



Magical Realism in Ayu Utami's Simple Miracles and Gabriel Garcia Marquez's One Hundred Years of Solitude Novel Characteristics of Wendy B. Faris

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ABSTRACT

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This study aims to describe in depth related to (1) the characteristics of magical realism in Simple Miracles and Hundred Years of Silence, (2) The narrative structure of realism and magic in Simple Miracles and Hundred Years of Silence. This study aims to describe the characteristics of magical realism from the perspective of Wendy B Faris 1) Irreducible elements (irreducible elements that concern magical matters), 2) Phenomenal worlds (phenomenal worlds that prevent magical things from entering the fantasy world), 3) unsettling doubt (unresolved doubts that occur when co-opting text into irreducible elements), 4) merging realms (nature that mixes the magical and real things together), 5) and disruption of time, space, and identity (disruption or disruption of time, space and sacred identity to routine time, space and identity). (2) The narrative structure of realism and magic in Simple Miracles and One Hundred Years of Silence. The approach to this research is qualitative with descriptive research because the research is carried out by reading novels, sorting words, phrases, clauses, and sentences, and taking notes to produce data in the form of describing the storytelling style in the novel regarding the application of magical realism. The results of the study are that in the comparison of the characteristics of the two magical realism novels Simple Miracles by Ayu Utami and One Hundred Years of Solitude by Gabriel Garcia Marquez there are (1) differences in magical realism, (2) similarities in magical realism, and (3) the meaning conveyed from the two novels narrative characteristic of magical realism as a storytelling style. (1) The difference in magical realism that is lifted from the two novels offers a different nuance, if in the novel Simple Miracles by Ayu Utami, Javanese myths are often raised: ghosts, witchcraft, and haunted places, which are scary. If in the novel Hundred Years of Solitude by Gabriel Garcia Marquez, things are often discussed: the circus, ghosts that are not feared, and magicians. Daily life is so close to the tradition in Colombia as a representation of the Macondo people, that it is considered normal to mix magical things with real life, but not be amazed. (2) the similarity of magical realism presented in the two novels, the similarity in the novel Simple Miracles by Ayu Utami both raises magical realism in life and simultaneously reality and magic are present, such as ghosts appearing in public places, haunted places on public roads. If in the novel Hundred Years of Silence by Gabriel Garcia Marquez, the world of social reality appears, magical things side by side with us, that objects such as magnifying glasses appear among the public, even a person can fly in public at the same time, but is considered normal. (3) the interpretation of magical realism in the two novels Simple Miracles by Ayu Utami and Hundred Years of Silence by Gabriel Garcia Marquez, gives rise to something that the Western view cannot rationally merge into one with everyday life without letting go of reality being separated by magic. So magical realism in both novels serves as a storytelling style to convey the important points of the two hopes from the two writers from different countries. The conclusion in this study is that there is a comparison of the magical realism of the two novels Simple Miracles by Ayu Utami and One Hundred Years of Silence by Gabriel Garcia Marquez which are characterized by the magical realism characteristics of Wendy B Faris. Of the two novels in magical realism concerning: similarities, differences, and meanings of magical realism narratives in novels. So that magical realism as a storytelling style to convey behind the author's interests.

KEYWORDS:

Magical Realism, Novel Literature, Comparative Literature

1. INTRODUCTION

Literary works that use a magical realism storytelling style are considered effective for describing background cultural elements and resistance to colonialists, especially in developing countries where most of the people are described as still suffering from effects that tend to change or disrupt existing ones (our culture). Novel literary works when writers or writers do the right way when writing with the aim of raising awareness to the reader by using a good and unique story style. So the storytelling style of magical realism in literary works will make it easier for the reader to accept what is conveyed. Because magical realism is an attempt to combine magical life and merge reality.

Literature develops, the development of literature gives rise to genres or genres in literary works, which are categorized. Starting from socialist realism, surrealism, realism, and even magical realism which is the highlight in novel literature. In this case it becomes one of the advancements in literature, that the development of literature is shaped by literary connoisseurs and literary critics so as to form a title for a literary work with existing conventions.

According to Gothe (Darma, 2019: 32) literature is a world that is very difficult and therefore must be understood and taken seriously. That literature is a world of thought, therefore studying literature is the same as studying the world of thought. The greater the number of writers, the greater the level of thought, which is reinforced by Adam's opinion (1971:59).

According to Semi (2020:11), novel literary works as a literary work are broadly divided into two parts; (1) the outer structure (extrinsic) and (2) the inner structure (intrinsic). External or extrinsic structures are all kinds of elements that are outside a literary work that influence the presence of a literary work, for example socio-economic factors, cultural factors, socio-political factors, religion, and the values adopted by society. Internal or intrinsic structures are the elements that make up literary works, consisting of; (1) characterization or characterization, which concerns who the characters are and what the characters in the story are like; (2) the theme, is the subject of discussion that the author wants to convey; (3) the plot, which is a series of events which is a series of patterns, the actions of the characters in solving the conflicts contained in the novel; (4) setting, is the environment or place where the event is observed, including the time, day, year, season, and historical period; (5)

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storytelling style, namely the author's language style in conveying the story; (6) the center of storytelling, namely the position or placement of the author in telling the story, whether the author is the main character in the story, a side character, as a third person (observer) or as a player (narrator).

According to Darma (2019: 1) if you understand literature, you need to know its types. That literature consists of two types, literature and literature. Literature is related to forms of human creativity to produce literary works in the form of novels, poetry, short stories, and drama scripts. Meanwhile, literature focuses on studying literary works in the form of literary texts, staging literary dramas, and reading poetry.

According to Bakthin (Ratna, 2011: 180) that the sound of literary works has multiple or multiple voices. Dialogic is the author of the discourse can be heard at that time too. It is in this connection that dialogic is equated with polyphonic. Even though at first literature was in the form of oral, but with the development of more advanced human life there has been a significant development, namely making literature in written form. So that literary works in the form of writing become a separate world with the medium of language. The existence of literary works in the form of writing besides being archives, is also the emergence of new languages and even maintaining old languages.

Of the two literary developments, essentially the same will convey aesthetic values as well as moral and cultural values in works (in the form of literary texts). The medium of spoken and written literature is in the form of language, either in the form of regional languages or Indonesian, which is the national language. According to Kristeva (Ratna, 2011: 181) literary works must be placed within a concrete framework of space and time, so that texts have relationships with other texts, texts as games and mosaics of previous quotations. This view represents the sound of literary works, of course, has a world of its own. That the literary work of the novel has its own authority over a complex life. Surrealism according to Kurniadewi et al (2020:14) in Zaidan (2007:196) surrealists create paintings that are based on images experienced in dreams, and hallucinations that produce fantastic images and are combined incongruously. The influence extends to poetry, prose, and drama.

