

**MAGICAL REALISM ANALYSIS IN KATHERINE
APPLEGATE'S *CRENSHAW***

THESIS

By:

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES**

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

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**MAGICAL REALISM ANALYSIS IN KATHERINE
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THESIS

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2023

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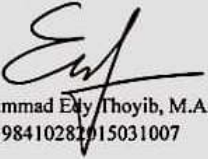
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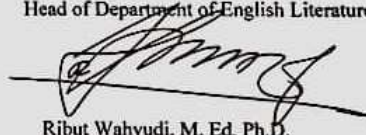
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MOTTO

“Fighting has been made obligatory upon you ‘believers’, though you dislike it. Perhaps you dislike something which is good for you and like something which is bad for you. Allah knows and you do not know.”

(QS. Al-baqarah: 216)

“Happiness is not something that you have to achieve. You can still feel happy during the process of achieving something.”

(RM of BTS)

DEDICATION

This thesis is proudly dedicated to:

My dearest mother, *Ibu* Siti Mahmudah,

My beloved grandparents, *Ibu* Supinah and *Alm. Bpk.* Damuri,

Thank you for all forms of support, prayers, and always feel proud of me as a
child or grandchild.

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Finally, I realize that this thesis has some flaws and imperfections. Therefore, comments and suggestions are highly expected for further research improvement. Hopefully this thesis can be useful in the field of education, especially in literary studies.

Malang, May 17th, 2023

Imelda Yunaisafitra

ABSTRACT

Yunaisafitra, Imelda. (2023). *Magical Realism Analysis in Katherine Applegate's Crenshaw*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muhammad Edy Thoyib, M.A.

Keywords: Magical Realism, Element, Imaginary Friend

Magical realism is one of the most popular literary genres in fiction. Magical realism is characterized by the blending of magical elements with reality in a way that blurs the boundaries between the two (Faris, 2004). Katherine Applegate's *Crenshaw* is one of the novels with many characteristics of magical realism. This study aims to find the elements of magical realism in Katherine Applegate's *Crenshaw* and the relationship between these elements and the intrinsic elements of the novel. This study is categorized into literary criticism by applying the magical realism theory of Wendy B. Faris. Research data were obtained from a printed novel titled *Crenshaw* by Katherine Applegate, published in the United States by Feiwel and Friends in 2015. Data were analyzed by identifying, interpreting, and then making conclusions. There are two results in this study. First, the five elements of magical realism from Wendy B. Faris are found in this novel, including Irreducible Elements, Phenomenal World, Merging Realms, Unsettling Doubt, and Disruptions of Time, Space, and Identity. Second, a relationship was found between elements of magical realism and several intrinsic elements in the literature, including the irreducible element's relation to character, phenomenal world's relation to setting, merging realms' relation to character and setting, unsettling doubts' relation to character and setting, and disruptions of time, space, and identity's relationship with character and setting.

مستخلص البحث

يونيسافيتزا, إميلدا. (2023). تحليل الواقعية السحرية في رواية *Crenshaw* بقلم Katherine Applegate. البحث الجا معي. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. مشرف: محمد إيدي طيب، م.أ.

الكلمات الأساسية: الواقعية السحرية ، العناصر ، أصدقاء وهمي

الواقعية السحرية هي واحدة من أكثر الأنواع الأدبية شعبية في الخيال. تتميز الواقعية السحرية بخلط العناصر السحرية بالواقع بطريقة تلمس الحدود بين الاثنين (فارس ، 2004). رواية *Crenshaw* التي كتبها كاثرين آبلجيت هي واحدة من الروايات التي تحتوي على الكثير من خصائص الواقعية السحرية. تهدف هذه الدراسة إلى إيجاد عناصر الواقعية السحرية الواردة في *Crenshaw* لكاترين آبلجيت وإيجاد العلاقة بين هذه العناصر والعناصر الجوهرية في الرواية. تم تصنيف هذه الدراسة إلى نقد أدبي من خلال تطبيق نظرية الواقعية السحرية لـ Wendy B. Faris. تم الحصول على بيانات البحث من رواية مطبوعة بعنوان *Crenshaw* بقلم Katherine Applegate. والتي تم نشرها في الولايات المتحدة من قبل Feiwei and Friends في عام 2015. يتم تحليل البيانات عن طريق التحديد والتفسير ثم استخلاص النتائج. هناك نوعان من النتائج في هذه الدراسة. أولاً، العناصر الخمسة للواقعية السحرية من Wendy B. Faris متضمنة في هذه الرواية ، بما في ذلك العناصر غير القابلة للاختزال، والعالم الظاهر، وعلمان موحدان، والشكوك المزعجة، واضطرابات الزمان والمكان والهوية. ثانيًا، تم العثور على علاقة بين عناصر الواقعية السحرية والعديد من العناصر الجوهرية في الأدب، من بين أمور أخرى، علاقة العناصر غير القابلة للاختزال بالشخصيات، وعلاقة العالم الظاهري بالإعداد، وعلاقة الطبيعة التي توحد مع الشخصية. والإعداد، وعلاقة الشك المقلق مع الشخصيات والإعدادات، وتعطيل العلاقة بين الزمان والمكان والهوية بالشخصيات والإعدادات.

ABSTRAK

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Keywords: Realisme Magis, Unsur-Unsur, Teman Imajiner

Realisme magis adalah salah satu genre sastra paling populer dalam fiksi. Realisme magis ditandai dengan pencampuran elemen magis dengan realitas sedemikian rupa sehingga mengaburkan batas antara keduanya (Faris, 2004). Novel *Crenshaw* karya Katherine Applegate merupakan salah satu novel yang memiliki cukup banyak ciri realisme magis. Penelitian ini bertujuan untuk menemukan unsur-unsur realisme magis yang terkandung dalam *Crenshaw* karya Katherine Applegate dan menemukan hubungan antara unsur-unsur tersebut dengan unsur-unsur intrinsik dalam novel tersebut. Kajian ini dikategorikan ke dalam kritik sastra dengan menerapkan teori realisme magis oleh Wendy B. Faris. Data penelitian diperoleh dari novel cetak berjudul *Crenshaw* karya Katherine Applegate yang diterbitkan di Amerika Serikat oleh Feiwel and Friends pada tahun 2015. Data dianalisis dengan mengidentifikasi, menginterpretasikan, kemudian menarik kesimpulan. Ada dua hasil dalam penelitian ini. Pertama, lima elemen realisme magis dari Wendy B. Faris terdapat dalam novel ini, antara lain unsur-unsur yang tidak dapat direduksi, dunia fenomenal, dua alam yang menyatu, keraguan yang meresahkan, dan gangguan waktu, tempat, dan identitas. Kedua, ditemukan hubungan antara unsur-unsur realisme magis dan beberapa unsur intrinsik dalam sastra, antara lain, hubungan unsur-unsur yang tidak dapat direduksi dengan karakter, hubungan dunia fenomenal dengan latar, hubungan alam yang menyatu dengan karakter dan latar, hubungan keraguan yang meresahkan dengan karakter dan latar, dan gangguan hubungan waktu, tempat, dan identitas dengan tokoh dan latar.

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CHAPTER I

INTRODUCTION

This chapter contains the background of the study, the problems of the study, the significance of the study, the scope and limitations, and the definition of key terms.

A. Background of the Study

Literature is a creation that is conveyed communicatively as a means of delivering the meaning and purpose of the author. In writing a literary work, writers do not have category boundaries in their work. On the other hand, as stated by Frow (2015, p.4), every literary text has a controller for communication uncertainty, by building its own figures and models of how the literary text should be read, this term is commonly referred to as genre. Typically, the term genre refers to one of the three traditional literary forms of epic, poetry, or drama (Klarer, 2011, p.3). However, along with the development of literature, many new literary forms and terms emerged, for example, magical realism, which is identified as a fantasy genre in Latin American fiction.

Magical realism is a literary form and also a term that often appears in literary discussions. Not infrequently, writers also use magical realism to convey the meaning and message of their writing. As a result, magical realism is also considered to have an essential role in the continuity of literary writing and has an impact on readers. The term “magical realism” is made up of two

words: 'magical' and 'realism'. Magic, in general, is a form of worldview regarding something miraculous or supernatural, while realism is reality or a rational view of real life. On the other hand, according to Trivedi (2013, p.389), in discussions of the magical realism genre, the term 'magic' can be exhibited by ghosts, disappearances, miracles, extraordinary skills, strange visions, and settings, but it does not contain magic as seen in magic shows.

Magical realism exists as something extraordinary because there is a union between the two worlds. "Very briefly defined, magical realism combines realism and the fantastic so that the marvelous seems to grow organically within the ordinary, blurring the distinction between them" (Faris, 2004, p.1). Magical realism combines the form of reality or real life with fantasy or magical things which then the absurdity of the fantasy or magic grows naturally as usual with the help of reality. The result of this merger is obtained a magical realism that does not reveal the distance between the two.

