# Discovering the Value of Education in a Fantastical World: An Exploration of Magical Realism in a Contemporary Novel

**Onok Yayang Pamungkas[1a], Hastangka Hastangka[2b], Suprapto Suprapto[3b], Iyoh Mastiyah[4b], Dwi Purwoko[5c], Fatimah Zuhrah[6d], Nunu Ahmad An-Nahidl[7b]**

## Abstract

So far, the study of magical realism in literature has been limited to the relationship of literature to the chronology of text creation. There have been no studies linking the imagination of magical realism and the reader effect, especially the content of educational values. Therefore, the purpose of this study is to investigate the values of education in the literature of magical realism. This research uses semiotic methods, content analysis, and hermeneutics. The primary data source is Danarto Asmaraloka's novel. The results showed that Asmaraloka is a literature that creates a complex world. It represents reality and fantasy that rejects simple and exclusive binary and postmodernist views. The magical realism in Asmaraloka encompasses certain cultural traditions and universal aspects. At the same time, Asmaraloka provides educational values about freedom. An important implication of this research is that literature can be a medium of expression that simultaneously guides readers about freedom.

[1] Associate Professor, Email: onokyayangpamungkas@gmail.com (Corresponding Author)
  Tel: +8-570-2152332
[2] Associate Professor, Email: hastangka@brin.go.id
[3] Associate Professor, Email: supraptolitbang@gmail.com
[4] Associate Professor, Email: iyoh001@brin.go.id
[5] Professor, Email: d_purwoko2003@yahoo.com
[6] Associate Professor, Email: fati005@brin.go.id
[7] Associate Professor, Email: nunu004@brin.go.id
[a] Universitas Muhammadiyah Purwokerto, Indonesia
[b] Research Center for Education, National Research and Innovation Agency, Indonesia
[c] Indonesia Institute of Sciences, National Research and Innovation Agency, Indonesia
[d] Research Center for Religion and Belief, National Research and Innovation Agency, Indonesia

# 1. Introduction

Magical realism is a style of writing that has been in vogue since Franz Roh introduced it in 1923 (Asayesh & Arargüç, 2017; Bowers, 2004; Warnes, 2009; Zamora & Faris, 1995). The term describes tradition's marginal and submerged sounds in texts (Faris, 2004). This writing style includes magical elements in the text, including certain cultural traditions and universal aspects of humanity (Strecher, 1999). In ever-changing patterns, they interweave sharply etched realism with fantastical and dreamlike elements (Abrams, 1999). It can be regarded as a combination of realism and fantasy. Magical realism is viewed in two sections: postcolonial and postmodern studies. In the postcolonial view, magical realism reflects the cultural moment of postcolonialism as a representation of subordinate narratives. From a postmodern perspective, magical realism is seen as a narrative mode that presents uncertainty (Bowers, 2004; Faris, 2004; Said, 1994; Warnes, 2009). The reality in narrative texts can create "devocalization", that is, the erasure of the boundary between reality and fantasy. Narrative techniques grow with cultural conditions to reflect on the cultural moments of postcolonialism and postmodernism. Through the textual narrative of magical realism, subordinate narratives are often present in metropolitan centers (Sasser, 2014; Warnes, 2009). This makes magical realism an enigmatic genre of fiction for readers. It is a genre that offers many opportunities for writers and readers not to put reality in its proper position (Faris, 2004). Magical realism combines the cruelest reality and the most significant wonder (Adams, 2011; Danow, 1995). Thus, narrative texts move into magical realism, leaving the boundaries of fact and fiction. It dissolves hierarchies and challenges accepted social norms.

Research on magical realism has received serious attention from world thinkers. Author Gabriel Garcia Marquez remained committed to his country's past while writing One Hundred Years of Solitude (Shah et al., 2019). Although, in a different view, cosmopolitan aspirations are reflected in global modernism and world literature in Latin America (Siskind, 2014); in any case, Cortázar's works can be outstanding examples of magical realism (Merello, 2006). It is too difficult to distinguish between fact and fiction in the case of corticobasal and progressive supranuclear degeneration. In other respects, as a representation of postmodernism, Hussein and Barhoun (2020) state that fairy tales with African roots bridge the gap between Western literature and oral and mystical traditions. The involvement of magical realism in such cultural textures is important to appreciate (Warnes, 2005). Due to the coexistence of the contemporary and ancient worlds, scientific and magical, magical realism usually does originate in postcolonial countries (Warnes, 2005), but this one became modern. Also, in Japan as a country that is not considered postcolonial, Haruki Murakami's work is challenging and explores the concept of individual identity in Japan in contemporary times (Strecher, 1999). Works of magical realism can help teach empathy and apply therapeutic ideas (Ray, 2021). In turn, the spirit of magical realism extends to interpretations of magical realism and digital literature (Atlas, 2014), to the chaos in the carnival mentality (Danow, 1995). For that, as Honeyford (2013) says, multimodal storytellers can effectively use different forms, genres, artifacts, and literary conventions.

The statement contains some important ideas about literature, particularly its relation to social messages and the potential for magical realism. Through research on narrative, characterization, moral, and religious techniques in literary works, we can gain valuable insights into how authors use language to influence readers in conveying important messages about society and humans. However, the statement also shows that aspects of literature still need to be studied and explored more. One is the relationship between narratives of magical realism and educational values, especially in literary works such as the novel *Asmaraloka* by Danarto. Because on the one hand, magical realism has a distinctive feature that is different from conventional realism in literature; on the other hand, educational values can pave the way for understanding the role of literature in communicating social messages through the magical world created by the author. Therefore, research on the relationship between magical realism and educational values can help us understand the author's vision in conveying moral, reader empathy, and social messages through the magical world he built (Afendi, 2021; Davis & Womack, 2006; Endraswara,

2011; Filotas, 2005; Pamungkas, 2021; Pattaro, 2016). Thus, research into the relationship between narratives of magical realism and educational values in literary works can provide valuable insights into the potential of magical realism from multiple perspectives. For this reason, this study focuses on studying Asmaraloka from two perspectives: 1) the representation of magical realism in Asmaraloka's novels and 2) educational values in Asmaraloka's novel. The urgency of this research is to develop advanced literary research on a global scale from the perspective of magical realism and education. Literary research is indispensable because literature is rapidly expanding in its contribution to science in multi perspectives (Davies & Buzacott, 2022; Mitton et al., 2007). Thus, this research is expected to help open discussions about cultural, historical, educational, and intellectual studies through literary works.

