



**MAGICAL REALISM AS HISTORICAL DISCOURSE
REFLECTED ON EKA KURNIAWAN'S *BEAUTY IS A WOUND***

Final Project

submitted in partial fulfillment of the requirements for the degree of
Sarjana Sastra in English Literature

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**ENGLISH DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
UNIVERSITAS NEGERI SEMARANG**

2020

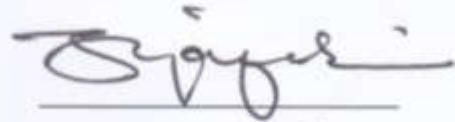
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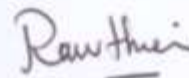
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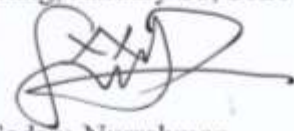

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DECLARATION OF ORIGINALITY

I, Sadam Nurrahman, hereby declare that this final project entitled *Magical Realism as Historical Discourse Reflected on Eka Kurniawan's Beauty is A Wound* is my own work and has not been submitted in any form for another degree or diploma at any university or other institutes. Information derived from the published and unpublished work of others has been acknowledged in the text and a list of references is given in the references.

Semarang, January 28, 2020



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MOTTO AND DEDICATION

Let's not worry about tomorrow...until tomorrow.

- Jason Todd, Red Hood and The Outlaws issue #22

Everything has a price to pay.

- Sadam Nurrahman

This Final Project is dedicated to:

1. My wise and beloved mother, my bold little brother, my tough little brother
and my sweet little sister
2. Those who still support me and humanize me at my lowest
3. Those who annoyingly ask "*kapan lulus?*"

ACKNOWLEDGEMENTS

Highest praise is bestowed to God the Almighty, for His great blessing, grant, and mercies. Because of His guidance, I, as the writer, finally able to finish my final project entitled *Magical Realism as Historical Discourse Reflected on Eka Kurniawan's Beauty is A Wound*.

Then, I want to thank to my wise and beloved mother, for her undying love, sincerest pray, support and always having faith in me to finish my study. For my bold little brother, tough little brother and sweet little sister, thank you for always say my name in your decent pray, it means much I cannot even tell.

My sincerest gratitude and appreciation is addressed to Mr. Mokhamad Ikhwan Rosyidi, S.S., M.A., as my supervisor and the one who takes me as I am, for the patience guidance, enlightenment, encouragement, correction, and never-ended fruitful advices throughout the process of accomplishing my study, especially in completing my final project.

I also want to share my gratitude to those who humanize me and support me at my lowest. For you, the one and only ever said "*No matter who would have the examination first, we still could graduate together*", *TeRiMa kasih*. My dearest friends, people of PKM FBS, Committee of PPAK FBS from generation to generation, BEM FBS, ESA Unnes and *Bocah-Bocah Sebeh* of my batch, friends of Sedulur 2 Fotocopy and last but not least, a friend who also owner of Kurnia Digital Printing, I owe you and each every one of you, guys. Also for those who doubt, underestimate and annoyingly ask "*kapan lulus*" without knowing or even care about my final project, well, this is one of the ultimate answers you keep asking for.

Semarang, January 28, 2020



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ABSTRACT

Nurrahman, Sadam. 2020. **Magical Realism as Historical Discourse Reflected on Eka Kurniawan's *Beauty is A Wound***. Final Project. English Department. Faculty of Languages and Arts, Universitas Negeri Semarang. Supervisor: Mohamad Ikhwan Rosyidi, S.S., M.A.

Keywords: Magical Realism, Historical Discourse, New Historicism

This study aims to uncover magical realism as historical discourse portrayed in the novel *Beauty is A Wound* by Eka Kurniawan. Descriptive qualitative method used in this study. The data were collected by reading, classifying and interpreting. The result is the novel *Beauty is A Wound* has five elements of magical realism as Faris stated, they are; irreducible elements, phenomenal world, the unsettling doubt, merging realms and disruptions of time, space and identity. In relation with magical realism, New Historicism also applied to unearth Indonesia historical discourse since the time of late Dutch colonization, the invasion of Japan, the Independence Era and the New Order Era. Then, the massacre of people who were labeled as communists. Moreover, the genocide of the thugs or *preman* in order to make a safer and better society. In this novel, the history of Indonesia was camouflaged and mixed with magical realism because every event that categorized as magical realism led to the past events which related to the history of Indonesia.

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CHAPTER I

INTRODUCTION

This chapter presents introduction of the study which consists of background of the study, reasons for choosing the topic, statement of the problems, objectives of the study, significance of the study, and outline of the study.

1.1 Background of the Study

The history of the world? Just voices echoing in the dark; images that burn for a few centuries and then fade; stories, old stories that sometimes seem to overlap; strange links, impertinent connections. We lie here in our hospital bed of the present (what nice clean sheets we get nowadays) with a bubble of daily news drip-fed into our arm. We think we know who we are, though we don't quite know why we're here, or how long we shall be forced to stay. And while we fret and writhe in bandaged uncertainty – are we a voluntary patient? – we fabulate. We make up a story to cover the facts we don't know or can not accept; we keep a few true facts and spin a new story round them. Our panic and our pain are only eased by soothing fabulation; we call it history. (Barnes, 1990; 242)

Some will say history is a series of events which exactly happened in the past. Some will say history is his story which is created or constructed by those who have power to write them down. It can be concluded that not all the stories mankind ever read or heard are not totally true as a wholeness, some parts will be added or eliminated depends on the “power” wishes. History is debate, history is discussion, history is a conversation. Hugh Trevor-Roper wrote in 1957, ‘history that is not controversial is dead history’. While some of this controversy comes from the pronouncements of historians as public intellectuals addressing the present day, much of it comes from them arguing with each other. The collective

noun for historians is – honestly – an ‘argumentation’. (www.historytoday.com/question-interpretation)

When it comes to history, it always can be manipulated as long as it’s in accordance with the “power” wishes. Since just like Joseph Goebbels said “*If you repeat a lie often enough, people will believe it, and you will even come to believe it yourself.*” It’s even harder to change, even though a little, the stories that live inside the society for generations through generations, especially in a country with long bloody history like Indonesia.

Indonesia is a developing country in Southeast Asia that has a long journey of colonization by Dutch as long as 350 years. According to the history, 3,5 years colonized by Japan in the middle of World War II and faced civil wars which caused one of the horrible genocide that ever happened to mankind. There are also stories about magic which is real or nowadays it’s called magical realism.

The term *magical realism*, first coined by Franz Roh in the early twentieth century to describe a new, neo-realistic, style in German painting, and then applied by Angel Flores to criticize Latin American literary works produced by Luis Borges and Gabriel García Márquez. According to Barton and Hudson (1999) in literature, magical realism is a term used to describe a situation or an event that is a combination between everyday realities and supernatural elements that are woven seamlessly into one single story.

Still relating to history and magical realism, we may find a work which influenced by history and magical realism. Here, *Beauty is A Wound* is an example novel, which contains magical realism as the way of telling the stories with historical background of Indonesia. This novel talked about the late colonized era of the Dutch, the coming of Japan and the civil war faced by Indonesian people. Some aspects of magical realism in this novel can be seen at the very beginning when Dewi Ayu, the descendant of the Dutch and the most beautiful prostitute in Halimunda rose from the grave after twenty-one years being dead.

