

**MAGICAL REALISM IN YOKO OGAWA'S *THE MEMORY*
POLICE
THESIS**

By:
Muhammad Imam Akbar
NIM 210302110015



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2026**

**MAGICAL REALISM IN YOKO OGAWA'S *THE MEMORY*
*POLICE***

THESIS

Present to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S)

By:

Muhammad Imam Akbar

NIM 210302110015

Advisor:

Dr. Muzakki Afifuddin, M.Pd.

NIP 197610112011011005



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

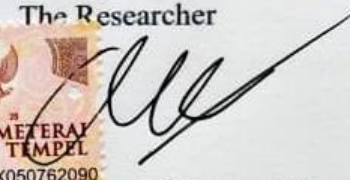
2026

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Magical Realism in Yoko Ogawa's *The Memory Police***” is my original work. I do not include any materials previously written or published by another person and do not use Artificial Intelligence (AI) tools in this research, except those cited as references and written in the references. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 4 June 2026
The Researcher

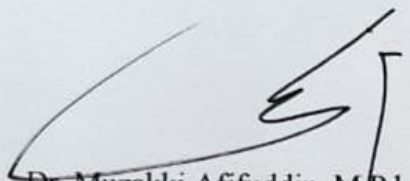



Muhammad Imam Akbar
NIM 210302110015

APPROVAL SHEET

This is to certify that Muhammad Imam Akbar's thesis "**Magical Realism in Yoko Ogawa's *The Memory Police***" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S.).

Approved by
Advisor,



Dr. Muzakki Afifuddin, M.Pd.
NIP 197610112011011005

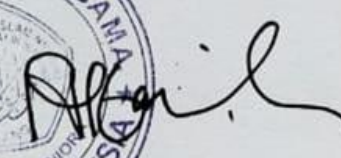
Malang, 4 June 2026

Head of Department of English Literature



Dr. Agwin Degaf, M.A.
NIP 198805232015031004

Acknowledged by
Dean,



Prof. Dr. M. Faisol, M.Ag.
NIP 197411012003121003

LEGITIMATION SHEET

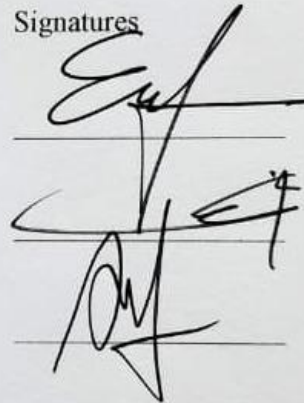
This is to certify that Muhammad Imam Akbar's thesis entitled "**Magical Realism in Yoko Ogawa's *The Memory Police***" has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra (S.S.) in Department of English Literature.

Malang, 4 June 2026

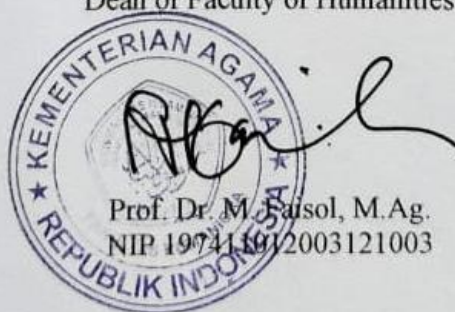
Board of Examiners

1. Muhammad Edy Thoyib, M.A.
NIP 198410282015031007
2. Dr. Muzakki Afifuddin, M.Pd.
NIP 197610112011011005
3. Agung Wiranata Kusuma, M.A.
NIP 198402072015031004

Signatures



Approved by
Dean of Faculty of Humanities



Prof. Dr. M. Faisol, M.Ag.
NIP 197411012003121003

MOTTO

“If you tremble with indignation at every injustice, then you are a comrade of mine. Hasta la victoria siempre.”

-Ernesto “Che” Guevara

Mungkin tidak hari ini, mungkin tidak esok hari, tapi pasti.

Preposition masih bermasalah,

DEDICATION

I dedicate this thesis to my parents, Zainal Ajmi, S.Pd., and Yulhana not as something extraordinary, but as a symbol that I am fulfilling my responsibilities one by one. I would not be where I am today without every emotion, support, pressure, and prayer they have given me. It has not always been a safe or comfortable journey, yet it is precisely those myriad challenges and pressures that have shaped me into who I am now. This final project is nothing extraordinary; it is far from ideal and may barely have any social impact at all. However, that does not matter, as this thesis was never meant for the world, but rather as a manifestation of my responsibility as a member of the academic community.

This thesis was initially built upon the remnants of values and intellectual restlessness, alongside the shadows of defiance cast by Gie and Datuk Tan. They are two figures whom I will never get to witness firsthand in how they defended humanity above all else. Yet, even solely from the lingering shadows, stories, and texts they left behind, it has been more than enough to strike me and awaken my consciousness to remain loud in asserting that humanity stands above everything else.

ACKNOWLEDGMENT

This thesis was born out of my frustration with a world that grows more rotten by the day. With all the imperfections of this work that stem from my flaws as an ordinary human being, it was completed through various forms of support and assistance both visible and invisible, some even feeling like magic. Thus, its completion is absolutely by the grace of Allah SWT. It is by His permission that this thesis has finally been completed as a partial fulfillment of the requirements for the degree of Sarjana Sastra (S.S) in the English Literature Study Program, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Peace and blessings be ever bestowed upon the Prophet Muhammad SAW, as a figure who represents knowledge, civilization, and the resistance against all forms of injustice and oppression on this earth.

The completion of this thesis could not be separated from the guidance and direction of Prof. Dr. M. Faisol, M.Ag., Ribut Wahyudi, M.Ed., Ph.D., Dr. Agwin Degaf, M.A., and Dr. Muzakki Afifuddin, M.Pd. Thank you for all the scientific and methodological input that really helped the preparation of this research. I would also like to express my gratitude to all academics who have provided knowledge and a supportive learning environment.

Beyond academic support, this final project was made possible thanks to the prayers and support of my family, especially my parents. Likewise for discussion friends

that I can't mention one by one. Thank you for accompanying, helping, and providing encouragement in difficult times during this writing process.

Malang, 4 June 2026
The Researcher

Muhammad Imam Akbar
NIM 210302110015

ABSTRACT

Akbar, Muhammad Imam 2026 *Magical Realism in Yoko Ogawa's The Memory Police*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, Advisor Dr. Muzakki Afifuddin, M.Pd.

Keywords: *Magical Realism, Reality Distortion, Post-Truth, Memory, Identity, Yoko Ogawa*

This study examines how the elements of magical realism are depicted in Yoko Ogawa's *The Memory Police*. During the post-truth era, when the boundary between objective facts and information manipulation becomes increasingly blurred, this dystopian novel serves as an important reflection on the vulnerability of human cognition. The study employs literary criticism with a qualitative descriptive approach. The analysis focuses on the five characteristics of magical realism proposed by Wendy B. Faris: the irreducible element of magic, the phenomenal world, unsettling doubts, the merging of realms, and the disruption of time, space, and identity. Data were collected through close reading techniques and analyzed textually to unravel irrational phenomena within the narrative. The findings demonstrate that reality distortion in the novel operates systematically through these five characteristics. The narrative initiates cognitive manipulation through irreducible magical erasures, which are then amplified by a highly factual phenomenal world that traps characters in an illusion of normality. The collision between these empirical facts and forced supernatural amnesia locks human reasoning in unsettling doubts, effectively eroding their epistemological anchors. This distortion reaches sociological maturity as magical absurdity is normalized into banal bureaucratic routines, culminating in the absolute deconstruction of the characters' historical causality, temporal linearity, and anatomical integrity. Ultimately, the integration of these characteristics reveals that the fictitious authority exploits magical reality distortion as an instrument of absolute totalitarian control, serving as a powerful allegory for the systematic dismantling of objective reality and human identity under oppressive regimes.

ABSTRAK

Akbar, Muhammad Imam 2026 *Realisme Magis dalam The Memory Police Karya Yoko Ogawa*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Dr. Muzakki Afifuddin, M.Pd.

Kata Kunci: *Realisme Magis, Distorsi Realitas, Post-Truth, Memori, Identitas, Yoko Ogawa*

Penelitian ini mengkaji bagaimana elemen-elemen realisme magis digambarkan dalam novel *The Memory Police* karya Yoko Ogawa. Di era pasca-kebenaran (post-truth), ketika batas antara fakta objektif dan manipulasi informasi menjadi kian kabur, novel distopia ini hadir sebagai refleksi penting atas kerentanan kognisi manusia. Penelitian ini menggunakan kritik sastra dengan pendekatan kualitatif deskriptif. Analisis difokuskan pada lima karakteristik realisme magis menurut Wendy B. Faris: elemen magis yang tidak dapat direduksi (the irreducible element of magic), dunia fenomenal (the phenomenal world), keraguan yang meresahkan (unsettling doubts), peleburan realitas (merging realms), serta disrupsi waktu, ruang, dan identitas (disruption of time, space, and identity). Data dikumpulkan melalui teknik membaca dekat (close reading) dan dianalisis secara tekstual untuk mengurai fenomena irasional dalam narasi. Temuan penelitian menunjukkan bahwa distorsi realitas dalam novel tersebut beroperasi secara sistematis melalui kelima karakteristik ini. Narasi memulai manipulasi kognitif melalui penghapusan magis yang tidak dapat direduksi, yang kemudian diamplifikasi oleh dunia fenomenal yang sangat faktual sehingga menjebak para karakter dalam ilusi normalitas. Benturan antara fakta empiris ini dan amnesia supranatural yang dipaksakan mengunci penalaran manusia dalam keraguan yang meresahkan, secara efektif mengikis jangkar epistemologis mereka. Distorsi ini mencapai kematangan sosiologis seiring dinormalisasinya absurditas magis menjadi rutinitas birokrasi yang banal, memuncak pada dekonstruksi mutlak atas kausalitas historis, linearitas temporal, dan integritas anatomis para karakter. Pada akhirnya, integrasi dari karakteristik-karakteristik ini menunjukkan bahwa otoritas fiktif mengeksploitasi distorsi realitas magis sebagai instrumen kontrol totalitarian absolut, sekaligus berfungsi sebagai alegori yang kuat tentang pembongkaran sistematis atas realitas objektif dan identitas manusia di bawah rezim yang menindas.