## 2. Theoretical Framework

### 2.1. Magic Realism

Magical realism is a genre in literature, film, and art which excels in creating an atmosphere where the world as we know it is enriched with magical and fantastic elements (Asayesh & Arargüç, 2017; Bowers, 2004; Faris, 2004; Rajabi et al., 2020; Zamora & Faris, 1995). In magical realism, the line between reality and fantasy is blurred, creating an environment that feels magical, yet at the same time still retains a sense of reality. The genre is widely recognized in Latin American literature and has exerted great influence in art forms around the world. Authors such as Gabriel Garcia Marquez and Isabel Allende are important figures in the genre, with their works combining realistic and fantastic elements in a way that creates a truly unique and captivating world. For example, in Gabriel Garcia Marquez's novel "One Hundred Years of Solitude," readers are introduced to the seemingly ordinary village of Macondo which is full of extraordinary events. There is rain that lasts for four years, a girl who is lifted into the sky, and various other phenomena that cannot be explained by normal logic (Faris, 2004; Zamora & Faris, 1995). In the world Marquez created, these magical things are accepted as part of everyday life, and no one tries to explain or doubt them.

In literary theory, magical realism provides a new way to understand and analyze texts. It helps us understand how fantastic and realistic elements can combine to create a world that is both alien and familiar. In addition, the genre also questions the way we perceive and understand the world. In magical realism, the world may seem the same as ours, but there are events and phenomena that we cannot explain or understand in the usual way. Magical realism also responds to the need to seek new insights and understand the world from a different perspective (Asayesh & Arargüç, 2017; Bowers, 2004). Through the merging of realistic and fantastic worlds, this genre allows us to see circumstances and situations from different perspectives, often providing a new and deeper understanding of reality. Overall, magical realism is a genre that offers a unique worldview where the ordinary and the magical can coexist and complement each other (Rajabi et al., 2020; Zamora & Faris, 1995). Although challenging traditional concepts of what is possible and what is not, magical realism still respects the importance of the real world and thus helps readers and audiences understand and appreciate the strangeness and beauty in their daily lives.

### 2.2. Educational Values in Literature

Value is an axiological idea obtained through thought and appreciation about things that are considered valuable, important, good, worthy, and desirable (Gottlober, 2022; Scheler, 1973). The value found by man precedes his sensory experience, then a priori is captured by man through emotional feelings (Scheler, 1973). Meanwhile, education is the learning of the knowledge, skills, and habits of a group of people that are passed from one generation to the next (Cronin & MacLaren, 2018; Harper, 2018). Thus, the value of education in literature is the variety of things that are considered valuable, important, good, worthy and desirable about the knowledge, skills, and habits of a group of people passed from one generation to the next.

After all, literature has an important role in the formation of educational value. Through literature, one can gain valuable experience and wisdom about life that is not always obtained from other sources of learning. Literature is a medium that conveys values, ideas, and ideas through creative and artistic writing, such as short stories, novels, poems and plays. The value of education in literature is not only about developing knowledge and understanding of

the structure of language and the literary work itself but also about developing moral, ethical, and social values (Pamungkas et al., 2023). Literature often tells about human life, including the values and norms that exist in society, both explicitly and implicitly. Thus, literature has the potential to be a very effective source of value education.

Literature also promotes human values, such as justice, truth, freedom, and love. Many literary works discuss the struggle of individuals or groups to achieve justice, truth, and freedom (El-Nashar & Nayef, 2023; Suyitno, 2017). In addition, there are also many literary works that raise the theme of love, both romantic love and love between humans. Thus, the value of education in literature is very diverse and unlimited. This depends on how the reader or learner is able to understand, interpret, and apply the values contained in the literary work in everyday life. Quality education is education that is able to integrate knowledge, skills, and values in its learning process, and literature can be a very valuable resource in this regard.

## 3. Methodology

This study seeks to uncover and provide critical arguments against Asmaraloka's novel. The focus of the investigation was 1) the representation of magical realism in Asmaraloka's novel and 2) educational values in Asmaraloka's novel. Various text models are representations of magical realism oriented towards the discourse of educational values in a particular culture. Research in a cultural context is very important because literary works are a reflection of social and cultural phenomena (Davis & Womack, 2006; Kristeva, 1980; Pamungkas et al., 2021). Understanding literary works as cultural products helps us understand them formed through social and cultural interactions between authors, readers, and the social context that supports them. For this reason, this research involves a literary anthropology approach. In literary anthropology, literature expresses the values and meanings associated with the cultural context that produces it. Literary anthropology can help us understand the relationship between a literary work and the society in which it is created and accepted (Abrams, 1999; Poyatos, 1988; Stoller, 2015). As a result, the study is an interdisciplinary study of literature, language, culture, and education. Therefore, qualitative

methods of semiotics, content analysis, and hermeneutics were chosen because they can explain the interpretation of texts comprehensively (Barthes, 1975; Krippendorff, 2010; Ricoeur, 2016; Strauss & Corbin, 2010). Semiotic methods are used to analyze symbols (Barthes, 1964, 1975; Gardiner, 2014). Content analysis methods are used to identify themes and meanings contained in texts, whereas hermeneutic methods are used to interpret those meanings in a broader context (Elo & Kyngäs, 2008; Krippendorff, 2010; Ricoeur, 2016). By using qualitative content analysis and a hermeneutic approach, this research is expected to provide a deeper understanding of literary discourse, language, culture, and education.

### 3.1. Materials

The object of study is literature. This research data is in the form of texts (words, phrases, and sentences) that explicitly and implicitly contain elements of magical realism and educational values. Data are obtained from critical, thorough, and in-depth readings of novels. The primary data source is the 360-page novel Asmaraloka, published by Diva Press in 2016. Secondary data sources are books, articles, and reference sources that support the research focus. Using secondary data, researchers can strengthen arguments and interpretations regarding these elements in Asmaraloka's novel. Through this research the results of this research are expected to provide a deeper understanding of how literature, especially Asmaraloka's novels, are able to combine elements of magical realism with the delivery of educational values.

### 3.2. Procedure

The data findings were encoded and classified according to magical realism and educational value categories. The classification results were tested for validity using relevant theories (Creswell, 2014; Strauss & Corbin, 2010), namely the theory of magical realism, literature, culture, and education. Once the coding is confirmed valid, the research data is interpreted based on representations of magical realism and educational values. Attempts to interpret the meaning of Asmaraloka are carried out very carefully by paying attention to the relationship between the signs in the text. The results of the study were verified to formulate tentative conclusions. After careful verification, the latter is

the conclusion of the study's results. The research steps use the interactive analysis stages proposed by Miles et al., (2014). This process involves three main stages:

**a. Data Reduction**

This stage summarizes the process of sorting and selecting data that is highly relevant and essential for research purposes. This process involves simplifying the data, eliminating redundant or inappropriate data, and high-lighting very important parts of the text. The goal is to ensure that the data used in the study is the most relevant, important, and helpful data that answers the research question. By doing this, researchers can ensure that research is based on the most accurate and relevant data and research results are more valid and trustworthy.