Katherine Applegate's *Crenshaw* is an example of a literary work that contains many elements of magical realism. This novel talks about a boy named Jackson who has the principle that he will only accept a fact when there is a logical explanation. However, one day he meets Crenshaw, his imaginary friend from the past. Crenshaw is a human-sized cat that makes Jackson doubt his existence. Jackson felt that the cat was not real and was just his imagination because of his unusual behavior, but on the other hand, Crenshaw's presence felt so real with the evidence that Crenshaw had a real impact on his real life.

The writing technique used by the author in writing the novel leads to a literary form of magical realism and the characteristics of magical realism in the literary work can be found and analyzed. For example, in the novel, the imaginary friend can be seen by the main character's pet. This event is included into an irreducible element considering the statement of Taylor (1999, p.157) where "Imaginary encounters strike adults as unusual and exotic, but it is common for children to have them." From this statement, it can be concluded that imaginary friends can only be made and seen by children, because for adults this is something abnormal, which in *Crenshaw* it becomes something extraordinary and cannot be explained logically. Therefore, the researcher chose this novel as the object of study.

Based on the statement above, this study focuses on the magical realism elements depicted in the novel using the magical realism elements provided by Wendy B. Faris, including: "irreducible elements, phenomenal world, unsettling doubt, merging realms, and disruption of time, space, and identity" (Faris, 2004, p.7). The magical realism theory from Wendy B. Faris has sufficiently explained the topic under study, namely the elements of magical realism itself. This theory can make the researcher uncover and explain the phenomena in the study.

In general, this novel has been widely reviewed by readers. Besides that, the researcher also found a website that analyzes the intrinsic elements in this novel. From the analysis it is found that the novel carries the theme of Jackson's journey in reconciling facts and fantasy, where Jackson is the protagonist, and

Crenshaw's character in the novel is symbolized as impossible things that can happen and represents comfort. However, no analysis has been found that discusses the novel from the aspect of magical realism. Furthermore, the researcher found several previous studies on magical realism using other objects. Articles from Buriro, Khokhar, and Ghanghro (2021), Hasanah, Kuncara, and Astuti (2021), and Emi Asmida (2020) discuss the aspects and the role of magical realism in the object under study. Not much different, the article from Laily (2020) also examines the novel's relationship to the magical realism elements. Then, there is a thesis from Ishlahiyah (2018) that focuses on how magical realism is used to represent love and loss, and the article from Hasanah, Subekti, and Handayani (2018) focuses on showing the meaning of magical realism as a strategy for expressing various extreme events.

Besides that, Chaia, Slimani, and Touansa's (2020) dissertation examines the application of the magical realism genre as a literary technique in Latin America, highlighting the effect of this genre on Latin American novels. Nurrahman and Rosyidi (2021) also use magical realism in their article, which focuses on disclosing magical realism as a historical discourse. There is also an article by Salsabila and Karkono (2021) that only focuses on interpreting irreducible elements in the novel. Finally, the thesis entitled "*Magic Realism in Aaron Pinnix Selected Poems*" from Gumuntiri (2019) analyzes magical realism using Riffaterre's semiotics. Except for the thesis from Gumuntiri (2019) and Chaia, Slimani, and Touansa's (2020) dissertation, the eight articles use Wendy B. Faris' magical realism theory as a topic with a different focus.

In contrast to the previous studies, which have examined magical realism with different topics, this study focuses on explaining what elements of magical realism are depicted in *Crenshaw* and their relation to the intrinsic elements of the novel under study. The researcher considers that magical realism is a literary form that also contributes to the genres spread in literary works. Therefore, it is essential to study and analyze literary works with magical realism further to explore the subject of the genre in literature.

B. Problems of the Study

This research is formulated to answer the following questions:

1. What are the magical realism elements portrayed in Katherine Applegate's *Crenshaw*?
2. What is the relationship between elements of magical realism and intrinsic elements of fiction in Katherine Applegate's *Crenshaw*?

C. Scope and Limitations

In this study, the researcher examined a novel by Katherine Applegate entitled *Crenshaw*. Furthermore, this study discusses the elements of magical realism in the novel and the relationship between these elements and the intrinsic elements of the novel under study. This research focuses on literary works to examine the material of all the characters, narratives, and dialogues in the novel. This study analyzes Katherine Applegate's *Crenshaw* novel by using the magical realism theory by Wendy B. Faris.

D. Significance of the Study

The researcher expects that this study contributes both theoretical and practical knowledge to the field of literature. Theoretically, the results of this study are expected to be useful in increasing knowledge related to magical realism in literary works and to contribute especially to the discussion in uncovering the use of intrinsic elements of fiction in constructing elements of magical realism in the novel under study. Moreover, this research is expected to make readers interested in magical realism in literary works and start exploring works in the magical realism genre.

E. Definition of Key Terms

To avoid misunderstandings in this research, here are some definitions of the terms used in this research:

1. Magical Realism

Magical realism is a blend of realism and the extraordinary in such a way that the extraordinary seems to develop naturally within the ordinary, blurring the distinction between the two (Faris, 2004, p.1).

2. Irreducible Element

Irreducible elements are uncommon phenomena that cannot be explained by the universe's rules as established by Western empiricists, especially logic, common knowledge, and held beliefs (Faris, 2004, p.7).

3. Phenomenal World

Phenomenal world is the real world that is present in magical realism fiction to maintain the realistic or realism that exists in a literary work (Faris, 2004, p.14).

4. Unsettling Doubt

The world presented in magical realism triggers doubt, this feeling arises when the reader encounters two conflicting understandings, magical and real (Faris, 2004, p.17).

5. Merging Realms

Merging realms unites the magical and material worlds or in other words, unites the opposite sides of the world, which combines elements of reality and fantasy (Faris, 2004, p.21).

6. Disruption of Time, Space, and Identity

Magical realism fiction disrupts societal notions about time, space, and identity. Magical time and space flow into the real-world space and time. This is the source of the disruption of time, space, and identity in the modern world (Faris, 2004, p.23).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter covers the concepts and theory used in this study. Some of the points that the researcher explains include the explanation of magical realism, magical realism theory by Wendy B. Faris, and intrinsic elements of fiction.

A. Magical Realism in Literature

Magical realism began as an art criticism term and was later adapted to literature. Franz Roh, an art critic, invented the phrase magical realism in 1925 to characterize German post-impressionist painting. He defines magical realism as “the ability to create meaning (magic) by imagining irresponsible things in an irresponsible way.” Despite the fact that Roh’s ideas were primarily about art, his statements were later applied to the literary phenomena known as magical realism (Camayd-Freixas, 2014, p.3).

According to Camayd-Freixas (2014, p.5), in 1927, the Italian novelist Massimo Bontempelli used magical realism to describe modernist writing for the first time in literature. Later in the same year, the *Revista de Occidente* translated and published Roh’s book in Spanish, introducing magical realism to Latin America. Within a year, the literary circles of Buenos Aires were applying magic realism to the writing of European authors (Zamora & Faris, 2005, p.15). Furthermore, the famous critic Ángel Flores considers Jorge Luis Borges to be the first “official” magical realism author, with his massive publication of

Historia Universal de la Infamia (A Universal History of Infamy) in 1935 marking the beginning of the genre.

Today's writers, like Salman Rushdie, the famed author of "*Midnight's Children*" and "*The Satanic Verses*", are influenced by magical realism. The works of other authors were also influenced by magical realism, for instance, Gabriel García Márquez's work "*One Hundred Years of Solitude*" in 1967 and Isabel Allende with her work entitled "*The House of the Spirits*" in 1982. While before magical realism became a recognized literary form, an earlier author had written a novel about ordinary situations with fantastic features. Franz Kafka, published "*The Metamorphosis*" in 1915, a decade before Roh wrote about it and well before magical realism appeared in Latin American literature.

Magical realism was initially used to describe the combination of common objects with extraordinary or magical elements. According to Akhtar (2013, para.1), the use of talent, precisely described, painted in a smooth manner representations of humans and objects presented in a slightly surrealistic way distinguishes magical realism in painting. The ideas and subjects are frequently fictional, absurd, and surreal, with a dreamlike feel. Later, by the 1980s, magical realism had established itself as a term used to describe certain types of fiction.

Akhtar (2013) also mentions some characteristics of this type of fiction:

"The mingling and juxtaposition of the realistic and the fantastic or strange, skillful time shifts, convoluted and even labyrinthine narratives and plots, miscellaneous use of dreams, myths and fairy stories, expressionistic and even surrealistic descriptions, arcane erudition, the element of surprise or abrupt shock, the horrific and the inexplicable." (Akhtar, 2013, para.2).

B. Magical Realism

Magical realism is a term that combines the words magic and reality. The word magic itself in magical realism based on Bowers (2004, p.19) refers to the mysteries of life, every extraordinary event, and especially to everything spiritual or things that cannot be accounted for by rational science. Usually, the magical events that occur in magical realism fiction are ghosts, disappearances, miracles, extraordinary talents, and also the appearance of strange or unusual atmospheres. Bowers (2004, p.19) also added that these things are usually called 'magic' in magical realism, not magic that can be found when watching magic shows. In a magic show, tricks are used to create an illusion that something unusual has occurred; nevertheless, in magical realism, 'magical' implies that something extraordinary is truly happening rather than merely tricks and illusions. Furthermore, "realism is ... allows the writer to present many details that contribute to a realistic impression" (Bowers, 2004, p.20). From this statement, the researcher discovers that the author employs realism in literature to provide elements that refer to something realistic.