The ghosts, evil spirit who seeks revenge, Dewi Ayu who rose from the dead, the battle of the thugs which lasted in seven days and seven nights, and

many other supernatural events happened in the novel are quiet interesting even for Indonesian's people since it was like listening or reading old folklores and the likes. Stories in a package of magical realism with history as their elements are something unusual and not taught at school. It is hoped that this research will be able to encourage the readers to be familiar with their very own kind of stories and to question the history itself, in a simple way.

1.2 Reasons for Choosing the Topic

There are some reasons why the writer chose Eka Kurniawan's *Beauty is A Wound* in this research. The reasons are as follows:

1. *Beauty is A Wound* is considered as fictional novel. It is a kind of which sparks the writer to read.
2. Magical realism in this novel is something so close to Indonesia society yet it is something important in literature nowadays and it is very compelling to be studied.
3. *Beauty is A Wound* as the novel which mixed between magical realism with history of Indonesia is something fascinating to be analyzed.

1.3 Research Question

In this research, the writer limits the discussion of the novel *Beauty is A Wound* focusing on the following problems:

1. How is magical realism portrayed in Eka Kurniawan's *Beauty is A Wound*?
2. How is magical realism as historical discourse reflected on Eka Kurniawan's *Beauty is A Wound*?

1.4 Purpose of the Study

Based on the research question above, this study will be aimed as follows:

1. To explain elements of magical realism as portrayed in Eka Kurniawan's *Beauty is A Wound*
2. To explain how the elements of magical realism as historical discourse is reflected on Eka Kurniawan's *Beauty is A Wound*

1.5 Significance of the Study

There are some purposes of this research for readers, literary critics and the researchers. For readers, at the very least, this study provides an interpretation of the novel *Beauty is A Wound*, which may widen their point of view or perspective about magical realism especially in this novel and in literary works in general. For literary criticism, this study is expected to develop the study of literature in the literary works which are related to reveal historical aspects. It is also hoped that this study can be some kind of reference for those who are share the same interest in conducting a research with the same topic or for those who want to make a research about the same object. The last, for the writer, it is hoped that this study can enhance the researcher's knowledge about literature and history.

1.6 Outline of the Study Report

This final project will be structurally organized into chapters and subchapters. There are five chapters. Each chapter discusses different components as follows: Chapter one presents the introduction, which consists of six subchapters: background of the study, reasons for choosing the topic, research questions, purposes of the study, significance of the study, and outline of the study.

Chapter two presents review of related literature, which consists of three subchapters. The first is the previous studies about the novel *Beauty is A Wound* and review about the theory used which was conducted by some scholars. The second is the theoretical studies explaining about the theory the writer uses to investigate the object of the study. The third is the theoretical framework explaining how the theory was applied in analyzing and answering the research problems

Chapter three presents the research methodology. This chapter consists of six subchapters.

Chapter four presents the findings and discussion. This chapter provides the analysis of the novel and the answers of the questions stated in the research questions.

Chapter five presents the conclusion and some suggestion dealing with the subject matter of the final project.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer presents the review of related literature which consists of three subchapters. They are: review of the previous studies, theoretical studies, and theoretical framework.

2.1 Review of Previous Studies

In this subchapter, I present several studies on the object which used the same object; *Beauty is A Wound* by Eka Kurniawan but a different theory. Later on, there are also studies related to magical realism since I want to analyze magical realism in *Beauty is A Wound*. Those studies were conducted by Putut Handoko and Dwi Indah Kartika (2016) in “*Dewi Ayu’s Electra Complex in Eka Kurniawan’s Beauty is A Wound*”, S.Som and Hasanah (2017) in “*Representasi Femme Fatale dalam Novel Cantik Itu Luka Karya Eka Kurniawan*”, Anisa Kurniawati, Lili Liana, Nandya Putriani Asharina and Indra Permana (2018) in “*Kajian Feminisme dalam Novel Cantik Itu Luka Karya Eka Kurniawan*”, Rosika Herwin Puspitasari, Herman J. Waluyo and Nugraheni E. Wardhani (2017) in “*Kajian Sosiologi Sastra dan Nilai Pendidikan Karakter pada Novel Cantik Itu Luka Karya Eka Kurniawan*”, Eric Wilson (2017) in “*Crime, Magic and Politics DO Mix: In Defence of Eka Kurniawan and Southeast Asian Noir*”.

Putut Handoko and Dwi Indah Kartika (2016) focused on Dewi Ayu who suffered from Electra complex since she had been left by her parents when she was still a baby. This made her lack of love by her father, so she decided to make Ma Gedik as a substitute of hers. Electra complex is a psychoanalytic term to describe a girl’s sense of competition with her mother for the affections of her father. A little bit different from S.Som and Hasanah (2017) who discussed *femme fatale* by Yvonne Tasker and Edwards on Dewi Ayu and her four daughters. First thing first, *femme fatale* as the result of this study is Dewi Ayu and each of her daughters really matches to this definition. In order to enrich previous studies

related to this object, Anisa Kurniawati, Lili Liana, Nandya Putriani Asharina and Indra Permana (2018) did a research entitled “*Kajian Feminisme dalam Novel Cantik Itu Luka Karya Eka Kurniawan*”. This study was focused on Dewi Ayu who struggle against women’s downtrodden over men in post-colonial era. To analyze this object, the researchers applied feminist analysis which relate to works of female characters, oppressions against women, authors’ ideology, gynocritical aspects and psychoanalytic feminism. While Rosika Herwin Puspitasari, Herman J. Waluyo and Nugraheni E. Wardhani (2017) had done a research on this novel in “*Kajian Sosiologi Sastra dan Nilai Pendidikan Karakter pada Novel Cantik Itu Luka Karya Eka Kurniawan*”. This study used sociological literature which focused on how society grows and develops by learning the aspects of society itself. Moreover, Eric Wilson (2017) conducted a study, “*Crime, Magic and Politics DO Mix: In Defence of Eka Kurniawan and Southeast Asian Noir*”. This study that revealed the historical co-incidence of the genres of Horror and Crime was governed by the contingency of the operation of a specifically *colonialist* form of institutionalized censorship within the early phases of Indonesian ‘modernization’.

Since I want to do a research about magical realism, there are several studies about magical realism as a literary aspect. Those studies are done by Wadinga Wandama (2016) in “*Prospects of Studying Magical Realism in Nigerian Literature*”, Fayeazah M. Aljohani (2016) in “*Magical Realism and the Problem of Self-Identity as Seen in three Postcolonial Novels*”, Paulina Grzęda (2013) entitled “*Magical Realism: A Narrative of Celebration or Disillusionment? South African Literature in the Transition Period*”, Mehri Razmi and Leyli Jamali (2012) entitled “*Magic(al) Realism as Postcolonial Device in Toni Morrison’s Beloved*”, B.J. Geetha in “*Magic Realism in Gabriel Garcia Marquez’s One Hundred Years of Solitude*”, Stanislav Kolář (2017) which entitled “*Magical Realism and Allegory in Joseph Skibell’s A Blessing on the Moon*”.

