

## **The Magical Realism in Makoto Shinkai's *Kimi No Na Wa (Your Name)* (2016)**

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### **Abstrak**

Unsur magis memang ada, dan kehadirannya tidak dapat dijelaskan oleh pemahaman manusia tentang dunia luar (Srikanth. 2014: 331). Realisme magis dianggap mengaburkan perbedaan antara realitas dan sihir dengan menggabungkan kedua konsep tersebut menjadi satu. *Kimi No Na Wa (Your Name.)* adalah film anime CoMix Wave Films yang disutradarai dan ditulis oleh Makoto Shinkai. Ini bercerita tentang dua siswa sekolah menengah, Mitsuha dan Taki. Yang suatu hari, mereka berdua bangun untuk menemukan bahwa mereka telah bertukar tubuh. Mereka percaya bertukar tubuh bukanlah suatu kebetulan, melainkan konsekuensi dari peristiwa misterius yang berhubungan dengan masa lalu mereka. Penelitian ini bertujuan untuk mengidentifikasi unsur-unsur realisme magis yang digambarkan dalam film, dan mengeksplorasi hubungan antara realisme magis untuk mengetahui pengaruh unsur-unsur realisme magis pada struktur film. Dalam penelitian ini, peneliti akan menganalisis unsur-unsur realisme magis dalam film *Kimi No Na Wa* karya Makoto Shinkai, dengan teori lima unsur realisme magis Wendy B. Faris. Subtitle dan Screenshot dari film *Kimi no Na wa* digunakan oleh peneliti sebagai sumber data. Banyak juga komponen yang bisa dianggap sebagai unsur realisme magis dalam film ini yang sayangnya jarang dibahas di masyarakat. Hasil penelitian ini menemukan bahwa film *Kimi no Na wa* karya Makoto Shinkai dikategorikan sebagai karya sastra realisme magis, karena mengandung 5 ciri realisme magis. Dan dampak signifikan elemen realisme magis terhadap struktur film adalah gangguannya terhadap struktur naratif tradisional.

**Kata Kunci:** Magis, Realisme, Realisme Magis, Anime, *Kimi no Na wa*, Makoto Shinkai.

### **Abstract**

Magical elements do in fact exist, and their presence cannot be explained by human understanding of the outside world (Srikanth. 2014: 331). It is thought that magical realism blurs the distinction between reality and magic by fusing the two concepts into one. *Kimi No Na Wa (Your Name.)* is a CoMix Wave Films anime film directed and written by Makoto Shinkai. It tells the story of two high school students, Mitsuha and Taki. Who one day, they both wake up to find that they have switched bodies. They believe body-swapping is not a coincidence, but rather a consequence of a mysterious event that is connected to their pasts. This research aims to identify the elements of magical realism portrayed in the film, and explore the connections between magical realism to determine the impact of the elements of magical realism on the structure of the film. In this research, the researcher will analyze the elements of magical realism in the movie *Kimi No Na Wa* by Makoto Shinkai, with Wendy B. Faris' five magical realism elements theory. Subtitles and Screenshots from the film *Kimi no Na wa* are being used by the researcher as data sources. There are also many components that can be considered as elements of magical realism in this movie which are unfortunately rarely discussed in the community. The results of this research found that Makoto Shinkai's film *Kimi no Na wa* is categorized as a work of magical realism literature, because it contains 5 characteristics of magical realism. And the significant impact of magical realism elements on the structure of the film is its disruption to the traditional narrative structures.

**Keywords:** Magical, Realism, Magical Realism, Anime, *Kimi no Na wa*, Makoto Shinkai.

## **INTRODUCTION**

Magical realism is a genre that blurs the boundaries between reality and magic by fusing the two concepts into

one. This particular appealing style has attracted people globally. From literature to film, it has the ability to take viewers to a world where mythical aspects connect with regular realities. The word "magical realism" refers to a

new literary genre and literary method that originates in Latin America, originally developed from post-expressionist painting in Germany in 1920 and Latin American literature in 1930 (Bowers, 2004). To categorize the literary representation that includes the works of Latin American authors, this category is accessible. German art critic Franz Roh originally introduced the word "magischer realismus," which translates to "magic realism," in his 1925 book *Nach Expressionismus: Magischer Realismus* (After Expressionism: Magical Realism). He introduced the term to describe the "Neue Sachlichkeit," or New Objectivity, a painting movement that was well-liked in Germany at the time and served as a counter to expressionism's romanticism. Franz Roh is credited with creating the idea in the 1920s and 1930s. In the real world, something magical or illogical is perceived as unusual and unlikely to occur since people are accustomed to a realistic way of living. Even when an uncommon event occurs occasionally in daily life, people have a tendency to consider a reasonable explanation for it. Something strange or mystical can happen in the same settings as everyday life in magical realism. Unusual occurrences are a natural part of everyday life. Magical elements do in fact exist, and their presence cannot be explained by human understanding of the outside world (Srikanth, 2014: 331).