مستخلص البحث

أكبر، محمد إمام. ٢٠٢٦. الواقعية السحرية في رواية "شرطة الذاكرة" ليوكو أوغاوا. بحث تخرج (بكالوريوس). قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: الدكتور مزكي عفيف الدين، الماجستير في التربية.

الكلمات المفتاحية: الواقعية السحرية، تشويه الواقع، ما بعد الحقيقة، الذاكرة، الهوية، يوكو أوغاوا.

تبحث هذه الدراسة في كيفية تصوير عناصر الواقعية السحرية في رواية "شرطة الذاكرة" للكاتبة يوكو أوغاوا. وفي عصر ما بعد الحقيقة، حيث غدت الحدود بين الحقائق الموضوعية وتزييف المعلومات غير واضحة بشكل متزايد، تأتي هذه الرواية الديستوبية لتكون انعكاساً مهماً لهشاشة الإدراك البشري. تعتمد الدراسة على النقد الأدبي بالاعتماد على المنهج الوصفي النوعي، وتركز عملية التحليل على الخصائص الخمس للواقعية السحرية وفقاً للطرح النظري لـ ويندي ب. فاريس، وهي: العنصر السحري غير القابل للاختزال، والعالم الظاهراتي، والشكوك المقلقة، واندماج العوالم، واضطراب الزمان والمكان والهوية. جمعت البيانات من خلال تقنيات القراءة الفاحصة وحُللت نصياً لتفكيك الظواهر غير العقلانية في السرد. وتظهر نتائج الدراسة أن تشويه الواقع في الرواية يعمل بشكل منهجي متتابع عبر هذه الخصائص الخمس؛ حيث يستهل السرد التلاعب المعرفي من خلال عمليات محو سحرية غير قابلة للاختزال، يجري تضخيمها بعد ذلك عبر عالم ظاهراتي واقعي للغاية يوقع الشخصيات في وهم الاستقرار الطبيعي. إن التصادم بين هذه الحقائق التجريبية الملموسة وفقدان الذاكرة الخارق المفروض يغلق التفكير البشري في شكوك مقلقة، مما يؤدي في فعلياً إلى تآكل مرتكزاتهم المعرفية واليقينية. ويصل هذا التشويه إلى نضجه الاجتماعي عندما يتم تطبيع العبث السحري ليصبح روتيناً بيروقراطياً مبتذلاً وسياسةً عامةً للدولة، مما يتوج بالتفكيك المطلق للسببية التاريخية للشخصيات، والخطية الزمنية، والسلامة الجسدية والتشريحية. وفي النهاية، يكشف تداخل هذه الخصائص الخمس أن السلطة الخيالية تستغل تشويه الواقع السحري كأداة للسيطرة الشمولية المطلقة، وهو ما يمثل تمثيلاً رمزياً قوياً للتفكيك المنهجي للواقع الموضوعي والهوية الإنسانية في ظل الأنظمة القمعية.

TABLE OF CONTENTS

THESIS	i
STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET.....	iv
MOTTO	v
DEDICATION.....	vi
ACKNOWLEDGMENT	vii
ABSTRACT	ix
ABSTRAK	x
مستخلص البحث.....	xi
TABLE OF CONTENTS	xii
CHAPTER I INTRODUCTION.....	1
A. Background of The Study	1
B. Problem of The Study	5
C. Significance of The Study	5
D. Scope and Limitation	6
E. Definition of Key Terms	6
CHAPTER II REVIEW OF RELATED LITERATURE.....	8
A. Magical Realism.....	8
B. Magical Realism from the Perspective of Wendy B. Faris	10
C. The Relationship Between Memory and Identity in Narrative Construction	15
CHAPTER III RESEARCH METHOD	18
A. Research Design.....	18
B. Data Source	18
C. Data Collection Technique	19
D. Data Analysis Technique	19
CHAPTER IV FINDINGS AND DISCUSSIONS	21

A. The Irreducible Element of Magic	22
B. The Phenomenal World.....	26
C. Unsettling Doubts	30
D. Merging Realms	34
E. Disruption of Time, Space, and Identity	37
CHAPTER V CONCLUSION AND SUGGESTIONS	43
A. Conclusion	43
B. Suggestions	44
REFERENCES.....	45
CURRICULUM VITAE	49

CHAPTER I

INTRODUCTION

This chapter outlines the background of the research, which explains the phenomenon of magical realism in literary works. In addition, this chapter presents the scientific reasons behind the selection of research objects, the theoretical frameworks used, and the contribution of research to the development of literary studies.

A. Background of The Study

Modern life currently faces serious challenges in distinguishing between objective reality and digital fabrication. The rapid development of generative Artificial Intelligence (AI) technology has facilitated the production of visual, auditory, and audiovisual content that is highly identical to its original form (Bufacchi, 2021). The capacity of this technology to replicate material entities triggers difficulties within society in verifying the absolute truth of information. This condition directly intersects with the post-truth phenomenon, an era where emotional narratives or systematic fabrications often dominate public trust more than objective facts (Enroth, 2023). Researchers see this sociological phenomenon as an important reason to critically examine how society can accept false information as a general truth.

Yoko Ogawa's work as a well-known writer in Japan, is one of the real examples that illustrates how fictional literature reflects on the issue of the fragility of human reason when faced with the distortion of reality (Došen, 2024). Ogawa is

widely recognized in the global literary scene for her expertise in weaving psychological narratives that explore themes of loss, memory, and structural violence operating covertly (Borkina, 2022). Her work titled *The Memory Police* (original title *Hisoyaka na Kesshō*, first published in 1994 and translated into English in 2019) presents a dark allegory about the silencing of an isolated society (Ogawa, 2019). This dystopian novel is set on an unnamed island operating entirely under the authoritarian regime of a state apparatus known as *The Memory Police*.

The social order on the fictional island is controlled through procedures of forced disappearance of material objects along with all the memories attached to them. Ogawa positions this psychological conflict through the first-person perspective of an unnamed female narrator who works as a novelist. The narrator slowly loses her ability to write and process reality as literature and a series of other objects vanish from her consciousness. In her immediate surroundings, there is the figure of the Old Man, a family friend whose physical condition continues to weaken due to the degradation of communal memory, and R, the novelist's editor who is genetically immune to the mass amnesia. The existence of R, who represents the remnants of past truth, forces the narrator to hide him in a secret underground room to protect him from the authorities' hunt.

The selection of *The Memory Police* as the material object of this research is based on its thematic relevance to the condition of the truth crisis in the contemporary era (Latif et al., 2025). This literary work does not exploit physical terror like dystopian literature in general, but rather dismantles the psychological compliance of society towards a completely irrational order (Newsom, 2025). The

island's inhabitants in the story respond passively to the phenomenon of the disappearance of objects and memories by turning it into a banal daily routine. The mechanism of normalizing loss in this text provides a sharp reflection on the situation of modern civilization where essential truth can be replaced by repetitive narratives systematically engineered by authorities.

The study of the mechanism of obscuring reason in this novel is operated using the Magical Realism framework formulated by Wendy B. Faris (2004). Wendy B. Faris asserts that magical realism can only work when unexplained supernatural elements infiltrate and coexist organically within the real-world landscape (Bowers, 2004). Based on this view, the researcher sees that the phenomenon of cognitive memory loss and the disappearance of the physical form of objects on the island is not just a spice for fantasy stories. Both things act directly as magical anomalies that undermine the empirical order. Interestingly, the main characters respond to this barrage of absurdity with absolute resignation. This apathy towards the loss of natural logic is concrete evidence of the fragility of the limits of reality, so that authorities can easily shape and control that reality completely (Sharma, 2026)

This study uses the theory of Magical Realism as the main analytical knife to dissect the link between fictional engineering and the vulnerability of human reason in the real world (Chichester, 2025). Attempts to reconcile material facts with irrational events often provoke academic criticism because they are seen as ignoring basic principles of cause and effect. However, the researcher considers that the biased space born from this two-dimensional clash provides a strong foundation

to challenge the dominance of a single truth in society. Through the five characteristics of magical realism, this text forces the reader to trace how an illusion is systematically assimilated into the new normal order. This slow transition from a whole reality to an existential void ultimately maps out one crucial weak point, which is how fragile the defenses of human logic can be when constantly exposed to nonsensical information.

The theory of Magical Realism has been tested for its sharpness as an instrument of analysis in various spectrums of academic discussions. The researcher notes that the traces of application of this theory cover a wide field; ranging from attempts to undermine the dominance of colonial narratives to philosophical debates about the validity of subjective truths that individuals believe (Nurrahman & Rosyidi, 2020).

The shift in social reality ultimately requires this theory to evolve. Now, the frame of magical realism is beginning to be adapted specifically as a critical lens to reveal the practice of information manipulation that is increasingly rooted in the civilization of society in the post-truth era. At the same time, a literature review of *The Memory Police* reveals that the majority of previous studies have focused more on the discourse of psychological trauma, self-identity, and the politics of collective memory (Akmalie & Aminah, 2023). There is a research gap in specifically operating the characteristics of magical realism to investigate how these elements are depicted in Ogawa's narrative (Mario, 2023).