Wadinga Wandama (2016) in “*Prospects of Studying Magical Realism in Nigerian Literature*” draw attention to the possibility of studying magical realism in Nigerian literature using the novels of some Nigerian authors who had met the

criteria that literary critics have proposed for the study of this mode. The very reason why Wandama chose these three writers was because they introduced a fresh approach to magical realism through the contextualization of magical realism in their narratives. A research on magical realism as a tool to reveal self-identity problem was done by Fayeza M. Aljohani (2016). Aljohani (2016) took examined that challenges in postcolonial African literature are presumptions and naïveté of Westerners. He used three novels of African literature: Amos Tutuola's *The Palm-wine Drinkard* (1953), Bessie Head's *A Question of Power* (1974) and K. Sello Duiker's *Thirteen Cents* (2013). He found that the Western reader typically assumes Africans have nothing to write about outside their feelings about Westerners. As much as Africa is shaped by independence and neocolonialism, identity cannot be understood purely as a reaction to Euro American influences any more than by viewing literature produced in contemporary Africa in a vacuum. Rather, much of contemporary African literature seeks to conceptualize identity as an observation of tradition with a vision to the future: identity is formed neither by reminiscing about a Romantic past nor by decontextualizing the past. Many African texts abstract the difficulty of asserting non-colonial identity while overcoming colonial history with the use of magical realism. His research offered a theoretical and historical background associating the conventions of magical realism with postcolonial texts before providing a close reading of three post-war African novels. He chose those novels since each deploys magic realism as a way to abstract a project of self-making that appreciates a history of colonialism, yet it seeks to break free from external identifiers. Through magic realism, these novels demonstrate African literature's interest in self-making and provide a case for a self-constructed African identity that acknowledges and departs from the continent's colonized history.

Paulina Grzęda (2013) discussed the relation of magical realism and African literature in her research entitled “*Magical Realism: A Narrative of Celebration or Disillusionment? South African Literature in the Transition Period*”. She argues that South African magical realism goes beyond the joining of realist and postmodern narrative strands by reconciling realism’s faithfulness to

the socio-political context and postmodernist devotion to formal experimentation, syncretism, and meta-fiction. Magical realism simultaneously relies heavily on African oral traditions, and in doing so, it not only constitutes a point of confluence for black and white writing of the apartheid era, but it also epitomizes the reconciliation of Eurocentric Western rationalism and African tradition. Mehri Razmi and Leyli Jamali (2012) discussed magical realism as post-colonial discourse in their research entitled “*Magic(al) Realism as Postcolonial Device in Toni Morrison’s Beloved*”. The research was studying about magical realism as a dominant literary mode in Toni Morrison’s *Beloved* can be considered as a decolonizing agent in a postcolonial context. Morrison’s narrative in *Beloved*, took the advantage of both realism and magic to challenge the assumptions of an authoritative colonialist attitude and so can be alleged as a powerful and efficient method to project the postcolonial experience of African-American ex-slaves in the United States. It could also provide an alternate point of view to Eurocentric accounts of reality and history to attack the solidity of Eurocentric definitions and as a consequence to portray the hidden and silenced voices of numerous enslaved generations of African-Americans in the history of United States.

Moving aside to South America or Latin America, there was Gabriel Garcia Marquez and B.J. Geetha (2010) who did his research related to Marquez’s work in “*Magic Realism in Gabriel Garcia Marquez’s One Hundred Years of Solitude*”. Through the research, Geetha found that the novel has the arsenal of magic realism, it deals with war, suffering, and death in the mid-1960 of Colombia which had witnessed two hundred thousand politically motivated deaths. The purpose behind portraying the politics of the region is to comment on how the nature of Latin American politics is towards absurdity, denial, and never-ending repetitions of tragedy. A little bit different from Stanislav Kolář (2017) who conducted a research “*Magical Realism and Allegory in Joseph Skibell’s A Blessing on the Moon*”. This paper analyzes Skibell’s novel *A Blessing on the Moon* (1997), focusing on elements of the book’s magical realism and allegory. It sets out to interpret Skibell’s transposition of the Holocaust to his own experience as a representative of the post-Holocaust generation. Finally, the paper explores

the ethical problems of this approach to the Holocaust – an approach that relies heavily on imagination. The interpretation of Skibell’s novel demonstrates that the imaginative enactment of the tragic traumatic events cannot be dismissed as a mere appropriation of the Holocaust or as a form of “identity theft”; instead it must be seen as the author’s genuine attempt to come to terms with the original trauma of his ancestors.

Laila Al-Sharqi (2016) once conducted a research about magical realism as feminist discourse in “Magical Realism as Feminist Discourse in Raja Alem’s *Fatma: A Novel of Arabia*”. She investigates Raja Alem’s *Fatma: A Novel of Arabia* (2002) as a narrative that appropriates magical realist techniques in the service of the feminist project of critiquing patriarchal notions and practices in contemporary Saudi society and the most pressing cultural issues in Saudi Arabia, particularly those related to women’s status in society. Aiming to find an appropriate mode of writing to describe the reality of Saudi women, Alem adapts certain identifiable narrative techniques and strategies associated with magical realism. Through this work, it can be seen that magical ideology, and to create a discourse for women’s empowerment. Interrogating the basic realist mode of representation associated with patriarchal power relationships by showing its inadequacy to fully contest the inherent contradictions of patriarchal social realities. Still related to magical realism and Middle-East, Mahmudah (2016) had done a research in “*Magical Realism in Ahmad Sa’dawiy’s Frankenstein fi Bagdad*”. The article discusses the use of magical realism as aliterary device in the Iraqi noel *Frankenstein fi Bagdad* written by Ahmad Sa’dawiy. The novel is set in the period of inter-ethnic conflict which arose after the American invasion of 2003. Hadi, the main character of the novel “created a monster” namely Syismah from the corpses of the many bomb victims in Baghdad. Sa’dawiy combined setting of the novel with belief of the Iraq people, horoscope practice, and magic, in mystical and illogical atmosphere. The author of this research has found that this novel consists of five magical elements according to Faris. Those elements are: irreducible elements, phenomenal world, merging realms, the unsettling doubt, the disruptions of time and space.

Magical realism as a literary device also had been done by Jo Langdon (2011) in “*Magical Realism and Experiences of Extremity*”. Langdon Examining magical realist texts including Tim O’Brien’s *Going After Cacciato* (1991), and Jonathan Safran Foer’s *Everything is Illuminated* (2002) and *Extremely Loud and Incredibly Close* (2006). This paper discusses how magical realism examines the extremities of trauma and fear, proposing that magical realist narratives afford a unique ability to represent trauma in a way that is not open to the stylistics of literary realism. Blending the real or believable with fantastically outrageous, magical realist narratives typically destabilise and disorder privileged centres of ‘truth’ and ‘reality’, demonstrating the constructedness of knowledge and history. Accordingly, magical realist strategies are frequently used in interventionist or counter narratives that refuse to adhere to privileged versions of truth or history and insist upon a multiplicity of experience. The majority of magical realist scholarship explores how the genre undermines hegemonic perspectives of history to clear a space for marginal representations of the past. However, as this paper argues, magical realist narratives also provide a unique space for writing about experiences of extremity. Examining the role of fantasy in representations of violence and trauma, this paper proposes that rupturing a realist narrative with the magical or un-real accommodates representations of extremity by conveying the ‘felt’ experience of trauma.