Shindu (2015, p.210) stated that magical aspects are combined with a realistic ambiance in magical realism to gain a better understanding of reality. These magical aspects are defined as typical events in a straightforward manner, allowing the real and the fantastic to coexist in the same line of thought. In addition, according to Trivedi (2013, p.390), magic realism in literature frequently mixes external and internal aspects of human existence; it is a combination of scientific physical reality and psychological human reality. It

combines characteristics of human existence such as thought, emotions, dreams, and imagination. As a result, understanding how magical realism works requires an understanding of how narrative is created in order to provide a realistic context for fictional magical phenomena (Bowers, 2004, p.21).

C. Magical Realism Theory by Wendy B. Faris

Magical realism defined by Faris is a term to refer to a literary work that contains both magical and realist elements, these two elements merge into one without any distance. Faris (2004, p.1) in his book briefly describes that “Magical realism combines realism and the fantastic so that the marvelous seems to grow organically within the ordinary, blurring the distinction between them.” The difference between the two combined elements is not obvious so things that are considered extraordinary seem normal or natural because the writing or narration technique of the literary work uses a realist storytelling technique that contains magical elements.

Magical realism is also associated with innovation and reintroduces narrative traditions in city centers, as Faris (2004, p.2) states in his book “It also represents innovation and the re-emergence of submerged narrative traditions in metropolitan centers.” In other words, Faris tries to draw conclusions from his idea that narrative techniques of magical realism attempt to elevate traditions that are considered insignificant by realism and then present them in the center of a metropolitan city. The existence of this magical element then shook the whole reality.

Based on Faris' (2004, p.7) statement in his book, the five elements of magical realism that are present in the text of the literary work can be used to determine if a literary work has magical realism. To find out that literary works are considered magical realism, it is not enough just to find magical elements in the text, it is necessary to find the presence of five elements of magical realism. These five elements will subsequently demonstrate how the magical realism narrative model is seen in literary works.

The five elements of magical realism put forward by Faris are as follows: First, the literary text contains “irreducible elements of magic”; second, the “phenomenal world” in magical realism is described in detail and with powerful presence; third, the reader may experience some “unsettling doubts” while attempting to reconcile two conflicting interpretations of events; fourth, the “narrative combines different realms”; and, finally, magical realism fuels a “disruption of accepted notions of time, space, and identity” (Faris, 2004, p.7).

1. Irreducible Element

Irreducible element is an influential element in magical realism literary works, this element is the core element because it is this element that makes magical realism fiction have a magical element. Irreducible elements are phenomena that are uncommon or cannot be explained by the universe's rules as established by Western empiricists, especially logic, common knowledge, and held beliefs.

“The ‘irreducible element’ is something we cannot explain according to the laws of the universe as they have been formulated in Western empirically based discourse, that is, according to ‘logic, familiar

knowledge, or received belief,' as David Young and Keith Hollaman describe it." (Faris, 2004, p.7).

Then Faris (2004) added, "therefore, the reader has difficulty marshaling evidence to settle questions about the status of events and characters in such fiction." (p.7). Readers will be made difficult to prove the truth of the events and characters in the story. Magical realism presents something that cannot be articulated ordinarily, so it feels genuine. On the other hand, magic or something extraordinary looks like an ordinary thing, even though it is presented in a clear, detailed, and thorough manner.

2. Phenomenal World

Phenomenal world is also an influential element in magical realism literary works. The reason is, this element will later distinguish magical realism from fantasy. Phenomenal world is the real world that is present in magical realism fiction to maintain the realistic or realism that exists in a literary work. As mentioned by Faris (2004) that "Realistic descriptions create a fictional world that resembles the one we live in, often by extensive use of detail." (p.14). Detailed and long realistic narratives or descriptions create fiction that reflects the real world in which we live every day. An extraordinary event or thing appearing in the real world is not a fantastic thing, but it is an unknown element that hiding underneath the phenomenal world.

The phenomenal world with these magical elements as a background is separated into two types: real in text and real in history. The two types of

phenomenal world both help the writer in becoming a fence so that the magical elements in magical realism fiction do not get out of reality and turn into fantasy.

3. The Unsettling Doubt

The world presented in magical realism triggers doubt, this feeling arises when the reader encounters two conflicting understandings, namely magical and real. According to Faris (2004), “Magical realist scenes may seem dreamlike, but they are not dreams, and the text may both tempt us to co-opt them by categorizing them as dreams and forbid that co-option.” (p.17). Magical events or things in magical realism fiction may seem like a dream, but it is not, and the fictional narrative may lead us to identify it as a dream because of its absurdity. To prevent interpretation, magical realism narratives almost seem to conjure up the idea of understanding what they convey as dreams. This method, in addition to eliminating the doubts of the reader, also encourages the reader to have doubts.

The readers’ doubts are linked to their cultural context. If the reader is knowledgeable with magical issues, it will be easy for the reader to discern between magic and reality; but, if the reader is unfamiliar with magical topics, the existence of magic in fiction will make the reader feel uneasy and strange.

4. Merging Realms

This merging realms element allows readers to experience the intimacy and virtual unification of the two realms, specifically magic and realism. In magical realism, merging realms ontologically blend the magical and actual worlds. Given the use of the term realism and magic in the genre, this literary style might be viewed as one that moves the world to the other side of the world, merging parts of reality and the fantastic.

“The magical realist vision thus exists at the intersection of two worlds, at an imaginary point inside a double-sided mirror that reflects in both directions. Ghosts and texts, or people and words that seem ghostly, inhabit these two-sided mirrors, many times situated between the two worlds of life and death; they enlarge that space of intersection where a number of magically real fictions exist.” (Faris, 2004, p.21).

The magical realism vision appears to exist in the space between the two growing universes and is neither real nor fictional but on the other side of the emerging reality. As a result, the magical and actual worlds began to merge. The borders between reality and fantasy are thus blurred in the process of combining the world by reducing mediation between two realities.

5. Disruptions of Time, Space, and Identity

The last element given by Faris from the characteristics of magical realism this time is the disruption of time, space, and identity. Faris makes this argument by referring to Jameson who claims that under reality, traditional temporal and spatial forms are reflected by homogeneity. “As Fredric Jameson sets out the project of realism, one thing it achieves is “the emergence of a new space and a new temporality” because realism’s spatial homogeneity abolishes the older forms of sacred space.” (Faris, 2004, p.23).

Magical realism is concerned not only with our habits in space and time but also with logical problems of identity. The characters share the multifocality of origin stories of magical realism and cultural (identity) hybridity. Multiple identities are often formed (as in magical realism).

The five magical realism elements that make up magical realism fiction work show how magic's narrative structure is a narrative approach that includes both magical aspects and the realism narrative technique itself. The five components also demonstrate how the relationship between magic and realism overlaps between elements, the form of a liminal meeting of two elements, and disruption in the idea of realism as a cause and result of magical element interaction.

D. Intrinsic Elements of Fiction

The intrinsic elements of fiction are the fundamental components or elements that are inherent to a work of fiction. These elements include plot, character, setting, point of view, theme, and conflict. They are essential building blocks that shape the narrative, drive the story, and contribute to the overall meaning and impact of the work. These elements are interconnected and work together to create a rich and cohesive fictional world that engages readers and conveys deeper messages or insights.

1. Plot

Plot is one of the intrinsic elements of fiction that refers to the sequence of events that occur in a story. It encompasses the arrangement

and organization of these events to create a coherent and engaging narrative (Murfin & Ray, 2009, p.386). The plot is responsible for capturing the reader's attention, creating suspense and anticipation, and driving the story towards its resolution. It provides the structure and framework within which the other intrinsic elements of fiction, such as characters, setting, and theme, unfold.

2. Character

According to Abrams (1981) "character is one or more people who are shown in a narrative work, or drama, which is interpreted by the reader to have certain moral qualities and tendencies as expressed in speech and what is done in action" (Nurgiyantoro, 2002, p.165). From this statement, the researcher finds that the character in a literary work is an actor, one or more persons created by the author of the story. This character is usually created by the author to have advantages, moral qualities and everything that is expressed has the power to influence the reader and the storyline.

3. Setting

According to Murfin & Ray (2009, p.472), setting, as an intrinsic element of fiction, refers to the time, place, and environment in which a story takes place. It encompasses the physical, social, cultural, and historical context that influences the events, characters, and atmosphere of the narrative.

The setting plays a crucial role in fiction by creating a sense of atmosphere, establishing the mood, and enhancing the reader's understanding of the characters and their experiences. It can contribute to the overall tone of the story, evoke specific emotions, and provide insights into the characters' motivations and behaviors. Additionally, the setting may interact with other intrinsic elements, such as the plot or theme, shaping the narrative's direction and meaning.