This research is designed to comprehensively examine how the elements of magical realism are depicted within the text of *The Memory Police*. Fictional literature is positioned as a reflective medium that represents the crisis of the blurring demarcation between empirical facts and artificial fiction in the real world. Wendy B. Faris's framework is applied structurally to deconstruct the narrative order that injects and normalizes irrational elements into the living environment of the characters. This series of analyses is directed to illustrate how the depiction of these magical characteristics in the novel is capable of manipulating human logic akin to narrative-shaping operations in the post-truth era.

B. Problem of the Study

To clarify the preceding discussion, this research aims to answer this problem of the study: How are the elements of magical realism depicted in Yoko Ogawa's *The Memory Police*?

C. Significance of the Study

This research fills the existing gap in applying Magical Realism theory to the post-truth phenomenon. Earlier literature on *The Memory Police* has mostly zeroed in on issues like trauma, collective memory, and political censorship. By shedding light on exactly how the elements of magical realism are depicted, this work broadens the scope of Magical Realism within modern literary and epistemological studies.

Practically, this research provides a new perspective for readers, literary academics, and social observers on how fiction records the practice of information

manipulation in the real world. The researchers compiled the results of this study as a foundation for future research that aims to explore the mechanisms of authority control in the dystopian genre, especially in societies that are vulnerable to distortion of facts. This study helps readers build critical thinking acumen to deal with the truth crisis that continues to occur in the digital age.

D. Scope and Limitation

This research limits the scope of analysis to the depiction of supernatural events and magical realism elements in Yoko Ogawa's *The Memory Police*. The focus of the study is on the sequence of storytelling and odd events on the island, such as the process of physically disappearing objects followed by the erasure of the characters' collective memories. This study uses the five characteristics of Wendy B. Faris's Magical Realism as a single parameter to dissect how narratives blur the boundaries between fact and imagination.

This study does not discuss Yoko Ogawa's biographical background, the history of book writing, the work of other authors, nor the psychological aspects of the character and an in-depth sociological review of Japanese society. The restriction aims to keep the analysis focused on the textual aspects in the one novel. The focus of the analysis is locked only on how the storyline builds a control mechanism through the manipulation of reality over the characters.

E. Definition of Key Terms

1. Magical Realism

A literary genre that combines magical or supernatural elements with the real world, where these magical elements are accepted as part of everyday life by the characters. In this research, magical realism is understood as a narrative tool used to explore the blurring of boundaries between reality and fantasy, as well as to represent social control through reality distortion (Faris, 2004).

2. Social Control

The mechanisms used to influence or govern individual behavior within a society. In this study, social control is examined through the erasure of memory in *The Memory Police*, which represents the regulation of information and individual identity by external forces (Foucault, 2021).

3. Identity

An individual's understanding of themselves, including how they define their existence in society. In this research, identity refers to the impact of memory erasure on the characters' ability to recognize and maintain their sense of self (Ricoeur et al., 2013).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains several important subchapters of magical realism, reality distortions, and its relevance to the phenomenon of post-truth will be explained in depth by researchers.

A. Magical Realism

The term Magical Realism was first introduced in the realm of German art criticism before transforming into the identity of Latin American postcolonial literature (Roh, 1925). Franz Roh coined the concept of *Magischer Realismus* to describe a concrete reality that possesses a mysterious atmosphere without shifting into pure fantasy (Birk, 2025). This visual concept was later adopted by Alejo Carpentier through the term *lo real maravilloso* (the marvelous real). The Cuban thinker asserted that magical elements, history, and local myths coexist organically with empirical objectivity. The integration of traditional beliefs into modern narratives was further reinforced by figures like Miguel Ángel Asturias to represent a reality inherently containing extraordinary elements (Gottberg, 1996).

The explosion of Latin American literature in the 1960s was a turning point in which the genre cemented its position as a global subversive phenomenon. Through an almost flawless fusion between the supernatural impossibility and the social realism of the working class, Gabriel García Márquez patented this storytelling pattern (Márquez, 1982). The writing style of magical realism is spreading increasingly widely across continents. Cross-cultural writers such as

Salman Rushdie and Toni Morrison adapted this approach to highlight social inequality in different parts of the world (Łobodziec, 2012). This global expansion demonstrates the hybrid capacity of magical realism capable of combining Western rationality and non-Western mysticism. Through this merger, the author uses the hybrid instrument specifically to challenge the dominance of a single logic that has been monopolizing the standards of truth in society (Ahmad et al., 2012).

Magical realism works by distorting objective reality to dismantle the dark side of the physical world technically. The author inserts magical elements into the empirical setting directly without providing any scientific clues or explanations to the reader. The characters respond to these natural anomalies very naturally, as if the odd occurrence is purely part of their daily routine. The resignation of these characters immediately creates a new standard of fairness in the story ecosystem. The absence of logical resistance from the character makes the boundary between empirical fact and engineering disappear completely (Li, 2025).

The blurring of the boundaries of reality not only attacks the psychological of the characters but also damages the basic structure of life through the manipulation of spatial and time planning. Texts often use circular timelines or even stop altogether to destroy the material foundations that the reader has always believed in. For contemporary writers, this chaos of the structure of reality serves as more than just a fictional aesthetic style. The authors use this technique deliberately to reflect on the ways in which authoritarian regimes manipulate historical truths and the collective memory of society (Antić, 2022). This constant attack on the dimensions of space and time systematically uprooted the critical

consciousness of the characters. Once rational logic is destroyed, fictional characters have no choice but to submit to absurd conditions controlled by the authorities in their environment.

B. Magical Realism from the Perspective of Wendy B. Faris

Magical realism is a textual discourse that straightforwardly collapses the dominance of Western rationality. This discourse space as an intermediate zone so that natural laws and events beyond reason can appear simultaneously without having to defeat each other (Faris, 2004). This analysis uses five basic characteristics of Wendy B. Faris to dismantle the boundaries that have been dictating human beings in understanding the concept of reality. The incorporation of these boundaries of reality makes room for literary texts to accommodate much more complex discussions. Specific issues related to the dimensions of memory, psychological trauma, and historical repression often fail to be fully articulated if the analysis relies only on conventional realism. Therefore, the juxtaposition between the completely logical events and the absolute impossibility in the story is not just an aesthetic experiment. This textual strategy is purely deployed as a critical instrument to re-examine how valid and objective an empirical truth can be maintained in society.

1. The Irreducible Element of Magic

This first characteristic constitutes the presence of an irrational event that lacks the basis of scientific explanation, physics, or modern logic. This irreducible element as something “which cannot be explained in or co-opted by Western empirically based discourse.” (Faris, 2004, p. 7) Magical events manifest as

objective facts within the text that demand full acceptance. This irreducible element does not appear as a metaphor, psychological illusion, or dream manifestation of the characters. The ontological status of these anomalies is equal to the validity of the presence of other physical objects within the story's universe(Faris, 2004).

The existence of this impossible element breaks the chain of causality underlying traditional realist works. Readers and characters are faced with a situation involving the absolute loss of natural law authority. That the magic “refuses to assimilate fully into their realism,” (Faris, 2004, p. 7) existing instead as an undeniable disruption. Extraordinary events that emerge without logical justification trigger a massive-scale epistemological disruption(Faris, 2004). The text consistently closes the space for seeking rational reasons to save empirical logic.

2. The Phenomenal World

The author is obliged to base the story on rational real-world conditions to meet the criteria of the phenomenal world. The narrative remains “grounded textually in a traditionally realistic, even an explicitly factual manner,” (Faris, 2004, p. 14) thereby producing a strong “reality effect.” The author creates a fictitious place setting with the preparation of social order, historical track record, and material conditions with great precision and objectivity (Faris, 2004). The narrative text is in charge of transporting the reader into the nuances of the daily routine that was very prevalent before supernatural events appeared. All elements of the story are firmly tied to the dimension of physical space that can be captured directly by human vision.

The absolute attachment to the empirical world separates magical realism from traditional fantasy genres in a decisive way. The author of pure fantasy works usually introduces the laws of magic immediately from the first page of the story. However, the author of magical realism hides impossible events behind the logical order of nature at the beginning of the narrative. Events beyond reason then suddenly disrupt the normal order without scientific explanation. The appearance of a miraculous event in the middle of an ordinary routine immediately triggers a shock effect for the reader. This sharp contrast proves how fragile the material reality of humans can be when confronted with supernatural forces.

3. Unsettling Doubts

This third characteristic highlights the cognitive clash when the reader's reason comes face-to-face with the supernatural events in the text. Articulates that before experiencing the magical as ordinary, the subject often “hesitates between two contradictory understandings of events, and hence experiences some unsettling doubts.” (Faris, 2004, p. 17) The failure of real-world logic in rationalizing these miraculous events raises deep ontological doubts. Readers are often caught in a dilemma of interpretation because the narrative demands them to accept impossible phenomena as absolute reality (Faris, 2004).

The author brings this uncertainty to life by forcibly uniting two opposite reality paradigms in a single-story space. Wendy B. Faris points out that this hesitation stems from the fact that magical realism often “tempts us to categorize them as dreams while forbidding such categorization.” (Faris, 2004, p. 17) Narrative texts deliberately strip the rational expectations of modern readers to

create structural ambiguities that blur the dividing line between fact and imagination. This loss of rational limitations in turn undermines the reader's sense of security in understanding the text conventionally.

4. Merging Realms

The author combines two conflicting realities into a single-story space to meet the criteria of this fourth characteristic. Wendy B. Faris formulates this characteristic as an ontological condition where the text “unites the magical and the material,” (Faris, 2004, p. 21) allowing readers and characters to “experience the closeness or near-merging of two realms.” Supernatural occurrences and ordinary activities blend naturally without damaging the logic of the storytelling. The miraculous event then has a status equivalent to the daily routine of man.