This research focuses on literary works by researching works in the style of magical realism and socialist realism in general. Meanwhile, this research focuses on the object of the two novels; Simple Miracles and One Hundred Years of Solitude written by Ayu Utami as an Indonesian writer. Meanwhile, the other author is Gabriel Garcia Marquez, a writer from Colombia. The researcher found a difference in magical realism in the novel. Agustinus (2021:5) magical realism is a school that displays the traditional me of the previous era, several recent writers mix

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realism with the magical in their narratives, and the pinnacle of success of this technique is of course *Cien años de soledad*. If the words realism and magic are associated with literary works in the novel narrative, they present the characteristics of rational and irrational things in the story. However, in terms of values, they will still have similarities because they are related to life in general.

Franz Roh (1925) in Sundusiah (2015:225) magical realism stems from the art of painting discovered by Franz Roh, a French painting critic. Although this magical realism has its own place in the world of literature. Literary works of magical realism seek to bring out magical elements in the form of superstitions, public beliefs, folklore, and religion which are beyond human reason into the reality of everyday life. This magical form is integrated into the customs and culture of society that cannot be denied. This study attempts to examine the magical realism angle of the two novels *Simple Miracles* and *One Hundred Years of Solitude*. Choosing the two novels by writers named Ayu Utami and Gabriel Garcia Marques, has differences, one of which is a different country. Even though the two of them are from different countries, it turns out that the two writers are considered to have the maturity to display magical realism in their works.

Ayu Utami, an Indonesian writer, displays a lot of religious magic and Javanese customs, while Gebriel Garcia Marques, a Colombian writer, brings readers to the structure of Latin American society's life which is full of magical cultural shocks. So that there is a difference in the level of magical realism that appears in their work with the culture and traditional beliefs of their ancestors.

In the novel *Simple Miracles* by Ayu Utami, Javanese cultural identity emerges. Javanese (Javanese) are people who support and live Javanese culture, Central Java and East Java, in Cirebon, West Java, in many islands in Indonesia and even in many islands in Indonesia and even abroad (Setyodarmodjo, 2007: 72). Even though this was added by Hardjowirogo (1984:7) that all Javanese people have one culture. The Javanese think and feel like their ancestors in Central Java, with the cities of Solo and Yogya as cultural centers. It was from Yogyakarta and Solo that the *kejawen* tradition emerged and developed throughout Java (Sudiarantara, 1998:5).

Figures of Javanese people with various characteristics of their lives that are not raised in literary works. is a depiction of life that is poured through the media of writing. There is an equal relationship between literature and life which is expressed through the media of writing. There is a close relationship between literature and life because the social function of literature is how to involve oneself in the midst of people's lives (Semi, 1989:56).

In the novel *Hundred Years of Solitude* in the original language of the novel entitled *Cien años de soledad* or *One Hundred Years Of Solitude* in the English translation,

it becomes *Hundred Years of Solitude* in Indonesian. The award-winning novel which has also been translated into 37 languages has sold more than 30 million copies. Not only that, this novel can also be criticized with various views ranging from Marxist to postcolonial. For non-Latin American readers, there may be a lot of questions and confusion while reading this novel. How is it possible that a man who has been slashed to death can come to his killer to leave a will and in old age the killed and the killer chat together about their past. How could a child born with a pig's tail. How is it possible that all predictions are always right. And the other "confused" question, which actually doesn't need to be discussed and questioned, because Marquez has drawn the possibility of becoming real, like everyday life which exists when it gives value.

Researchers take literary works that raise the background of the Cirebon and Macondo regions in the world of fiction or facts. Even the world of realism, magic, surrealism and the occult, is found in the novels *Simple Miracles* and *One Hundred Years of Solitude*, stories about Javanese customs and those in Macondo, which is located in Latin America, a series of Javanese culture spread across Javanese culture, which originally came from the life of a Javanese family who lives in Bogor, but practices belief in mystical things. In addition, the two novels do not only talk about rational life and living things. So that the literary works of these two novels do not only talk about general things around them, especially about matters related to the existence of beliefs and myths related to magical, superstitious, and irrational things related to the other world that left by ghosts.

According to Faris (Mulia, 2016: 15) magical realism is an understanding that brings back all images and understandings that are magical, magical, or irrational originating from mythological works, fairy tales, legends that live traditionally in modern literature. understood as an aesthetic style of the fiction genre that contains elements of magic and mixed with the real world. One of the characteristics of magical realism is to bring back all irrational images and notions. In this case, another problem found in the novel is the background for writing stories that re-narrate myths or traditional beliefs into their works.

According to Faruk (2013: 150) the novel is not integrated without alternatives, that a system such as traditional obligations, household, work, never gives full happiness to humans. Humans need to be free to do as they please, outside the system. Even so, humans also cannot continue to live in freedom. Something when he has to go back into the system, take on the duties, enter the world of other people and responsibilities.

The researchers chose two novel titles as research material. The two novels are written by Indonesian writer Ayu Utami entitled *Simple Miracles* and by Colombian writer Gabriel Garcia Marques *One Hundred Years of Solitude*. The two characters will have different nuances of magical realism

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in the two novels. The geographical setting of the novel's background has a different spirit, the spirit of magical realism. So that the two authors will present a striking difference in magical realism in life in different settings, both narratively and dialogically presenting the spirit and practice of magical realism.

The explanation of magical realism above is the basis for starting to look for or determine research on the differences between magical realism written by Indonesians and realmagis written by Colombians. For this comparison, the researcher gave the research title *Magical Realism in Ayu Utami's Simple Miracles Novel and Garcia Gabriel Marquez's Hundred Years of Solitude, Wendy B Faris' Approach*.

II. LITERATURE REVIEW

A. Magical Realism

According to Bowers (2004:1) the history of magic realism me, a term related to magical realism, and amazing realism, is a complex story spanning eight decades with three major turning points and many characters. This is the first time that magical realism literary works have a domain, not only in paintings or other works of art concerning realism.

Sari (2018: 1) said that the phenomenon of belief in magism or mystical worlds adhered to by this society is not only raised in literary works. Another opinion was expressed by Ratna in Sari (2018: 1) that literary works basically build a world through words that have an energy, which forms an image of a certain world, as a new world. Thus, literary works are considered to create a new world that may be similar to the real world or even completely different.

Bowers (Mulia, 2016: 18) reveals that magical realism is a literary device or paradigm in which there is room for invisible forces moving in the world: dreams, legends, myths, emotions, desires and history. In other words, magical realism provides gaps for magic to fill the space in the reality built and created in the novel. In line with this, Setiawan (2018: 136) explains that the juxtaposition of the terms magic and realism reflects a condition of terrible alienation inherent in the modern technological environment. He argues that this device and style of aggressive magical realism is a form of resistance to modern rationality.