**b. Data Presentation**

After the data reduction process, which is a stage that includes organizing, sorting, and filtering data to leave the most relevant and significant information, namely the presentation of data. The goal is to make research data and results more accessible and understandable. Also, to communicate findings effectively so that researchers can draw appropriate conclusions from the data. In this stage, direct text quotations are used in presenting data, especially for qualitative data. These quotes are used to show subjective views and interpretations. It provides a bridge between raw data and research inter-pretation or analysis, facilitating better understanding and allowing for more accurate conclusions.

**c. Verification and Conclusion**

Data verification is an important step to ensure the accuracy and validity of data and research findings. This process involves double-checking all data and analysis procedures to ensure there are no errors or biases. In addition, data verification also involves a triangulation process, which compares data from various sources or uses various methods to ensure the consistency of findings. In some cases, data verification may also include a peer review process, where other researchers examine and provide feedback on research findings.

The last stage in the research process is the phase of data interpretation and drawing conclusions. This is a crucial stage that connects all elements of research, from study design to data collection and generates new answers or understandings to the question or phenomenon under study. Data interpretation involves processing and understanding the data that has been analyzed. Here, researchers seek to give meaning and context to the findings obtained. It involves the process of comparing findings with other theories or research to better understand the meaning or sig-nificance of the research results.

## 4. Results

This study was conducted to investigate 1) the representation of magical realism in the novel Asmaraloka. 2) educational values in Asmara-loka's novel. Based on data analysis, several things can be found. The results and findings of the study will be described in an inductive form, starting from the presentation of findings according to the focus of the study; discussion of theory with interpretation, then ending with the form of research conclusions.

### 4.1. Representation of Magical Realism in Asmaraloka's Novel

Data findings on the representation of magical realism in Asmaraloka will be displayed sequentially based on the interpretation of the cover image symbol and the narrative text. The relationship between image and text is inter-preted by involving cultural relations as an influence in the imagination of magical realism.

*(a) Magical realism in novel covers*

Magical realism is a style of art that blurs fiction and fact (Bowers, 2004; Faris, 2004; Said, 1994; Warnes, 2009). In Asmaraloka, magical realism can be identified from the novel's cover. On the cover of the novel is a picture of a person wearing a hijab as a marker of a woman. He is seen following a creature that has a different form from humans who are carrying humans. They are on an absurd background because there are no obvious markers because the shades depicted are black backgrounds. An overview of the cover is visualized in Figure 1.
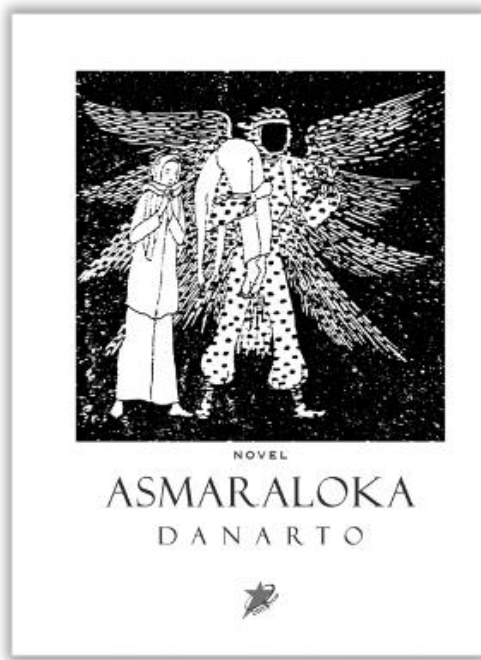
**Figure 1**
*Cover of Danarto's Novel Asmaraloka*

The absurdity in Figure 1, as a representation of magical realism, has disrupted logic. The cover of the novel ushers in the reader's imagination about the intersection of logic between human/ non-human, world/virtual realm, and male/female, resulting in doubts about fact and fiction. Through the cover image, readers of the novel will need clarification about the characters' logic and the setting. By identifying physical markers, winged creatures with four branches represent a superior image. Moreover, judging from how he carries man, it shows that he has more power and power than just humans.

For this reason, based on Javanese people's religious and cultural knowledge—as the author originated—astral beings superior to humans are angels. Also, the superiority of winged creatures and religious knowledge developed in society is a picture of angels (Innemée & Zielińska, 2019; Lookadoo, 2019). Suppose the temporary conjecture of astral

beings is angels. In that case, the black background also displays the obscurity between the world/afterlife and day/even, giving rise to the convergence of space and time as a marker of magical realism (Faris, 2004; Hussein & Barhoun, 2020; Shah et al., 2019; Zamora & Faris, 1995).

*(b) Magical realism in the text of the novel*

Asmaraloka is a novel that depicts a war between brothers that starts from a small quarrel to develop into a larger war. The novel conflict begins when an economist explains the problem of regional wealth being taken by the central government. The impact is that affluent areas become poor, so their citizens suffer. As a result of these problems, the civil war developed into a war between tribes, religions, races, and groups, in a senseless war. From the perspective of magical realism, Asmaraloka presents a reality that displays a blend of natural life, magic, and fantasy that blends into a storyline that seems real. Therefore, the reader is constantly faced with a storyline full of surprises in logical-illogical hybridization. For this, the findings of aspects of magical realism in Asmaraloka are displayed by category *1) Irreducible Element, 2) Phenomenal World, 3) Unsettling Doubt,* and *4) Merging Realms,* based on the concept of Faris (2004).

*1. Irreducible Element*

*An Irreducible Element* is a narrative that contains irreducible elements (Faris, 2004; Zamora & Faris, 1995). In magical realism, *Irreducible Elements* are characterized by four categories: magical objects, magical sounds, places where magical events occur, and characteristics of characters with unique abilities that cannot be understood by logic. In Asmaraloka, the narrative about irreducible elements is influenced by cultural factors as an influence of Danarto's authorship imagination. Details of the findings about *Irreducible Elements* are visualized in Table 1.