CHAPTER III

RESEARCH METHOD

This chapter provides an explanation of the research method used in analyzing the literary work entitled *Crenshaw*. This chapter discusses research design, data sources, data collection techniques, and data analysis techniques.

A. Research Design

Literary criticism is an umbrella word for studies that define, categorize, analyze, interpret, and evaluate literary works (Abrams, 2012, p.67). Since this research is an analysis of literary works, this research is included in the type of literary criticism. Instead of numbers and calculations, the data evaluated is in the form of sentences and interpretations, therefore, the study's findings are presented in a qualitative descriptive form. Furthermore, the researcher uses a theory by Wendy B. Faris, namely magical realism. The theory in this study is applied to analyze the elements of magical realism contained in the novel.

B. Data Source

The data used in this study include words, phrases, and sentences from the novel that demonstrate the magical realism elements. The data source for this research is a printed novel with title *Crenshaw* by Katherine Applegate. This study uses a novel published in United States by Feiwel and Friends in 2015. This novel contains 245 pages with a total of 272 sheets.

C. Data Collection

In data collection, the researcher carried out several steps. First, the researcher reads Katherine Applegate's *Crenshaw* repeatedly to get the best understanding and seek data related to the elements of magical realism. After that, the researcher annotated the data by highlighting, underlining, and taking notes related to the elements of magical realism. Then, the collected data is categorized and selected based on topic and theory.

D. Data Analysis

After data collection is complete, the researcher analyzed the data by carrying out several steps. First, the researcher identifies the data set that has been found. Second, the researcher sorts and classifies the data according to the problem under study, namely the five elements of magical realism proposed by Wendy B. Faris. Third, the researcher describes and interprets the data related to what elements of magical realism are depicted in the novel and its relation to the intrinsic elements of fiction. Finally, the researcher concludes the analysis by drawing conclusions that answer the research problems.

CHAPTER IV

FINDINGS AND DISCUSSION

Through findings and discussion, this chapter presents the analysis and answers to the research problems. The findings and discussion are related to Katherine Applegate's *Crenshaw* magical realism elements and the relationship between these elements with the intrinsic elements of the story. The researcher present excerpts from the novel as data and then, in order to obtain research results, proceed with analyzing and elaborating on them.

A. **Magical Realism Elements in Katherine Applegate's *Crenshaw***

In this study, the researcher presents data analysis from Katherine Applegate's *Crenshaw* based on the theory of magical realism by Wendy B. Faris. Magical realism has five elements that make a literary work classified as a magical realism literary work, such as Irreducible Element, Phenomenal World, Unsettling Doubt, Merging Realms, and Disruptions of Time, Space, and Identity.

1. **Irreducible Element**

One of the elements found in *Crenshaw* is the irreducible element. This element refers to magical or fantastical object or events that are present in the story without any clear explanation or justification from the laws of the real world. It is an element that cannot easily be reduced to a simple

explanation or rationalization but instead exists purely within the context of the story (Faris, 2004, p.7).

The irreducible element found in *Crenshaw* can be seen in the magical events experienced by the main character and the appearance of the magical object itself. In this novel, a magical element emerges as a magical character, an imaginary cat, namely Crenshaw. The researcher found several quotations related to magical object in the novel, namely as follows:

“I noticed several weird things about the surfboarding cat. Thing number one: He was a surfboarding cat. Thing number two: He was wearing a T-shirt. It said CATS RULE, DOGS DROOL. Thing number three: He was holding a closed umbrella, like he was worried about getting wet. Which, when you think about it, is kind of not the point of surfing. Thing number four: No one else on the beach seemed to see him.” (p.3)

This quote explains the strange object that appears at the beginning of the story. Magical objects are depicted through Crenshaw, a cat that acts and looks strange when Jackson sees it. He saw a cat that looked and acted unusual. The cat was wearing a T-shirt, surfing, and holding an umbrella. This quote shows that Crenshaw is a cat that has extraordinary abilities, unlike cats in general. However, in real life, Crenshaw, who is described as a cat, is impossible to act like Crenshaw, even though cats, in general, can also use the shirts worn by their owners. Therefore, referring to the statement by Faris that something that cannot be explained according to the law of the universe, Crenshaw appears can be described as a magical object.

Moreover, there is another quote that also shows that Crenshaw is part of the magical object in the novel:

“I could see right away that he was an unusual guy. He was a black and white kitten. A big one, taller than me. His eyes were the sparkly color of morning grass. He was wearing a black and orange San Francisco Giants baseball cap. He hopped off his board and headed my way. He was standing on two legs just like a human.”

““Meow,” he said. “Meow,” I said back, because it seemed polite. He leaned close and sniffed my hair. “Do you have any purple jelly beans?” I jumped to my feet. It was his lucky day. I just happened to have two purple jelly beans in my jeans pocket. They were a little smushed, but we each ate one anyway.”

“I told the cat my name was Jackson. He said yes, of course it is. I asked him what his name was. He asked what did I want his name to be.” (p.22)

From this quote, it can be seen that the main character, Jackson, is aware that the cat is unusual. Crenshaw is described as a giant kitten over Jackson’s height. The cat stood like a human, and spoke like a human to Jackson. Crenshaw here is described as a magical object whereby natural law, a cat would be very strange when it has the size of a child the age of Jackson, a boy in fifth-grade elementary school. Cats also will not be able to walk upright like humans in general, let alone speak human language clearly. Therefore, this quote shows that the irreducible element appears through Crenshaw’s character, the unusual cat.

Another quote that shows the appearance of Crenshaw as a magical object is:

“I can feel him. He feels real. He smells like wet cat. He has fingers. Cats do not have fingers.”

“Crenshaw attempted to dry himself. Each time he noticed a tuft of hair out of place, he paused to lick it. His tongue was covered with little pricklers, like pink Velcro. “Those things on your tongue are called papillae,” I said, and then I realized that maybe this wasn’t the best time to be sharing nature facts. Crenshaw glanced in the mirror. “My, don’t I look a fright.”” (p.64)

From the quote above, based on what the main character has experienced, he can feel Crenshaw's existence which is so real. Jackson also explained that Crenshaw has fingers, whereas, in real life, cats have paws—not fingers that most humans have. This evidence shows that Crenshaw has an unusual appearance; he is generally different from cats. Thus, this quotation can be categorized as a magical object of an irreducible element.

Apart from having Crenshaw as a magical object, magical events also occur in this novel:

“He'd grabbed a good wave, and his ride was smooth. But as the cat neared shore, he made the mistake of opening his umbrella. A gust of wind yanked him into the sky. He missed a seagull by seconds. Even the gull didn't seem to notice him. The cat floated over me like a furry balloon. I looked straight up. He looked straight down. He waved. His coat was black and white, penguin style. He looked like he was heading somewhere fancy in a hairy tuxedo.”

“He also looked awfully familiar. “Crenshaw,” I whispered. I glanced around me. I saw sand-castle builders and Frisbee tossers and crab chasers. But I didn't see anyone looking at the floating, umbrella-toting surfer cat in the sky. I squeezed my eyes shut and counted to ten. Slowly.”
(p.4)

This quote explains the strange event experienced by the main character, Jackson. He saw the cat float in the wind past Jackson and wave at him. Moreover, Jackson explained that no one else could see the cat except himself. The event experienced by the main character can be described as a magical event because it cannot be explained according to the law of the universe. Thus, this quote shows an irreducible element where there is a supernatural event occurs.

Furthermore, there is a magical event that occurs through the interaction of Jackson's dog with Crenshaw:

“Aretha licked his tail helpfully. “Off me, hound,” Crenshaw said. He tossed the towel aside, and it landed on Aretha.” (p.64)

The above quote is included in a magical event that can be seen through the behavior of Aretha, the dog belonging to the Jackson family. Crenshaw, in the novel, is depicted as Jackson’s imaginary cat, which only Jackson can see and feel. However, in the above quotation, Aretha appears to see Crenshaw nearby, helping to lick Crenshaw’s wet tail. Referring to Faris (2004, p.7), this event cannot be explained by natural law. Aretha, who is a real dog, can interact with Crenshaw who is an imaginary cat. Thus, it can be concluded that the quotation above is part of the irreducible element of the novel.

2. Phenomenal World

The researcher finds the second element of magical realism in Crenshaw is a phenomenal world. Phenomenal world is part of the reality of magical realism. Realism plays a role in making readers feel that magical events are real in a story. Therefore, convincing ideas are made to make the story feel real in a phenomenal world. The phenomenal world in magical realism is divided into two kinds: the real world and the real on text. The reality, both the first and the second, becomes a magic anchor so that it does not turn into a fantastic story.