B. The Influence of Magical Realism

The history of world literature records Latin America by introducing a genre known as magical realism. According to Kurinawan (2021:158), Angel Flores, a literary critic who is considered the first to introduce the term magical realism in literature, has studied Borges' position. One of the papers entitled *Magical Realism m In Spanish American Fiction* explained that Borgees was the first person to present

works of magical realism. Through his work entitled *History Univiersal de La Infamia (A Universal History Of Infamy)* in 1935, Borges is considered a pioneer of magic realism and continued to influence Argentine literature at that time. This collection of short stories tells of outlaws and vagabonds from various times and places, while at the same time demonstrating Borges' extraordinary reading richness.

According to Faris (Mulia, 2016: 35) magical realism is an understanding that brings back all magical, magical, or irrational images and understandings originating from mythological works, fairy tales, legends that live traditionally in modern literature.

If you want to know how a text is seen as a work of magical realism, you should not only look at the existence of magical things that are based on the myths and legends of a particular culture, but also the five fictional characteristics of magical realism that appear in the text. Faris added that these five characteristics will later show how the narrative model of magical realism is seen in a literary text (Mulia, 2016: 36).

The several criteria put forward explain that magical realism has five characteristics; 1) Namely irreducible element (an irreducible element that concerns magical matters), 2) Phenomenal world (a phenomenal world that prevents magical things from entering the fantasy world), 3) unsettling doubt (unresolved doubts that occur when co-opting text into irreducible elements), 4) merging realms (nature that mixes the magical and real things together), 5) and disruption of time, space, and identity (disruption or disruption of time, space, and sacred identity to time, space , and identity routine).

According to Faris (2004:25) adding the five characteristics that arise from magical realism texts will make it easier for readers to see how the author shows magical realism which is narrated in the text he makes. Because between one author and another author has differences when presenting something magical in his writings.

Regarding the text of magical realism which raises magical things originating from a particular culture, Faris revealed, after knowing how the narrative of magical realism is in a text, then a reader must relate the contents of the text to things outside the text related to the socio-cultural context in which the work was created. . This is because every magical realism fiction always communicates or presents certain social issues (2004:10). Not only that, when a reader associates the contents of the text with the socio-cultural context outside the text, the things behind the appearance of the text will be known.

C. The Magical Realism of Wendy B Farris

The magical realism offered by Farris (2004) has clear characteristics of looking at the world and its life. A

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literary work with the genre of magical realism is slowly discovered in detail to find the common threads of the background and culture contained or other sides.

D. Irreducible Element

The things that are detected as irreducible elements in the novel are magical elements as unusual elements which are considered not according to the logic of Western empiricism so far. Magical elements in the text of the novel *Simple Miracles* are adopted from the belief system of the Javanese people, these magical elements can be classified into four main groups, namely based on magical objects (places that are categorized as magical (places where spirits appear and where magical events occur), spirits (memedi and curious spirits), magical sounds (laughing memedi), characters, magical events, and beliefs or myths that are beyond reason. Magical objects are limited to four things, namely places, spirits, objects, and sounds that have irrational characteristics.

The characters that will be reviewed in this study are only related to characters who have powers beyond human reason, namely Bonifacius, a character in the novel *Simple Miracles* who has the ability to communicate with spirits. The magical events in this study are related to events that fall into the category of irrational or beyond human reason and still have a relationship with magical objects and figures who experience magical events, such as the event that one of the characters sees a ghost, sees the ghost of a grandfather when he dies.

E. Phenomenal World

This phenomenal world is a real or real part of magical realism which prevents the fiction from turning into a form of fantasy fiction that can soar away from the real world totally. The phenomenal world which becomes the background for these magical elements is divided into two types, namely: (1) reality (the real) in the text and (2) reality based on history.

The real phenomenal world in the text is explained according to groupings; objects of the phenomenal world (places, objects, time), character traits (related to the character's profession); as well as phenomenal world events themselves. In the characteristics of the phenomenal world, these real things exist to make the magical stay in the real world not to jump into the fantasy world (to enter another realm) like a work of fantasy fiction. Like the presence of a phenomenal world that is based on history (the incident where Father Sanjoyo was killed in Muntilan and the origin of Lourdes being made a place of pilgrimage).

F. Unsettling Doubt

There are three variations of hesitation based on Faris's explanation (2004:17), namely doubts triggered by

the text, doubts triggered by object properties, and doubts caused by the cultural background of the reader himself. The result of troubling doubts can also obscure the irreducible element whose consequences are not always easy to see as such. In this section, doubts that are triggered by text and object properties will only be discussed because the researcher comes from the same culture as the social context in the novel's narrative. .

First, the doubts fueled by the text. It is this closeness between texts that contain irreducible elements and texts that contain the phenomenal world that creates disturbing doubts. The disturbing doubts in the novel's narrative are seen from three categories, namely based on objects, characters, and events.

These three categories will be tested for the logical relationship between each of the irreducible elements before concluding that the narrative is truly irreducible. For example, in the following analysis example. Unsettling doubts in the text of the novel. Included in the category of objects or object properties that are used include events related to the massage sofa belonging to the father's character and the television in the mother's room. The massage couch raises doubts that trouble the reader because in the text it is told that something on the monitor screen on the massage couch turns on by itself when the narrator and his life partner named Rik are staying at Mother's house. Readers experience doubts because the text in the novel shows a narration that tells that the narrator and Rik have questions of their own about who previously used the massage couch belonging to the late father's character. This question arises because there are several people living in the mother character's house and the household assistants and nurses who take care of the mother character are also included.

G. Merging Realms

On the characteristics of merging realms or mixed nature, magical realism combines or merges the magical world (which is related to traditional beliefs) and the real world (modern) (Faris, 2004:21). This fourth characteristic is also explained according to the grouping of objects, character traits, and events. The amalgamation of the two worlds in terms of objects is limited in three parts, namely based on categories of objects, places and times which reveal the amalgamation of the real and the magical, as well as in terms of the characters and events.

H. Disruption of Time

The disruption of time in magical realism fiction can create a new time (routine time) as a substitute for sacred time (Faris, 2004:23). Evidence of the disruption of time characteristics in the novel is the existence of a new time in the context of the appearance of ghosts or spirits. In the sacred context, spirits always appear at

night, but in the novel, spirits don't only appear in the morning, but even during the day. This is a feature of works of magical realism, in which sacred time is confused so that it replaces sacred time with routine time.

Disruption of Space. On the part of the disruption of narrative space, magical realism can also create new spaces that are not homogeneous. The new space in question is a space that exists in daily routines, not a special space related to sacredness. In the novel *Simple Miracles*, the characteristic of disruption of space is the existence of a new space regarding the appearance or place where spirits roam. In the context of sacred space, spirits are always in sacred places, as stated by Geertz (1989). However, in the novel *Simple Miracles*, subtle creatures are represented in public spaces such as schools, homes, and roads. This is a feature of works of magical realism, where sacred space is confused so that it replaces sacred space into routine space.