According to Otakuotaku (2022), *Kimi no Na wa* (Your Name.) is a CoMix Wave Films anime film directed and written by Makoto Shinkai, produced by Noritaka Kawaguchi and Genki Kawamura, using Masayoshi Tanaka's character designs. *Kimi no Na Wa* (Your Name) tells the story of two high school students, Mitsuha and Taki, who live in different parts of Japan. Mitsuha is a girl from Itomori, a small town in the countryside, while Taki is a boy from Tokyo. One day, they both wake up to find that they have switched bodies. They are initially confused and disoriented, they both believe these events are merely vivid dreams at first, but soon realize that they can communicate with each other through notes and messages. They take advantage of this opportunity to learn about each other's lives. As they continue to switch bodies, they begin to develop feelings for each other. However, they are also plagued by a sense of dread as they realize that their body-swapping is not a coincidence, but rather a consequence of a mysterious event that is connected to their pasts. As they try to uncover the truth behind their connection, they must also grapple with the possibility that they may never be able to meet in their own bodies, and when Taki and Mitsuha decide to meet in person, things manage to get more complicated. Meanwhile, a comet is approaching Earth, which is believed to have a connection with their fate.

The story explores themes of love, fate, superstition and the idea that even the smallest actions can have a profound impact on the lives of others. The two main characters were shown to have grown more mature and understand more about themselves and others during the course of the story. The film's climax takes a turn for the unexpected, as the audience discovers that Mitsuha and Taki's connection is not just a mere body-swapping, but instead that they are connected by something much deeper and more profound. The film ends on a bittersweet note, leaving the audience to ponder the nature of fate and the power of love to overcome even the most insurmountable obstacles.

Therefore, based on the explanation and background above, the goal of this research is to explore the occurrence of magical realism in *Kimi no Na wa* by analyzing the film's narrative, visual aesthetics, and events. The researcher will identify the elements of magical realism portrayed in the movie, and explore the connections between magical realism to determine the impact of the elements of magical realism on the structure of the film. The magical realism theory from Wendy B. Faris is used in the discussion of this research. Also, the researcher chose this topic because it can be seen from the narrative in *Kimi no Na wa* that there are many elements of magical realism that can be analyzed, and because this topic is rarely discussed in the community.

This research will be supported by few previous studies done by researchers. Many of these researchers discuss magical realism in literature such as books and novels. The first previous study written by Sandra Willa Mulia with title *Realisme Magis Dalam Novel Simple Miracle Doa Dan Arwah Karya Ayu Utami* (Mulia, 2016) she analyzed the magical realism features of Ayu Utami's novel entitled *Simple Miracle Doa dan Arwah* and to discover socio cultural context which form the background of the emerging of magic realism of narrative in Ayu Utami's novel entitled *Simple Miracle Doa dan Arwah*. According to her (Mulia, 2016), the study's report showed that the magic realism presented in the novel wasn't just filled with Faris' features by displaying the beautiful existence of myth in the modern day; it was also written with the intention of reviving and reconstructing people's belief in Javanese myth.

The next study comes from Mulawarman University, which was written by Sa'adatil Hasanah, Singgih Daru Kuncara, and Anjar Dwi Astuti titled *Magical Realism In Neil Gaiman's The Ocean At The End Of The Lane Novel* (Hasanah, Kuncara, & Astuti, 2021). In their study, they analyze the characteristics and literary techniques and explain the role of magical realism that is portrayed in the novel. According to them, Neil Gaiman's book *The Ocean at the End of the Lane* shows magical realism throughout

its narrative. The main character of the book describes some strange events that happened to him when he was seven years old, including the unsolved death of an opal miner who lived in his home, the presence of Lettie Hempstock and her family, and the existence of mythical creatures like varmints and Ursula Monkton. The result of their study shows that “the five primary characteristics of magical realism are found in the novel like the irreducible elements of magic, unsettling doubts, phenomenal world, merging realms, and disruption of time/space/identity.” The novel's use of various genres and modes, the magical realist focalizer, paradigms of knowing, destabilization strategies, and literalization procedures are examples of the five fundamental literary devices of magical realism. The outcome also demonstrates the function of magical realism as it is shown by the impact of magical occurrences on the protagonist/narrator's life. (Hasanah, Kuncara, & Astuti, 2021).

Furthermore, there is a research by Emi Asmida from Airlangga University entitled *Magical Realism in Audrey Niffenegger's The Time Traveler's Wife* (Asmida, 2020). This study aims to explore the five elements of magical realism described in the novel *The Time Traveler's Wife* by Audrey Niffenegger to find out whether the novel can be categorized as magical realism or not. The data from this study are the characters' speeches and the author's narration which contain the five elements of magical realism. This study uses the theory of magical realism, specifically the five elements of magical realism proposed by Wendy B. Faris. The results of the research show that *The Time Traveler's Wife* contains five elements of Magical Realism. It was the Irreducible Elements, the Phenomenal World, the Disturbing Doubt, the Merging Realm, and the Interruption of Time. However, the five elements which are described as representing the postcolonial context since magical realism can also be categorized as a way of expressing an authoritarian colonialist attitude. Thus, this research uncovers the cultural history of Chicago in which the time travelers lived as a result of the postcolonial side of magical realism.