Magical realism can also be used as a tool of communication as done by Mas Rynna Wati Ahmad (2016) in “*Communicating Culture through Magical Realism Perspectives on Selected Malaysian Short Stories*”. Ahmad described Malaysia is a multicultural society with diverse cultures, races and religions. Hence, the government had to set up policies to enhance mutual understanding for the betterment of the nation. This would include the setting up of policies on national language and literature to strengthen the harmony among races. It was then that the Malay literary movement or known as ASAS 50 introduced its philosophy, *Seni untuk Masyarakat*, or art for the society, was somehow deemed right to support the national agendas after the independence. However, after more than 50 years of achieving independence and national stability, the nation had

witnessed the emergence of young writers who adamantly in wanting for their works to be uniquely known; sets them away from any national agendas. These new works tend to apply eclectic approaches without having the need to highlight the issues prevalent in the current situations. The notion of Art for the sake of the society had been long exhausted and the current audience's demands have since changed from the past. This paper traces the tendencies of the two short stories written by two contemporary writers who tried to draw away from fulfilling such ideologies. The research focuses on two short stories namely, *Kuda Kepang* by Fadzliah Johanabas and *Little Sweet* by Ernie Yap. It will examine the ways in which these two writers have explored the supernatural elements in their works through the lens of magical realism. It is found that these two writers tend to communicate with their readers through their cultural backgrounds. It can be postulated that these explorations of their cultural experiences in their writings are purely creative and experimental. The experimentation with such mystical elements indicates that although there were no such attempts to project any ideologies, these two works proved that good literary texts can always be entertaining yet didactic.

The use of magical realism in short stories also analyzed by Imam Muhtarom (2014) in "*Realisme Magis Dalam Cerpen: Kasus Cerpen Gabriel Garcia Marquez, Triyanto Triwikromo, Dan A.S. Laksana*". In this study, Muhtarom argued that magic realism prose brings the magic and the reality at once in a narration. Reality and magic have mutual support to build a narration. The support between the reality and the magic is not only manifested in the unity of the narration but also gives the possibility to give the meaning that goes beyond the narration itself. In other words, the meaning also gives the magic realism experience for the readers. This paper analyzed the form of magic realism in Gabriel Garcia Marquez's short story entitled "Light is Like Water", Triyanto Triwikromo's short story entitled "*Sayap Kabut Sultan Ngamid*", and A.S. Laksana's short story entitled "*Dongeng Cinta yang Dunggu*". In addition, Suci Sunduslah (2015) in "*Memahami Realisme Magis Danarto dan Marquez*" tried to compare Danarto's short stories and Marquez's novel in order to understand

magical realism. She pointed out that as a theme of painting art, magical realism exists as a typical place in literature. The works of magical realism literature began to appear as magical aspects such as superstition, beliefs, folklor and spiritual substance exceeding from the logic into reality of daily lives. The substance of the magic is integrated in the accepted traditions and cultures. Both authors are selected as they represent pioneers of writing style of magical realism from two different cultures. Both authors express the same writing style, but their patterns of rhetoric differ. Danarto focuses on the magical realism of religion, sufism and Javanese cultures, combining magical realism with surrealism styles. In addition, Marquez brings readers to the structure of Latin American society that produces unpredictable magical cultures.

Saeede Hosseinpour and Nahid Shahbazi Moghadam (2016) in “*Magical Realism in Neil Gaiman’s Coraline*” tried to analyze magical realism as a part of children’s literature. Magical realism, as a narrative mode or genre in adults’ literature, has been in vogue since its revivifying with the publication of Gabriel García Márquez’s *One Hundred Years of Solitude* (1967). However, the depiction of the genre in children’s and juvenile literature is a new trend; the presence of its elements has been traced and proved feasibly applicable in the interpretation of recent children’s fiction such as David Almond’s *Skellig* (1998). In this regard, the main concern of the present article is to sift the characteristic features of magical realism within Neil Gaiman’s *Coraline* (2002) through the application of Wendy B. Faris’s theoretical framework of the genre therewith Tzvetan Todorov’s definition of the fantasy in order to introduce the novel as an exemplar of magical realism in the domain of children’s literature.

Hadiyatul Ishlahiyah and Sufi Ikrima Sa’adah (2018) did their research about magical realism in “*Magical Realism in Leslye Walton’s The Strange and Beautiful Sorrows of Ava Lavender*”. This study applied Wendy B. Faris’ characteristics of magical realism in order to uncover the magical realism within the novel. The result of this study confirms that this novel portrays all of Faris’ characteristics of magical realism. They are: the irreducible elements represented by Ava’s wings as well as Viviane and Emilienne’s magical talents, the

phenomenal world seen through the three women's normal life, the unsettling doubt coming from the doubts on Ava's wings and Emilienne's strangeness, the merging realms portrayed by the transformation and apparition, the disruptions of time and space through the existence of odd plant and seasons.

Magical realism has a relation with post-colonial and neocolonialism. Yuan-Chin Chang (2016) in "*Magic Realism, Neurodiversity, and Carnavalesque in James McBride's Song Yet Sung*" considers James McBride's novel *Song Yet Sung* through multiple lenses – Bakhtin's Carnavalesque, magic realism and performativity as it relates to race and gender identities. It is considered how the character of the "Dreamer" can be read clinically as suffering the sequelae of a traumatic brain injury. Her symptoms, which include future hallucinations or prophecies, can be read as neurological symptoms of her multiple head injuries documented in the novel. Connected to this reading, the influence of magic realism is considered, particularly as it relates to the natural imagery and symbolism in the novel. The importance of birds, in particular, is considered. Carnavalesque as conceptualized by Bakhtin is also considered in the context of "magical" thinking and reading, and its connections to social subversion; this is considered in relation to the era of slavery, its legacy, and associated issues of gender and race.

In order to understand magical realism, Ferli Hasanah, Mega Subekti and Vincentia Tri Handaryani (2018) did study in "Makna Realisme Magis Dalam Novel *Jours De Colère Dan 'Enfant Méduse* Karya Sylvie Germain". They found that in literature, magical realism is considered a powerful device to show resistance to colonialism and neocolonialism, especially in developing countries, where most of the people are depicted as still suffering from the destructive effects of colonialism. The findings indicate that the magical things inherent in the characters in both novels can be argued as a strategy to express extreme events in the novels such as sexual violence and murder. Magic realism does not make the readers understand, but feel the occurring events. It is similar to the research by Mustanir Ahmad and Ayaz Afsar (2014) in "*Magical Realism, Social Protest and Anti-Colonial Sentiments in One Hundred Years of Solitude: An Instance of*

Historiographic Metafiction". This article highlights Gabriel García Márquez's use of magical realism in connection to his portrayal of anti-colonial sentiments in his epic novel *One Hundred Years of Solitude* (*Cien años de soledad*, 1967/1970). To study the novel, they discussed García Márquez's response to the political condition of Latin America in the backdrop of the postcolonial paradigm. Highlighting that magical realism enables a writer to challenge the authenticity of the so-called objective reality and at the same time attempts to "write back to the Centre" (Ashcroft, Griffiths, and Tiffin 1989, ix). They draw attention to the technique of magical realism as an important tool employed to register social protest against the lingering effects of the process of colonialism. We also address the question as to how the moments of magical realism in the novel overlap with various historical dimensions of Latin America, especially Colombia's ability to raise constructs of protest of varying degrees.

