

MAGICAL REALISM IN NEIL GAIMAN'S *THE OCEAN AT THE END OF THE LANE* NOVEL

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ABSTRACT

This research discusses magical realism in Neil Gaiman's *The Ocean at the End of the Lane*. The purposes of this research are to find out the characteristics and literary techniques and to explain the role of magical realism that is portrayed in the novel. This research uses theories of characteristics of magical realism by Wendy B. Faris and literary techniques and role of magical realism by Anne C. Hegerfeldt. The method that is applied is descriptive qualitative and the approach is post-structuralism. The data are obtained from the dialogues and narrations that relate to the topics that are being analyzed. The result of the analysis shows that the five primary characteristics of magical realism are found in the novel like the irreducible elements of magic, unsettling doubts, phenomenal world, merging realms, and disruption of time/space/identity. It also shows that the five basic literary techniques of magical realism are represented within the novel such as the adaptation of other genres and modes, magical realist focalizer, paradigm of knowledge, strategies of destabilization, and techniques of literalization. The result also shows the role of magical realism that is portrayed through the influence of magical phenomena in the narrator/protagonist's life.

Keywords: magical realism, characteristics, literary techniques, role

ABSTRAK

Penelitian ini membahas realisme magis di dalam novel karangan Neil Gaiman *The Ocean at the End of the Lane*. Tujuan dari penelitian ini adalah untuk menemukan karakteristik dan teknik sastra serta untuk menjelaskan peranan dari realisme magis yang digambarkan di dalam novel. Penelitian ini menggunakan teori karakteristik realisme magis dari Wendy B. Faris dan teori teknik sastra serta peranan realisme magis oleh Anne C. Hegerfeldt. Metode yang digunakan adalah deskriptif kualitatif dengan pendekatan post-strukturalisme. Data didapatkan dari dialog dan narasi yang berhubungan dengan topik yang sedang dianalisa. Hasil dari analisis menunjukkan bahwa lima karakteristik dasar dari realisme magis ditemukan di dalam novel seperti elemen tak tereduksi, keraguan yang menggoyahkan, dunia fenomenal, penggabungan dunia, dan gangguan dari

waktu/ruang/dan identitas. Hasil juga menunjukkan bahwa lima teknik sastra dasar dari realisme magis diwujudkan dalam novel seperti adaptasi dari genre dan mode lain, focalizer dari realisme magis, paradigma pengetahuan, strategi destabilisasi, dan teknik literalisasi. Hasilnya juga menunjukkan peranan dari realisme magis yang digambarkan melalui pengaruh dari fenomena magis di dalam kehidupan narator/protagonis.

Kata Kunci: realisme magis, karakteristik, teknik sastra, dan peranan

A. INTRODUCTION

Magical realism is a literary term that derived from art movement. In 1954, Latin American writer Angel Flores emerged 'magical realism' in literature criticism through her essay *Magical Realism in Spanish American Literature* that was presented in Modern Language Association Conference. This term becomes widely known and commonly used in literature. Flores defines magical realism as an "amalgamation of realism and fantasy" (qtd. in Hegerfeldt, 6).

The discussion of magical realism relates to how Latin American and postcolonial literature are rich basis for magical realism. Many scholars more focused to analyze magical realism in Latin American and postcolonial literature. However, the mode is not limited to one particular literature. Western literature is one of the literature that can provide readers with the knowledge about magical realism that is presented within its literary works such as novel, drama, and film.

The Ocean at the End of the Lane, written by Neil Gaiman, is a novel that presents magical realism within its narrative. The novel tells about some strange things that the main character experienced when he was seven years old, like the mysterious death of an opal miner who lives in his house, the presence of Lettie Hempstock and her family, and the existence of mythical creature like varmints and Ursula Monkton.

The reason why the researcher chose *The Ocean at the End of the Lane* by Neil Gaiman to be analyzed is because many people have categorized this novel as a fantasy fiction. However, the researcher indicates that this novel is more suited to be included as magical realist fiction based on the aspects of magical realism that are presented in the novel.

Based on the background above, the purposes of this research are: (1) to describe the characteristics of magical realism in *The Ocean at the End of the Lane* novel; (2) to explain how the literary techniques of magical realism are represented in *The Ocean at the End of the Lane* novel; and (3) to display the role of magical realism that is portrayed in *The Ocean at the End of the Lane* novel.