I. Disruption of Identity

Disruptions of identity in magical realism narratives can create new identities that are not homogeneous. Magical realism actualizes identity into personal multiplicity (Faris, 2004:26). Identity according to Faris (2004:26-27), namely identity that deconstructs individuality by giving awareness to the reader that any identity is a construction. In addition, this identity is at the same time openly opposing concepts that have been ingrained, both in fiction and history. Identity disturbance in the novel *Simple Miracles* departs from the existence of multiple identity characters, namely characters who sometimes have more than one identity constructed within the characters so that it often makes it difficult for readers to understand the characters in magical realism texts because they are considered unclear.

Identity disturbance is seen in Bonifacius' character, on the one hand his identity is a schoolboy but on the other hand the schoolboy who should have normal characteristics like a student, but on the other hand this schoolboy is an indigo child who can see spirits, and is a shaman who the expert found where the missing items were. Bonifacius' identity is not homogeneous but multiplicity because Bonifacius, who is one character, has more than one identity, namely as a student, an indigo child, and a shaman. Magical realism literature seems to show a new identity that someone who can communicate with spirits and track down lost valuables is not only a shaman (sacred identity), but in this novel it is shown that ordinary school children have this power. This explanation is confirmed by the following quote.

The Level of Magical Realism in the Novel *Simple Miracles* In the novel *Simple Miracles*, all the characteristics of magical realism literary works are present and clearly identified so that it can be said that the

level of magic is very strong. This is also because all the characters in this novel believe in magical things related to beliefs or myths in Java and the narrative of *Simple Miracles* is full of the five characteristics of magical realism.

Magical realism narrative in Ayu Utami's *Simple Miracles* The magical realism narrative in Ayu Utami's *Simple Miracles* (which raises magical matters related to the myth of the existence of spirits) is full of the characteristics of Faris' magical realism which also shows the existence of these myths/beliefs in the modern era as it is now. In presenting magical things in her magical realism narrative, Ayu Utami does not only show the existence of myths/beliefs in the modern era, but is also tasked with reinforcing a belief regarding certain myths and even reforming them. The way the author (Ayu Utami) reinforces this myth is by showing or introducing to readers (both readers from Java and outside Java) these are the characteristics of Javanese people who adhere to Javanese culture and invite readers who come from Java to preserve this tradition. In his novel, the author reformulates something that smells sacred into something that smells of routine related to the appearance of spirits not only at night in haunted places, but at any time anywhere (whether in haunted places, houses, or public spaces) and anytime. no longer tied to sacred times.

The socio-cultural context behind the emergence of the magical realism narrative in Ayu Utami's *Simple Miracles* novel is supported by Javanese culture, which still exists today. The existence of Javanese culture is not only supported by older people who still instill Javanese traditions in the younger generation, but also because it is supported by the government (both the president and the political elite) which is dominated by Javanese people, who during their leadership have shown how Javanese people live, Javanese traditions (for example at the wedding of President Jokowi's eldest son who used Javanese customs), as well as the dominance of Javanese culture on national television. On TV, there are many soap operas or dramas that mostly raise Javanese culture, if it's a horror film, the ghosts that are legendary in the land of Java will definitely be filmed. Thus making traditional things popular again.

The motive behind the appearance of the magical realism genre novel that presents myths or beliefs originating from the past to the present, is not only presented to serve as a socio-cultural document that records the cultural reality of a society at a certain time—as explained by Junus (1986), that the function of literary works is also as a socio-cultural document that explains the culture or condition of society at a certain time-but also intends to show that no matter how modern humans are, they cannot be separated from these magical beliefs. Humans will still run to magical things or believe in myths

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if science can no longer give satisfaction when it shows the results of solving problems.

J. The Development of Magical Realism Literature in Indonesia

Magical realism in Indonesia needs to look back to be able to see the background of the Indonesian State which is so deeply rooted. One of the acceptable terms to describe magic is magic. Magical symptoms are common phenomena in culture, philosophy and even religion (Saryono, 2009:2).

Sufism in Indonesian literature has almost always existed in several works since the 1970s. The poets Sutarji Calzoum Bahri, Taufik Ismail, Zawawi Imron, and Hamid Jabar are examples of several poets with a Sufistic orientation. In the realm of modern prose, Danarto's short stories can become examples of Sufistic literature (Saryono, 2009:65). Some of Danarto's short stories will be chosen by the author to explain Sufi Sufism in them in this paper. However, not from a Sufistic perspective, but from a magical realism perspective. As an initial illustration, Mareka Toh's Short Story Doesn't Capture Angels.

According to Herusatoto (Efendi, 2012) apart from religion and forms of Sufism, Indonesians are also very familiar with ancestral beliefs. Many Javanese people, for example, adhere to Javanese philosophy which adheres to Javanese philosophy which is called Javanese science or the science of soul perfection. This philosophy is a combination of belief in all spiritual forms, namely God, ancestral spirits, gods, and spirits. The main source of his religious beliefs is the basic behavior of self, mindfulness, and alertness. This awareness is firmly adhered to by the traditions of offerings, sadranan, salvation, and the belief that everything is in control (mbaureksa).

Sundasiah (2015: 126) the life of the Indonesian people is so rich in mystical things. Magic and miracles tightly bind the Indonesian people with culture, philosophy, beliefs with various patterns and origins, be it divine religion or belief. Religion binds people with belief (faith) in things that are unseen according to the rules of the holy book, while the philosophy of life contained in certain cultures binds society to traditions and magical perspectives. These occult and magical (perhaps holy) things are photographed through a literary work camera. printed in the era of profane hedonism. This is what westerners call magical realism or magical realism.

K. Forms of the Realimagical Application of Literary Works

Bowers (Mulia, 2016: 18) reveals that magical realism is a literary device or paradigm in which there is

space for invisible forces moving in the world; dreams, legends, myths, emotions, passions and history. In other words, realism provides gaps for magic to fill the space in the constructed reality created in the novel. In line with this, Setawan (2018: 136) magical realism is basically a form of reflection on a terrible condition of alienation inherent in the modern technological environment. He continued that the existence of this transgressive em-magical realism device and style was a form of resistance to modern rationality.

The author of the novel will provide a broad view of explicit realism. One thing that can be done is inserting into the events of the characters. In addition, it can also offer places, as well as objects. So that in this order a writer is able to insert big ideas intentionally or not appear in the literary works he writes. In this case, it occurs in texts in the form of poetry, novels, plays, and short stories.