In order to enrich the related literature, here are some previous studies related to new historicism. Those studies were conducted by Momene Ghadiri and Ahmad Moinzadeh (2011) in "*The Comparative Analysis of Two Songs by Farhad Mehrad: The View of New Historicism*", Ruimin Xu and Yafen Huang (2018) in "*Study on Frankenstein from the Perspective of New Historicism*", Duygu Serdaroglu (2017) in "*A New Historicist Approach to Kazuo Ishiguro's When We Were Orphans*", and Jia Gao (2019) in "*A New Historicism Study of Shakespeare's Historical Plays*".

Momene Ghadiri and Ahmad Moinzadeh's (2011) study was an endeavor to compare two pieces of literary texts in terms of the embedded history and culture. The case in point is the poetic discourse data. The data at hand are two Persian songs *Jomeh* (meaning Friday) and *Shabaneh* (meaning of the night), sung by the famous Persian legendary rock singer, Farhad Mehrad. Analysis is done within the framework of new historical literary criticism. The results suggested a very close interconnectedness within the two songs. Traces of strangulation as well as despair were found in both literary texts by reflecting the dominant discourse of the period. Both songs were published during one of the Iranian greatest periods of the oppression, cruelty, extravagance, and corruption, and may

be considered as a strong reaction against the increasingly oppressive government of Shah Mohammad Reza Pahlavi and helped cement its reputation as a serious violator of the human rights. Thus, the dominant discourse of the time is that of strong oppression, boredom, monotony, desperation, despair, strangulation and despondency, which can be traced within both literary texts. While Ruimin Xu and Yafen Huang (2018) discussed *Frankenstein* and they concluded that new historicism is a kind of backwash of literary ontology thoughts like formalism and structuralism. It not only argues that we should put historical study into the literary research, but also points out if there is no exist relationship of "outlook" and "background" between literature and history, for they interact and influent each other. This paper analyzes the novel from the perspective of new historicism, reconstructs the historical context, and then points out that the novel how to reflect the historical context --- romanticism, and how to express people's rich inner feelings, the complex relation between man and nature, and the influence of the ideology at that time in the novel. Through the perspective of new historicism to reconstruct the historical context, we know the darkness of society, the ruling class and religious oppression at that time. People were longing for freedom and liberation, and people welcomed and feared the emerging science and technology. We need to magnify our views, the works of each era and the history when the works are created are interchangeable and intertexted.

Feeling attracted to Kazuo Ishiguro's *When We Were Orphans*, Duygu Serdaroğlu (2017) conducted a study by using new historicism which flourished in the 1980s as a "new" contemporary literary approach, proposes new viewpoints to the understanding of history and challenges the conventional understanding of history by pointing out the private histories. New Historicism deals with the representations of history rather than the history itself since it believes that there is no history but multiple histories. The purpose of this article is to analyze the representation of history in Kazuo Ishiguro's *When We Were Orphans* from the New Historicist viewpoint by focusing on the concepts of time, memory and narrative technique, hence to reveal how history is narrated in subjective multiple ways and how personal histories and public histories are intermingled. Jia Gao

(2019) conducted a study about Shakespeare's plays. One of the distinctive features of Shakespeare's research in the new century is the study of his historical plays in the perspective of New Historicism criticism. New Historicism scholars advocate bringing historical investigation into literary studies and point out that the relationship between literature and history is not foreground and background, but interaction and mutual influence. New Historicism scholars represented by Stephen Greenblatt and Louis Montrose propose some important concepts such as "textuality of history", "historicity of text", "subversion" and "containment" to analyze and elaborate the relationship between literature and history. This paper intends to adopt these concepts in New Historicism to examine the connection and interaction between social political history and Shakespeare's history plays, thus providing insight into the profound influence of social and political history on Shakespeare and his works and the significance of his historical plays in the social and political life of Shakespeare's era.

Studies which applied new historicism related to Indonesia also had been done by Mimas Ardhianti (2016) in "*Kajian New Historicism Novel Hatta: Aku Datang Karena Sejarah Karya Sergius Sutanto*", Hudha Abdul Rohman, Lina Meilinawati Rahayu, Muhamad Adji (2018) in "*Marginalisasi Agama Dan Etnis Tionghoa Dalam Riwayat Negeri Yang Haru*", Retnowati and Endang Ernawati (2017) in "*Narratology And New Historicism In Keong Mas*", Chalifatus Sahliyah (2017) in "*Kajian New Historicism Pada Novel Kubah Karya Ahmad Tohari*", Kumaidi (2017) in "*Konteks Sejarah Maritim Indonesia Dalam Novel Arus Balik Kaya Pemoedya Ananta Toer Kajian New Historism*", and Lina Meilinawati Rahayu (2017) in "*Identitas Keindonesiaan Dalam Drama Indonesia Tahun 70-An: Sebuah Pembacaan New Historicism*".

Mimas Ardhianti (2016) aimed to study social, politics and culture which were related to historical events in Indonesia. New Historiccism approach considered the relevance of literary works as social documents. In studying the novel Hatta: Aku Datang Karena Sejarah used new historicism, a descriptive qualitative method was applied. The object in this study was the novel Hatta: Aku Datang Karena Sejarah by Sergius Sutanto. The data found in this novel were

manifested in form of words, utterances, and sentences in the novel. The source of the data in this study was the novel *Hatta: Aku Datang Karena Sejarah* by Sergius Sutanto which described social, politics and cultures. New historicism study in the novel *Hatta: Aku Datang Karena Sejarah* pointed the stories when Indonesia was colonized by the Dutch and Japan. Hudha Abdul Rohman, Lina Meilinawati Rahayu, Muhamad Adji (2018) conducted a different study by using new historicism. The study discussed over the forms of marginalization carried out by New Order government in *Riwayat Negeri yang Haru*. The Collection of Selected Kompas Short Stories was written by 55 authors and published in 2006. The forms of marginalization in the short story collection were analyzed by using the new historicist approach of Stephen Grenblatt and the marginalization theory of Alcock (1993). Result of the research found that the selected Kompas short stories in 1981—1990 represent situations and social conditions of the new order government which marginalize people and minority groups from various aspects such as economic, social, political, and religious. The marginalization depicted through various social phenomena of religion and Chinese ethnicity.