B. RELATED LITERATURE

1. Literature and Magical Realism

One way to learn about this world is through literature. It is because literature represents the culture and tradition of a language or people. Rees summed up that “literature is a permanent expression in words of some thoughts or feelings in ideas about life and the world” (qtd. in Ade, 1). Literature is divided into two forms, fiction and non-fiction.

Magical realism is part of narrative fiction. Bowers describes magical realism as a mode that “relies upon the presentation of real, imagined and magical elements as if they were real” (21). Wendy B. Faris also explains that “magical realism combines realism and the fantastic so that the marvelous seems to grow organically within the ordinary, blurring the distinction between them” (1). So, it can be said that magical realism is a mode of literature where the magical or fantastic elements blend with the ordinary and those elements are accepted as a reality.

2. Elements of Fiction

According to Griffith, the elements of fiction are plot, characterization, theme, setting, point of view, irony, and symbolism. The aspects of magical realism like characteristics and literary techniques are also related to elements of fiction by Griffith. Among these elements of fiction, character/characterization and setting are the elements that relate strongly to the magical realism.

- a. Character and characterization: the people in narrative and the author’s presentation and development of characters. Character and characterization relate to who experiences the magical phenomena and who presents those events. It also relates to who are considered as ordinary people and those who are included as magical being.
- b. Setting: the place, time, social environment, and the atmosphere of the world in the story. The setting is also important because it shows, not only where the magical events take place, but also the environment that surrounded the events.

3. Characteristics of Magical Realism

In *Ordinary Enchantments: Magical Realism and the Remystification of Narrative* (2004), Faris suggests that there are five primary characteristics of magical realism.

a. The Irreducible Elements of Magic

Robert Young and Keith Hollaman describe the irreducible element as “something we cannot explain according to the laws of the universe as they have been formulated in Western empirically based discourse, that is, according to logic, familiar knowledge, or received belief” (qtd. in Faris, 7). Irreducible element can be presented in the form of person or thing that have either extraordinary appearance or magical power. Irreducible element is accepted as something that really exists in the story, even though it cannot be explained by logic, common knowledge, or received

belief. The irreducible element has a function to serve the ‘magical’ element in the magical realist fiction.

b. Unsettling Doubts

Faris notes that “before categorizing the irreducible element as irreducible, the reader may hesitate between two contradictory understandings of events, and hence experience some unsettling doubts” (17). This confusion relates to the magical events in the story. The readers doubting the magical event that occurs as character’s dream or hallucination, or it really happens as a miracle.

c. The Phenomenal World

Faris explains that “realistic descriptions create a fictional world that resembles the one we live in, often by extensive use of detail” (14). In magical realist text, the narrator provides detail explanation about the world in which characters live that similar with readers’ world and contains magical events that are presented within objective facts, such as places, historical events, political system, etc. Even irreducible element of magic can be said as component in the phenomenal world.

d. Merging Realms

The readers may experience the closeness or near merging of different realms or worlds (21). It is the combination of magical and ordinary that causing the near-merging realms. The different realms that are used can be between the world of human and the world of animal, between the traditional and modern, between the ordinary people and the witch, etc. The combination between these different realms also shows that in magical realism, the boundary between fact and fiction is blur.

e. Disruptions of Time, Space, and Identity

Faris states, “in addition to merging different worlds, these fictions disturb received idea about time, space, and identity” (23). The cultural hybridity of magical realism does not only interrupt time and space, but also the identity of the characters in the story.

4. Literary Techniques of Magical Realism

Hegerfeldt explains that there are five basic of literary techniques that used in magical realist text.

a. The Adaptation of Other Genres and Modes

The first technique to be dealt is magical realism’s adaptation of other genres and mode. In magical realism, the aspect of hybridity focus on the Western tradition. Hegerfeldt states that “not surprisingly, in magical realist fiction from Britain and other Western English-speaking countries, the reliance on non-Western traditions is not as pronounced as in many

postcolonial literatures” (71). The most well-known Western traditions are literary realism and literary fantastic. So, this technique focuses on magical realism’s adaptation of literary genres and modes in Western traditions.