Another research came from the Alauddin State Islamic University Makassar and conducted by Putri Utari (2016) entitled *Magical Realism in Mitch Albom's Novel "The First Call from Heaven"*. In this research, the analysis of the magical realism aspects that appear in the book *The First Call from Heaven* is the main objective. Wendy B. Faris' magical realism theory is applied in this research. Utari (2016) used a descriptive qualitative research approach in this research. In this research, a story concerning characters' experiences with an unreasonable phenomenon that is mistaken for a divine miracle was evaluated. The phenomenon is receiving a call from a

person who has died and calling it a call from heaven. This research used Wendy B. Faris' theory to identify five elements of magical realism in *The First Call from Heaven*. The five elements of magical realism shown are: irreducible elements of magic, unsettling doubts, phenomenal world, merging realms, and disruption of time/space/identity. Utari (2016) also said that “From the character perception about the phone call from heaven, it can be concluded also that the characters of the novel also experience hiperreality where they cannot distinguish between fantasy and reality and more believed to the issue than the reality.”

And the last previous study is from Universitas Pendidikan Ganesha written by Vincent Chandra, Hardiman, and I Nyoman Sila entitled *Ruang dan Waktu Dalam Anime Kimi no Na wa*. Their research talks about the same film, which is *Kimi no Na wa*. In their research, one of the visual components in the film *Kimi no Na wa* is space and time, thus they focused on describing it. The results of their research shows that the space that is manifested in the anime *Kimi no Na wa* is an imaginary space, and the time that can be observed is in the form of scenes that are slowed down, speeded up and in short scenes. The difference between this research and their research is that this research tries to identify the occurrence of magical realism in *Kimi no Na wa* and determine the impact of the elements of magical realism to the structure of the film.

Overall, the previous studies offer a helpful framework for understanding the elements of magical realism and incorporate every element of magical realism, in literature and movies. Through this research, the researcher attempts to create an analysis of the presence of magical realism elements in Makoto Shinkai's film *Kimi no Na wa*. The researcher also analyzes the impact of the elements of magical realism to the structure of the film in order to further enhance this research.

### **The Elements of Magical Realism**

Since this research utilizes magical realism theory which can fully explain the film's magical realism elements, the researcher decided to use Wendy B. Faris' five elements of magical realism as a main framework in his research. According to Faris (2004), she stated that magical realism broadens fictional reality to contain what are referred to as “magical” events. She stated that magical realism has been widely popular due to the fact that the mode's baseline procedures allow it to be used across cultures. In her book entitled *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, Wendy B. Faris (2004) explains that magical realism has five characteristics, namely:

### 1. *The Irreducible Element*

The irreducible aspects of magic, according to Faris, are events that are unexplained according to the rule of the universes as they have been stated in western empirically based discourse, that is, according to “logic, familiar knowledge, or received belief.” In other storytelling traditions such as mythological, religious, and folkloric, it frequently comprises extensive descriptions of things that are not totally associated with common reality (Faris, 2004). It can also be said to show a supernatural or magical phenomenon that is generally impossible to confirm through sensory sense. In such fiction, the reader has a tough time gathering evidence to answer questions regarding the state of events and characters. The conventional logic of cause and consequence is frequently disrupted by irreducible magic. The real may appear surprising or even comical in light of disruptions of cause and effect and irreducible aspects of magic reported with little or no criticism, in connection with the concept of unusual yet genuine happenings and experiences. With a little commentary from narrators or characters who show such compassion for their readers, these irreducible elements are successfully blended into the actual textual reality. But oddly, they also exclaim, almost existentially, “I stand out” since they continually surprise those readers and their realistic expectations.

### 2. *The Phenomenal World*

The phenomenal world's powerful presence distinguishes it from imagination and allegory. This is magical realism's second main characteristic. This characteristic is also one of the fundamental components of magical realism. This characteristic is present to prevent the work from being a work of fantasy because this phenomenal world is a real or actual element in magical realism that stops the fiction from becoming a fantasy form of fantasy that can completely consume real estate. In order to maintain the realism of a work, magical realism embraces the world. According to Faris' explanation, “realistic descriptions create a fictional world that resembles the one we live in, often by extensive use of detail” (2004: 14).