In *Crenshaw*, even though there is an element of magic contained in the story, a realistic description becomes one thing that covers it. In this study, the researcher found some data related to the phenomenal world in

the novel. The phenomenal world in the story includes real places and objects that are commonly encountered in the real world. The actual places brought by the author in building a phenomenal world are like cities in the United States, such as New Jersey, Idaho, Sarasota, and Maine. Furthermore, places like Best Buy, bank, Northern California, Civic Center, grocery store, local hardware store, Alaska, and farmers' market are also places that actually exist in the real world and are used by the author to build a realistic setting in the story.

Besides places, some objects generally exist in the real world, such as apartment, bed-room, condo, ranch, money, trailer, honey, peanut brittle, cantaloupe, toothpick, popcorn, and grizzly bears. Nothing strange was found in the spaces and objects that have been mentioned. These places and objects are things that people generally encounter.

These places and objects can be seen in the quotations below:

“My mom said how about Gladys and Joe, my dad’s parents. They live in an apartment in New Jersey. My dad said they only had one extra bedroom. Then he declared, “Plus, I couldn’t live under his roof. He’s the most pigheaded man on the planet.” “Second-most pigheaded,” said my mom.”

“We could try borrowing money from our families.” My dad rubbed his eyes. “Do we have a rich relative I’ve never met?” “I see your point,” said my mom. Then she said how about my dad’s cousin in Idaho who has a ranch, or her mom in Sarasota, who has a condo, or his old buddy Cal, who lives in Maine in a trailer.” (p.49-50)

In addition, the quote below also mentions real places and objects:

“After my mom came home, my dad and I headed for Best Buy. We stopped at the bank, and while my dad stood in line, I grabbed two free suckers, one for me and one for Robin. I always pick purple. If there are no purples, reds are pretty good. I am not a big fan of yellows.”

“We were lucky to live in Northern California, I figured. It’s really beautiful, except for when there are wildfires or mudslides or earthquakes. Even better, it’s a great place to find free food, if you know where to look. The farmers’ market at the Civic Center parking lot is a great spot because they give you samples, things like honey in a straw or peanut brittle. Grocery stores are good too, the ones where they have free cantaloupe pieces on a toothpick. Our local hardware store gives away little bags of popcorn on Saturdays, so that’s an option, if you get there early enough. If you’re hungry, you wouldn’t want to live in Alaska, I’ll bet. They probably don’t have outdoor farmers’ markets very often. Although in Alaska they do have grizzly bears. I would very much enjoy meeting one of those guys.” (p.157-158)

By presenting these places and objects, it can be indicated that the writer is trying to build a world in a story based on real life. The description shows that the story of *Crenshaw* is built using realistic descriptions that make the world in the novel resemble the real world, as Faris (2004, p.14) stated. These objects and places are presented in the story to become an anchor for magic so that the magic does not turn into a fantasy story. In conclusion, this novel describes in detail the strong presence of a phenomenal world.

3. Merging Realms

The third element of magical realism that the researcher found in *Crenshaw* is the element of merging realms. In magical realism, merging realms refer to the blending of different worlds or realities. The characters in the story may interact with magical object, experience magical events, or have magical powers themselves. These elements are seamlessly integrated into the story without any explanation or justification.

In *Crenshaw*, the elements of merging realms that are found can be seen in the presence of magical objects and also the interaction of magical

object with and in the real world. In this study, the researcher found several quotations related to merging realms in the novel, which are as follows:

“Crenshaw showed up -at least he seemed to show up—while we were busy throwing my dad’s bran cereal into Robin’s cap. It was my turn to throw, and I got a direct hit. When I went to take out the cereal piece, I found four purple jelly beans instead. I love purple jelly beans.”

“I stared a long time at those things. “Where did the jelly beans come from?” I finally asked. Robin grabbed the cap. I started to pull it away, but then I changed my mind. Robin is small, but you don’t want to mess with her.” (p.15)

This quote describes Jackson seeing Crenshaw appear in the middle of the Jackson family, who is playing with cereal pieces to suppress hunger a little. According to Faris (2004, p.21), merging realms is a combination of two worlds. In the quote above, Crenshaw, a magical object from the world of imagination, comes to the place of the Jackson family in the real world, where this incident shows the merging of two worlds, namely imagination and reality. Moreover, Jackson also noticed that there were some jelly beans at the same time Crenshaw appeared, he was confused. A magical event happened here because no one knows where the jelly beans originated. Crenshaw, who is not a cat from the real world carrying his jelly beans, then appears in the middle of the Jackson family is a form of merging realms elements.

Still at the same time, the quotation below also shows the occurrence of elements of merging realms found in the novel:

“She bites. “It’s magic!” she said. She started dividing up the jelly beans. “One for me, one for you, two for me—” “Seriously, Robin. Stop kidding around. Where?” Robin gobbled down two jelly beans. “Shlp tchzzan muh.” she said, which I figured meant “stop teasing me” in candy-mouth.”

“Aretha, our big Labrador mutt, rushed over to check things out. “No candy for you,” Robin said. “You are a dog so you eat dog food, young lady.” But Aretha didn’t seem interested in the candy. She was sniffing the air, ears cocked toward the front door, as if we had a guest approaching. “Mom,” I yelled, “did you buy some jelly beans?” “Sure,” she called back from the kitchen. “They’re to go with the caviar.” “I’m serious,” I said, picking up my two pieces. “Just eat Dad’s cereal, Jackson. You’ll poop for a week,” she answered. A second later she appeared in the doorway, a dish towel in her hands. “Are you guys still hungry?”” (p.16)

This quote shows the characteristics of merging realms. When Jackson was still questioning where the jelly beans came from, Robin, Jackson’s sister, began to share and eat them. Implicitly, the jelly beans appeared from Crenshaw. The quote shows that the figure of a magical object brings something to be shared with children from the real world. From this description, it can be concluded that there is a merging of two worlds, namely the imagination and the real world. Aretha also shows the characteristics of merging realms in this quote. Aretha acted as if she saw Crenshaw at the door; she sniffed the air as if she saw that Crenshaw was standing there. From this incident, this quote also shows a merger between the real and magical worlds, where Aretha, who is Jackson’s dog in the real world, feels Crenshaw’s presence from the magical world.

The second quote from the elements of merging realms below also shows the mixing of the two worlds, namely:

“I didn’t sleep much after that. I tossed and turned, and finally I got up to get some water. Everyone was asleep. The bathroom door was closed, but light was sneaking out of the cracks.”

“I heard humming, I heard splashing. “Mom?” I said softly. “Dad?” No answer. “Robin?” No answer. More humming. It sounded like “How Much Is That Doggy in the Window?” but I couldn’t be sure. I thought about whether it might be an ax murderer. But taking a bath didn’t seem like an ax murderer kind of thing to do.”

“I didn’t want to open the door. I opened the door an inch. More splashing. A sudsy blob floated by. I opened the door all the way. Crenshaw was taking a bubble bath.” (p.55-56)

This quote explains that Crenshaw was in Jackson’s bathroom; Crenshaw seemed to think it was his world. The magical object is Crenshaw and the magical event experienced by Jackson is finding Crenshaw. They met in Jackson’s bathroom, in the real world. This event shows the characteristics of merging realms where magical realism merges the distance between the real world and magic.

The last quote on the elements of merging realms below shows a mix between the imaginary world and the real world:

“I woke in the night, sweaty and startled. I’d been having a dream. Something about a giant talking cat with a bubble beard.”

“Oh. Aretha, who likes to share my pillow when she can get away with it, was drooling onto the pillow-case. Her feet were dream-twitching. I wondered if she was dreaming about Crenshaw. She’d certainly seemed to like him.”

“Wait. I felt my brain screech to a halt, like a cartoon character about to careen off a cliff. Aretha had seen Crenshaw. At the very least, she’d reacted to him. She’d tried to lick him. She’d tried to play with him. She’d seemed to know he was there. Dogs have amazing senses. They can tell when a person is about to have a seizure. They can hear sounds when we hear only silence. They can unearth a piece of hot dog buried at the bottom of a neighbor’s trash can. But however amazing dogs can be, they cannot see somebody’s imaginary friend. They cannot jump into their owner’s brain. So, did that mean Crenshaw was real? Or was Aretha just responding to my body language? Could she tell I was freaking out? Or did she figure I’d come up with a brand-new game called Let’s Play with the Giant Invisible Cat?”

“I tried to recall how she’d acted back when we were living in our minivan. Had she sensed Crenshaw’s presence then? I couldn’t remember. I didn’t want to remember. I covered my face with my drooly pillow and tried to go back to sleep.” (p.191-193)

The above quotation shows the characteristics of merging realism elements in magical realism. “Aretha had seen Crenshaw”, according to the

main character, her dog named Aretha, who lives in the real world can see Crenshaw, her imaginary cat. According to Jackson, from what he saw, Aretha reacted to Crenshaw. Moreover, Jackson said that dogs have extraordinary senses, as evidenced by Aretha being able to see and feel Crenshaw near her. From this description, as has been stated by Faris (2004, p.21) that the merging of two worlds in magical realism literature is part of merging realms. Therefore, the events above can be declared as one of the merging realms elements in the novel.