Faris (Mulia, 2016: 34) has five concepts of the basic elements of magical realism, consisting of: 1) Basic elements in magical realism, 2) The phenomenal world, 3) Merging of nature, 4) Uncertain doubts, and 5) Disturbance time, space and identity. This element is called defocalization, so called because in the existing narrative magical realism breaks up the single perspective in the text so that the reader's experience becomes diverse.

L. Character Narrative Structure

Darma (2019:1-2) says that literature is a creative space for human creation. When humans are able to make something of value in oral or written form it has aesthetic properties, while literary studies are literature as its object with the aim of being accountable that is able to make clear reasoning about literary works.

Furthermore, literary criticism will only be healthy (commonsense) alone or literary theory is certainly not a problem, as long as the logic in literary criticism meets the criteria of logic in the true sense. Logic as a science, meanwhile, is the method and principle of distinguishing between good (correct) thinking and bad (incorrect) thinking. Thus, literature and literary studies can thus overlap (Darma, 2-3:2019).

Darma (2019:1) explains that the scope of literature is the creativity in creating literary works; poetry, plays, novels, and short stories) is literature. However, because literary criticism is also creative in literature, true literary criticism is not based on reasons, but based on logic that can be accounted for.

The novel is a literary work in the form of fiction, which is supported by the intrinsic elements in the novel. Reading novels takes a long time, because novels tell more complex problems, by presenting detailed problems, and in more detail Nurgiyantoro (2010:10).

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Another opinion, the novel is a fictional story that has a certain length of story, moving real characters or scenes. Presenting characters with various emotions and impressions. Using a somewhat chaotic plot Tarigan (1999:164-165).

In the opinion of experts regarding the meaning of the novel above, the researcher refers more to the opinion of Nurgiyantoro (2010: 10) the meaning of the novel is related to the building elements in the novel. This is in accordance with the researcher's goal, which is to identify one of the building elements of the novel, namely the character's behavior. In addition, the meaning of the novel according to Nurgiyantoro, according to researchers, is clearer and easier to understand.

M. Types of Novels

Nurgiyantoro (2013: 19) states that in the world of literature there are often attempts to differentiate between serious novels and popular novels, compared to the differences between a novel and a short story. However, in reality it is not easy to classify serious novels and popular novels. In these differences there are many influences that become obstacles because it is not only a subjective thing that can influence it, external impressions can also influence it. Darma (2004; 4) serious literature writes to interpret nothing else because serious literature encourages good readers to think.

Usually novels published by well-known publishers, and have not even read the contents, can make it possible for that person to judge that the novel is of high value. The following are the differences in novels based on the quality of a novel into two types including popular novels and serious novels. The following is the explanation.

N. Popular Novels

The popular novel is a work that was well-known at its time and has many fans and readers who come from young people, this novel also has something characteristic of actual problems and always dominates its era, but this novel does not cover the overall aspects but only the surface parts. . Because this novel does not discuss a story or the subject matter in depth and also does not attempt to review the nature of life. If a popular novel discusses the nature of life in depth, then the novel is impressed as a serious novel, and readers of this novel will be abandoned because this novel seems difficult to understand, Nurgiyantoro (2013: 21).

Meanwhile, according to Kayan (in Nurgiyantoro, 2013: 21) states that popular literature is a recorder of a life that is momentary and not so much discussion of possible aspects of life, but he always peels and presents portraits of life again with a thousand hopes that the reader will Recognize portraits of his experiences. Popular literature authors create new creations to express

real emotions. Therefore, popular literature invites readers to identify themselves.

O. Serious Novels

Serious novels need to be more able to provide and maintain characteristics that are all possible in the midst of new breakthroughs for the emergence of popular novels which all create new creations with the development of the era, and serious novels. According to Darma (2004:4) serious literature stimulates to interpret differently because serious literature encourages good readers to reflect.

Serious literature is required to provide deeper meanings and must be in accordance with the truth in the story. If you want to know this novel well, you really need high concentration and understanding accompanied by a high will, because understanding this serious novel is not as easy as understanding popular novels.

In serious novels, the presentation of stories is more in-depth or universal, the authors of serious novels do not only want to present stories as stories, but also have the goal of providing and instilling valuable and meaningful experiences for readers and aiming to attract readers to absorb and reflect on the issues raised.

The uniqueness and beauty of the characteristics of a serious novel is able to maintain itself forever without being displaced and tarnished by the times and therefore serious novels remain interesting until the end of their lives. Nurgiyantoro (2013: 21-22).

P. The Value of Literary Works in Novels

Values in literary works are essentially values or qualities attached to an object, not the object itself. That is, an object will have value if it has the ability to attract the interest of a person or group. Walter G. Everett (Kaelan, 2010: 89) classifies values into eight groups; 1.Economic values (aimed at market prices and includes all things that can be purchased) 2.Physical values (i.e. health, efficiency, and beauty of the body) 3.Entertainment values (game and leisure values that can contribute to the enrichment of life) 4.Social values (derived from the desired personality and social integrity) 5.Character values (the whole of the desired personality and social needs) 6.Aesthetic values (values of beauty in nature and works of art) 7. Intellectual values (values of knowledge and teaching about truth) 8. Religious values. Values have abstract properties, meaning they cannot be observed through the human senses, but in realism, values are related to behavior. or all aspects of human life that are real. Each value has a basic value which is the nature, essence, essence, or deepest meaning of these values. Therefore, values must be more useful in guiding human attitudes and behavior so that they can be formulated to be more objective so

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that it makes it easier for humans to teach them in real behavior in everyday life.

Q. Phenomenal Event

Events of magical realism will be seen from the life that occurs in literary works in the form of novels, short stories, and even poetry. Literary texts that enter into a friendly manner are most acceptable because they contain a character and a narrative. Circumstances in the work always appear to be able to present an extra- mental or intrinsic elements as a generation or as a being

At this magical event will convey everything that can be found in a story within the narrative. Directly in the form of text is able to convey optimally by a novel writer in order to be able to find an ideal way that can be conveyed well to be able to display magical realism events. As we know, centrality rests on the events that appear in the novel.

According to Faris (Sari, 2018: 3) the magical element that is revealed is the phenomenal world which is a liner object with the real world. In magical realism, the text also presents an empirical world whose truth can be tested, what is presented has references to real life or the life experiences of the average person. This view is strengthened that the realistic realistic descriptions built in the novel create a fictional world that resembles the real world.

In the phenomenal world, which are the real backdrops, the magical elements are divided into two types namely; 1) reality in the text and 2) reality based on history (Setiawan, 2018:153).

In interpreting magical events in literary works in the form of novels, it is necessary to present an attribute that appears in the novel. For a writer to be able to combine a magical thing in its real or non-real form. Because in a literary work it is in the form of a text not a painting, it is closest to showing and finding . It is in this way that the phenomenal world appears to become a vast space between novels.