### 3. *Unsettling Doubts*

Before classifying the irreducible elements as irreducible, the readers may struggle to understand the difference between two contradicting occurrences and have some disturbing concerns. The magical space between the real and the magical is where Unsettling Doubts is created. When the reader has a conflicting notion of how to feel both the magical and actual aspects about occurrences, this liminal world invites doubt. The reader's

understanding of the context is a factor in this existing doubt. If the reader is familiar with magical concepts, it will be simple for the reader to tell the difference between magic and reality; nevertheless, if not, the reader may find the presence of magic in the fiction to be odd. There are three variations of doubts based on Faris' explanation (2004: 17), namely doubts triggered by the text, doubts triggered by object properties, and doubts caused by the cultural background of the reader himself. Disturbing doubts' outcomes can also obscure the irreducible element whose effects aren't always as obvious as they are. “A third quality of magical realism is that before categorizing the irreducible element as irreducible, the reader may hesitate between two contradictory understandings of events, and hence experience some unsettling doubts” (2004: 17).

### 4. *Merging Realms*

The space of uncertainty existed in the merging of two realms or two worlds. The vision of magical realism appears to be in the space between two extended worlds as the two are being merged together, and it is no longer a matter of a problem being real or fictional but rather more of the other side of reality that seems to exist. This can be seen in terms of metaphysics as a sort of fiction that flows from one world into another and then continues there. The magical and actual worlds start to merge, making this magic realism's fourth characteristic. By removing the middleman between many realities, magical realism blurs the line between reality and fiction in the process of uniting the world. “In the term of cultural history, magical realism often merges ancient or traditional-indigenous-and modern worlds. Ontologically, within the text, it integrates the magical and the material. Generically, it combines realism and the fantastic” (Faris, 2004: 21).

### 5. *Disruption of Time, Space, and Identity*

Magical realism, according to Faris, contradicts commonly held beliefs about time, space, and identity. Disruption of time, space, and identity refers to changes in how time, space, and character identity are organized. Western empiricism (knowledge starts from sensory experience as the basis) cannot establish the validity of this disruption since it results from the use of magic in the real world, which disrupts the real structure. Many magical realism fictions depict near-sacred or ceremonial enclosures, but these sacred spaces aren't built as firmly as they should be since the magical narrative leaks over the text and the environments they show (Faris, 2004). Magical realism reoriented the sense of identity as well as disrupting time and space. The cultural hybridity and blurry quality of the story that define magical realism, according to Faris, extend to the characters, who tend to be multiracial. People may be taken over by other creatures

or phenomena, in addition to having numerous identities, according to Faris. "As Fredric Jameson sets out the project of realism, one thing it achieves is "the emergence of a new space and a new temporality" because realism's spatial homogeneity abolishes the older forms of sacred space. Likewise, the newly measuring clock and measurable routine replace "older forms of ritual, sacred, or cyclical time." "Even as we read Jameson's description, we sense the erosion of this program by magical realist texts—and by other modern and postmodern ones as well" (2004: 24).

## METHOD

The research focuses only on identify the occurrence of magical realism in *Kimi no Na wa* using Wendy B. Faris's theory of magical realism, which emphasizes the magical events that take place in realistic settings using an approach she developed known as the "Five Elements of Magical Realism." Identification based on the events, settings, objects, and dialogue from the film will be used to conduct the research. This research is expected to contribute on applying literary theory and revealing magical realism in Makoto Shinkai's movie *Kimi no Nawa*. Practically, it is expected that individuals are interested in watching the movie and giving their minds to explore the fantastic movie. The researcher expects that this study will provide some helpful information for anyone interested in learning more about literature, particularly regarding the magical realism of the movie, not just in *Kimi no Nawa* but also in other movies.

This research applied a descriptive qualitative method and utilizes magical realism theory which can fully explain the film's magical realism elements. The film *Kimi no Na wa* (2016) serves as the primary source of information for this study. In order to analyze the data from the movie, magical realism will be used to analyze the components of the movie from the structure and the elements of cinematography, specifically applying Wendy B. Faris' theory to determine whether the movie has the five elements of magical realism. The steps taken to gather data and sources are as follows: (1) repeatedly watching the film *Kimi no Na wa* (2016) by Makoto Shinkai; (2) acquiring data from the scene and conversation material, such as subtitles and screenshots (events, settings, objects, and character expression); (3) analyze the data using 5 Characteristic of Magical Realism by Wendy B. Faris (2004) to determine whether the film contains the five components of magical realism and to determine the impact of the elements of magical realism on the structure of the film; (4) lastly, based on the analysis, establish a conclusion. At the end of the research, the researcher will additionally provide suggestions for the following

researcher who wants to go on with this research or utilize it as a base for future research.

## RESULT AND DISCUSSION

There are two sections to this chapter. An analysis will be included in the first and second section to answer the problems as reflected in the previous chapter. The first part will focus on the elements of magical realism that are portrayed in the film *Kimi no Na wa* by Makoto Shinkai (2016). The second part, the researcher will determine the impact of the elements of magical realism to the structure of the movie. The goal of this analysis is to analyze the magical realism elements in the movie. The researcher will include screenshots and a few conversations from the movie script to validate the analysis' accuracy.