4. Unsettling Doubt

The fourth element of magical realism that the researcher found in *Crenshaw* is unsettling doubt. In magical realism, unsettling doubts refer to the uncertainty or unease that arises from the blurring of the boundaries between the real and the fantastical. Magical realism often features supernatural or fantastical elements that are presented as a normal part of everyday life. This uncertainty can be unsettling for readers, as it challenges their assumptions about what is possible and what is not.

In *Crenshaw*, the fantastic element depicted through an imaginary friend in the novel is presented as something that is normal for children. Apart from magical objects that make the reader doubt their authenticity, magical events are also found in this discussion of unsettling doubt. In this study, several quotes related to unsettling doubts elements in the novel have been found by the researcher, namely as follows:

“When I opened my eyes, I sighed with relief. The cat was gone. The sky was endless and empty.”

“Whap. Inches from my toes, the umbrella landed in the sand like a giant dart. It was red and yellow plastic, decorated with pictures of tiny smiling mice. On the handle, printed in crayon, were the words THIS BUMBERSHOOT BELONGS TO CRENSHAW.”

“I closed my eyes again. I counted to ten. I opened my eyes, and the umbrella- or the bumbershoot, or whatever it was--had vanished. Just like the cat.” (p.5)

In the above quotation, there are events that make the quote refer to the element of unsettling doubts. Jackson, the main character of the novel, experienced an incident that made the researcher as a reader doubt whether the cat the main character was referring to was real. The reason is that Jackson explained that the cat suddenly disappeared, and suddenly Crenshaw’s umbrella appeared. In addition, Jackson also doubted his eyesight, as did readers. In real life, an event like this is highly improbable; therefore, the reader cannot understand what the main character is going through. From the description, it can be concluded that the quotation above shows the characteristics of an element of doubt, which is disturbing because the researcher as a reader, finds doubts about the authenticity of the incident.

Other magical events related to the unsettling doubt element can be found in the excerpt below:

“I sniffed the jelly beans. They smelled not-quite grapey, in a good way. They looked real. They felt real. And my real little sister had just eaten some. Rule number one for scientists is this: There is always a logical explanation for things. I just had to figure out what it was.”

“Maybe the jelly beans weren’t real, and I was just tired or sick. Delirious, even. I checked my forehead. Unfortunately, I did not seem to have a fever. Maybe I’d gotten sunstroke at the beach. I wasn’t exactly sure what sunstroke was, but it sounded like something that might make

you see flying cats and magic jelly beans. Maybe I was asleep, stuck in the middle of a long, weird, totally annoying dream. Still. Didn't the jelly beans in my hand seem extremely real? Maybe I was just hungry. Hunger can make you feel pretty weird. Even pretty crazy.” (p.19)

This quotation shows that there is an element of unsettling doubt in the novel. In this quote, the main character is struggling with his thought and principle. The jelly beans appeared out of nowhere and it was suspected that Crenshaw, the imaginary cat, was the one who carried the jelly beans. From this description, the researcher as a reader is confused to find an explanation regarding this event, jelly beans which should also be imaginative objects can be seen and even enjoyed by Robin, Jackson's sister in the real world. From this quote, the researcher as a reader questions the truth regarding the incident that the jelly beans are real and carried by an imaginative figure, just like what the main character feels. Therefore, the above quotation shows the characteristics of unsettling doubt which arise the doubtful feel from the reader because of the event that blurs the boundaries between the real and the fantastic (Faris, 2004, p.17).

Another incident in the novel that raises doubts in the reader is the following quote:

“Aretha tilted her head. Her ears were on alert. When she sniffed the air, her wet nose quivered. “Begone, foul beast,” said Crenshaw. Aretha plopped her big paws on the edge of the tub and gave Crenshaw a heartfelt, slobbery kiss. He hissed, long and slow. It sounded more like a bike tire losing air than an angry cat. Aretha tried for another kiss. Crenshaw flicked a pawful of bubbles at her. She caught them in her mouth and ate them. “I never have seen the point of dogs,” said Crenshaw.”

““You're not real,” I said again. “You always were a stubborn child.” Crenshaw unplugged the tub and stood. Bubbles drifted. Bathwater swirled. Dripping wet, he looked half his size. With his fur slicked down, I could make out the delicate bones of his legs. Water rushed past them like a flood around trees.”

“He had excellent posture. I didn't remember Crenshaw towering above me. I'd gotten a lot taller since I was seven, but had he? Did imaginary friends actually grow? “Towel, please,” said Crenshaw.” (p.60-61)

From the quote, it can be seen that Jackson's dog named Aretha can actually see and mingle with Crenshaw, the imaginary cat. Aretha could kiss Crenshaw as if Crenshaw was a real-world creature, and even Aretha also played with the bubbles that Crenshaw made while taking a shower. The incident in the quote above makes the researcher as a reader doubt the facts of the incident. Furthermore, in the quote above, it is also stated that Crenshaw grew taller than Jackson, who was in the fifth grade of elementary school at that time. Humans like Jackson naturally grow taller, but it is doubtful to believe that an imaginary cat also grows even bigger and taller than a human. As stated by Faris (2004, p.18), the element of unsettling doubt is the existence of objects or events in the story that cause doubts in the reader regarding the authenticity of these events. An imaginary cat from the main character actually exists and appears around the Jackson family like a living human being in the real world is something extraordinary and invites doubt. Therefore, the quotation above shows the characteristics of the unsettling doubts element where the researcher as the reader is again distrustful and doubts the authenticity of the story.

5. Disruptions of Time, Space, and Identity

The last magical realism element that the researcher found in *Crenshaw* is disruptions of time, space, and identity. In magical realism, disruptions of time, space, and identity refer to changing these elements in

unexpected ways to create a sense of mystery and ambiguity (Faris, 2004, p.23). These disruptions challenge the reader's assumptions about what is real and what is possible, creating an unsettling but intriguing atmosphere that draws the reader into the story.

In *Crenshaw*, from the disruption of time, disruption of space, and disruption of identity, the researcher found these three disturbances in this novel. Several quotations indicating the disruptions of time, space, and identity in the novel, which are as follows:

a. Disruptions of Time

In the novel, time disturbances occur due to different perceptions of the real world and the imaginative world, namely as follows:

"The article I read about imaginary friends said they often appear during times of stress. It said that as kids mature, they tend to outgrow their pretend world."

"But Crenshaw told me something else. He said imaginary friends never leave. He said they were on call. Just waiting, in case they were needed. I said that sounded like a lot of waiting around, and he said he didn't mind. It was his job." (p.243)

In the quote above, it is stated that imaginary friends will appear when children are under stress or during difficult times. This proved to be like what Jackson experienced, when Jackson was having problems or a hard time, Crenshaw would appear to accompany Jackson. The quote also states that children will come out of their imaginative world as they grow up. However, Crenshaw as Jackson's imaginary friend said otherwise, that imaginary friends never leave; they just wait when they are needed. From these descriptions, it can

be concluded that time interference occurs. Time disturbance occurs due to differences in perception of the real world and the imaginative world. Jackson thought that his imaginary friend had left as he grew older, but from what his imaginary friend said, he was still there and showed up when Jackson was having a hard time.

b. Disruptions of Space

Disruption of space also occurs in *Crenshaw*, here the disturbance of space arises from a magical object, namely Crenshaw, who appears and uses Jackson's bathroom to take a bubble bath as in the quote below:

"The first night in our new apartment, I slept on a chair in the living room. I woke up in the middle of the night. Everyone else was sleeping soundly. As I headed to the bathroom to get a drink, I was surprised when I heard the water running. I knocked, and when no one answered, I opened the door a crack. Bubbles floated and danced. Steam billowed. But through the mist I could make out Crenshaw in the shower, fashioning a bubble beard."

"Do you have any purple jelly beans?" he asked. Before I could answer, I felt my dad's hand on my shoulder. "Jackson? You okay?" I turned and hugged him hard. "I love you" I said. "And that's a fact." "I love you, too," he whispered. I smiled, recalling the question I'd been meaning to ask. "Dad," I said, "have you ever known anyone by the name of Finian?" "Did you say Finian?" he asked with a faraway look in his eyes." (p.244)

The quote above shows that disruption of space occurs. In its function as a real space, the bathroom, namely the setting in the quote above, is disturbed by the presence of a magical object, namely Crenshaw. The bathroom, which is a room in the real world, is a place where irreducible elements exist. Therefore, it can be concluded that the quotation above shows the occurrence of space disturbances in the story.

c. Disruptions of Identity

One of the elements of magical realism, namely the disruption of identity, is also found in this novel. This identity disturbance is seen in Crenshaw, the imaginary cat from Jackson. These characteristics can be seen in the quotation below:

“I put my arms around his waist and yanked. It was like hugging a lion. That cat weighed a ton. Crenshaw dug his claws deep into the quilt my great-aunt Trudy made when I was a baby. I gave up and let go. “Look,” Crenshaw said as he extracted his claws from my quilt, “I can’t go until I help you. I don’t make the rules.” “Then who does?” Crenshaw stared at me with eyes like green marbles. He put his two front paws on my shoulders. He smelled like soapsuds and catnip and the ocean at night. “You do, Jackson,” he said. “You make the rules.”” (p.77)

In the quote above, there is a disruption to the characters in the story who have multiple identities. The character is sketchy and has more than one identity that builds it up. In *Crenshaw*, the cat character as a magical object has multiple identities within him. Besides having his natural identity as a cat, Crenshaw in the story also has another identity in which he, as an imaginary friend of Jackson, can act like a human, has a tall, well-built body, walks on two legs, and can talk. His ability to behave like a human makes him a place for Jackson to vent his worries, comfort Jackson, and provide him with assistance when he is in a difficult time. Thus, the disruption of identity occurs through Crenshaw’s character, who has multiple identities, one as a cat and two as imaginary friends.