Retnowati and Endang Ernawati (2017) focused on *Keong Mas*, an Indonesian folklore to be studied with new historicism perspective. The goal of this research was to know how the folktale *Keong Mas* was narrated based on Vladimir Propp's Narratology (1968). Then the evidence in the story was compared to the historical evidence happening during the reign of the two dynasties in the Kediri Kingdom in the eleventh century by using the theory of New Historicism. This research used a qualitative method which was based on library research. Furthermore, the research is to know that the work of literature is not always independent. It can be traced through the historical evidence in the folktale which becomes their clues. It is to inform the readers that a work of literature is actually the imitation that is the reflection of the society. Chalifatus Sahliyah (2017) used the novel *Kubah* by Ahmad Tohari as her object of the study. This study aims to describe the representation of (1) Indonesian history, (2) culture, and (3) economy in the novel *Kubah*. The novel, written by Ahmad Tohari, is analyzed using New Historicism, in which non-literary texts are drawn

on to understand the literary text being analyzed. The research procedure involves: (1) parallel reading technique, that is reading both the novel and the non-literary texts simultaneously, (2) analysis, as shown in the data presentation and discussion, involving parallel reading in which events in the novel are highlighted and related to the non-literary texts; and (3) drawing conclusion based on the analysis of historical, cultural and economic facts contained in the novel, which have been cross-checked against the non-literary texts of similar topics. The results of the analysis include: (1) historical representation of the recruitment, the hiding, the arrest, and the exile of PKI (Indonesian communist parti) members before and after the 1965 tragedy; (2) cultural representation of the Javanese, as indicated in the language use, figurative speech and the Javanese tembang; and (3) economic representation as signaled by the weakening of the economic condition after the 1965 tragedy. The use of new historicism in analyzing the novel *Kubah* is expected to broaden the readers' historical knowledge, thus avoiding the bitter experiences in the past to repeat themselves in the future. Lina Meilinawati Rahayu (2017) applied new historicism to plays. Her study wanted to prove that the identity of a nation can be read through literary works. New Historicism believes that there is always a link between text and history. This thinking provides a perspective that "historical reality" is no longer singular and absolute, but can be of various versions and points of view. This paper will describe "Indonesian identity" in the 70s Indonesian drama. In such contexts Indonesian literary texts that reflect Indonesian history can be positioned as historical readings from other versions. Therefore, the perspective of new historicism is appropriate to be used to explore the phenomenon of such literary texts: that is, by presenting realities outside the mainstream historical text. The new historicism approach does not separate literary works from their authors, nor does it separate literary works from the context of their times. The text used as the object of research is *Ben Go Tun* (1977) by Saini K.M. and *Topeng* (1972) by Ikranagara. The text was deliberately chosen which was published in the early 70s and late 70s so that identities in the span of ten years can be compared so that it can give

an idea of how Indonesia was in that period. The analysis of the two plays shows that social inequality is a major problem.

Since the study I conduct highlights discourse, here are some studies related to discourses. First, the study conducted by M. Ikhwan Rosyidi (2015) in “*Bittersweet Cultural Acceptance As A Representation Of Skin Colour Differentiation In Toni Morrison ‘Short Story Sweetness’*”. This study highlighted the discourse about skin color and aimed to describe the bittersweet cultural acceptance as Black and White colour skin recognition as a representation of skin colour differentiation in Toni Morrison’s short story Sweetness. It applies to use descriptive-qualitative data. The material object analyzed is the study of Toni Morrison short story Sweetness published in New Yorker magazine (February 9, 2015). The formal object is the study of this short story seen from the bittersweet cultural acceptance as Black and White colour skin recognition as a representation of skin colour differentiation. Data are analyzed by applying Pierce’s theory of Semiotics. The result will be the differentiation of people that can be seen from the genetic skin differences, different usage of bible, public places, and salaries. M. Ikhwan Rosyidi and Amir Sisbiyanto (2018) discussed another discourse related to skin color their research entitled in “*Questioning Rejection of Becoming American As Cultural Differentiation Represented in Toni Morrison’s Novel Beloved*”. In this study, the discourse about discrimination occurred in the basis on skin color. Racial groups express preferences for individuals with lighter skins. Racism itself can be defined as a set of institutional conditions of group inequality and an ideology of racial discrimination. Morrison in her novels depicts the behaviors as one realization of discrimination. Seeing the data concerning on the construction of black people as differentiated ethnic group culturally that becomes a discourse to be rejected. The analysis arrives at the question about the differentiation as a means of difficult acceptance.

Fatikha Amalina, Mohamad Ikhwan Rosyidi (2017) pointed the discourse about women subordination in “*Imprisonment As A Result Of Women Subordination 194 Reflected In Maya Angelou ‘S Poems’*”. This research is aimed to describe the imprisonment of African American people, especially women, in

the case of patriarchy and women subordination through Maya Angelou's selected poems entitled—Caged Bird, —Still I Rise and—Woman Work. This research discusses the meaning behind the poems that reflected Maya Angelou's life experience relating to women subordination and freedom. Feminist approach is applied to analyze the concept of freedom in women subordination and patriarchy in this research. The paper points to how the concept of gender intertwines with labor, ethnics, kinship and gender domination. Without aiming to paint a detailed picture of feminism, the paper explores how ideas developed in these inquiries question the taken-for-granted assumption about the universality of women's subordination and challenge the emancipation prerequisite of feminist agenda. Alim Sukrisno and M. Ikhwan Rosyidi (2016) in "*A Challenge Towards Tradition Relating To Children Treatment Differentiation As Reflected On Rabindranath Tagore's Home-Coming*" highlighted the discourse about children and cultural tradition. Children are treated by their parent reflecting in the cultural-bound tradition where they live. Different place to live culturally resulted different way of treating them. This study aims to explain Tagore's idea as a challenge towards tradition relating to differentiation of children treatment, especially in India, reflected on Rabindranath Tagore's short story Home-Coming. Binary oppositions as structure and their relation to the Tagore's moment of life and historical context when he lived qualitatively become the data of this inquiry. This study uses narrative inquiry research design. Drawing Goldmann's genetic structuralism theoretical framework, this paper reveals the challenges towards children treatment tradition relating to differentiation in India. An important implication of this study is the need to understand Indian society's tradition as world vision manifested in Tagore's idea in creating this short story.

2.2 Theoretical Studies

2.2.1 Narrative

Genette defined narrative simply as the representation of a real or fictitious event or series of events by language, and more specifically by written language. (Genette,

1976). According to Bal, narrative text is a text in which an agent or subject conveys to an addressee (“tells” the reader, viewer, or listener) a story in a medium, such as language, imagery, sound, buildings, or a combination thereof. (Bal, 2015). While in *Cambridge Dictionary*, narrative is defined as “a story or description of a series of events. In addition, Phelan and Rabinowitz agreed that narrative is somebody telling somebody else, on some occasion, and for some purpose, that something happened to someone or something (Phelan and Rabinowitz, 2012)

So, it can be concluded that narrative is a description of a series of events which communicate to the audience through medium

2.2.2 *Magical Realism*

In this study, the writer applies Wendy B. Faris’ magical realism. The term magical realism, coined in the early twentieth century to describe a new, neo-realistic, style in German painting, then applied to Latin American fiction, now designates perhaps the most important contemporary trend in international fiction. Magical realism has become so important as a mode of expression worldwide, especially in postcolonial cultures, because it has provided the literary ground for significant cultural work; within its texts, marginal voices, submerged traditions, and emergent literatures have developed and created masterpieces. In literature, magical realism is a term used to describe a situation or an event that is a combination between everyday realities and supernatural elements that are woven seamlessly into one single story (Barton & Hudson, 1999:31).