### Analyzing the film Faris' Magical Realism theory

#### 1. The Irreducible Element

The irreducible elements are the first element of magical realism that we shall discuss. As Faris has mentioned, an irreducible element is an event or occurrence that occurs without following the laws of our universe, making it irrational to comprehend. It can be said that, something that is not logical or illogical. In the film *Kimi no Na wa*, a strange phenomenon occurs, namely "body swap". What is meant here is a person's soul moving from his/her own body to another's body. This phenomenon occurs in our two main characters, namely Taki Tachibana (Taki) and Mitsuha Miyamizu (Mitsuha). This strange phenomenon represents an irreducible element, an event that cannot be explained by logic. This representation is in line with Faris explanation about irreducible element, it's an unexplained event according to the rule of the universes as they have been stated in Western empirically based discourse, that is, according to "logic, familiar knowledge, or received belief" (Faris, 2004). It also can be seen based on the following data below.



Figure 1 (Mitsuha in Taki's body, at 18:20)





Figure 2 (Taki in Mitsuha's body, at 04:17)

Figure 1 (18:20) & figure 2 (04:17) happened when Taki and Mitsuha experienced the “body switch” phenomenon, indicating that it is a medium shot. Because, according to (Hederich, 2021) in the medium shot, we start to relate to the characters on a more personal level. The medium shot, which shows the subject from the waist to up, is used to highlight more details. It's the best approach to capture motions in depth while preserving a general view because it shows the subject's hands and some of their surroundings. It also shows us how Taki and Mitsuha seem confused, that can be told by the look on their faces, waking up in someone else's body, feeling unfamiliar with yourself and surroundings. This illogical event represents the irreducible element in the movie.

## 2. The Phenomenal World

Next magical realism element is the phenomenal world. In this element, (Faris, 2004) explains that “realistic descriptions create a fictional world that resembles the one we live in, often by extensive use of detail”. This phenomenal world is a realistic or tangible aspect of magical realism that keeps the story from shifting into a sort of fantasy literature that differs completely from reality. In essence, this element is critical in maintaining the realism of literary works and preventing them from devolving into fantasy literature. In the movie, there is some evidence showing the phenomenal world elements, which can be seen from the data below.



Figure 5 (A glimpse of the city of Tokyo, at 20:40)



*Mitsuha: I'm beginning to get what's going on.  
 Taki is a boy my age living in Tokyo.*

Figure 6 (Statement from Mitsuha, at 30:28)

From the figures above, figure 5 (20:40) and figure 6 (30:28) shows that the movie presents one of the geographic locations on where this story takes place. That one of the locations is in Tokyo. Tokyo is the busy capital of Japan. It is a real location with an actual name. by using Tokyo as one of the settings of the movie, it can trigger a familiar knowledge of the city. Using a real location as a setting might also generate information about relevant topics such as the surrounding society, buildings, and other real-world things, that are also described realistically by figure 5. it is necessary to provide a realistic depiction in order to convince the idea that magical events really happen in reality. This was also supported by a statement from Mitsuha when she first moved into Taki's body in figure 6 (30:28). Based on the discussion above, Tokyo can be interpreted as a phenomenal world object that in line with Faris' explanation about the phenomenal world “realistic descriptions create a fictional world that resembles the one we live in, often by extensive use of detail” (Faris, 2004).

## 3. Unsettling Doubts

The next magical realism element is the unsettling doubts. In this element, before classifying the irreducible elements as irreducible, the readers may struggle to understand the difference between two contradicting occurrences and have some disturbing concerns. The magical space between the real and the magical is where unsettling doubts are created.

In this element of magical realism, Faris stated that “A third quality of magical realism is that before categorizing the irreducible element as irreducible, the reader may hesitate between two contradictory understandings of events, and hence experience some unsettling doubts” (2004: 17). This type of pattern is frequently present in magical realism narrative, leaving the reader confused about the story's events in lack of an argument that is convincing. The evidence showing the element of unsettling doubts can be found in the film, in the data

below.

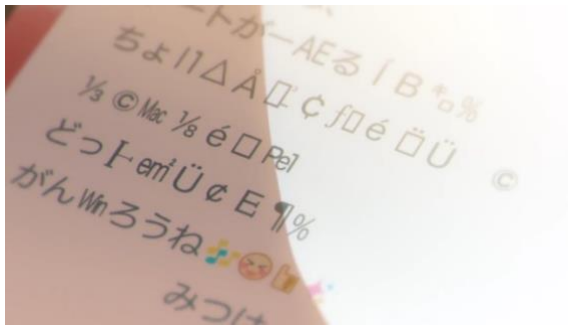


Figure 9 (The memo start to change, at 51:11)

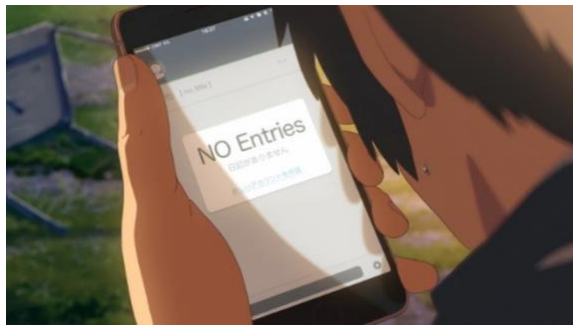


Figure 10 (The memos disappear one by one, at 51:17)