The absence of a separation hierarchy between miracle and fact makes these oddities slowly become plausible in the narrative. Readers can see tangible evidence of this merger directly through the responses of the figures. Fictional characters show absolutely no sense of panic or doubt when they are confronted with events beyond reason. The irresistible acceptance of the figures proves that the dividing line between imagination and empirical reality has been completely destroyed. Impossible events that continue to repeat consistently then dictate a new standard of fairness for the inhabitants of the story. The impossibility turns into a new law of nature that controls their world absolutely as the characters begin to consider strangeness as a regular routine.

5. Disruption of Time, Space, and Identity

This fifth characteristic highlights the real disruption of the basic order of existence within the narrative. This type of narrative does more than just combine separate realms; it actively breaks down standard logic, the rules of cause and effect, and the usual ways we perceive time, space, and identity (Faris, 2004). The concept of time loses its stability even though humans naturally understand it to move straight. Authors often manipulate stories by presenting events that repeat in a circular manner, unnaturally slowing down the pace of time, or stacking the future with the present. The dimension of physical space in the narrative also undergoes changes beyond reason along with the disruption of the timeline. Geographical boundaries can expand, shrink, and even shift to the point that they contradict the logic of human spatial planning. This damage to the structure of space and time then makes the characters lose their logical footing to digest the reality around them.

The impact of this distortion is not limited to the material environment alone but significantly undermines the character's understanding of their own identity. Conceptually, human identity is shaped by memory that is always tied to a specific moment and environment. As a result, when the structure of space and time in the story begins to collapse, the characters' memories gradually fade, distort, or even disappear completely. Trapped in the ever-changing conditions of the world without certainty, individuals gradually lose the historical reference points that should serve to define their identities in their entirety.

C. The Relationship Between Memory and Identity in Narrative Construction

Human self-consciousness is essentially constructed through memory, which acts as the main foundation for cognitive understanding as well as material existence. In the study of literature, memory is never positioned as a passive storage space for past events, but rather a dynamic process that guides individuals in interpreting the reality they are living (Barash, 2019). If the relationship between one's personal history and the surrounding physical environment is maintained, one's identity will remain stable. This explains why the relationship between memory and physical objects is a very crucial aspect in maintaining the integrity of the character's identity. Everyday objects are not just present as inanimate objects. They serve as anchors that link individuals to their material reality and life experiences. Therefore, literary works often make use of these connections to expose human vulnerability when external forces begin to break the common thread between memory, spatial planning, and empirical experience.

The character in the story loses the ability to recall the essential functions and meanings that were previously attached to the object when the objects are forcibly eliminated. As a result, this material elimination slowly erodes the autonomy of individuals so that they become blind to their own identity (Jaithalia, 2023). Macro narratives often represent the deliberate deprivation of memory as a form of authoritarian domination with destructive power that exceeds direct physical violence. This systematic practice of destroying collective history reflects the way dictators manipulate society directly from within their own minds. Once

the historical foundation is uprooted, society gradually loses the ability to distinguish objective reality from external engineering. The rulers then exploit the cognitive void caused by this mass amnesia to the maximum to instill artificial truths specifically designed to perpetuate their political agendas (Ricoeur et al., 2013).

This mechanism of operation is directly intersected with the characteristics of spatial and identity disturbance in the discourse of magical realism. Literary texts specifically make use of events beyond reason, such as memory loss for medical reasons just to destroy the parameters of reality within the storyline (Slemon, 2020). Through these supernatural interventions, the character's alienation process from himself and his environment turns into a literary representation of the destruction of human reason. This exploitation of the concept of memory automatically provides a foundation for the author to modify reality to the extreme without the need to show visible physical clashes throughout the story.

Memory-based identity defense systems have proven to be very vulnerable to attempts to normalize repression, especially during already distorted social conditions. Fictional characters tend to swallow the most extreme changes as a new normality because they no longer have any legitimate past references due to memory loss. This collective cognitive adherence arises as a direct result of the individual's loss of critical reason to compare current conditions with ideal conditions in the past. The authority in the narrative then makes optimal use of this gap in psychological vulnerability. Armed with the obedience of the community,

the ruler can ensure that every magical element or irrational order in the story ecosystem is always considered natural without ever triggering logical resistance (Cooke & Booker, 1997).

CHAPTER III

RESEARCH METHOD

This chapter explains the research method used to analyze the data. The researcher could also explain the strategies used to collect and examine the data.

A. Research Design

The researcher used a descriptive qualitative approach in this study to dissect the narrative elements in the novel. The choice of this method is in line with the view of (Creswell, 2003) who stated that qualitative research is very effective for exploring and understanding the meaning derived from social or humanitarian problems. In practice, researchers apply close reading techniques to identify how surreal elements merge with factual reality in stories. To dissect the significance of each odd occurrence that appears, the researcher uses the theory of Magical Realism from Wendy B. Faris as the main analysis knife. The researcher deliberately limited the scope of observation to only the internal architecture of the fictional text. This step is taken so that researchers can maintain the objectivity of textual analysis without being influenced by external variables, such as the author's biography and readers' perceptions outside the text.

B. Data Source

The researcher used Yoko Ogawa's *The Memory Police* as the main data source in this study. The novel was first published in Japanese in 1994 under the title *Hisoyaka na Kesshō*. For analysis purposes, the researchers used an English translation by Stephen Snyder published by Pantheon Books in 2019. This 321-

page novel consists of 28 chapters that contain all the necessary textual data. In the data collection process, the researcher focused attention on vocabulary choices, dialogues between characters, and sentence structures that represent distortions of reality. The researcher dissected these linguistic elements in depth to map out the characteristics of Magical Realism that emerged throughout the storyline.

C. Data Collection Technique

The researcher collected data through library research by applying the close reading technique. In this process, the researcher examines the text repeatedly and carefully to mark the narrative segments that contain the phenomenon of Magical Realism. The main goal of this intensive reading is to discover the surreal irregularities that emerge silently behind the empirical reality in the story. This technique is in line with the documentation method in qualitative research, where the researcher acts as the primary instrument for filtering relevant textual data. Next, the researcher compiled the text excerpts that had been collected into a structured research table. The researchers then classified the initial data into five main categories based on Wendy B. Faris' theory. To maintain the validity of the data, the researcher conducts strict verification at each stage of the grouping. This process ensures that each selected linguistic element is closely related to the process of memory erasure and reality distortion which is the focus of this study.

D. Data Analysis Technique

The researcher conducted an intensive close reading of the *The Memory Police* to collect relevant narrative and dialogue quotes. The researcher then

identified various supernatural events in the story to classify the findings based on the five characteristics of Wendy B. Faris's Magical Realism as follows:

1. The Irreducible Element: Researchers classify the parts of the text that contain events beyond reason without any logical or scientific explanation at all.
2. The Phenomenal World: Researchers identified the way texts constructed a real empirical setting as a physical foothold before supernatural events appeared.
3. Unsettling Doubts: The researcher explores storytelling tactics that trigger interpretive confusion and ontological doubt due to the clash of two opposing logics.
4. Merging Realms: Researchers examine how narratives subtly unite supernatural and factual dimensions through the attitude of characters who accept this strangeness without resistance.
5. Disruption of Space, Time, and Identity: Researchers examine the damage to the structure of space and time and its impact on the memory stability of the characters in the story.

The researcher synthesizes all the findings of the five characteristics to answer the formulation of the problem comprehensively. The researcher then assembles each piece of data to build a complete picture of the mechanism of reality manipulation in the story world. All the results of this analysis are then presented in the form of a descriptive description to explain the function of magical elements as a control instrument in the narrative.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter outlines how the five characteristics of magical realism are depicted and function within Yoko Ogawa's *The Memory Police*. This structural dismantling is conducted by tracing the way supernatural anomalies infiltrate the societal order and systematically tear down the empirical and cognitive boundaries of the characters. To dissect the workings of this manipulation, the five characteristics of magical realism formulated by Wendy B. Faris are directly intersected with the novel's intrinsic elements, specifically the first-person point of view, the isolation of the geographical setting, and the plot. Through this intersection, the analysis demonstrates step-by-step how the fictional narrative subdues rationality until an absurdity is accepted by society as an absolute truth.

To maintain precision in dismantling this distortion, the selection of textual data is controlled by three operational indicators derived directly from Faris's theoretical framework. These three indicators map the points where reality friction occurs, which include: (1) the moment when characters normalize anomalies of natural laws, (2) the psychological clash between the remnants of historical memory and forced collective amnesia, and (3) the degradation process of the characters' understanding of physical space and anatomical autonomy. Based on these three parameters, the discussion is organized into the five operational characteristics of magical realism to comprehensively prove how illusion is utilized by the narrative authority to deconstruct objective reality.

A. The Irreducible Element of Magic

In *The Memory Police*, the irreducible element is not merely a fantasy ornament but the primary narrative instrument that initiates reality distortion. This element operates as an undeniable reality that directly challenges Western empiricism, requiring complete acceptance even though it cannot be rationalized through science, logic, or ordinary understanding (Faris, 2004).

Through the first-person point of view, the phenomenon of disappearing objects and memories is infiltrated into the narrative without leaving room for rationalization. This forcing of reason severs the subject's material connection to their world. The success of this reality distortion is evidenced by the collapse of the characters' cognitive defenses, who respond to this anomaly of natural law through passive resignation as if it were a normal routine.

“One morning you’ll simply wake up and it will be over, before you’ve even realized. Lying still, eyes closed, ears pricked, trying to sense the flow of the morning air, you’ll feel that something has changed from the night before, and you’ll know that you’ve lost something, that something has been disappeared from the island.” (p.5)

The narrator's mother explains the mechanism of life on the island to her daughter by treating the process of eliminating physical objects as an ordinary daily routine. The young narrator's unquestioning belief in her mother's warning as a fundamental rule of nature exemplifies the principle that these narratives present extraordinary events as undeniable facts, requiring no further justification or explanation (Faris, 2004).