The term ‘magic’ in magical realism itself refers to the sense of newness in which the reality is exaggerated as well as endowed with something rather entirely different from what it usually is. Thus it made something entirely new from the different basic concept of this reality because of the clarity and clinical details enticed to it. Franz Roh (in Hegerfeldt, 2005:13) further gives addition to his explanation that this concept of magic which is designated to oppose ‘realistic’.

Wendy B. Faris in her book *Ordinary Enchantments: Magical Realism and Remystification of Narrative*, proposes that magical realist fiction has five characteristics in it. Those are the irreducible elements, the phenomenal world, the unsettling doubts, merging realms, and also disruptions of time, space and identity.

2.2.2.1 The Irreducible Elements

The irreducible element is an occurrence that is unexplainable by “logic, familiar knowledge, or received belief,” which has been formulated in western empirically based discourse (Young & Hollaman in Faris, 2004:7). Being that magical events are recounted just as casually as the usual forms, the readers sometimes find difficulties in understanding them. Adding it that they are written in such a vivid description unlike the mysteriously transmitted traditional narratives such as myth and folklore. Tzvetan Todorov assumes that this irreducible element "goes beyond the uncanny as is it exists as an incidental element in various kinds of narrative" (in Faris, 2004:7). Readers find themselves receiving the story to be the narrators or characters' forecast due to the fact that these irreducible elements are seamlessly mixed into the realistic textual environment of the story. The enormity of the reality itself is often underrated by the people in general casual reaction over it. The magic barely imperceptibly, and the narrator indicates no surprise, with the result that the surprise element is point out onto the history we are about to see for ourselves within the story.

2.2.2.2 The Phenomenal World

The second characteristic of magical realism is the phenomenal world. This is the realistic side of the oxymoron. Magical events are usually grounded textually in a traditionally realistic, even an explicitly factual manner. As Cooper stated that “the mysterious, sensuous, unknown, and unknowable are not in the subtext, as in realist writing, but rather share the fictional space with history” (Cooper in Faris: 2004:36). Within the fiction, the author will often do a historical anchoring in which they put some elements from history that will persist even when the fantastical element shows its colors ever so slightly.

2.2.2.3 The Unsettling Doubts

While reading the magical realist fiction, the readers may experience hesitation before acknowledging the irreducible element. Hence, they experience some unsettling doubts. It frequently stems from the implicit clash of cultural systems within the narrative. Since belief systems differ, some readers in some cultures will hesitate less than others, depending on their beliefs and narrative traditions. Hesitation may obscure the irreducible element, which consequently is not always so easily perceived as such. The contemporary Western reader's primary doubt is most often between understanding an event as a character's dream or hallucination and, alternatively, understanding it as a miracle.

2.2.2.4 Merging Realms

This particular characteristic enables the reader to feel the closeness or near merging of two realms or two worlds. In terms of cultural history, magical realism often merges ancient or traditional and modern worlds. It combines realism and the fantastic element in literature. Perhaps the magical realist narrative line is analogous with the axis of the world that in many systems of thought is imagined to join the realms of the underworld, the earth, and the heavens. The magical realist vision thus exists at the intersection of two worlds, at an imaginary point inside a double-sided mirror that reflects in both directions. Ghosts and texts, or people and words that seem ghostly, inhabit these two-sided mirrors, many times situated between the two worlds of life and death; they enlarge that space of intersection where a number of magically real fictions exist.

2.2.2.5 Disruption of Time, Space and Identity

In addition to merging different worlds, magical realist fictions interrupt common ideas about time, space and identity. The nature of the narrative and the cultural hybridity that characterize magical realism extends to its characters, which tend toward a radical multiplicity. With the example of "four years, eleven months, and two days" of rain, an insomnia plague that erases the past and the meaning of

words, and the time where it is “always March and always Mondays”. Our usual sense of time is shaken. And later our sense of space is disrupted when tropical plants grow over a strange place.

2.2.3 *Discourse*

French archaeologist, historian, and philosopher Michael Foucault defined discourses as “practices that systematically form the objects of which they speak” (Litosseliti, 2010: 120). According to that definition, discourse can be referred as social and ideological practices which had influenced the ways people think, speak, interact, write and behave. Discourse serves as a way literary works can be interpreted. In addition, when the scholars want to understand discourse, they tend to do discourse analysis, although it is often appropriated as an analytical tool by researchers from other disciplines (Litosseliti, 2010: 120). Still related to Foucault’s work, Weedon defined discourse as ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledge and relations between them. Discourses are more than ways of thinking and producing meaning. They constitute the 'nature' of the body, unconscious and conscious mind and emotional life of the subjects they seek to govern. (Weedon, 1987). Foucault's focus is upon questions of how some discourses have shaped and created meaning systems that have gained the status and currency of 'truth', and dominate how we define and organize both ourselves and our social world, whilst other alternative discourses are marginalized and subjugated, yet potentially 'offer' sites where hegemonic practices can be contested, challenged and 'resisted'

The relation between discourse and new historicism can be seen in a way new historicist interpret historical texts and context and seeing them as discourse.

2.2.4 *New Historicism*

New Historicism is a term used to declare that all history is subjective, written by people whose personal biases affect their interpretation of the past. Bressler describes New Historicism as an evolution of Old Historicism and a reaction to

New Criticism. New Historicism does not accept New Criticism's claim that there is only one accurate interpretation of a poem. It also does not agree that literature is merely a reflection of history or that history simply provides background information for the interpretation of a poem. (Bressler, 2003)

New Historicists use history to focus on human experiences and actions that are unified in some way. They also proclaim that history itself is subjective based on the biases of authors, and they take this into account when formulating literary critiques. New Historicists consider history in "relation to culture and society." Greenblatt argued that society and art have a reciprocal relationship where each affects the other. This relationship also exists between readers and poems. He also argued that New Historicism should be called "Cultural Poetics" since its criticism is more of a "reading practice." (Bressler, 2003)

The New Historicist, Foucault, took an archaeological approach to his literary interpretation by analyzing the different eras of history and how each era had its own perceptions of what to value and what defined truth. New Historicists further postulates that people can hardly be extrapolated from the activities of the political or cultural system of which they are part of but rather it is the mundane activities and conditions of daily life that can tell us much about the belief system of a time period. The focus in this case is that 'each separate discourse of a culture must be uncovered and analyzed in the hopes of showing how all discourses interact with each other and with institutions, people, and other elements of culture (Bressler, 2003: 187). This approach to history by New Historicism shifted the focus 'from closed systems perpetuating fixed meanings to open systems creating significance thus destabilizing dominant discourses and defining the way meaning and values are produced.

2.3 Theoretical Framework

In this research, to investigate the magical realism as historical camouflage, the writer will reveal magical realism in the text and investigate the connection

between text and historical context and analyzed the result with new historicism perspective.