B. The Relationship between Elements of Magical Realism and Intrinsic Elements of Fiction in Katherine Applegate's *Crenshaw*

Elements of magical realism can be known through intrinsic elements in literary work. These two elements have an inseparable relationship with one another. In this novel, the relationship between magical realism elements and intrinsic elements can be revealed through the use of intrinsic elements, especially in characters and settings.

In this study, the researcher found several relationships between elements of magical realism and elements of fiction in the novel, namely as follows:

1. Irreducible Element's Relation with Character

In this study, the first relation between the elements of magical realism and the element of fiction found by the researcher is the relationship between irreducible element and character. The irreducible element in this novel is often depicted through the character of a cat who becomes an imaginary friend in the novel, as can be seen in the quotes below:

"I noticed several weird things about the surfboarding cat. Thing number one: He was a surfboarding cat. Thing number two: He was wearing a T-shirt. It said CATS RULE, DOGS DROOL. Thing number three: He was holding a closed umbrella, like he was worried about getting wet. Which, when you think about it, is kind of not the point of surfing. Thing number four: No one else on the beach seemed to see him."

"He'd grabbed a good wave, and his ride was smooth. But as the cat neared shore, he made the mistake of opening his umbrella. A gust of wind yanked him into the sky. He missed a seagull by seconds. Even the gull didn't seem to notice him. The cat floated over me like a furry balloon. I looked straight up. He looked straight down. He waved. His coat was black and white, penguin style. He looked like he was heading somewhere fancy in a hairy tuxedo."

“He also looked awfully familiar. “Crenshaw,” I whispered. I glanced around me. I saw sand-castle builders and Frisbee tossers and crab chasers. But I didn’t see anyone looking at the floating, umbrella-toting surfer cat in the sky. I squeezed my eyes shut and counted to ten. Slowly.” (p.3-4)

Through the quote above, it can be seen that Jackson is describing the appearance of one of the characters in the story, namely Crenshaw, the mysterious cat. In the previous discussion, Crenshaw has categorized it as an irreducible object or an object that according to natural law has no clear explanation. Crenshaw has looks and abilities that are not owned by cats in general. Crenshaw’s character in the novel is made to have these advantages to accompany Jackson or the main character in assisting and helping him out of all the problems he faces.

Other than the above quote, there are other quotes that also show the presence of magical objects through characters:

“I could see right away that he was an unusual guy. He was a black and white kitten. A big one, taller than me. His eyes were the sparkly color of morning grass. He was wearing a black and orange San Francisco Giants baseball cap. He hopped off his board and headed my way. He was standing on two legs just like a human.”

““Meow,” he said. “Meow,” I said back, because it seemed polite. He leaned close and sniffed my hair. “Do you have any purple jelly beans?” I jumped to my feet. It was his lucky day. I just happened to have two purple jelly beans in my jeans pocket. They were a little smushed, but we each ate one anyway. I told the cat my name was Jackson. He said yes, of course it is. I asked him what his name was. He asked what did I want his name to be.” (p.22)

Similar to the previous quote, this quote also describes how Crenshaw looks in the novel, who has the ability to behave like a human. In this case, as stated by Faris (2004, p.7) that something or an event that cannot be explained by human logic or natural law is a characteristic of irreducible elements. Crenshaw or the unusual cat is a part of the irreducible

element, namely a magical object in the novel. Crenshaw's presence as a magical object is described through the element of the story which is character. Crenshaw's character created by the author can be declared as fictional characters. The author created the cat as a personified creature, where the cat in the story can talk, walk on two legs, can disappear, and also has a bigger body than humans.

2. Phenomenal World's Relation with Setting

The second element that has a relationship between the magical realism element and the element of fiction, namely between the phenomenal world and the setting. Phenomenal worlds in magical realism are built through places and also atmospheres that are written like the real world; therefore, the phenomenal world in *Crenshaw* has a close relationship with the setting in the story elements. The quotation below is an example of the relationship between the phenomenal world and the setting in the novel:

"My mom said how about Gladys and Joe, my dad's parents. They live in an apartment in New Jersey. My dad said they only had one extra bedroom. Then he declared, "Plus, I couldn't live under his roof. He's the most pigheaded man on the planet." "Second-most pigheaded" said my mom."

"We could try borrowing money from our families." My dad rubbed his eyes. "Do we have a rich relative I've never met?" "I see your point," said my mom. Then she said how about my dad's cousin in Idaho who has a ranch, or her mom in Sarasota, who has a condo, or his old buddy Cal, who lives in Maine in a trailer." (p.49-50)

Phenomenal world in magical realism literary work is intended to convince the reader that the story really happens in a novel. Therefore, descriptions related to the phenomenal world are made as real as possible by providing background stories that exist in the real world or facts. The

quote above states that New Jersey, Idaho, Sarasota, and Maine are part of the story, where the setting of these places is real in the real world.

Furthermore, the quote below also supports the relationship between the phenomenal world and one of the intrinsic elements, namely the setting:

“After my mom came home, my dad and I headed for Best Buy. We stopped at the bank, and while my dad stood in line, I grabbed two free suckers, one for me and one for Robin. I always pick purple. If there are no purples, reds are pretty good. I am not a big fan of yellows.”

“We were lucky to live in Northern California, I figured. It’s really beautiful, except for when there are wildfires or mudslides or earthquakes. Even better, it’s a great place to find free food, if you know where to look. The farmers’ market at the Civic Center parking lot is a great spot because they give you samples, things like honey in a straw or peanut brittle. Grocery stores are good too, the ones where they have free cantaloupe pieces on a toothpick. Our local hardware store gives away little bags of popcorn on Saturdays, so that’s an option, if you get there early enough. If you’re hungry, you wouldn’t want to live in Alaska, I’ll bet. They probably don’t have outdoor farmers’ markets very often. Although in Alaska they do have grizzly bears. I would very much enjoy meeting one of those guys.” (p. 157-158)

It was stated that places such as Best Buy, banks, Northern California, Civic Center, and others also took part in the description of the phenomenal world. The author uses these places as support to create a realistic story. From this description, it is found that the intrinsic element, especially the setting, has a big role in creating the phenomenal world in the story.

3. Merging Realms’ Relation with Character and Setting

The third relation between the magical realism element and the element of fiction that the researcher found is the relationship between merging realms with the character and settings in the story. The researcher often finds the writing of the emergence of elements of merging realms

through the interaction of magical object with real-world backgrounds, such as the quote below:

“Crenshaw showed up -at least he seemed to show up--while we were busy throwing my dad’s bran cereal into Robin’s cap. It was my turn to throw, and I got a direct hit. When I went to take out the cereal piece, I found four purple jelly beans instead.”

“I love purple jelly beans. I stared a long time at those things. “Where did the jelly beans come from?” I finally asked. Robin grabbed the cap. I started to pull it away, but then I changed my mind. Robin is small, but you don’t want to mess with her.” (p.15)

The quote above shows an incident where Crenshaw suddenly appeared and brought jelly beans to the Jackson family in Jackson’s living room. Crenshaw as a magical character is present in the middle of the Jackson family which is set in the living room of their house, the real world. As previously discussed, these quotes are part of merging realms in magical realism, the characters and settings in these quotes are related to one another. The author describes Crenshaw as a magical object which then appears in a real-world setting, Jackson’s house.

Apart from the quotation above, the following quote also shows the relationship between merging realms and character and settings:

“I didn’t sleep much after that. I tossed and turned, and finally I got up to get some water. Everyone was asleep. The bathroom door was closed, but light was sneaking out of the cracks.”

“I heard humming. I heard splashing. “Mom?” I said softly. “Dad?” No answer. “Robin?” No answer. More humming. It sounded like “How Much Is That Doggy in the Window?” but I couldn’t be sure. I thought about whether it might be an ax murderer. But taking a bath didn’t seem like an ax murderer kind of thing to do. I didn’t want to open the door. I opened the door an inch. More splashing. A sudsy blob floated by. I opened the door all the way. Crenshaw was taking a bubble bath.” (p.55-56)

The relationship between characters and settings with elements of magical realism, namely merging realms, can be identified in the quotation above. Crenshaw, a magical character in the story, appears in a setting in Jackson's bathroom and is taking a bubble bath. The above quote has previously been identified as one of the elements of merging realms. Merging realms in the novel are presented by the author through irreducible characters and a bathroom setting set in the real world; therefore, the element of magical realism, namely merging realms, is closely related to the character and setting in the story.