**Table 1**
*Irreducible Element* in the novel Asmaraloka

| Number | Description | Cultural Relations as Imagination | Code |
|---|---|---|---|
| 1 | Arum (human) who follows the light trail | Religious Knowledge | IE.01/AS:17 |
| 2 | Trees cannot be touched and damaged by humans | Javanese mythology | IE.02/AS:20 |
| 3 | Arum (human) dialogue with trembesi tree | Javanese mythology | IE.03/AS:25 |

Note: IE : Irreducible Element, AS: Asmaraloka

Based on Table 1 data, the *Irreducible Element* aspect in Asmaraloka is influenced by two cultural aspects, namely religious knowledge and Javanese mythology. In IE.01/AS:17 data, for example, the *Irreducible Element* is shown when the character Arum walks along the trail of light, which previously was an angel carrying her husband's body. In this case, light is irreducible because it cannot be touched. The same is also illustrated in IE.02/AS:20 data about the event when the angel's light then attached to the Trembesi tree. The tree turned out to be very powerful. He became immune to weapons so that humans could not damage them, as illustrated in the quote,

> The two approached and groped the tree, and one of them took a knife and plucked the tree trunk, but not a single one was gouged. He then climbed up the tree and twirled a branch. However, neither can the branch be broken". (Danarto, 2016, p. 20)

In fact, after being affixed with divine light, the Trembesi tree is not only immune to weapons, but it can also speak like a human. For this, the *Irreducible Element* in angel light impacts the tree, so the tree that was initially the reducible element is affected by the *Irreducible Element.*

Cultural factors influence *Irreducible Element* as a source of the author's imagination. At least there are two cultural influences: religious knowledge and Javanese mythology. Angelic knowledge is obtained by Javanese people from learning about religion. Meanwhile, the supernatural power of objects, including the magical power of trees, is caused by the experience of Javanese mythological stories. Because Javanese culture believes a lot about irrational, mystical things that come from other forces (Magnis-Suseno, 1984; Mulder, 2001; Pamungkas, 2021). This shows how vital belief in irrational and mystical occurrences is in

Javanese culture, many of which are associated with supernatural causes. Danarto borrows not only from one culture but from various literary traditions. For this reason, *Asmaraloka* is a novel with a broader genre of cultural influences. Danarto used Javanese culture, a hallmark of Orientalism, to contextualize his magical realism writings. However, this is also done with orientalist-biased thinking, which can raise questions about particular cultural views and representations (Stoller, 2015). Even so, the use of cultural elements in literary works can give richness and depth to the story written. Using cultural elements in literary works can be one way to get to know and understand other cultures and appreciate each culture's diversity and uniqueness.

## 2. Phenomenal World

The *Phenomenal World* deals with the natural and usually deals with all extraordinary events. He seems natural so as not to get out of reality by separating himself from the fantasy (Faris, 2004; Warnes, 2009; Zamora & Faris, 1995). Characters may experience supernatural experiences, such as encountering supernatural beings, experiencing unexpected events, or communicating with spirits. These elements are depicted as natural parts of the world, with little questioning or detail. *Phenomenal Worlds* often come from a particular culture or mythology that reflects the values within that culture. In magical realism, belief in supernatural events is not seen as strange or absurd but rather as an integral part of everyday life (Faris, 2004; Hussein & Barhoun, 2020). Overall, *Phenomenal World* allows readers to explore and experience the wider natural world by integrating mystical or supernatural elements that can give richness and complexity to the story being built. In Asmaraloka, the findings of the *Phenomenal World* are visualized in Table 2.

**Table 2**
*Phenomenal World in the Novel Asmaraloka*

| Number | Description | Cultural Relations as Imagination | Code |
|---|---|---|---|
| 1 | Man tries to touch angels | Religious Knowledge | PW.01/AS:18 |
| 2 | The angelic light that gradually converged on the tree | Religious Knowledge | PW.02/AS:18 |
| 3 | Arum (human) saw an army of blue angels filling the sky | Religious Knowledge | PW.03/AS:26 |
| 4 | Kiai Kadung Ora people can turn sticks into snakes like Moses | Religious Knowledge | PW.4/AS:68 |

| 5 | A phenomenal world is shown on a glowing tree | Javanese mythology | PW.5/AS:19-20 |
| 6 | The phenomenal world is shown by the power of a tree that cannot be pried and broken | Javanese mythology | PW.6/AS:20 |
| 7 | Goats dialogue with humans | Javanese mythology | PW.7/AS:25 |
| 8 | Kyai Mahfud dialogues with angels | Javanese mythology | PW.8/AS:87-89 |
| 9 | Arum (human) was able to read Paradise's heart | Social experience | PW.9/AS:44 |
| 10 | Kiai Kadung Ora (human) can know the thoughts of others | Social experience | PW.10/AS:65 |
| 11 | Arum (human) meets Lord Yama (puppet character) | Puppet stories | PW.11/AS:30 |

Note: PW: Phenomenal World, AS: Asmaraloka

Table 2 includes some *Phenomenal World* data related to cultural imagination. Several studies, from 11 data, found four cultural aspects that influenced the author's imagination: Religious Knowledge, Javanese Mythology, Social Experience, and Puppet Stories. In this section, cultural influences are dominated by religious knowledge. A *Phenomenal World* related to religious knowledge is marked in the storyline when Arum attempts to touch the angel carrying her husband's body, as the quote, "... The woman tried to touch her wings, but the angel spread her wings away from the reach of her arms. Then the woman withdrew and turned her back to him." (Danarto, 2016, p. 18). For this reason, the coexistence between humans and angels is irrational. However, in Asmaraloka, events appear real, so they look phenomenal. In addition, the storyline depicted in PW.02/AS:18 data about the union of angels in trees is an extraordinary event. Similarly, when Arum saw an army of angels (PW. 03/AS:26) it was a phenomenal event that transcended rationality. In addition, events that include other examples of cultural imagination, such as goats having a dialogue with humans, Arum seeing an army of blue angels fill the sky, and meeting Lord Yama in puppet stories, depicted in PW.4—PW.11 data are events that go beyond the limits of logic that seem real. It results in logical mingling without clear boundaries. This rare event, as Bakhtin (2004) considers as carnavalization.