R. Comparative Literature

The field of study of comparative literature research in comparative literature is very broad and there is no specific benchmark in it. According to Kasim, each researcher may compare any elements that have similarities. The main areas that are the focus of attention in Endaswara's comparative literary research (2011: 81) are as follows; 1) Themes and motives, covering (a) thoughts, (b) descriptions of character, (c) plots, episodes, settings, and (d) expressions); 2) Genre and form, stylistics, figure of speech, atmosphere; 3) Flow (movent) and generation (generation); 4) The relationship between literary works and science, religion/belief, and works of art; 5) Literary theory,

literary history, and literary criticism theory. In this opinion, Kasim pretty much provides limitations in terms of what fields can be compared in a comparative literary study. According to Endraswara (2011: 163) objects related to any content contained in literature, which is dominant and worthy of comparison can be related to themes, characters, social aspects, emotional intelligence and so on.

According to Wellek & Werren (2016: 44-45) comparative literature is a method commonly used in all literary criticism and branches of knowledge, and does not at all describe the peculiarities of literary study procedures. In addition, comparisons exist in books such as F.C Green's *Minuet*, Formal comparisons of schools, movements, figures and works rarely become the center of attention of literary history.

Most of the books that compare several aspects of English and French literature in the 18th century are very helpful in describing not only parallels and similarities, but also differences in the development of literature in the world of countries.

Another term "comparative literature" includes the study of the relationship between two or more literatures. This approach was pioneered by a group of French scientists called comparatistes, led by Ferdinand Baldensperger. They often write for the periodical *Revue de Literature Comparee?* They reviewed Gothe's reputation in France and England, as well as the fame of Ossian, and Carlylye, and Shirler in France. The methodology goes beyond gathering information on book reviews, translations, and influences. Certain images and concepts of the author at a certain time are studied; as well as the elaboration factor of periodical journals, the translation factor, the receiving factor—the special atmosphere and the literary situation where the works of foreign authors are imported Wellek & Werren (2016:46-47).

In this case, it never mentions oral literary works. This is because comparative studies focus on two related literary works or not, both of which are labeled magical realism. There are differences in flow, movement, and characters. However, there is more to the magical realism element of *Simple Maracles* and *One Hundred Years of Solitude*. The two literary works in the form of novels have elements of magical realism with nuances and magical elements prevailing in the text.

This approach to language differences was engendered by the rise of a romantic nationalist spirit, and the development of a more focused study of modern literary history. In America, for example, it plays a real role in strengthening national awareness. As a result, in America there is less contact between those who study English literature and those who study German or French literature. (Wellek&Werren, 2016:50-51).

Comparative literature is one of the many approaches in literature. The comparative literary approach first appeared in Europe in the early 19th century. The idea of comparative literature was put forward by Sante-Beuve in an article that at the beginning of the 19th century comparative literary studies had appeared in France. Meanwhile, the strengthening of the comparative approach occurred when the journal *Revue litterature Comparee* was first published in 1921.

Comparative literature is known by two schools of America and France. The American school of thought argues that Bandung literature provides an opportunity to compare literature with other fields outside of literature, such as art, philosophy, history, religion, and others. Meanwhile, the French school of thought argues that comparative literature only compares literature with literature. However, the two schools of thought agree that comparative literature must be cross-country in nature, meaning that it tries to compare the literature of one country with the literature of another.

Along with the development of knowledge, criticism emerged of the views held by schools of thought. The two schools of thought do not seem to pay attention to the kind of most Asian countries that have a diversity of languages and cultures. Indonesia, for example, one tribe with another has differences in terms of language and culture. Nada (Damono, 2005:5) explains that language differences are a determining factor in comparative literature. Nada even concluded that comparing the Arab writer Al-Buhturin with the poet Syaugi is not a comparative study because the two writers come from almost the same language and culture, namely Arabic. This also implies that comparing Riau Malay literature with Malay Peninsula literature is not included in the field of comparative literary studies. Starting from the tone opinion above, comparing Javanese literature with Sundanese literature is a comparative study of literature. This is also the case with the comparison between regional literature, for example Minang literature and Indonesian literature, which is Bandung literary progress, because the two literatures have different languages.

According to Endaswara (2022: 192), in this case Nada argues that is in line with the opinion of Wellek & Warren who revealed that comparative literature is the study of literature that has differences in language and country of origin with the aim of knowing and analyzing the relationship and influence between one work on another. others, and their characteristics.

S. Objects of Differences in Comparative Theory of Literary Works

According to Faruk (Anggradinata, 2020: 81) views a literary work as a novel from a cross-cultural perspective. It is emphasized that a novel that is studied has a striking difference from the two novels that have been searched for. In line with research conducted by Faruk, on two novels from Malaysia entitled "Tembok Not Tinggi" by A. Samad Ismail. Meanwhile, from Indonesia, Pramoedya Ananta Toer's work entitled "Merka who is Paralyzed" is a comparative literature regarding the differences and similarities in terms of the literature of the two novels. So that there are differences and similarities that stand out in the two novels regarding the expected findings.

According to Endraswara (2011) comparative literature is a study of texts across cultures. This study is an interdisciplinary effort, namely paying more attention to the relationship of literature according to the aspects of time and place. From the aspect of time, comparative literature can compare two or more different periods. Meanwhile, the context of place will bind comparative literature according to the geographical area of literature. This concept represents that comparative literature is quite broad. In fact, in subsequent developments, the context of comparative literature focuses on comparisons of literature with other fields. This kind of comparison, in order to trace the interrelationships between aspects of life.

Comparative literature, the differences and similarities that exist in a literary work is the object to be compared. Remak (1990: 13) explains that in comparative literature what is compared is historical events, affinities of literary works, similarities and differences, themes, genres, styles, cultural evolution tools, and so on. Strengthened even further, it also provides boundaries regarding comparative literary objects. Remak strengthened the view of comparative literature, that the objects of comparative literature are only works of national literature and works of world literature (adiluhung).

In addition, it can be understood that the basis of comparison is the similarities and affinity of texts. So, the essence of comparative literary studies is to look for differences or abnormalities, in addition to similarities and affinity of texts and the most important thing in comparative literary studies is how a researcher is able to find the peculiarities of the literature being compared.

Hutomo (1993:19) explains that in the practice of comparative literature research in Indonesia, outline literature can be divided into three groups as follows; (1) comparative literature and philology, (2) comparative literature and oral literature, (3) modern comparative literature: 1) comparative literature in relation to

philology, 2) comparative literature in relation to oral literature., 3) modern comparative literature, namely written comparative literature, whether written in Indonesian which is still called Malay or written in Indonesian.