This cycle of passive obedience proves that the supernatural phenomenon has firmly rooted itself in the daily lives of the islanders. The population requires

no physics or scientific theories whatsoever to accept such events. This continuous neglect effectively conditions the characters' mental states when these extra-logical events eventually attack their cognitive abilities directly (Kusuma, 2019; Pamungkas et al., 2023).

“I had just begun to wonder whether it was one of the creatures I had seen with my father when I realized that everything, I knew about them had disappeared from inside me: my memories of them, my feelings about them, the very meaning of the word “bird”—everything.” (p.14)

The erasure of memory occurs when the narrator attempts to recall the winged creatures she used to observe with her father. All memories, emotional bonds, and understanding of the definition of the word “bird” vanish instantly from the main character's mind. Instead of physically tearing the island apart, the magic operates by infiltrating the characters' brains and shutting down their cognitive processing. The magical elements within such narratives maintain a distinct presence, neither completely dissolving into the realistic setting nor violently disrupting it, but rather existing as a persistent, unassimilated anomaly within the everyday world (Faris, 2004).

At this point, the magical element directly acts as a distortion mechanism, completely severing the natural biological connection humans have with their reality. In a matter of seconds, the narrator is stripped of her linguistic connection to nature without suffering any physical injury. The anomaly's power to tear down the internal cognitive structure of the brain proves to be just as destructive as overriding the physical laws of nature in the external world (Priya J & Dwivedi, 2025).

“The disappearance of fruit was much simpler. When we woke in the morning, fruit of every sort was falling from trees all over the island.” (p.112)

The external manifestation of this magical power is depicted when the islanders notice an ecosystem anomaly. All fruits from every type of tree fell en masse simultaneously. The narrator’s perception of the agricultural destruction as a scheduled supernatural erasure instead of a natural disaster perfectly demonstrates the tendency of undeniable magic to fracture everyday logic and standard cause-and-effect relationships (Faris, 2004).

This event distorts reality by destroying the natural chain of causality; the natural decomposition process, normal gravity, and seasonal cycles are completely overridden by the text. The trees release their fruits not due to natural harvest cycles, but because magical laws negate the fruits' existence from the material dimension. The characters pragmatically respond to this natural disruption by discarding the remaining fruits, an attitude of acceptance that is continuously maintained even when the target of erasure shifts to intellectual and cultural products (Sundusiah, 2015).

“After these relatively uneventful weeks, another disappearance occurred... this time novels disappeared.” (p.206)

This quote marks a much more destructive escalation of magical power on the island. The irreducible element shifts its target from physical and natural objects to intellectual and cultural products that store human collective memory. The way these magical disruptions penetrate daily routines demonstrates how extraordinary events embedded within a realistic setting function to illuminate and draw focus to the most important issues of the narrative (Faris, 2004) In this context, the central

issue highlighted is the fragility of human civilization when faced with absolute totalitarian suppression (Shamsan et al., 2026).

Furthermore, the reality distortion at this stage transforms into a personal attack that paralyzes the character's cognition. Considering the narrator's profession as a writer, the disappearance of novels is not merely the confiscation of external property, but a total deprivation of her identity, livelihood, and primary way of interpreting the world. The magical element no longer merely distorts the external world but slowly seeps in to tear down the character's most intimate existential foundation (Azhahra & Septiyani, 2024).

“No warmth, no sensation at all came to my leg from his touch. Just the uncomfortable feeling of one thing grating against another.” (p.293)

This quote captures a crucial moment in the secret room when R's attempt to provide comfort instead reveals a severe sensory void. Instead of feeling human warmth, the narrator describes her left leg as a numb, foreign object. The narrative presents this impossible phenomenon of neurological response loss without a clear medical cause in a flat and pragmatic tone, as if it were a normal physical condition. The effective presentation of this supernatural occurrence illustrates how deeply unexplainable phenomena can naturally blend into the otherwise grounded and realistic world of the text (Faris, 2004). Consequently, the impossibility is accepted by the characters as an objective fact.

This irrational amputation distorts reality by uprooting the narrator's spatial foundation without being preceded by an accident that injures her physical body. The narrator articulates her numb left leg as a lifeless object awkwardly grating

against another. The narrative thoroughly displays the severed connection between the character's consciousness and her biological body as a result of the irreducible intervention.

B. The Phenomenal World

The second characteristic of magical realism is the presence of a very strong and tangible physical or material world. The concept of the "reality effect" is achieved when narratives utilize an abundance of lifelike details to construct a fictional universe that closely mirrors our actual world (Faris, 2004). Fictional narrative texts must be based on factual depictions of the surrounding environment, inanimate objects, and human daily routines. The author carefully establishes this foundation of reality in *The Memory Police*. This collection of material details serves to bind the story's world to standard physical laws. This rational footing is deliberately prepared to distort reality by trapping the characters' reasoning into an illusion of seemingly safe spatial normality, while their order of reality is fundamentally being destroyed.

"The room was long and narrow, about the size of three tatami mats in total, and not more than six feet in height." (p.79)

This quote describes the secret compartment built by the narrator to hide the character R from the authorities' pursuit. By utilizing precise numerical measurements to describe space, the narrative anchors extraordinary events in deeply factual and realistic terms. These concrete material details successfully deceive both the characters and the audience into falsely believing that the world is still governed by standard physical laws (Faris, 2004).

Here, the reality distortion mechanism operates by rendering this highly rational architectural foundation unable to block supernatural interventions. The walls of the room successfully imprison the character's physical body from the pursuit of the police apparatus, yet this spatial protection becomes useless when amnesic magic colonizes their cognition without the slightest physical hindrance.

“The sun was shining weakly that morning, but on the sidewalks, the snow was still piled up, fluffy and new, and it came up to my ankles with each step I took.” (p.117)

This atmosphere is recorded as the narrator walks out of her house toward *The Memory Police* headquarters in winter to check on the condition of the Old Man, who was arrested the day before. She feels the direct sensation of the newly fallen piles of snow and the weak morning sunlight hitting her skin. The snow reaching her ankles provides a highly human sensory touch to the journey. The interaction between the character's biological body and the weather affirms the operation of natural cycles on the island (Jumaah, 2024).

Incorporating rich sensory information supports the notion that magical realist narratives firmly establish and emphasize a tangible, physical environment (Faris, 2004). The cold sensation and soft texture of the snow (“fluffy and new”) firmly place the character within her physical ecosystem. The narrator still feels her bodily limitations as she steps through the snow piles, proving that she is an ordinary human subject to weather conditions.

The reality distortion mechanism operates effectively precisely because the narrative has successfully built this highly grounded and factual ecological foundation. This convincingly represented meteorological footing is later radically

destroyed when the winter cycle is supernaturally frozen in the second half of the story. The destruction of the concept of time and the cessation of seasonal transitions become deeply unsettling for the characters' rationality precisely because they, initially, truly live and stand on a physical world that is completely normal and logical (Kurniawan, 2019).

“The paper, gray and shiny, contained boxes with endless categories: name, address, and occupation, of course, but also academic history, medical history, religious affiliation, employment experience.” (p.124)

This quote describes the physical form of the resident registration form presented by the officer to the narrator at *The Memory Police* headquarters. This document has a shiny gray paper texture and contains highly detailed demographic category columns, ranging from medical history to religious affiliation. This bureaucratic instrument demonstrates that the government's administrative system operates using highly structured and logical real-world parameters. The fictional rulers in the story manage their society with data collection methods similar to real-world modern states.

The presence of procedural instruments amidst magical terror shows how social history runs parallel to magic. Referencing Brenda Cooper, it is noted that in contrast to standard realist fiction, which buries the mysterious in the subtext, this phenomenon places the unknown and sensuous directly alongside recorded history within the world of the story (Faris, 2004).

Corresponding to this explanation, this procedural discourse shares space side-by-side with the mysterious. Reality distortion is born from the extreme clash of these two elements: bureaucratic instruments demanding precise empirical data

(such as medical and educational history) are instead used to record and manage a society undergoing mass supernatural amnesia. Residents are forced to surrender their real-life data to the institution actively erasing their memories. This highly human procedural normality is what ultimately distorts reality, as it successfully makes the horror of magical repression feel like a legitimate and natural part of daily civil administration.

“The men were nearly identical, with only three badges on their collars to tell them apart—though I had no time to study them closely.” (p.15)

This description highlights the narrator's initial encounter with *The Memory Police* squad conducting a search task at her house to confiscate and destroy her father's bird-related belongings. The squad appears as ordinary uniformed humans who look nearly identical to one another. The narrator can only distinguish them by three badges attached to their uniform collars. These attributes of institutional hierarchy place the figure of the regime's threat into a form of empirical representation that obeys the ordinary laws of visual perception.

The executors of this erasure phenomenon are not depicted as three-eyed monsters or floating supernatural entities. Referencing Franz Roh, the concept of "magic" suggests that the mysterious is not an otherworldly force descending upon reality, but a hidden presence beating right behind the ordinary world (Faris, 2004). The true mystery is where the objects and memories go behind the highly human and factual uniforms of these officers.

The reality distortion mechanism operates by grounding the magical terror into a rational authority. The supernatural power that robs memories is not left to

operate as a wild mystical phenomenon, but is executed, controlled, and legitimized by human hands through institutional power. Reality distortion occurs because society's reasoning is forced to accept that this completely illogical cognitive anomaly is a legitimate legal mandate of the state.

C. Unsettling Doubts

The third characteristic of magical realism, unsettling doubts, distorts the understanding of reality by locking human reasoning in agonizing ambiguity. When confronted with unexplainable phenomena, the observer typically wavers between two conflicting interpretations, resulting in a profound sense of uncertainty and discomfort (Faris, 2004). Faris asserts that the issue of “belief” lies at the core of this doubt, rooted in the clash of cultural and epistemological systems within the narrative. This doubt fundamentally distorts reality: the absence of a single logical explanation destroys humans' empirical anchors, forcing them to live in a reality that constantly fluctuates without certainty.