- 1) Installment and subversion: magical realist fiction installs realism to make reader believe that it is the world which reflecting the reality. However, the presence of magical elements in the story has subverted the law of realism. This subversion technique is also the aspect that distinguished magical realist fiction with realist fiction.
- 2) Playing on the fantastic: Hegerfeldt notes that “magical realist fiction uses hesitation in order to actively question that world-view from a meta-level, suggesting that reality cannot be reduced to the empirically observable or rationally explicable, but that so-called fiction need to be taken into accounts as well” (90). It can be said that reader hesitation is used in magical realist fiction to understand the world from another side.

b. Magical Realist Focalizer

In magical realist text, the writer uses ex-centric focalizer. Hegerfeldt concludes the ex-centric focalizer as presentation of non-dominant world-view by the characters in marginalized position whose perspective the narrative is told (116). Magical realism gives the writers a room to express different world-view and also challenge the dominant powers and cultural centres through character’s perspective.

c. Paradigms of Knowledge

This technique relates to how magical realist fiction concerns with the issue of knowledge and knowledge production by questioning whether the story is fiction or fact. Hegerfeldt states that “violating the norms of the literary system and the dominant world-view at every turn, magical realism unsettles received notions and conventions in order to re-evaluate human strategies of knowing and explaining the world” (157). By using this technique, the writers of magical realist fiction try to make use of both of mythos and logos in order to explain the world. In magical realist fiction, mythos and logos are treated fairly as a tool to understand how human mind works and how they try to make sense of their world.

d. Strategies of Destabilization

In this technique, the writers of magical realist fiction will present the real as fantastic and the fantastic as real. This technique requires two ways, naturalization of the fantastic and supernaturalization of the extratextual world. Naturalization means that the fantastic is described as something ordinary and usual, while supernaturalization means that the ordinary is presented as odd, incredible, and unreal. It can be said that this technique does not only depends on the readers’ familiarity with realist convention, but also their knowledge of empirical reality.

e. Techniques of Literalization

Taken from Tzvetan Todorov idea as he writes in *The Fantastic* that “the supernatural often appears because we take a figurative sense literally” (qtd. in Hegerfeldt, 235), Hegerfeldt agrees that this case also occurred in magical realist fiction. She notes that “through techniques of literalization, magical realist fiction puts the immaterial on a par with empirical reality: endowed with material existence, metaphors and memories, concepts and emotions are shown to be as important as the material world” (236). This technique focuses on the use of language such as figurative and metaphor that are used in the text and how they are taken in literal sense.

5. The Role of Magical Realism

Hegerfeldt, through examined of magical realist techniques, notes that magical realism has a function in which “each in their own way, they suggest that reality is not merely a matter of the physical senses and empirical observation, but that other, non-material factors such as language and belief also enter into human constructions of the world, and must therefore be acknowledged” (288). She argues that the world and reality are constructed not only by material aspects, but also the non-material one like language and belief. Magical realism can be used as an inquiry into human thoughts in order to analyze how non-material factor like language and belief can affect individual or community in perceiving reality and how it influences behavior.

In its relation with children, Bowers argues that “magical realism provides a perfect means for children to explore the world through their imaginations without losing a connection to what they recognize as the ‘real world’” (100). Magical realism allows children to explore the world from various perspectives. Also, childhood is an early stage of human development where people start to perceive the world and reality and how they are constructed. Analyzing magical realist fiction that using perspective of children can help readers to understand how factors of ‘magic and ordinary’ are responsible to influence children perception of reality.

C. RESEARCH METHOD

1. Research Design

The method that is applied in this thesis is descriptive qualitative research. Qualitative research is concerned with qualitative phenomenon that is relating to or involving quality. It is interested in investigating the reasons for human behavior like why people think or do certain things and how they feel about a particular subject. It is descriptive because the subject and object of the

research are described through words.

The research approach in this thesis is post-structuralism approach. According to Bowers, post-structuralism is “a form of late twentieth-century literary theory that challenges structuralist assumptions, rejects Marxist ideas and emphasizes multiple interpretations of texts” (128). She further explains that post-structuralism sought to reveal the instability of the system and the reliance of the system of language upon “difference” (128). Post-structuralism allows multiple interpretation of narrative text. Because *The Ocean at the End of the Lane* has been considered as a fantasy fiction, the researcher aims to interpret this novel as a magical realist fiction. Thus, this approach is used in this thesis to analyze *The Ocean at the End of the Lane*.