These examples show how cultural imagination can influence how a person views the world. Asmaraloka, as a literary school of magical realism, shows that the world we see is not merely as we imagine, but there are magical sides that appear in everyday life. Research findings show magical elements related to Javanese society's religious beliefs, mythology, and traditions. Various lines of events show how religious beliefs inspire cultural imaginations that view the existence of angels as extraordinary beings who have magical powers. In addition, examples of tree magic that cannot be prying and broken and the dialogue of goats with humans show how Javanese mythology plays an important role in the imagination of cultures that see nature and living things around it as beings possessing magical powers. On the other hand, examples such as Kiai Kadung Ora, who can know the thoughts of others and turn sticks into snakes like Moses, show how Javanese traditions view humans with magical powers as something natural. This inspired a cultural imagination that considered that magical powers could be accessed and harnessed for various purposes (Adams, 2011; Faris, 2004; Ray, 2021; Shah et al., 2019; Warnes, 2009). In the overall data, it can be seen how cultural imagination plays a vital role in how a person views the world, primarily related to religious beliefs, mythology, and traditions of society. All evidence points to the importance of a person's cultural imagination in shaping their worldview, especially given their religious and mythological beliefs and social norms (Stoller, 2015). Thus, Magical Realism shows that the world is not always as we see it (Faris, 2004; Warnes, 2009), but it also has magical sides that can be seen if we look at it from a different point of view.

## 3. Unsettling Doubt

*Unsettling Doubt* in magical realism refers to the feeling of uncertainty or doubt readers feel when they witness events that cannot be explained by generally accepted logic or science (Faris, 2004; Zamora & Faris, 1995).

Events co-occur, resulting in overlapping understandings of whether the story is real or imagined or whether an underlying scientific explanation has yet to be discovered (Adams, 2011; Ray, 2021). In Asmaraloka's novel, magical events create a feeling of doubt for the reader about reality. Exciting, gripping, scary and charming things can appear, which then form doubt about whether they are real or unreal. This doubt arises from the clash between the cultural system in the story's narrative and the reader's cultural system. *Unsettling Doubt* findings in Asmaraloka are shown in Table 3.

**Table 3**
*Unsettling Doubt in the Novel Asmaraloka*

| Number | Description | Cultural Relations as Imagination | Code |
|--------|-------------|-----------------------------------|------|
| 1 | The obstinacy of the angel's human-like attitude | Religious Knowledge | UD.01/AS:13 |
| 2 | Begawan Yamadipati (puppet character) and the angel Izrail are both tasked with taking human lives | Puppet Story | UD.02/AS:29 |
| 3 | Ratu Balqis (Wife of Prophet Solomon) appears in the background of the story in the modern era | Religious Knowledge | UD.03/AS:37 |
| 4 | Kyai Kadung Ora (human) can do supernatural things (know the human heart; can turn sticks into snakes, hide from troops) | The Magic of Traditional Javanese Society | UD.04/AS:245 |
| 5 | Star fruit, stone, and goat trees can do deeds like humans | Javanese mythology | UD.05/AS:272 |

Note:  PW: Phenomenal World, AS: Asmaraloka

Based on the description in Table 3, these five points show the relationship between *Unsettling Doubt* elements and cultural relations in the novel Asmaraloka. Data UD.01/AS:13 and UD.02/AS:29 show that in Asmaraloka's novel, angels and puppet characters have the same role in taking lives, as the quote, "The angel of death seemed determined to carry the body of a man who drooped on his shoulders, perhaps for nine days. Supple. Like a ball fought over by twenty players, it's mental and bounces" (Danarto, 2016, p. 13). This suggests a surreal depiction that deconstructs the common knowledge (Critchley et al., 1996), especially religion. Because, in religious knowledge, the one whose duty is to take human life is an angel, not a puppet. Then, UD.03/AS:37 data shows an element of magical realism in the portrayal of the character Queen Balqis, which appears in the modern era. Its presence shows the fusion of modern times with ancient times, thus creating a contradictory world. Data UD.04/AS:245 about the image of Kyai Kadung Ora, who has supernatural abilities such as knowing the contents of human hearts, turning sticks into snakes, and hiding from troops. This event shows the fusion of everyday life with the supernatural world. Then, UD.05/AS:272 data shows objects such as star trees, rocks, and goats that can perform actions like humans. This shows the fusion of everyday reality with the supernatural. The strands of events unite reality and surreality, which creates doubts readers feel when they witness events that cannot be explained by generally accepted logic or science (Faris, 2004; Zamora & Faris, 1995). Thus, the realism and magic in Asmaraloka's novel are awakened through *Unsettling Doubt* to create a contradictory world capable of giving deeper meaning.

*4. Merging Realms*

*Merging Realms* is the merging of two opposing worlds that intervened and hollowed out of each other (Faris, 2004; Zamora & Faris, 1995). He deconstructed the modern Western view of seeing the same two worlds as separate worlds (Critchley et al., 1996; Ray, 2021). The outlook and mindset are deconstructed by the magic data in the novel. Within *Merging Realms,* there are connections between two worlds as follows, (1) the world of life and death, (2) the world of ghosts and humans, (3) the physical and metaphysical worlds, and (4) the natural and supernatural worlds. The data findings about *Merging Realms* are visualized in Table 4.

**Table 4**
*Merging Realms in the Novel Asmaraloka*

| Number | Description | Cultural Relations as Imagination | Code |
|---|---|---|---|
| 1 | Angels appear in the real world | Religious Knowledge | MR.01/AS:14 |
| 2 | Man follows in the footsteps of angels | Religious Knowledge | MR.02/AS:15 |
| 3 | The angel Izrail bears man | Religious Knowledge | MR.03/AS:15 |
| 4 | Royal warrior (human) meets an angel | Javanese Society of the Kingdom Period | MR.04/AS:85 |
| 5 | Kyai Mahfud (human) can know the contents of the human heart and the supernatural realm | Traditional Islamic College Culture | MR.05/AS:87-89 |
| 6 | Lifeless objects can talk like humans | Social Reality | MR.06/AS:97 |
| 7 | Kyai Mahfud (human) can talk to angels | Traditional Islamic College Culture | MR.07/AS:137 |
| 8 | Fir and Arum (humans) enter the world of peace (astral realm) | Social Reality & Astral Reality | MR.08/AS:210 |
| 9 | Kyai Kadung Ora (human) lives after death | Javanese mythology | MR.09/AS:245 |

Note: PW: Phenomenal World, AS: Asmaraloka

The data in Table 4 illustrates examples of *Merging Realms* in the novel Asmaraloka, which emphasizes the natural merging of the real and supernatural worlds. In the quotation, examples of *Merging Realms* can be seen in the data MR.01/AS:14, MR.02/AS:15, and MR.03/AS:15, where the narrative of angels appearing in the real world and interacting with humans as a merger of the natural world with the supernatural world. The data MR.04/AS:85, MR.05/AS:87-89, MR.06/AS:97, and MR.07/AS:137, which feature storylines about in-animate objects such as goats and other inanimate objects being able to speak like humans, have mirrored the example of *Merging Realms* between the real world and the supernatural world. Then, the data  MR.05/AS:87-89, MR.06/AS:97, MR.07/AS:137, MR.08/AS:210, about humans being able to interact directly with angels and see them, constitute *Merging Realms* events that have not deconstructed reality (Critchley et al., 1996; Ray, 2021). Kyai Kadung Ora comes back to life after death as a union of two worlds influenced by cultural stories in Javanese mythology. Overall, the quote provides concrete examples that reconcile the real world with the unseen, which is typical of magical realism.

