, M. Z. (2019). *Magical Feminism: The Female Voices of Magic Realism in Isabel Allende's The House of the Spirits and Laura Esquivel's Like Water for Chocolate*. *International Journal of English Literature and Social Sciences*, 4(5), 1390-1393.
- Asfahani, R. A. (2019). *Magical Realism in Haruki Murakami's After Dark*. *LITERA KULTURA*, 7(4).
- Siegfried, K. (1960). *Theory of film: the redemption of physical reality*. *Introduction by Miriam Bratu Hansen* (Princeton: Princeton University Press, 1997). *But, as I have argued in "Cinema/Ideology/Society: The Political Expectations of Film Theory," in James Donald, Patrick Feury, and Michael Renov, eds., The Handbook of Film Theory*.
- Garcia Marquez, G. (2000). *One hundred years of solitude* (G. Rabassa, Trans.). Penguin Classics.
- ZAMORA, L. P., & FARIS, W. B. (Eds.). (1995). *Magical Realism: Theory, History, Community*. Duke University Press.
<https://doi.org/10.2307/j.ctv11cw5w1>
- Rushdie, Salman. (2003). *Salman Rushdie's Midnight's children*. New York :Modern Library,
https://www.imdb.com/?ref =nv_home,
<https://thewaltdisneycompany.com/>,