2. Data and Data Source

The source of data in this research is a novel entitled *The Ocean at the End of the Lane*, written by Neil Gaiman. The researcher used the e-book version that was published by Headline Publishing Group in 2013. The data of the thesis were the narrations and dialogues in the novel that related to the theories of magical realism that were used.

3. Data Collection

The method of data collection in this thesis was content analysis. There are some steps that the researcher used in collecting the data. The first step is reading *The Ocean at the End of the Lane* novel. Then, the researcher marks the parts that related to the topic that is discussed. After that, the researcher writes the notes about the data that has been found for further analysis.

4. Validity Data

In order to validate the data, the researcher uses triangulation. The validity of data in this research is proven by using theoretical triangulation. In this thesis, the theories that would be used in examining the data were the characteristics of magical realism by Wendy B. Faris, literary techniques and role of magical realism by Anne C. Hegerfeldt. By using theoretical triangulation, the researcher is able to provide more accurate data regarding of the topic that is analyzed.

5. Data Analysis

The data that have been collected is analyzed using the framework developed by Kaelan (2012). In this research, there are some steps that the researcher used to analyze the data that have been collected. First is reduction. It is the process in reducing the data that have been collected. In this process, the data are categorized into three groups according to the theories. Second is display. It is the process in displaying and analyzing the data. The data is classified systematically and more specific according to types of each categories (characteristic, literary technique, and role of magical realism) that have been explained in the previous chapter. The last step is drawing conclusion. It is the process of drawing or verifying the conclusion after analyzing the data. The

conclusions are drawn after considering the relevant data and evidence. This part is the last step that contains the result for this research.

D. FINDINGS AND DISCUSSION

1. Findings

1.1 Characteristics of Magical Realism

a. The Irreducible Elements of Magic

The first characteristic of magical realism is irreducible elements of magic. This characteristic is epitomized by the Hempstocks. The narrator or protagonist, as the main character, first met the Hempstocks he was seven years old. The Hempstocks was a family who lived in the farmhouse at the end of the lane. This family consisted of Lettie, her mother Ginnie, and her grandmother Old Mrs Hempstock. The Hempstocks are included as irreducible elements of magic because they have magical power, something that cannot be explained by scientific knowledge.

‘You’re in a lot of trouble, young man.’ said my father.

Snip! Snip! Snip! went the black scissors, and the irregular section of fabric that Old Mrs Hempstock had been cutting fell to the table.

My parents froze. They stopped talking, stopped moving. My father’s mouth was still open, my mother stood on one leg, as unmoving as if she were a shop-window dummy. (Gaiman 79)

The quotation above shows magical event that was performed by Lettie’s grandma, Old Mrs Hempstock. In order to erase his parents’ memories, Old Mrs Hempstock used ordinary things such as scissors, needle, and a spool of thread. By using those things, Old Mrs Hempstock was able to erase his parents’ memory about incident where his father tried to drown him in the bathtub. She was also able to change the situation related to the arrival of narrator’s parents in the Hempstocks’ farm. Instead of picking their son up, the narrator’s parents came to give him his toothbrush because they thought he would stay with the Hempstocks that night. This event occurred because of the Hempstocks’ magical power. The narrator’s parents totally forgot that their son was running away from home. The events related to the narrator’s parents are something that cannot be explained by rational mind.

b. Unsettling Doubts

The combination between magical and ordinary caused two contradictory understandings of events. It leads to the feeling of hesitation as to how interpret the events. The presence of irreducible elements of magic is also one of the aspects that can create the unsettling doubts. The

Hempstocks as the irreducible element caused the hesitation about their nature. This hesitation is also shared by the protagonist.

‘You aren’t people,’ I said.

‘Are too.’

I shook my head. **‘I bet you don’t actually look like that,’** I said. **‘Not really.’**

Lettie shrugged. ‘Nobody looks like what they really are on the inside. You don’t. I don’t. People are much complicated than that. It’s true of everybody.’ (Gaiman 89)

The dialogue above shows the protagonist’s hesitation about the status of the Hempstocks. Their magical power to change the situation and extraordinary knowledge were things that could not be possessed by ordinary human. However, Lettie insisted that they were human too, just like the protagonist. She argued that **“Nobody looks like what they really are on the inside”**, which implied that how people looked outside might be different with how they looked inside. Thus, although there was a lack of explanation about their status, but the Hempstocks are still accepted as real people existed in the protagonist’s world.

c. The Phenomenal World

The phenomenal world contains objective truths that can be found in the real world. In the very beginning of the novel, the writer presents a geographical location where the story takes place. The setting is described by the narrator in a realistic way.