In the second point it is explained that the object of comparative literary study is not only in the form of written literature, but can also be in the form of oral literary works. Damono (2005:54) stated as follows. One of the activities that has been carried out a lot is to compare similar fairy tales from various countries, not only to reveal the original and its influence on others, but also the character of a society. In the Western sense, *dipilag abrara* gradually becomes: method, legend, and fable.

T. Comparative Theory of Comparative Literary Works

The object of similarity in comparative literary works focuses on the literary text and the storytelling style that the author brings to the literary work. Consistent with what was done by Damono (2005:55) above, it can be concluded that oral literature is an object in comparative literature research which is quite interesting, this is in accordance with the opinion of Endraswara (2001:49) which states as follows. Oral literature is a part of the oral tradition that is often changing. Changes as a result of being wrong due to a wrong word or intentionally saying it wrongly (spoofed). All of these mistakes turned out to be "entrances" to Bandungan's literary path. Barkat is full of interesting changes in oral literature compared to one another.

From there, the challenge of comparative literature researchers who examine oral literature is that they must find changes or variants of oral stories in society. So as to find some of the obstacles that exist in society. In the practice of comparative literature according to Hutomo (1993:11-12) based on 3 things, namely as follows; (1) affinity, (2) radiation, (3) influence. a) Affirmation, namely the attachment of intrinsic elements (inner elements) of literary works, for example elements of structure, style, theme, mood (atmosphere contained in literary works) and others which are used as oral material for literary works. b) Tradition, namely elements related to the history of the creation of literary works. c) Influence, the term influence, in fact, is not the same as plagiarizing, acting, because this term is a term with a negative tone.

In this research, the most appropriate foundation to use is the foundation of influence. If we discuss the meaning of an influence, then we must again remember that literature is not born from a vacuum. This is in accordance with the opinion (Hutomo, 1993; 13) that literary works (as texts) store various texts in them or are absorptions or results of transformations. This is the

absorption or the result of transformation. This opinion is reinforced by Nurgiantoro (1998) literary works will appear in a society that already has conventions, traditions, views on aesthetics, artistic goals, and others, all of which can be seen as a form of culture and it is not impossible to "record" society's views on art.

This also means that literature is actually a community convention because the community wants a form of art called literature. The form of cultural conventions that already exist in society is concretely different in the form of works written and created by previous people. However, it can also be folk tales in the form of oral (folklore) which are passed down from generation to generation.

U. Meaningful Objects in Comparative Theory Literature

This general meaning is general to a text in accordance with the purpose of searching for data, namely magical realism. From the similarities and differences that are carried out, of course, one can find meaning intertextually and the interpretation of objects becomes a separate authority for interpreting. So with this discovery it is the ultimate goal to find the meaning of a text in quotations as evidence.

In a literary work there is a discourse contained in it, for example existentialism, discrimination, feminism, post-colonialism, violence, human rights, etc. The next task is to have one of the prominent or interesting discourses from the two or more literary works to be compared. For example, scholars view discourse in feminism or gender as quite prominent in both works (Anggradinata, 2019: 3).

Literary work as an object of research is an effort to interpret what has been sought and according to the original purpose. So that the meaning of the text is not blurred from what discourse is contained in literary works, in line with the search of a researcher lies in the magical realism of cross-cultural comparisons of the two literary novels.

III. RESULTS

1. Characteristics of Magical Realism in the Novel SM & STK

Based on the findings of magical realism from the two novels, SM&STK finds characteristics in them regarding magical realism in the form; narratives, characters, and attributes that appear in both works. In the broad scope of reality guided by magical realism, it becomes an image of magical realism which is related to everyday myths, criticism of modernization, and critical spirituality. In this novel, it can be seen from the two novels that appear with the image of magical realism in accordance with the culture of each country, namely

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Indonesia and Colombia. Novels that represent cultural backgrounds and countries that have similarities were colonized by colonialism.

2. The Narrative of Magical Realism in the SM & STK Novel

Based on the results found in reading the novels, both of them contain the same narration as well as have differences and meanings. The similarities in both novels bring out the characteristics of magical realism in the form of narration and characters. As well as the difference in the characteristics of the realism image, it has a significant difference regarding the appearance of the background; Ayu Utami as an Indonesian writer in the novel *Simple Miracles* (2019) explores the magical magic of Javanese mythology that often appears in the story, apart from its critical spirituality. If Gabriel Garcia Marquez, the Colombian writer in *One Hundred Years of Silence* (2018), brings up an image of the value of everyday magical realism in our lives. This is influenced by the ancestry in Colombia which predominantly adheres to its ancestral syncretism, but with repeated irony.

IV. DISCUSSION

A. Novel Magical Narrative Structure Magical realism in the SM & STK Novel

According to Faris (Sari, 2020:13) there are magical elements used in magical realism fiction which usually highlight certain issues in the text. These issues can be seen in the context of phenomena that occur outside the literary text itself, apart from the things that exist in the work. In line with what was mentioned in the novel *Simple Miracles* and *Hundred Years of Silence* which are categorized as works of fiction, magical realism also looks at social issues. The social issues that arise from the two novels *Simple Miracles* and *One Hundred Years of Silence* are about the tradition of Javanese myths. One of the pilgrimages is in the novel *Simple Miracles*. Meanwhile, in the novel *Hundred Years of Silence*, there are traditions and customs of the Gypsies and the objects in them, such as; magnifying glass, esparto grass, and cockfighting.

B. The Narrative of Magical Realism in Ayu Utami's Novel

In Ayu Utami's *Simple Miracles*, there is a narrative of magical realism in her novel which elevates magic in relation to the myth of the existence of these spirits full of the magical realism characteristics of Faris (2004) which also shows the existence of these myths or beliefs in the modern world as it is today. In presenting magical realism narratives, it does not only show the existence of myths or beliefs in the modern era, but also

has the task of reinforcing a belief regarding certain myths and even tearing them down.

Ayu Utami in this case tries to offer readers a good introduction. Javanese and non-Javanese readers will understand the characteristic image of Java adhering to Javanese culture and invite readers from Java to preserve this traditional culture. In the novel, the director transforms something that smells sacred into something that smells of routine related to the appearance of spirits not only at night in haunted places, but everywhere that is not bound by sacred times.

C. Social Issues Related to Javanese Myths in the Novel Simple Miracles

According to Sari, (2020:14), as explained earlier, belief myths in Java are related; ghosts, pilgrimages, and the dead are still around for 40 days. Strengthened by Geertz's opinion (Mulia, 2016:39) in the sacred context, spirits are always in sacred places. As in the novel *Simple Miracles*, subtle creatures are presented in public spaces such as schools, homes and highways. This is a feature of works of magical realism, in which sacred space is confused.