The data findings on Merging Realms in the novel Asmaraloka reflect the influence of local Javanese culture, traditions, and traditional Islamic beliefs. *Merging Realms* creates a magical atmosphere in a literary work, which can increase the appeal and uniqueness of the story. However, on the other hand, its excessive use can also obscure the story's focus and confuse the reader. In the context of Asmaraloka's novel, the use of *Merging Realms* enriches and deepens the story's theme in a cultural and spiritual context by meeting the real world with the supernatural (Faris, 2004; Zamora & Faris, 1995). It also reflects the uniqueness and richness of Indonesian culture, rich in myths, legends, and spiritual beliefs still alive today. *Merging Realms* in Asmaraloka can be thought of as a way to bring different worlds together and bridge the visible differences between the two worlds. This shows that magical realism as a literary genre can influence local culture and tradition in a literary work.

*5. The Value of Freedom Education*

Value is an axiological idea obtained through thinking and passion regarding things considered valuable, important, good, worthy, and desirable (Gottlober, 2022; Scheler, 1973). The value found by man precedes his sensory experience, then a priori is captured by man through emotional feelings (Scheler, 1973). Meanwhile, education is the knowledge, skills, and habits of a group of people passed from one generation to the next (Cronin & MacLaren, 2018; Harper, 2018). Meanwhile, freedom is defined as the ability of individuals to act autonomously and choose according to their will without coercion or outside influences that limit their freedom (Kant, 1996). In Kant, freedom is an underlying principle of human ethics and morality, allowing the individual to take responsibility for his actions and life choices. Freedom is a significant value in society. All human beings deserve freedom

regardless of their economic and social status (Balkin, 2004; Harrison & Boyd, 2003). Thus, the value of freedom education is an effort to obtain precious learning about freedom. More-over, as Mikhail Bakunin (1871) said, the goal of education is to form free human beings full of respect and love for the freedom of others.

In the context of Asmaraloka's authorship, Danarto is considered a writer who has im-plemented the values of freedom in expressing the creation of literary works. He chose a different path from Indonesian literati, who tend to use the authorship style with the realist literary genre. For example, novelists Marah Roesli, Pramoedya Ananta Toer, Ahmad Tohari, and Ayu Utami are famous writers in Indonesia who adopt a realist style. However, Danarto chose to avoid getting carried away and chose the literary path of magical realism. In his works, Danarto explores themes that are not prevalent in everyday life. His works use magical and mystical elements, often leading to different interpretations from the readers. Danarto also explores the relationship between nature and humans and other sides of humans that are rarely featured in Indonesian literature. In this context, Danarto's famous work, Asmar-aloka, can be an example of learning good expression freedom. In this novel, he explores social, cultural, and spiritual themes and uses magical and mystical elements to display different views on both. Through Asmaraloka, Danarto presents unique and complex characters and a fictional world full of magic. Overall, Danarto's works display freedom in exploring themes that are not prevalent in Indonesian literature and choosing the literary path of magical realism as a form of freedom of expression in creating literary works. This sug-gests that freedom of expression can produce works that disrupt logic and deconstruct reality while encouraging the reader's critical imagination.

After all, freedom is considered one of life's most important educational values. Freedom gives people the right to choose and act according to their will and reason. However, freedom must also be limited by moral and social values so that freedom does not interfere with the rights of others. In the context of Danarto's authorship, freedom of expression is balanced with moral and social values. Danarto's works can be controversial for some

because they use magical and mystical elements that may be considered contrary to their beliefs or religion. Therefore, freedom of expression must be considered in the context of moral and social values in the society field (Balkin, 2004; Kant, 1996; O'Reilly, 2016). Creativity and freedom of expression are corresponding values and provide space for discovery and innovation in human life. In turn, Danarto's freedom of expression is a practical educational value. However, freedom of ex-pression must also be balanced with social ethics. Creativity and freedom of expression are two interrelated values that contribute to creating innovations and discoveries.

## 5. Discussion

Asmaraloka is literature that creates a complex world. It represents reality and fantasy that rejects simple and exclusive binary and postmodernist views. Danarto blends sharply etched realism with fantastic, dreamlike elements. He created a remarkable blend of two conflicting yet interrelated aspects of literature. Asmaraloka reflects literary works that disrupt logic, deconstruct reality, and encourage imagination. Narrative and non-narrative elem-ents are presented to create sympathy and empathy for the reader and convey ideas about constructing the author's cultural reality. Magical realism in Asmaraloka involves imagination, culture, and messages to the reader about things (Asayesh & Arargüç, 2017; Faris, 2004; Shah et al., 2019). Through Asmaraloka, Danarto illustrates the difference between opposite but interrelated poles in a harmonious relationship. The magical realism in Asmaraloka encompasses certain cultural traditions and universal aspects of humanity. Asmaraloka creates her reality, full of chaos, where the boundaries between reality and logic become blurred. Asmaraloka is a novel that has a multi-layered reality and is faced with multi-interpretation.

As literature, Asmaraloka is a construction of narrative and non-narrative elements that aims to create sympathy and empathy for readers while conveying ideas about the construction of the author's cultural reality. From the construc-tion of reality by the author, im-agination and ideas will intersect and intertwine, creating a complex new reality. At the same time, Asmaraloka provides educational values subtly, without patronizing. Through Asmara-loka,

Danarto displays educational values, namely freedom of creativity. Freedom gives people the right to choose and act according to their will, with moral considerations. Danarto displays freedom in exploring themes that are not prevalent in literature. It is an axiological idea acquired through thinking and appreciation of important things in intellectual contributions (Al Hamdany & Picard, 2022; Lenchuk et al., 2023; Rakymzhan et al., 2022). Thus, in a way, Asmaraloka is at the intersection of reality/ imagination, fact/fiction, traditional/modern, and sacred/profane, as features of magical realism. At the same time, the educational values of freedom in *Asmaraloka* can provide learners for readers to break out of the intellectual mainstream in literature and culture.