**Taki:** No. I'm sure this is it. The schoolyard. The surrounding mountains. I remember this school clearly!

**Tsukasa:** That can't be true! It's only three years since the disaster. Hundreds of people died. Remember?

**Taki (confused):** Died? Three years ago, they, died? No way. I mean, look. I still have the journals she left behind.

**Taki (shocked):** Huh? They're disappearing.

Dialogue for figure 15 & 16 (At 1:17:28 & 1:17:32)

From the figures above, figure 9 (51:11) and 10 (51:17) takes place where the "Itomori Disaster" occurred. It shows how Taki remembered all the memos that Mitsuha wrote on Taki's smartphone when Mitsuha was in Taki's body. But after being seen by Taki, suddenly all the memo notes turned into letters and symbols that were not clear so that Taki could not read it, then suddenly the memos disappeared from Taki's smartphone one by one, this made Taki confused and felt hopeless. A phenomenon that happened to Taki was an extremely absurd thing that wouldn't happen in the real world. From the scene, it seems that what happened to Taki was just a malfunction of his smartphone, which caused all of Mitsuha's memos to disappear. But on the other hand, Taki himself felt the phenomenon of switching bodies and saw the memos left by Mitsuha while she was in Taki's body. And we can see

from the close-up shot at figure 10 (51:17) showing the condition on Taki's smartphone, that it is still in good condition and doesn't have the slightest damage, which makes it impossible for a malfunction to occur. This will surely confuse many viewers of this film, because the confusing situation of whether what happens to the smartphone is something magical or not makes our understanding blurry. Indicating it is something that makes no sense, and for no clear reason or explanation as well. It can be concluded that this can be categorized as an element of unsettling doubts.

#### 4. Merging Realms

The aspects of merging realms is that when magical realism mixes or fuses the magical world with the real world. It enables the real and the fantastic to coexist. This creates a blurring line between the extraordinary world and reality. It may also be defined by a character's capacity to see or speak with an entity from a different timeline. There is a strong evidence that magical realism occurs in the literature if a person or character can see or speak with someone with supernatural circumstances. This element can be seen in the movie from the data below.



**Mitsuha:** Taki. It's really you! Taki.

**Taki:** I came to find you. Seriously, it was a rough trip! You're way out here.

Figure 11 (Kataware-doki phenomenon, at 1:18:48)

The figure 11 (1:18:48) above describes an example of merging realms elements in the film, at the meeting between Taki and Mitsuha that happened in Kataware-doki or Twilight. It is explained at the beginning of the film that in Kataware-doki or Twilight, it's neither day nor night. when the world blurs and one might encounter something not human. From this explanation it can be concluded that the meeting between Taki and Mitsuha at that time was something that was not human or magical. The time between the past (Mitsuha) and the future (Taki) merge together to blur the world between past and future, creating an extraordinary event. It can also be said that at that time Taki was talking to the spirit of Mitsuha, because

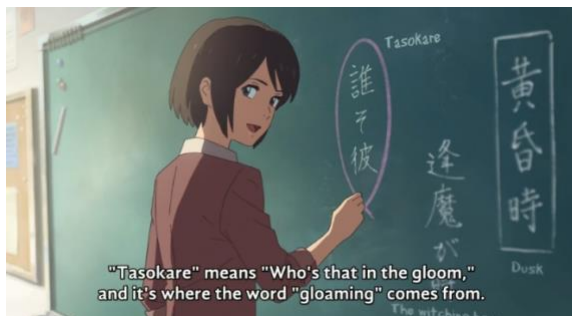
at that time Mitsuha should have died. The possibility here is the merging of the real world and the realm of death, but when Taki drank Mitsuha's Kuchikamizake, they were connected to each other which was explained that the Kuchikamizake was a half part of the maker, where it could connect the maker with whoever drank it, allowing Taki to save Mitsuha from the disaster of Comet Tiamat that would later change the timeline for the movie. This is in line with Faris' explanation about merging realms, the narrative integrates the magical with the material in a logical sense. It generally combines the fantastic with realistic (Faris, 2004: 21).

### 5. Disruption of Time, Space, and Identity

The last element of magical realism is Disruption of time, space, and identity. "In addition to merging different worlds, these fictions disturb received ideas about time, space, and identity (Faris, 2004: 23)". This element according to Faris, the idea that is accepted by society about time, space, and identity is disturbed by magical realism fiction.

#### - Disruption of Time

When time is disturbed in a work of magical realism literature, new time can be introduced as a sacred time. The example of disruption of time can be seen from the data below.



**Mitsuha's teacher:** "Tasokare" means "Who's in the gloom," and it's where the word "gloaming" comes from. You know what "the gloaming" is, right? It's twilight, when it's neither day nor night. When the world blurs and you might encounter something not quite human.