I drove along winding **Sussex country roads** I only half remember, until I found myself **towards the town centre, so I turned, randomly, down another road, and took a left, and a right.** It was only then that I realized where I was going, where I had been going all along, and I grimaced at my own foolishness. (Gaiman 12)

Sussex is a historic county of southeastern England. It is a name of real place which located in real world. By using Sussex as a setting of story, it triggers common knowledge about Sussex. Besides, using real place as a setting also can trigger knowledge about other thing that related to it such as the building, society, and other object that can be found in the real world. It is important to present the realistic description in order to convince the idea that magical events really happen in reality.

d. Merging Realms

The conflation or near-merging of two realms is the next characteristic of magical realist fictions. In this novel, the natural world was combined with the supernatural, blurring the boundary between fact and fantasy. The near-merging realms happens between the world of human and mythical creature.

I did not know where we were, but I could not believe we were still on the Hempstocks’ land, no more than I believed we were in the world I

had grown up in. **The sky of this place was dull orange of a warning light; the plants, which were spiky, like huge, ragged aloes, were a dark silvery green, and looked as if they had been beaten from gun-metal.** (Gaiman 39)

The paragraph above shows that there was another realm beside the human world. When the narrator met Ursula Monkton for the first time, he did not believe that he still stayed in the same world because it looked so different. The near-merging realms happens because there is the transgression between realms. In this novel, the moment the narrator and Lettie stepped into Ursula's realm shows that they transgressed the boundary between human realm and supernatural realm. This transgression proves that the near-merging realms does happen in the novel.

e. Disruption of Time, Space, Identity

The last characteristic of magical realism is disruption of time, space, and identity. This disruption is caused by magical events that happen in the real world of protagonist. The forms of disruption also can be found along with the irreducible elements of magic. The presence of the Hempstock is an example of disruption of time and identity. It can be seen in the moment when the protagonist asked Lettie about her age.

'How old are you, really?' I asked.

'Eleven.'

'I thought for a while. **Then I asked, "How long have you been eleven for?"** (Gaiman 32)

The dialogue above shows that there was a time disorder. It does not follow the concept of time in scientific-view. No one could stay eleven for a long period. Yet, Lettie was still eleven years for a long time. Even her physical appearance did not change. This confusion related to the Hempstocks' shows the disruption of time in the story.

1.2 Literary Techniques of Magical Realism

a. The Adaptation of Other Genres and Modes

The first literary technique to be dealt is magical realist adaptation of other genres and modes. The hybridity of magical realism comes from the adaptation of Western traditions namely literary realism and literary fantastic. The techniques that will be discussed under this topic are installment-subversion (Lodge 25) and playing on the fantastic (Hegerfeldt 90).

1) Installment and Subversion

The first technique to be discussed under the adaptation of other genres and modes is technique of installment and subversion. The installment technique relates to the use of objective truth in order to build realism in magical realist fiction, while subversion is applied to

present the magical events. The paragraph where Old Mrs Hempstock was trying to manipulate the narrator's parents' memories is a perfect example where installment is used and immediately followed by subversion.

She put the dressing gown down on the table, in front of Old Mrs Hempstock. Then she pulled out from the front pocket of her apron **a pair of scissors, black and old, a long needle, and a spool of red thread.** (Gaiman 78)

This quotation presents the installment in the form of ordinary things such the dressing gown, pair of scissors, a long needle, and spool of red thread. It gives a sense of familiarity because in real world, those things can be found easily. Nevertheless, these ordinary things are used to present magical event in a realistic phenomenon. This is where the subversion technique followed after the installment.

Ginnie Hempstock said, **'They're fine. Just a little snipping, then a little sewing, and it'll all be good as gold.'** She reached down to the table, pointed to the crap of faded dressing gown tartan resting upon it. *'That's* your dad and you in the hallway, and *that's* the bathtub. She's snipped that out. So without any that, there's no reason for your daddy to be angry with you.' (Gaiman 79)

The quotation shows how magical event is presented as ordinary. When the protagonist asked Lettie's mother what she did, Ginnie answered in a matter-of-fact **"just a little snipping, then a little sewing"**. It looks like the sentence implying that there was nothing special about what the Hempstocks did. It looks like they were just doing a normal activity like what people did. However, this snipping and sewing of the dressing gown caused the protagonist's parents to forget their memories about the incident in the bathroom. Thus, it can be said that while the installment provides the realism, subversion is used to present the magical in magical realist works.