“Mama, why do you remember all the things that have been disappeared? Why can you still smell the ‘perfume’ that everyone else has forgotten?” (p.9)

This quote captures the moment when the child's logical reasoning immediately protests the anomaly, as her mother is magically immune to mass amnesia. Here, the distortion mechanism operates through unsettling doubts: the narrative deliberately collides two irreconcilable systems of “truth.” On one hand, the narrator's understanding submits to the island's cultural system, which dictates that amnesia is an absolute natural law; on the other hand, the empirical evidence before her eyes-her mother's intact memory-creates a magical anomaly that violates this law.

The text distorts reality by leaving the anomaly hanging without providing a clear medical, scientific, or magical resolution. This absence of an answer creates an interpretative dilemma that breaks down the narrator's cognitive defenses. Exactly as Faris formulated, the narrator is forced to doubt her own sanity, caught between seeking a rational explanation and accepting an unexplained miracle. The narrator's failure to validate which reality is legitimate ultimately tears down the boundaries of her rationality, establishing a foundation of perpetual doubt that will continue to erode her mental stability as she begins to question the existence of surrounding matter.

“After all, this is something that supposedly no longer exists. Yet here we are looking at this box and listening to the music and pronouncing the name...o...ru...gō...ru. Doesn't that seem strange to you?” (p. 139)

This quote demonstrates a frontal clash between the doctrine of absolute erasure and undeniable sensory facts. Here, unsettling doubts operate as a reality-distorting agent; the narrator and the Old Man are trapped in a cognitive paradox where they can empirically see, touch, and hear the music from an object whose conceptual existence has been eradicated by the island's magic. In accordance with Faris's theory, the characters experience agonizing doubt because their reasoning is torn between two mutually exclusive understandings: whether they must submit to the magical reality of mass amnesia declaring the object non-existent, or trust their own senses proving the object is right in front of them.

The narrative distorts reality by destroying the boundary between the concepts of “existence” and “non-existence.” The narrator's anxiety toward the absurdity of this situation, expressed through her question “Doesn't that seem

strange to you?”, confirms the collapse of their epistemological anchors. When a communally erased object still emits physical resonance and its name can still be spelled “o-ru-go-ru”, human rationality becomes useless. The text utilizes this doubt to distort the characters' reality, rendering them no longer able to ascertain whether the presence of the music box is a remaining material fact or merely an anomaly and illusion amidst their crumbling world order.

“I pulled back the quilt and made a bizarre discovery—something was stuck fast to my hip. And no matter how much I pulled or pushed or twisted, it would not come off, just as though it had been welded to me. [...] Had I come down with some sort of disease? Perhaps an enormous tumor had developed overnight?” (p. 288)

This quote records the cognitive dissonance experienced by the narrator when evaluating her anatomical condition. There is a direct clash between her empirical sensory experience where her sense of touch still feels the physical weight of her limb and her cognitive structure, which has been altered by the erasure phenomenon. The inability to recognize her own body part triggers a psychological defense response; the narrator attempts to rationalize the anomaly into comprehensible medical parameters by identifying it as a “disease” or an “enormous tumor.”

This tendency to apply a logical framework to unusual events aligns with Wendy B. Faris's formulation of interpretative hesitation. Magical realist literature frequently invites readers to dismiss its extraordinary events as mere dreams, yet the narrative simultaneously prevents them from actually doing so (Faris, 2004). In this context, the narrator's urge to classify the loss of body memory as a tumor condition is a subconscious effort to maintain her rational stability amidst the

anomaly. However, the narrative leaves this ambiguity open without providing the medical resolution sought by the character. The supernatural intervention in the story is far too persistent to be merely reduced to a common biological dysfunction (Ergun & Şahiner, 2024).

The narrator's failure to validate her own physical condition reveals the operational mechanism of reality distortion, where uncertainty slowly blurs the line between material fact and cognitive illusion within the character's reasoning.

“Think about it. With the calendars gone, no matter how long we wait, we’ll never get to a new month...so spring will never come.” [...] “If spring never comes, does that mean summer won’t either? How will the crops grow when the fields are covered with snow?” [...] “Don’t worry. It’s no good overthinking this. Calendars are just scraps of paper. Be patient. It will all work itself out.” (p. 158-159)

This quote illustrates the clash between society's scientific reasoning and the island's magical reality that begins to spiral out of control. Referring to Faris's concept of interpretative doubt, the characters are positioned in hesitation between two mutually negating systems of understanding. On one hand, anxiety generates the irrational assumption that the loss of a timekeeping tool will literally halt the transition of seasons. On the other hand, the remnants of their rational logic attempt to fight this superstition by asserting the empirical argument that calendars are merely man-made “scraps of paper” that scientifically have no influence on climate cycles or the earth's rotation, even though ultimately the winter they experience truly never ends because the calendars have been eliminated.

The attempt to calm the citizens through this logical explanation is a typical form of rationalization that frequently appears when subjects confront magical anomalies. The narrative distorts reality by allowing society to dwell within this

space of doubt. Meteorological certainty, which should be absolute and independent of human intervention, is now reduced to speculation that triggers mass panic. This dissonance demonstrates how the anomaly does not merely operate by confiscating material objects, but also blurs the boundary between physical laws and supernatural possibilities, so that the stability of the universe itself begins to be doubted by human reasoning (Strong, 1999).

D. Merging Realms

The fourth characteristic of magical realism, merging realms, distorts reality by normalizing magical absurdity until it is fully accepted as a banal routine. Based on Wendy B. Faris's formulation (2004, p. 21), the reader and characters experience the closeness or near-merging of two realms, where ontologically the text seamlessly unites the magical and the material without a dividing line. In this characteristic, reality distortion operates sociologically; magical intervention does not appear as an isolated miracle, but rather seeps in and roots itself firmly within the society's daily structure. This comprehensive merging paralyzes the characters' critical reasoning, forcing them to view supernatural impossibilities merely as ordinary aspects of life.

*"The citizens of the island were by now quite accustomed to these losses."
(p.77)*

The narrator's observation highlights the perfect fusion between everyday reality and supernatural events through the society's passive obedience. The fact that the residents become "quite accustomed" to the series of disappearances shows that the supernatural power has been completely absorbed into their daily environment. The reality of continuous memory restructuring does not trigger mass

social panic at all. This absurd condition has turned into just a boring daily routine. The islanders stop considering the loss of physical objects as a threat of total destruction. The characters then live through this magical phenomenon like any other normal day. Wendy B. Faris asserts that magical realist narratives often display a subtle and inseparable blending of two realities. Within the world of the story, the narrative fundamentally fuses supernatural elements with physical reality into a single, cohesive existence (Faris, 2004).

The narrative text constantly weaves the invisible magical disruption with the tangible physical responses of the characters experiencing it. The characters in the story never draw a boundary line between a “normal day” and a “day when magical events occur.” Both realities literally occupy the exact same dimension.

This collective normalization serves as the ultimate proof of the existence of merging realms. The islanders' reality has been distorted to the point where brutal and continuous memory restructuring ceases to be considered an existential threat, and is instead reduced to a boring daily routine. This narrative brilliantly illustrates that when magical elements conquer human reality without triggering significant cognitive resistance, the merging has successfully distorted human understanding of the real world entirely (Ventura et al., 2010).

“If it’s a physical object that has been disappeared, we gather the remnants up to burn, or bury, or toss into the river. But no one makes much of a fuss, and it’s over in a few days.”(p.6)

The text distorts reality through merging realms by twisting the logic of human response to an existential anomaly. This is clearly seen when supernatural power eliminates the essence of a material in the story. The characters do not

respond to this illogical event with mass panic or mystical warding rituals. Instead, the narrator describes a highly grounded physical action. The society collectively develops a mechanical habit of gathering, burning, burying, or tossing the remnants of the vanished objects into the river without emotional outbursts.

The merging of realities within the citizens' activities represents an intersection between practical human logic and magical intervention. Wendy B. Faris (2004, pp. 21-22) describes this meeting point by asserting that “the vision of magical realism is thus present at the intersection of two worlds, at an imaginary point inside a double-sided mirror that reflects in both directions.”

In this context, the act of discarding items functions as this two-way mirror. The material world directly reflects and simultaneously absorbs the intervention from the supernatural world. This emotionless resolution effectively lowers the degree of the magical anomaly to a level equivalent to the activity of taking out household trash. The society's flat attitude in facing this phenomenon proves that merging realms has manipulated collective cognition and erased the ontological boundary between the dimension of magic and reality.

“It’s not the box’s fault that it disappeared. But what can we do? It’s disturbing to see things that have disappeared, like tossing something hard and thorny into a peaceful pond.” (p. 173)

The merging of realms in this event distorts reality by creating a completely inverted standard of normalcy within the characters' reasoning. This phenomenon is captured when the narrator confronts the physical remnant of a music box that has been conceptually eliminated from civilization. The presence of this normal empirical object actually provokes psychological rejection within the narrator. The

text distorts reality by establishing magical amnesia as a “peaceful pond” or a new standard of normalcy, while the material fact from the past is instead positioned as a thorny object threatening mental stability.

The impact of this direct intersection between the two worlds blurs the boundaries of logic, aligning with Wendy B. Faris's theoretical perspective. Faris (2004) mentions that the unmediated way in which these different realities are presented means that magical realism also blurs the boundary between fact and fiction. The partition between the empirical fact regarding the physical existence of objects and the fiction of the amnesia curse becomes irrelevant to the narrator. The artificial illusion that the object “no longer exists” is instead believed as a factual truth that must be defended. The narrator voluntarily nurtures her ignorance because her cognitive landscape has been completely colonized by magical reality (Roelofs et al., 2025).