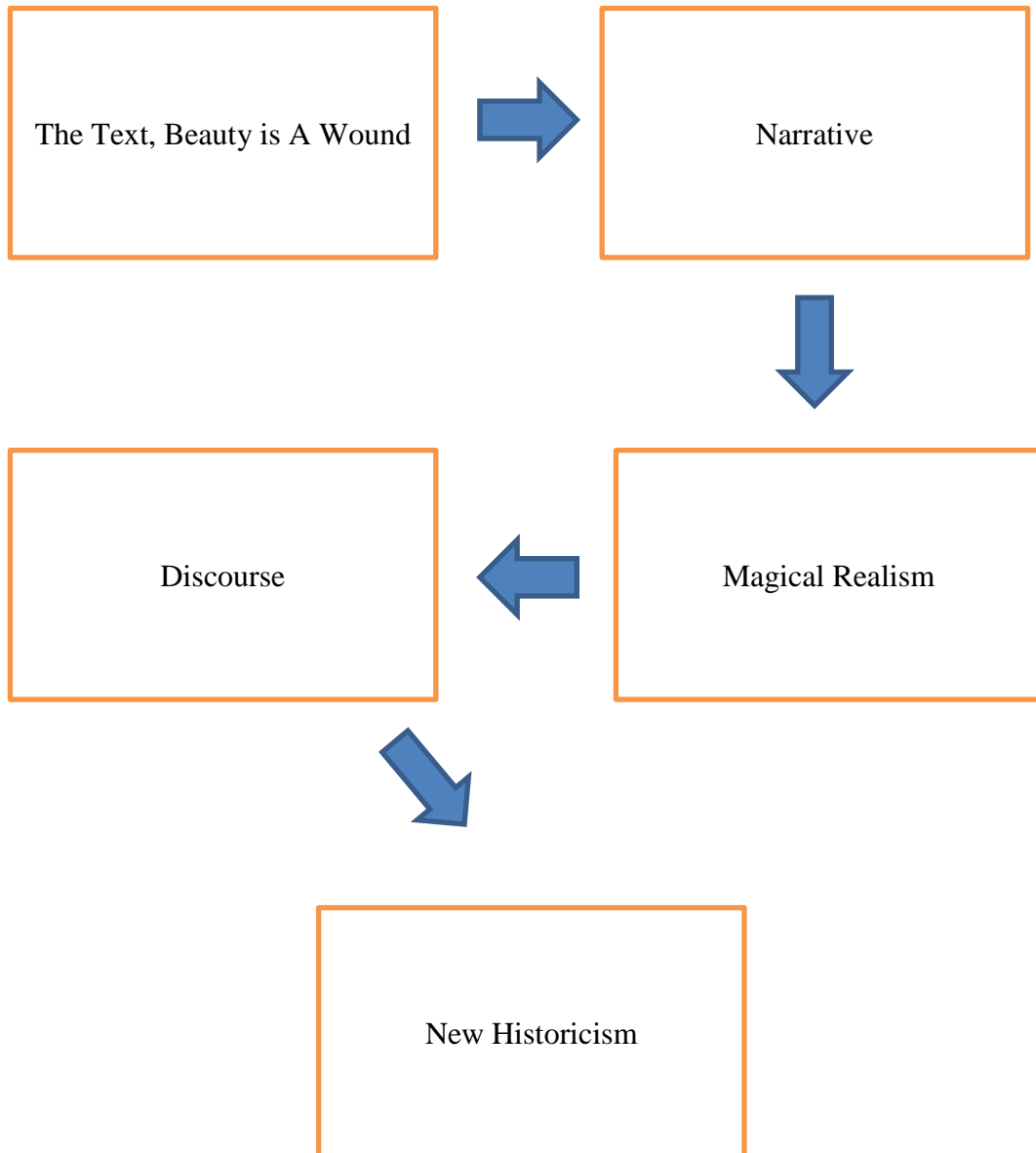


Figure 2.1

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter presents the conclusions and suggestions. The first sub-chapter contains the conclusions of the interpretations in order to answer the problems in this study. The second sub-chapter consists of some suggestions for further study related to the same topic or the same object.

5.1 Conclusion

According to the findings and discussion in chapter 4, there are two conclusions for answering the research questions. The conclusions are presented below;

The first conclusion, it is through the analysis of magical realism's constructions in the novel *Beauty is A Wound*. The novel *Beauty is A Wound* has five magical realism's elements as formulated by Faris (2004), those elements are; first, irreducible elements as seen in the raised of Dewi Ayu from the grave, Ma Iyang who flew away into thin air, second, the phenomenal world as described in Halimunda, third, the unsettling doubts faced by Rosinah when she saw Beauty baby and the home-coming of Maman Gendeng after he died, fourth, merging realms as shown by Kamino when he called for Mualimin's spirit and the walking ghosts of communist after the massacre, fifth, the disruptions of times, space and identity as described in the legendary fight of Maman Gendeng and Edi Idiot, Comrade Kliwon and Adinda who became invisible during the raid, Krisan who constructed himself as dog and the changed name of Bima to Edi Idiot.

The second conclusion, the novel *Beauty is A Wound* can be considered the reflection of Indonesia's long history, since the time of late Dutch colonization, the invasion of Japan, the Independence Era and the New Order Era. The late colonization of the Dutch described how the Dutch lived in Indonesia as its colony and how they took women as their *nyai*. When invasion of Japan, the native of Indonesia felt not so much different since they were still colonized. The abuse of prisoners of war also became part of the history. Then, the massacre of

everyone who were labeled as communist, root and stem. Last, the genocide of all the thugs or *preman* in order to make safer and better society. In this novel, the history of Indonesia was camouflaged and mixed with magical realism because every event that categorized as magical realism led to the past events which related to the history of Indonesia.

5.2 Suggestion

Something magic happens almost all the time in life whether people realize it or not. Some may say it's a miracle and some say it's just magic. Because that's how human explain to themselves everything they do not understand. On the contrary, most people believe that everything happens for a reason since one event always leads to another and another and human live in paralleled realities. Understanding one event can be used as a way to get a better or different perspective. We can get the better or different perspective by understanding the past or history. Not only by reading the historical documents or manuscripts of the past, but also through literary works which reflected the history itself. One of many ways the writer suggested is by reading and comparing many sources of the history since no single source is enough and to avoid single perspective or interpretations of the past. By learning from the past or history, we can prepare the future.

Therefore, the researchers have to be careful on literary works which portray the history because of those can be products of whose power to write the history. Since one of the purposes of the research is to question the history itself which sometimes absolute. The re-writing of the history is one of many ways to present comparative discourse in order to counter the absolute history. From the novel *Beauty is A Wound*, we get a new perspective in seeing the history in a narratively magical realism. We may find it entertaining with magic, but we do not forget about the history the author tries to tell and the messages to deliver. Magic will take the readers fly away to the dreamland and the bold history will sharpen our knowledge and understanding.

By reading the novel *Beauty is A Wound*, we can learn about the other side of the history. At last, for further researchers especially for English literature students, it is hoped that this final project can be used as a reference related to the same object or the same topic and it is hoped that they can find more values from the novel using other theories and approaches.

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