D. Issues Related to Modernist-magical realism

Sari (2020:14) one of the things highlighted in magical realism literary works is their critical attitude towards modernism and colonialism. That is what makes magical realism classified in the theories of postcolonialism and postmodernism. In the novels *Simple Miracles* by Ayu Utami and *One Hundred Years of Silence* by Gabriel Garcia Marquez, modernization as a global context, on the one hand, shows a contrasting attitude, but on the other hand, it shows a parallel attitude.

The modernism that is attempted in this novel is exploitative modernization and destroys tradition. It has been explained that the situation in the villages of Cirebon and Macondo is the background story of the two novels. There is a Gypsy opinion and a spiritual life in Boncius.

At first the villages that originally lived side by side supported the Javanese culture which still exists today. The existence of this Javanese culture is not only supported by older people who still instill Javanese traditions in the younger generation, but also because of political elites) who are dominated by Javanese who during their leadership have shown how the attitude of life of Javanese people, Javanese traditions (for example at son's weddings) the eldest president using Javanese customs), as well as the dominance of Javanese culture on national television. On TV, there are many soap operas or dramas that mostly carry Javanese culture,

ghosts that are legendary in the land of Java. So that makes traditional smelling things popular again.

The motive behind the appearance of the novel in the magical realism genre, which presents myths or beliefs originating from the past to the present, is not only presented to serve as a socio-cultural document that records the cultural reality of a society at a certain time--as explained by Junus (1986), that the function of literary works is also as a socio-cultural document that explains the culture or condition of society at a certain time--but also intends to show that no matter how modern human form is, it cannot be separated from these magical beliefs. Humans will still run to magical things or believe in myths if science can no longer give satisfaction when it shows the results of solving problems.

E. The Narrative of Magical Realism of Gabriel Garcia Marquez

When Marquez in the *Hundred Years of Solitude* created the City of Macondo with the magical life of its people which is actually the cultural reality of the people of Latin America. Mohtarom (2014: 148) mentions that Marquez created a realism figure in *One Hundred Years of Solitude*, the character Jose Arcadio Buendia and all of his realist descendants. Meanwhile, Marquez's magical realism was bridged by the ancestral culture of Latin America. These two writers' magical realism meet in the spirit of social and political criticism of the reality of human life and historical entities.

The narrative of *One Hundred Years of Solitude* contrasts what happened to Spain as colonizer of Latin America. In addition, the author uses the technique of writing magical realism, which is manifested in the writing technique of works of the magical realism genre, both in terms of ideas and thematically.

F. Character Character

Sari (2020:5) The characters in this research are related to irrational figures, whose existence in the world cannot be accepted by the human rational mind. This character among other things; Bocanuis, Prudencio, Ursula, Rika, and Jose Arcadio Boendia. In terms of the second character of the characters have significant differences except regarding the characteristics of magical realism.

Characters in novels always represent everyday life, not only what happens in *Simple Miracles* and *One Hundred Years of Solitude*, both novels with characters present a complex human life in many images. That each character has its own suspension will be the narrator or just a side. However, almost nothing is wasted in placing characters in it.

G. SM Real Figure: Romo Sanjoyo

In the history of the figure as a priest, this incident appears as told by Ayu Utami in *Simple Miracles*. It is explained in history that he, as a priest, was known to work and was killed during the struggle for independence. He died in Muntilan 1948. In this case, it becomes magical as well as a characteristic of taking the topic of the emergence of magical realism in Ayu Utami's work.

In the fictional story of *Simple Miracles*, death is still visited by people (pilgrims). This characterizes Ayu Utami as a magical realism elevating Javanese myths. That every death is like being the most sacred event. Even if they die because they are killed, they will become history.

H. Real Figures STK: Gypsies

History Gypsies in general are an ethnic Romani people group living in many communities around the world. Gypsies as a group occupy places (nomads). Many modern Gypsies have lived and remained, Kompas (2020:1).

Gypsies in the novel *Hundred Years of Solitude* are represented as a group of characters coming to Macondo. These figures become fiction with characters and habits that are similar to existing history. Even though the author still gives a portion as a fictional character in a novel.

Meanwhile, Macodo began to be crowded and visited by various people. Beginning with the arrival of the Gypsies who brought various inventions, the arrival of government and religious authorities, as well as banana plantations which brought disaster. It depicts the meeting of civilizations, the "native" and "foreign", the people of Macondo, and the incoming outsiders. The relationship between the "original" and the "foreign" and how they respond to these outside influences is really interesting. We will witness the birth of a city with all its phenomena, parties and tragedies, Muhammad (2019).

I. Magical Realism in Real Reality and Magical Events in the SM & STK Novel

Faris (Setiawan, 2018: 153) says that magical realism is a combination of two elements of realism and magic in a single perspective in the text so that the reader's experience becomes diverse.

The element called defocalization (defocalization) of the five elements of magical realism: (1) irreducible elements, (2) the phenomenal world, (3) natural amalgamation, (4) uncertain doubts, (5) time disturbances, and identity.

J. Real Reality in the Text

Sari (2016: 14) says that real reality refers to character objects, events that correspond to or describe the real world (according to reason) that occur in human life in general. As with the first characteristic of irreducible elements, this second characteristic will be explained according to grouping; phenomenal world objects (tempta, objects), character characters (related to the character's profession), as well as phenomenal world events themselves.

K. Magical events in the novel Simple Miracles

Sari (2020.11) says that the real (modern) world and the magical world which have narratives in both novels merge into one. The real world is represented by the figures Bonnacious and Father Sanjoyo as real figures who have been used as places of pilgrimage until now. While the event is due to death as a magical event. So that the two novels with different background points of view still offer a reality in a magical world or magical realism.

L. Magical Events in the novel One Hundred Years of Solitude

The magical world is a realm/living environment whose existence is irrational, which has characteristics and is inhabited by figures who always have supernatural properties. The magical world described in both novels has something to do with the Javanese belief in Simple Miracles. Whereas in One Hundred Years of Solitude thick with ancestral culture that is dominant with its ancestral syncretism.

In this case a Pillar of Ternera who knows very well, through the cards, everything that happened to the Buendia family is passed down through generations. There are still many assumptions about the narrator in the novel of the magical realism genre, some say that Malquedes is a gypsy who at the end of the story offers a genealogy of the Buendia family, in Sanskrit. Even though the most enjoyable voice in this novel is the voice of Pilar Ternera or Malquedes. This is the voice of Gabriel Garcia Marquez, Laksana (2018).

V. CONCLUSION

Based on the findings of the data described and the analysis, the researcher can draw the conclusion that the characteristics of magical realism are found in the two novels Simple Miracles and One Hundred Years of Silence, which are presented using a comparative literary study model. Researchers can conclude three groups, namely: 1) Characteristics of Wendy B. Farris' magical realism, 2) Narrative Structure of Magical Realism in Ayu Utami's Simple Miracles and Gabriel Garcia Marquez's Hundred Years of Silence.

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