4. Unsettling Doubts' Relation with Character and Setting

The fourth relation between magical realism and fiction elements is found in the unsettling doubt element with the character and setting in the story. Just like merging realms, the emergence of unsettling doubt elements in *Crenshaw* can also be seen through how magical object in the story have interactions and also carry out activities in the real world, as in the quote below:

"When I opened my eyes, I sighed with relief. The cat was gone. The sky was endless and empty. Whap. Inches from my toes, the umbrella landed in the sand like a giant dart. It was red and yellow plastic, decorated with pictures of tiny smiling mice. On the handle, printed in crayon, were the words THIS BUMBERSHOOT BELONGS TO CRENSHAW."

"I closed my eyes again. I counted to ten. I opened my eyes, and the umbrella- or the bumbershoot, or whatever it was--had vanished. Just like the cat." (p.5)

In the quote above, Crenshaw appears when Jackson is on the beach. In the previous discussion, this quote was identified as an element of magical realism, namely unsettling doubt. The author makes this element

appear through the presence of Crenshaw who is a magical object that appears in front of Jackson who is set on a beach in the real world. The beach is the setting of the real world in the story and Crenshaw is a magical object that appears in that setting. From this description, it can be clearly seen that between the elements of unsettling doubt and the elements of fiction, namely the characters and settings are both related to one another.

Besides that, there are also other quotes that prove that this unsettling doubt element is related to the character and also the setting in the story:

“Aretha tilted her head. Her ears were on alert. When she sniffed the air, her wet nose quivered. “Begone, foul beast,” said Crenshaw. Aretha plopped her big paws on the edge of the tub and gave Crenshaw a heartfelt, slobbery kiss. He hissed, long and slow. It sounded more like a bike tire losing air than an angry cat. Aretha tried for another kiss. Crenshaw flicked a pawful of bubbles at her. She caught them in her mouth and ate them. “I never have seen the point of dogs,” said Crenshaw.”

““You’re not real,” I said again. “You always were a stubborn child.” Crenshaw unplugged the tub and stood. Bubbles drifted. Bathwater swirled. Dripping wet, he looked half his size. With his fur slicked down, I could make out the delicate bones of his legs. Water rushed past them like a flood around trees.”

“He had excellent posture. I didn’t remember Crenshaw towering above me. I’d gotten a lot taller since I was seven, but had he? Did imaginary friends actually grow? “Towel, please,” said Crenshaw.” (p.60-61)

In this quote, a magical event occurs through the interaction between a magical character and a real-world object, namely Jackson’s dog, Aretha. Crenshaw and Aretha are both in Jackson’s bathroom set in the real world. Crenshaw, as a magical object is present and has interactions with real objects in the same place. Through the interactions that occur between Crenshaw and Aretha, it can be concluded that one of the elements of

unsettling doubt has a close relationship with two intrinsic elements, namely character and setting.

5. Disruptions of Time, Space, and Identity's Relation with Character and Setting

The last magical realism element that has a relationship with fictional elements is the disruptions of time, space, and identity. The magical realism element has a relationship with two intrinsic elements, namely the character and the setting in the story. This magical realism element appears a lot in the story through the use of characters and settings.

a. Disruption of Time

The relationship between the disruption of time and intrinsic elements in *Crenshaw* can be seen from the use of time perception between the real world and the imaginative world, as in the quote below:

"The article I read about imaginary friends said they often appear during times of stress. It said that as kids mature, they tend to outgrow their pretend world. But Crenshaw told me something else. He said imaginary friends never leave. He said they were on call. Just waiting, in case they were needed. I said that sounded like a lot of waiting around, and he said he didn't mind. It was his job." (p.243)

As previously discussed, which quote above is part of the disruption of time. The magical event in the quote above is conveyed by the author by including the time setting. Imaginary friends appear when a child is in a difficult time, then the main character thinks that as a child grows older, their imaginary friend will disappear. However, there is a different statement from the imaginary friend himself, he states that imaginary friends are still there at any time, and will appear

when a child needs them. From this quote, describing the disruption of time in the story really needs a time setting; therefore, the disruption of time has a close relationship with the intrinsic element, namely the setting in the story.

b. Disruption of Space

The relationship between disruption of space and intrinsic elements in *Crenshaw* can be seen from the use of place settings used by imaginative characters when they appear in the real world, one of these events is in the quote below:

“The first night in our new apartment, I slept on a chair in the living room. I woke up in the middle of the night. Everyone else was sleeping soundly. As I headed to the bathroom to get a drink, I was surprised when I heard the water running. I knocked, and when no one answered, I opened the door a crack. Bubbles floated and danced. Steam billowed. But through the mist I could make out Crenshaw in the shower, fashioning a bubble beard.”

““Do you have any purple jelly beans?” he asked. Before I could answer, I felt my dad’s hand on my shoulder. “Jackson? You okay?” I turned and hugged him hard. “I love you” I said. “And that’s a fact.” “I love you, too,” he whispered. I smiled, recalling the question I’d been meaning to ask. “Dad,” I said, “have you ever known anyone by the name of Finian?” “Did you say Finian” he asked with a faraway look in his eyes.” (p. 244)

Similar to the disruption of time that occurs in the story, the above quote is identified as a disruption of space due to space disturbances in the story. The occurrence of spatial disturbance in the story is conveyed by the author by describing a magical character that appears in the real-world space, the bathroom. The space supports what happens in the story plot. From this quote, the description of a spatial disturbance requires a

space setting to provide a clear depiction, therefore the disruption of space and the setting of the place in this story are very closely related.

c. Disruption of Identity

In contrast to the two disturbance elements above, the disruption of identity in *Crenshaw* is clearly related to the intrinsic element, namely the character. One of the quotes below is a quote that shows there is a relationship between these two elements:

“I put my arms around his waist and yanked. It was like hugging a lion. That cat weighed a ton. Crenshaw dug his claws deep into the quilt my great-aunt Trudy made when I was a baby. I gave up and let go. “Look,” Crenshaw said as he extracted his claws from my quilt, “I can’t go until I help you. I don’t make the rules.” “Then who does?” Crenshaw stared at me with eyes like green marbles. He put his two front paws on my shoulders. He smelled like soapsuds and catnip and the ocean at night. “You do, Jackson,” he said. “You make the rules.””
(p.76-77)

Like the other two disturbances, the disruption of identity is also related to one of the intrinsic elements in the story. Identity is closely related to personal or character. The above quote is part of the disturbance of identity, namely a cat that has more than one identity. The quote mentions Crenshaw, the mysterious cat who has an unusual body and human-like abilities. Crenshaw’s depiction of the disruption of identity is described through the characters. Crenshaw’s character has multiple identities, namely a cat in general and also an imaginary friend of Jackson. Therefore, one of the intrinsic elements, namely character, has an important role in realizing the disruption of identity in the novel.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents a conclusion that is drawn from the findings of the analysis in the previous chapter. Additionally, this chapter also provides suggestions for future research on the aspects of magical realism and its relation to the intrinsic elements.

A. Conclusion

The five elements of magical realism based on the theory by Wendy B. Faris are found in Katherine Applegate's *Crenshaw*. These elements are irreducible element, phenomenal world, merging realms, unsettling doubt, and disruptions of time, space, and identity. These five elements are interconnected and support each other to build magical realism literature.

More than that, magical realism elements in *Crenshaw* are revealed through the use of intrinsic elements, and the strongest relationship can be seen from the relationship between magical realism and character and setting. First, the irreducible element has a relationship with the character, this element found in *Crenshaw* is mostly described through a personified character. Second, the phenomenal world in this novel has a relationship with the setting, this element in the novel is described in detail by describing the setting of the real world to bring a realistic impression. Third, in merging realms, the character or the magical object in the novel is present in the middle of a space that has a setting in the real world. Fourth, the unsettling doubt in this novel can be found in

magical events and also in Crenshaw's behavior as a supernatural object and making the researcher as a reader doubt the story's authenticity. The last is disruptions of time, space, and identity, this element is closely related to settings and characters. The time and space disturbances that occur in the novel require a setting for clarity of plot, as well as identity disturbances, where a character is needed to describe the occurrence of identity disturbances in the story.

However, even though only the characters and settings are clearly visible in the depiction of some elements of magical realism, the plot in the story also contributes to the depiction of every magical event in the story under study.

B. Suggestion

This research focuses on the elements of magical realism and the relationship between these elements and the intrinsic elements in the story. However, other topics can be explored by using Katherine Applegate's *Crenshaw* as an object of research, especially for future researchers who wish to analyze this novel, and for those interested in literary criticism using magical realism, it is suggested to use the same theory from Wendy B. Faris. Furthermore, *Crenshaw* which is the object of this study is suitable for reading by children who are going through their difficult time, this novel has a positive value so it will have a good impact on children.

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