Figure 12 (At 08:50)

Throughout the film, Taki and Mitsuha go through frequent body switches, but the Kataware-doki scene takes this occurrence to a whole new level by intertwining their timelines in an extraordinary manner. As the sun sets and twilight blankets the landscape, Taki and Mitsuha find themselves mysteriously connected across time, enabling them to communicate and interact despite existing in

different temporal realms. In figure 12 (08:50), the distinct characteristic of time disruption in the film is brought to highlight, particularly during the mesmerizing Kataware-doki scene. Mitsuha's teacher explains the magical nature of twilight, which exists in the in-between state of day and night. It is precisely within this temporal disruption that Taki and Mitsuha are able to meet, defying the constraints of their separate timelines. Taki occupies the present, while Mitsuha remains rooted in the past.



**Mitsuha:** Taki. It's really you! Taki.

**Taki:** I came to find you. Seriously, it was a rough trip! You're way out here.

Figure 13 (Kataware-doki phenomenon, at 1:18:40)

Figure 13 (1:18:40) shows an example of disruption of time elements in the film. The disruption of time becomes clear as the scene unfolds. The filmmakers skillfully combine captivating visuals, ethereal music, and impeccable editing techniques to create a sense of transcendence, defying the conventional flow of time. The contrasting backdrops of Taki's time and Mitsuha's time interlinked thus creating a new timeline. In addition, the Kataware-doki further enhances the otherworldly ambiance. This explanation shows the disruption of time since a new time is shown by Taki and Mitsuha's presence in Kataware-doki. Someone from the future and someone from the past cannot interact in a sacred context, yet based on the data provided above, Taki and Mitsuha can interact at Kataware-doki.

#### - Disruption of Space

In the book "Ordinary Enchantments," Faris discusses how magical realism changed our understanding of space and time. According to Faris, magical realism brought about a new way of looking at space and time, replacing older sacred spaces and cyclical time with measured routines. However, Faris also suggests that texts embracing magical realism, like *Kimi no Na wa*, challenge this idea and introduce new possibilities.





**Taki:** *I drank your kuchikamisake.*

**Mitsuha:** *You drink that? How could you? Pervert!*

Figure 14 (Kataware-doki phenomenon, at 1:19:09)

In the film *Kimi no Na wa*, we see how the traditional notions of space and time are questioned. From the figure 14 (1:19:09) above, after Taki meets Mitsuha during the Kataware-doki, their extraordinary connection defies the limits of space. They are able to communicate across different timelines, creating a new space that goes beyond our usual understanding. Similarly, Mitsuha's actions in saving her village disrupt the normal progression of space and time. Instead of following a predictable and linear path, her intervention introduces a new way of experiencing space and time, one that incorporates cyclical and sacred elements. As Faris suggests, texts with magical realism, like *Kimi no Na wa*, challenge the conventions of realism. They explore disrupted space and time, pushing the boundaries of what we consider real. The movie showcases the power of the extraordinary connection between Taki and Mitsuha to be able to communicate in one new space, which transforms our understanding of space.

Explanation above is in line with Faris' idea that magical realism erodes the traditional ideas of space and time found in realism. The film challenges our perception of space by showcasing an extraordinary connection that transcends physical boundaries. It also disrupts the linear progression of space and time, introducing a different way of experiencing it. This analysis highlights how the film explores the transformative effects of magical realism on our understanding of space and time in a more accessible manner, by Taki and Mitsuha meeting at Kataware-doki. As a result, creating a new space in the appearance of the meeting between Taki and Mitsuha. The past and the future cannot coexist in the sacred place, however in the data shown above, Taki and Mitsuha are still able to interact with one another in one space while living in separate eras.

### - Disruption of identity

In addition to altering our sense of time and place, magical realism also changes the way we perceive identity as well. Disruption of identity that occurs in this movie can be seen from the data below.



Figure 17 (Taki in Mitsuha's body acting masculine, at 31:37)



Figure 18 (Mitsuha in Taki's body acting feminine, at 31:44)

**Mitsuha Mitsuha:** *Guys are staring! Watch the skirt! Come on, this is basic stuff!*

**Taki:** *Stop wasting my money!*

**Mitsuha:** *Your body's getting the nourishment. Besides, I'm earning my keep.*

**Taki:** *Braided cords, I can't do this!*

**Mitsuha:** *You work too many shifts!*

**Taki:** *'Cause you're spending all the dough*

Dialogue for figure 17 & 18 (At 31:37 & 31:44)

From the above figure 17 (31:37) and 18 (31:44) is in the situation where Taki and Mitsuha were switching bodies, this creates a disruption where their identities change. Taki is asked to live Mitsuha's lifestyle which Mitsuha usually does such as family, school, friends, habits, and culture which Taki doesn't know all about and is confused to recognize Mitsuha's lifestyle. And vice versa for Mitsuha who was in Taki's body. The data above

shows that their identity disruption is also known by the people around them such as family and friends, it makes them have to work together, communicate with each other in order to protect their respective lifestyles.