E. Disruption of Time, Space, and Identity

The fifth characteristic of magical realism highlights the disruption of fundamental concepts of human life. Besides uniting diverse worlds, this fiction actively breaks down traditional logic, causality, and foundational concepts regarding space, time, and identity (Faris, 2004). In *The Memory Police*, the magical anomaly does not operate merely by eliminating host objects, but gradually distorts the anatomical integrity, spatial orientation, and historical identity of the islanders. The rational order governing human existence is deconstructed to facilitate this existential decay.

“But our memories were diminishing day by day, for when something disappeared from the island, all memory of it vanished, too.” (p.23)

This quote illustrates how the forced severance between physical objects and mental archives triggers a structural disorientation that erodes the characters' identities. The narrator describes the shrinkage of this collective memory as a form of existential decay operating persistently within daily life. The series of material disappearances severs the emotional and cultural bonds between the residents and their past. The absence of this physical foundation isolates individuals from their personal timelines, causing the characters to lose the historical references that shape their self-narratives.

This phenomenon of losing past references represents Faris's view regarding the disruption of conventional identity concepts. The supernatural element in the text actively deconstructs the common understanding of identity by manipulating the characters' historical memories. The narrative distorts reality by breaking the chain of historical causality that should serve as the foundation of human existence. As a result, the individuals in the story are trapped in an empty present space, isolated from the authentic roots that underlie their identities

“No matter how long we waited, spring never came, and we lay buried under the snow along with the ashes of the calendars.” (p.159)

While the dialogue regarding the calendars discussed previously illustrates the characters' unsettling doubts, the narrator's own account here demonstrates the resulting disruption of the temporal structure itself.

The cessation of the seasonal cycle in the narrative represents the destruction of the characters' timekeeping system. The narrator and the entire island

population experience temporal stagnation when magical forces not only eliminate the physical existence of calendars but also erase the concept of changing weather. This damage to temporal parameters disrupts the characters' understanding of life's transitions on earth, trapping them in an endlessly repeating season.

This situation exemplifies the idea that magical realist literature actively subverts conventional reasoning, causal relationships, and traditional concepts of time (Faris, 2004). The narrative distorts reality by deconstructing the laws of natural causality. Spring never arrives not due to a scientifically explainable climate anomaly, but because the physical burning of calendars has magically halted the passage of time itself. Through this event, the text distorts reality by subjecting natural laws to the erasure anomaly, causing temporal parameters to lose their linearity and effectively negating the existence of a future for the islanders.

“My mother’s expression, the sound of her voice, the smell of the basement air—I can remember all that perfectly. But the things in the drawers are vague, as though those memories, and those alone, have dissolved.” (p.73)

This erasure phenomenon operates selectively in attacking the character's memory network. The narrator is still able to remember the facial expressions, voice, and smell of the basement perfectly, yet memories of the material objects in the drawer’s blur. This uneven severing of cognitive bonds represents Wendy B. Faris's view (2004) that the magical element is present to disrupt ordinary logic, the laws of cause and effect. The narrative distorts reality by breaking the biological causality of the human brain. Neurological logic dictates that someone with an intact sensory memory should remain capable of remembering the objects that are

their primary focus. However, the text subdues this natural law to facilitate the magical erasure anomaly.

This partial memory erasure directly impacts the deconstruction of the narrator's identity. This affirms Faris's notion (2004) that magical realist texts also disrupt common understandings of identity. The inherited objects in the drawer essentially function as anchors for the narrator to maintain her personal historical narrative. The vanishing memory of these objects creates a hole in the narrator's understanding of her own past. Through this event, reality distortion works by reducing the character's identity to a vulnerable entity that continuously loses its stable footing due to supernatural intervention.

“It was then I finally realized what had disappeared: my left leg.” (p.289)

The disappearance of the limb represents Wendy B. Faris's formulation (2004) regarding fiction that attempts to disrupt ordinary logic, as well as common understandings of time, space, and identity.” The supernatural intervention eliminates the function and memory of the narrator's left leg without being preceded by a medical explanation or the physical wound of an amputation. A physical identity that should be intact is now forcefully taken, causing the character to lose the biological foundation to support her own body weight. This incomplete condition is not experienced in isolation by the narrator but operates as a mass anomaly afflicting the entire island population. Amidst this collective paralysis, the narrator and the citizens consciously respond to this anatomical anomaly in silence without provoking a hysterical reaction.

This series of events explicitly demonstrates how the text distorts reality by breaking the logic of biological causality. The islanders' bodies are reduced in status to mere material objects equivalent to inanimate goods whose essence can be hacked and erased at any time by magical powers. The absence of panic amidst this mass anatomical degradation proves that reality distortion has operated comprehensively in manipulating the subjects' cognitive landscapes. The order of normalcy is inverted; the human body is no longer recognized as an autonomous property, but rather a transient entity fully subjugated to the anomalies of space and identity. This physical damage severs the characters' capacity to interact with the empirical world, meaning that reality distortion ultimately ends their existence not through biological death, but through the gradual erasure of their structural selves.

“The hand that had written the story, my eyes overflowing with tears, the cheeks that had received them—they all disappeared in their turn, and in the end all that was left was a voice.” (p.319)

The narrative text severs the biological existence of the novelist by gradually eliminating her sensory and communication-supporting organs, such as her hands, eyes, and cheeks. The instability of identity reaches its final stage when the character's entire motor functions are negated, leaving a consciousness detached from its material form.

This separation between consciousness and physical form represents an absolute disruption of the understanding of space and identity in accordance with Faris's ideas. The narrative eliminates the narrator's physical presence from the island's spatial order. This erasure event shrinks the main character's biological identity into an abstract entity existing only as a voice. As a result of this

intervention, the main character is isolated and loses her existential right to occupy real space alongside the rest of civilization.

Through this narrative resolution, reality distortion reaches its pinnacle by deconstructing the essence of human existence in the material world. The text distorts reality by transforming the supernatural element into a systematic bureaucratic mechanism that methodically removes subjects from the empirical realm. The magical element in the story does not act as a saving miracle at all, but functions as an erasure machine that eliminates space for the guardians of memory. Reality distortion operates with finality by severing the subjects' capacity to interact with tangible objects, shifting a complete human identity into permanent spatial non-existence.

CHAPTER V

CONCLUSION AND SUGGESTIONS

In this chapter, the researcher presents the conclusion of the analysis of magical realism regarding the mechanism of reality distortion in Yoko Ogawa's *The Memory Police*. The researcher also provides recommendations to readers, especially for future readers and researchers who intend to delve deeper into the study of magical realism, specifically through the perspective of Wendy B. Faris's magical realism.

A. Conclusion

This study concludes that the elements of magical realism in Yoko Ogawa's *The Memory Police* are depicted systematically through the five characteristics formulated by Wendy B. Faris. The narrative initiates cognitive manipulation through irreducible magical erasures. To amplify this cognitive manipulation, the text constructs a highly factual phenomenal world. This empirical foundation deliberately traps the characters in an illusion of spatial normality, allowing the subsequent magical interventions to be legitimized as standard bureaucratic procedures. The collision between these tangible sensory facts and the forced supernatural amnesia locks human reasoning in unsettling doubts, effectively eroding their epistemological anchors.

The distortion mechanism reaches sociological maturity through the merging of realms, where magical absurdity is fully normalized into banal daily routines and state public policies. This comprehensive cognitive colonization

culminates in the absolute disruption of time, space, and identity. The supernatural anomaly sequentially deconstructs the characters' historical causality, temporal linearity, and anatomical integrity. The integration of these five characteristics proves that reality distortion in the novel functions as an instrument of absolute totalitarian control. The fictitious authority exploits the magical erasure to sever society's historical roots and isolate individuals from their empirical world. Ultimately, the normalization of this supernatural terror serves as an allegory regarding the systematic dismantling of objective reality and human identity under oppressive regimes.

B. Suggestions

This research limits its focus to the manipulation of reality through the characteristics of magical realism in the *The Memory Police*. This limited scope leaves an opportunity for future literary researchers to explore aspects that are not touched on in this study. Future researchers can use a psychological approach to dissect the impact of the characters' mental trauma due to the continuous process of memory deletion. In addition, further research can apply a sociological review to relate the phenomenon of social control in the novel to the structure of Japanese society or the cultural context behind the writing of this work. This additional perspective will provide a more comprehensive understanding of the relationship between literary texts, human psychological conditions, and social realities in the real world.