The implications of this research cover several important areas. First, the research shows that Asmaraloka, as a literary work, cannot only be interpreted in one way but can be seen from various perspectives resulting in multiple interpretations. This expands Asmaraloka's potential as a subject of interdisciplinary research involving fields of study such as literature, culture, philosophy, and psychology. Thus, Asmaraloka is able to become a platform for researchers from various disciplines to understand and explore various aspects of literature and culture in one context. Secondly, the findings suggest that Asmaraloka can be used as a reference in teaching literature at different levels of education, providing a unique reading experience and stimulating readers' imagination. This signifies that the novel has great potential to be used in education in a broad context. Using Asmaraloka as teaching material will engage students in an in-depth discussion of magical realism and enrich their understanding of Indonesian literature and culture. Third, this research adds to the knowledge of magical realism and its interaction with cultural traditions and universal aspects of humanity. Through its magical realism elements, this work provides an opportunity to reflect on how reality can be viewed and deconstructed. This shows that literary elements such as magical realism can be used to interpret and reflect on reality in various cultural and social contexts.

In line with these findings, some suggestions for future research and practice can be put forward. Future researchers could further explore how magical realism in Asmaraloka affects readers and how they respond to the creation of multi-layered realities in literary works. Further research could also focus on how Danarto expresses freedom in his literary works and how this may affect readers, particularly in the context of literacy development and freedom of thought. On the other hand, the research could look at how the social, cultural, and political context in which Asmaraloka was written influenced the content and themes of the novel. In the context of education, research can look at how teachers utilize this novel in the classroom and how students respond to and learn from this novel. In addition, further research can also look further into how Asmaraloka expresses the educational values of freedom and how these values can influence readers, particularly in the context of literacy development and freedom of thought. This will provide a clearer picture of how literature can be used as a tool to promote certain values in society. Finally, conducting comparative studies with Danarto's other works or other literary works with similar themes or styles could also be the focus of further research. This would allow researchers to understand better how magical realism in Asmaraloka compares to the use of magical realism in other literary works.

## Acknowledgments

## References

Abrams, M. H. (1999). *A glossary of literary terms* (7th ed.). Earl McPeek.

Adams, J. (2011). *Magic realism in Holocaust literature: Troping the traumatic real*. Palgrave Macmillan. https://doi.org/10.1057/9780230307353

Afendi, P. (2021). Optimism of characters in Andrea Hirata's novel entitled "Orang-Orang Biasa": An overview of literature psychology. *Indonesian Values and Character Education Journal*, *4*(2), 54-59. https://doi.org/10.23887/ivcej.v4i2.31792

Al Hamdany, H., & Picard, M. (2022). Literature circles enhancing cultural awareness and language acquisition for

adult learners of Arabic. *International Journal of Society, Culture and Language*, *10*(3), 89–102. https://doi.org/10.22034/ijscl.2022.550377.2578

Asayesh, M. E., & Arargüç, M. F. (2017). Magical realism and its European essence. *Journal of History, Culture and Art Research*, *6*(2), 25–35. https://doi.org/10.7596/taksad.v6i2.847

Atlas, D. N. (2014). [Review of the book *Jewish mysticism and magic: An anthropological perspective* by M. Bloom]. *Magic, Ritual, and Witchcraft*, *9*(1), 85–87. https://doi.org/10.1353/mrw.2014.0009

Bakhtin, M. (2004). Rabelais and his world. In J. Rivkin & M. Ryan (Eds.), *Literary theory: An anthology* (2nd ed., pp. 686–692). Blackwell.

Bakunin, M. (1871). *Man, society, and freedom*. https://theanarchistlibrary.org/library/michail-bakunin-man-society-and-freedom

Balkin, J. M. (2004). Digital speech and democratic culture: A theory of freedom of expression for the information society. *New York University Law Review*, *79*(1), 1–55. https://doi.org/10.2139/ssrn.470842

Barthes, R. (1964). *Element of semiology* [A. Lavers & C. Smith, Trans.]. Hill & Wang.

Barthes, R. (1975). *The pleasure of the text* [R. Miller, Trans.]. Hill & Wang.

Bowers, M. A. (2004). *Magic(al) realism: The new critical idiom*. Routledge.

Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed method approaches* (4th ed.). Sage.

Critchley, S., Derrida, J., Laclau, E., & Rorty, R. (1996). *Deconstruction and pragmatism*. Routledge.

Cronin, C., & MacLaren, I. (2018). Conceptualising OEP: A review of theoretical and empirical literature in open educational practices. *Open Praxis*, *10*(2), 127-143. https://doi.org/10.5944/openpraxis.10.2.825

Danarto. (2016). *Asmaraloka*. Diva Press.

Danow, D. K. (1995). *The spirit of carnival: Magical realism and the grotesque*. University press of Kentucky.

Davies, L. M., & Buzacott, L. (2022). Rethinking literature, knowledge and justice: Selecting 'difficult' stories for study in school english. *Pedagogy, Culture and Society*, *30*(3), 367–381.

https://doi.org/10.1080/14681366.2021.1977981

Davis, T. F., & Womack, K. (2006). *Postmodern humanism in contemporary literature and culture: Reconciling the void*. Palgrave Macmillan.

El-Nashar, M., & Nayef, H. (2023). Hegemony and objectification: A sexist discursive analysis of Egyptian songs. *International Journal of Society, Culture and Language*, *11*(2), 28–46. https://doi.org/10.22034/ijscl.2023.1990680.2949

Elo, S., & Kyngäs, H. (2008). The qualitative content analysis process. *Journal of Advanced Nursing*, *62*(1), 107–115. https://doi.org/10.1111/j.1365-2648.2007.04569.x

Endraswara, S. (2011). *Metodologi penelitian sastra* [Literary research methodology]. Kav Maduskimo.

Faris, W. B. (2004). *Ordinary enchantments magical realism and the remystification of narrative*. Vanderbilt University Press.

Filotas, B. (2005). *Pagan survivals, superstitions and popular cultures in early medieval pastoral literature* (Vol. 151). PIMS.

Gardiner, M. Q. (2014). The semiotics of religion: Reflections from a semanticist. *Religion*, *44*(1), 114–129. https://doi.org/10.1080/0048721X.2014.866185

Gottlober, S. (Ed.). (2022). *Max scheler in dialogue*. Springer.

Harper, H. (2018). *Management in further education: Theory and practice*. Routledge.

Harrison, K., & Boyd, T. (Eds.). (2003). *Understanding political ideas and movements*. Manchester University Press.