They use memos on their smartphones to communicate about the strange phenomena they experience, they write down rules to keep their lifestyles from being damaged. Things to watch out for during the switch and a list of “don’ts.” They also agree to leave reports in their smartphones. This situation violates our understanding about Taki’s and Mitsuha’s identity as a male and female hence created a disruption in their identity, that in line with Faris explanation about disruption of identity “Magical realism reorients not only our habits of time and space but our sense of identity as well. the multivocal nature of the narrative and the cultural hybridity that characterize magical realism extends to its characters, which tend toward a radical multiplicity (Faris, 2004: 25)”.

### **The impact of the elements of magical realism to the structure of the movie**

Magical realism is a narrative technique that combines elements of magic with the real, blurring the boundaries between reality and imagination. In the realm of filmmaking, the inclusion of magical realism can have an impact on the structure of a film. This analysis explores the ways in which magical realism influences the structure of a film, drawing upon Wendy B. Faris theory of magical realism.

#### **1. Disruption of Narrative Structure**

One significant impact of magical realism on the structure of a film is the disruption of traditional narrative structures. Magical realism often disrupts traditional narrative structures by introducing magical elements into a realistic setting. This disruption can have a significant impact on the overall structure of the film, creating a sense of nonlinearity and fragmentation, altering the traditional three-act structure, transforming the storytelling experience into something truly extraordinary. According to MasterClass (24, 2021), “magical realism does not follow a typical narrative arc with a clear beginning, middle, and end like other literary genres.” By seamlessly blending the ordinary with the extraordinary, magical realism challenges the linear progression of the narrative, this creates an exciting and intense experience for the audience, as we never quite know when the plot will move forward or when the conflict will arise, immersing the audience in a world that transcends traditional storytelling boundaries.



**Mitsuha(in muffled voice):** *Don't get a big head. Not like you have a girlfriend.*

Figure 19 (Taki enters an illogical realm, at 1:02:53)

In the case of *Kimi no Na wa*, the narrative explores the concept of body swapping and time shifting between the protagonists, Taki and Mitsuha just like the explanation before. This magical element defamiliarizes the familiar knowledge of personal identity and disrupts the traditional narrative progression of time and space within the film's structure. As viewers witness Taki and Mitsuha occupying each other's bodies, their experiences become intertwined, blurring the boundaries of their individual stories and challenging our understanding of time and space. Wendy B. Faris, provides valuable insights into the impact of this genre on narrative structure. Faris highlights how magical realism not only reshapes our perception of time and space but also our sense of identity. According to Faris, “Magical realism reorients not only our habits of time and space but our sense of identity as well. The multivocal nature of the narrative and the cultural hybridity that characterize magical realism extend to its characters, which tend toward a radical multiplicity” (Faris, 2004: 25). Through the film of *Kimi no Na wa*, we witness the exploration of multiple perspectives and cultural hybridity. The film explores Taki’s and Mitsuha's identities from different cultural and temporal viewpoints, blurring the boundaries of their stories and merging them into a collective experience that questions our existing ideas of identity. Figure 19 (1:02:53) also provides another example where the film reorients our understanding of time and space, figure 19 (1:02:53) shows Taki in an illogical realm where he can see Mitsuha's memories. From there our understanding of time and space is challenged in understanding the situation that Taki is experiencing. This shows that the elements of magical realism have an impact on the structure of the film, namely disrupting the narrative in the film. These magical realism elements change the flow of traditional narratives and create new, complex narratives. This narrative complexity captivates and engages the audience on a deeper level, as we actively

participate in uncovering the complicated connections and dualities presented within the film.

## CONCLUSION

There are various conclusions gathered from this research after the data were examined in regard to the problem raised. The first question is about how elements of magical realism that are portrayed in the film *Kimi no Na wa* by Makoto Shinkai. The researcher employs the theory of magical realism to reveal the phenomenon that occurs in the storylines, more precisely using five elements of Magical Realism theory by Wendy B. Faris. Here, it is discovered that the film contains five magical realism components. The film also shows the strong characteristic of magical realism, which is the appearance of illogical events that cannot be explained by natural causes. The analysis of the five elements of Faris' magical realism theory leads to the conclusion that Makoto Shinkai's film *Kimi no Na wa* is categorized as a work of magical realism literature, because it contains five characteristics of magical realism.

The second question is about how do those magical realism elements give impact to the structure of the film. The researcher employs the highlight theory of magical realism provided by Wendy B. Faris to determine the impact of magical realism to the structure of the film. Here, it is concluded that the significant impact of magical realism on the structure of a film is its disruption to the traditional narrative structures. The narrative in *Kimi no Na wa* explores the concept of body swapping and time shifting between the protagonists. This concept defamiliarizes the familiar knowledge of personal identity and disrupts the traditional narrative progression of time and space within the film's structure, creating a more complex narrative.

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