REFERENCES

- Ahmad, M., Afsar, A., & Masood, S. (2012). Magical Realism as Social Protest in Gabriel García Márquez's *Of Love and Other Demons*. *Asian Journal of Latin American Studies*, 25(3).
- Akmalie, R., & Aminah, S. (2023). The Shaping of Japan's Collective Memory in Yoko Ogawa's *The Memory Police*. *European Journal of Humanities and Social Sciences*, 3(3). <https://doi.org/10.24018/Ejsocial.2023.3.3.426>
- Antić, M. D. (2022). Magical Realism As A Form Of Expression In Crises: Marlen Haushofer's Novel *The Wall*. *Folia Linguistica Et Litteraria*, 13(41). <https://doi.org/10.31902/Fil.41.2022.1>
- Azhahra, V. R., & Septiyani, R. E. (2024). Kritik Sosial Dalam Bingkai Realisme Magis Malam Seribu Jahaman Karya Intan Paramadhita. *Prosiding Konferensi Nasional Mahasiswa Sastra Indonesia (Konasindo)*, 1.
- Barash, J. A. (2019). The Time Of Collective Memory: Social Cohesion And Historical Discontinuity In Paul Ricœur's *Memory, History, Forgetting*. *Études Ricoeuriennes / Ricoeur Studies*, 10(1). <https://doi.org/10.5195/Errs.2019.471>
- Birk, M. (2025). Das Übernatürliche Im Romanherkunft von Saša Stanišić. *Neophilologus*, 109(2). <https://doi.org/10.1007/S11061-025-09832-4>
- Borkina, A. Yu. (2022). The Disappearance As A Way Of Living: Reconciliation With The Loss And The Paradoxes Of Human Memory In The Works Of Ogawa Yōko And Kawakami Hiromi. *Japanese Studies In Russia*, (2). <https://doi.org/10.55105/2500-2872-2022-2-108-119>
- Bowers, M. A. (2004). *Magic(Al) Realism*.
- Bufacchi, V. (2021). Truth, Lies And Tweets: A Consensus Theory Of Post-Truth. *Philosophy And Social Criticism*, 47(3). <https://doi.org/10.1177/0191453719896382>
- Chichester, D. (2025). Magical Realism In Twenty-First-Century Transnational Fiction: The Global Supernatural. In *Magical Realism In Twenty-First-Century Transnational Fiction: The Global Supernatural*. <https://doi.org/10.4324/9781003608363>
- Cooke, B., & Booker, M. K. (1997). The Dystopian Impulse In Modern Literature: Fiction As Social Criticism. *The Slavic And East European Journal*, 41(2). <https://doi.org/10.2307/309767>

- Creswell, J. W. (2003). Research Design Qualitative Quantitative And Mixed Methods Approach. *Research Design Qualitative Quantitative And Mixed Methods Approaches*. <https://doi.org/10.3109/08941939.2012.723954>
- Došen, A. (2024). The Memory Police: Rehashing The Image Of Totalitarianism Or Intentionally Anachronistic Writing? *Am Journal Of Art And Media Studies*, (35). <https://doi.org/10.25038/Am.V0i28.604>
- Enroth, H. (2023). Crisis Of Authority: The Truth Of Post-Truth. *International Journal Of Politics, Culture And Society*, 36(2). <https://doi.org/10.1007/S10767-021-09415-6>
- Ergun, B. G., & Şahiner, R. (2024). Embodiment In Virtual Reality And Augmented Reality Games: An Investigation On User Interface Haptic Controllers. *Journal Of Soft Computing And Artificial Intelligence*, 4(2). <https://doi.org/10.55195/Jscai.1409156>
- Faris, W. B. (2004). Ordinary Enchantments: Magical Realism And The Remystification Of Narrative. In *Ordinary Enchantments: Magical Realism And The Remystification Of Narrative*. <https://doi.org/10.2307/Complitstudies.44.4.0510>
- Foucault, M. (2021). Discipline And Punish: The Birth Of The Prison (An Excerpt). In *Coronavirus, Psychoanalysis, And Philosophy: Conversations On Pandemics, Politics And Society*. <https://doi.org/10.4324/9781003150497-3>
- Gottberg, L. D. (1996). Lois Parkinson Zamora, Wendy Faris B. (Eds.). Magical Realism. Theory, History, Community. *Revista Iberoamericana*, 62(176–177). <https://doi.org/10.5195/Reviberoamer.1996.6277>
- Jaithalia, N. (2023). Exploring The Nexus Of Memory, Power, And Identity In Lois Lowry's The Giver And Yoko Ogawa's The Memory Police. *International Journal Of English Literature And Social Sciences*, 8(5). <https://doi.org/10.22161/Ijels.85.44>
- Jumaah, S. A. A. (2024). Representing Magical Realism As A Strategy For The Grotesque Narration In Ahmed Saadawi's Frankenstein In Baghdad. *3l: Language, Linguistics, Literature*, 30(3). <https://doi.org/10.17576/3l-2024-3003-10>
- Kurniawan, M. A. (2019). Kritik Sosial Dalam Novel Grafis Sukab Intel Melayu Karya Seno Gumira Ajidarma. *Lingua Rima: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 8(1). <https://doi.org/10.31000/Lgrm.V8i1.1266>
- Kusuma, A. (2019). Jk Rowling's The Tales Of Beedle The Bard: A Magical Realism Analysis. *Paradigm*, 2(2), 99. <https://doi.org/10.18860/Prdg.V2i2.6841>

- Latif, T., Farukh Arslan, M., Noor, N., & Noor, H. (2025). Psychological Profiling In Gothic And Detective Fiction: A Forensic Linguistic Exploration Of Deception And Reality Distortion. *Journal Of Asian Development Studies*, 14(2). <https://doi.org/10.62345/Jads.2025.14.2.38>
- Li, K. (2025). The Refraction Of Magical Realism—On The Misreading And Interpretation Of “Magical Realism” In China. *Studies In Linguistics And Literature*, 9(3). <https://doi.org/10.22158/Sll.V9n3p37>
- Łobodziec, A. (2012). Toni Morrison’s Discredited Magic - Magical Realism In Beloved Revisited. *Brno Studies In English*, 38(1). <https://doi.org/10.5817/Bse2012-1-7>
- Mario, D. P. P. (2023). Magical Realism In The Madrigal Family In Film Encanto (2021). *Litera Kultura : Journal Of Literary And Cultural Studies*, 10(3). <https://doi.org/10.26740/Lk.V10i3.55626>
- Márquez, G. G. (1982). *Nobel Lecture: The Solitude Of Latin America*. Nobelprize.Org.
- Newsom, H. (2025). Rain, Rain, Go Away: Geoengineering And The Illusion Of Control. *Plan Journal*, 10(1). <https://doi.org/10.15274/Tpj.2025.10.01.5>
- Nurrahman, S., & Rosyidi, M. I. (2020). Magical Realism As Historical Discourse Reflected On Eka Kurniawan’s “Beauty Is A Wound.” *Rainbow: Journal Of Literature, Linguistics And Cultural Studies*, 9(1). <https://doi.org/10.15294/Rainbow.V9i1.37820>
- Ogawa, Y. (2019). *The Memory Police* (S. Snyder, Tran.). Pantheon Books.
- Pamungkas, O. Y., Hastangka, H., Suprpto, S., Mastiyah, I., Purwoko, D., Zuhrah, F., & An-Nahidl, N. A. (2023). Discovering The Value Of Education In A Fantastical World: An Exploration Of Magical Realism In A Contemporary Novel. *International Journal Of Society, Culture And Language*, 11(3). <https://doi.org/10.22034/Ijscl.2023.2008386.3115>
- Priya J, Ms. R., & Dwivedi, Dr. L. D. (2025). Magic Realism, Occult Imaginaries, And Environmental Tensions: A Deep Critique Of The Harry Potter Series. *International Journal Of Environmental Sciences*. <https://doi.org/10.64252/7t1tv876>
- Ricoeur, P., Blamey, K., & Pellauer, D. (2013). Memory, History, Forgetting. In *Memory, History, Forgetting*. <https://doi.org/10.7208/Chicago/9780226713465.001.0001>
- Roelofs, C. L. W., Jongsma, M. L. A., Becker, E. S., & Smit, A. S. (2025). Exploring The Effects Of Service Dogs: Enhanced Working Memory In

- Police Officers With Post-Traumatic Stress Disorder. *Anthrozoos*.
<https://doi.org/10.1080/08927936.2025.2557661>
- Roh, F. (1925). Magic Realism: Post-Expressionism (1925). In *Magical Realism*.
<https://doi.org/10.1515/9780822397212-003>
- Shamsan, B. T., Yassin Albarakani, A., Game Saleh, M., Abdullah Abdullah, A., Ahmed Abdullah, W., Mohammed Mohsen, A., Khaled Soliman, H., Sameer Ahmed Hizam, A., & Ahmed Ali, S. (2026). Technological Applied And Humanitarian Academic Journal Magical Realism As A Metaphor For Migration: The Symbolism Of Doors In Mohsin Hamid's Exit West. In *Technological Applied Humanitarian Academic Journal Tahaj*, 2026,1; 1 *Technological Applied Humanitarian Academic Journal (Tahaj)* (Vol. 1, Number 1). <https://Riyadahpublishers.Com/Index.Php/Taha>
- Sharma, K. P. (2026). Magical Realism As Subversion: Reimagining Reality And Uncovering The Truth In Murakami's 1q84 And Obreht's The Tiger's Wife. *Molung Educational Frontier*, 16(01), 197–208.
<https://doi.org/10.3126/Mef.V16i01.89780>
- Slemon, S. (2020). Magic Realism As Postcolonial Discourse. In *Magical Realism*.
<https://doi.org/10.2307/J.Ctv11cw5w1.24>
- Strong, M. (1999). Book Review. *Visual Anthropology Review*, 15(1).
<https://doi.org/10.1525/Var.1999.15.1.80>
- Sundusiah, S. (2015). Memahami Realisme Magis Danarto Dan Marquez. *Lingua: Journal Of Language, Literature And Teaching*, 12(1).
<https://doi.org/10.30957/Lingua.V12i1.76>
- Ventura, J., Thames, A. D., Wood, R. C., Guzik, L. H., & Hellemann, G. S. (2010). Disorganization And Reality Distortion In Schizophrenia: A Meta-Analysis Of The Relationship Between Positive Symptoms And Neurocognitive Deficits. *Schizophrenia Research*, 121(1–3).
<https://doi.org/10.1016/J.Schres.2010.05.033>

CURRICULUM VITAE



Muhammad Imam Akbar was born in Bengkulu on April 29, 2002. He completed his high school education at MA Unggulan KH. Abdul Wahab Chasbullah, Tambak Beras, Jombang, where he was actively involved in student organizations. In 2021, he continued his studies in the English Literature Program at Universitas Islam Negeri Maulana Malik Ibrahim Malang, remaining actively engaged in campus organizations and serving as Vice Chairman of HMPS, Chairman of the Faculty of Humanities Student Senate, and Chairman of the University Student Senate. He also participated in external organizational activities through Pergerakan Mahasiswa Islam Indonesia (PMII), focusing on the movement sector.