Honeyford, M. A. (2013). The simultaneity of experience: Cultural identity, magical realism and the artefactual in digital storytelling. *Literacy*, *47*(1), 17–25. https://doi.org/10.1111/j.1741-4369.2012.00675.x

Hussein, S. M., & Barhoun, B. (2020). The state of the debate on magical realism and Ben Okri. *OYE: Journal of Language, Literature, and Popular Culture*, *2*(1), 5–18.

Innemée, K. C., & Zielińska, D. (2019). Faces of evil in Nubian wall-painting an overview. *Etudes et Travaux*, *1*(32), 121–144. https://doi.org/10.12775/ETUDTRAV.32.009

Kant, I. (1996). *Kritik der reinen vernunft reclam* [Critique of pure reason]. Reclam Verlag.

Krippendorff, K. H. (2010). *Content analysis: An introduction to its methodology* (2nd ed.). Sage.

Kristeva, J. (1980). *Desire in language: A semiotic approach and art*. Columbia University Press.

Lenchuk, I., Ahmed, A., & Al-Alawi, M. (2023). How neoliberal is the philosophy of education in Oman? A corpus-based analysis. *International Journal of Society, Culture and Language*, *11*(2), 1–11. https://doi.org/10.22034/ijscl.2023.1995932.2968

Lookadoo, J. (2019). A Text for all peoples: The text and interpretation of revelation. *Religious Studies Review*, *45*(3), 313–319. https://doi.org/10.1111/rsr.14099

Magnis-Suseno, F. (1984). *Etika Jawa. Sebuah analisa falsafi tentang kebijaksanaan hidup Jawa* [Javanese ethics. A philosophical analysis of Javanese way of life]. Gramedia.

Merello, M. (2006). Julio Cortázar quotes on normal and abnormal movements: Magical realism or reality? *Movement Disorders*, *21*(8), 1062–1065. https://doi.org/10.1002/mds.20924

Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: A methods sourcebook* (3rd ed.). Sage.

Mitton, C., Adair, C. E., McKenzie, E., Patten, S. B., & Perry, B. W. (2007). Knowledge transfer and exchange: Review and synthesis of the literature. *Milbank Quarterly*, *85*(4), 729–768. https://doi.org/10.1111/j.1468-0009.2007.00506.x

Mulder, N. (2001). *Mistisisme Jawa ideologi di Indonesia* [Javanese mysticism as an ideology in Indonesia]. LKiS.

O'Reilly, A. (2016). In defence of offence: Freedom of expression, offensive speech, and the approach of the European court of human rights. *Trinity College Law Review*, *19*, 234-260.

Pamungkas, O. Y. (2021). *Eko-sufisme Jawa: Representasi ekokritik dalam sastra* [Javanese eco-sufism: Representations of ecocriticism in literature]. Lintas Nalar.

Pamungkas, O. Y., Hastangka, H., Raharjo, S. B., Sudigdo, A., Agung, I. (2023). The spirit of Islam in Javanese mantra: Syncretism and education. *HTS Teologiese Studies/ Theological Studies*, *79*(1), Article a8407. https://doi.org/10.4102/hts.v79i1.8407

Pamungkas, O. Y., Widodo, S. T., Suyitno, S., & Endraswara, S. (2021). Javanese cosmology: Symbolic transformation of names in Javanese novels. *HTS Teologiese Studies/ Theological Studies*, *77*(4), Article a6593. https://doi.org/10.4102/hts.v77i4.6593

Pattaro, C. (2016). Character education: Themes and researches. An academic literature review. *Italian Journal of Sociology of Education*, *8*(1), 6–30. https://doi.org/10.14658/pupj-ijse-2016-1-2

Poyatos, F. (Ed.). (1988). *Literary anthropology: A new interdisciplinary approach to people, signs and literature*. John Benjamins.

Rajabi, A., Azizi, M., & Akbari, M. (2020). Magical realism: The magic of realism. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, *12*(2), 1–13. https://doi.org/10.21659/rupkatha.v12n2.18

Rakymzhan, O., Shalabay, B., Zhumagulova, O., Kazhibayeva, G., & Kairbekova, I. (2022). Existential loneliness in Kazakh literature and modern world literature: Cross-cultural insights from metaphors and frame-based analysis. *International Journal of Society, Culture and Language*, *10*(3), 103–116. https://doi.org/10.22034/ijscl.2022.543086.2468

Ray, S. (2021). *Magical realism: A new tool for empathetic nursing* [Unpublished master's thesis]. Texas State University.

Ricoeur, P. (2016). *Hermeneutics and the human sciences: Essays on language, action and interpretation* [J. B. Thompson, Ed. & Trans.]. Cambridge University Press.

Said, E. W. (1994). *Culture and imperialism*. Penguin Random House.

Sasser, K. A. (2014). *Magical realism and cosmopolitanism: Strategizing belonging*. Palgrave Macmillan. https://doi.org/10.1057/9781137301901

Scheler, M. (1973). *Formalism in ethics and non-formal ethics of values: A new attempt toward the foundation of an ethical personalism*. Northwestern University Press.

Shah, J., Rasool, G., & Rehman, Z. U. (2019). Magic realism: An overview of Gabriel

Garcia Marquezs' one hundred years of solitude. *Al-Burz*, *11*(11), 21–31.

Siskind, M. (2014). *Cosmopolitan desires: Global modernity and world literature in Latin America* (Vol. 14). Northwestern University Press.

Stoller, P. (2015). What is literary anthropology? *Current Anthropology*, *56*(1), 144–145.

Strauss, A., & Corbin, J. (2010). *Penelitian kualitatif* [Qualitative research]. Pustaka Pelajar.

Strecher, M. C. (1999). Magical realism and the search for identity in the fiction of Murakami Haruki. *Journal of Japanese Studies*, *25*(2), 263–298. https://doi.org/10.2307/133313

Suyitno, S. (2017). New asmaradana in Indonesian contemporary poetry and Malayan pop song: Product of rooted culture or new interpretations? *3L: Language, Linguistics, Literature*, *23*(1), 86–97. https://doi.org/10.17576/3L-2017-2301-07

Warnes, C. (2005). The hermeneutics of vagueness: Magical realism in current literary critical discourse. *Journal of Postcolonial Writing*, *41*(1), 1–13. https://doi.org/10.1080/17449850500062733

Warnes, C. (2009). *Magical realism and the postcolonial novel: Between faith and irreverence*. Palgrave Macmillan. https://doi.org/10.1057/9780230234437

Zamora, L. P., & Faris, W. B. (Eds.). (1995). *Magical realism: Theory, history, community*. Duke University Press.