2) Playing on the Fantastic

In order to differentiate magical realist fiction with fantasy fiction, readers' hesitation comes into play to decide the matter. This technique relates to one of characteristics of magical realism namely unsettling doubts. This technique is mostly applied to the event related to Lettie's ocean.

Upon seeing Lettie's ocean for the first time, the protagonist found that it was in the size of a duckpond. Because of that, he became skeptical to believe that it was ocean instead of a duckpond. He even told Lettie about his hesitation regarding of the ocean.

'It's just pretending, though, I told her, feeling like I was letting childhood down by admitting it. *'Your pond. It's not an ocean. It can't be. Oceans are bigger than seas. Your pond is just a pond.'*

(Gaiman 90)

From quotation above, the protagonist indirectly leads readers to believe Lettie's ocean was really just a pond. Because of the different input between protagonist and Lettie, readers are in doubt as whom to believe. Was it a duckpond like what protagonist said or ocean like what Lettie insisted? The questions of how Lettie's ocean is in the size of a duckpond then leads to one of characteristics of magical realism namely the unsettling doubts.

b. Magical Realist Focalizer

In magical realist fiction, the narrative is told from ex-centric focalizer or perspective of characters in marginalized position (Hegerfeldt, 116). The events in the novel were seen largely through the eyes of the narrator who was remembering his childhood. The reason of using perspective of children in magical realist fiction is because children are usually considered marginal to adults because adults have power to control children.

There are times when the narrator clearly showed how he, as a child, is being marginalized by adults. When the narrator woke up choking on a silver shilling, he thought that he could not talk about it with anyone, especially adults. Even though he knew what he had just experienced was true and it did happen, he knew no one would believe him.

I wanted to tell someone about the shilling, but I did not know who to tell. **I knew enough about adults to know that if I did tell them what had happened, I would not be believed.** Adults rarely seemed to believe me when I told the truth anyway. **Why would they believe me about something so unlikely?** (Gaiman 30)

Narrator's hesitation to tell adults about magical event that had happened to him attests that there are different perspectives between children and adults. As a child, he could believe that magic existed and what happened to him was real. He did not need rational-scientific view to explain how the shilling was in his throat. However, he could not tell it to adults. He knew that adults would not believe in magic. Adults' reality is very much different with children. Adults need rational view in order to explain everything in this world. Thus, it can be seen how different children from adults in perceiving reality, especially when it relates to magical phenomena.

c. Paradigms of Knowledge

This technique concerns with the issue of knowledge and knowledge production that are presented within the novel. In *The Ocean at the End of the Lane*, the forms of both of rational-scientific paradigm and belief are applied to explain Lettie's ocean. The scientific-view is presented by the protagonist's father when protagonist asked him about the matter.

'Just thinking,' I said. 'Could you have an ocean that was as small as a pond?'

'No,' said my father. 'Ponds are pond-sized, lakes are lake-sized.'

Seas are seas and oceans are oceans. Atlantic, Pacific, Indian, Arctic. I think that's all of the oceans there are.' (Gaiman 26)

The quotation above shows that the scientific view is used as a valid paradigm of knowledge. When the protagonist asked whether an ocean could be as small as a pond, his father clearly answered '**no**'. He gave the protagonist the knowledge about ocean in the way science sees it.

While the protagonist's father served a purpose as a representative of the scientific-view, Lettie Hempstock was giving the insight of another paradigm based on her belief. When the protagonist approached the same matter about ocean to her, she gave a different answer. '**It's as big as it needs to be,** said Lettie Hempstock, nettled ... (Gaiman 90). She did not insist that ocean should be in a certain size to be called ocean. She believed that her ocean was big enough to be considered as ocean even though it against the logical thinking.

The explanations from both of the protagonist's father and Lettie about the ocean showing that there are two ways of producing knowledge. The first one is based on science or measurable facts which can be called as objective knowledge and the second one is based on personal belief which can be called as subjective knowledge. Thus, it can be concluded that both of science and belief in this novel serves the same purpose which is to explain the way people see the things in the world is influenced by their objective and subjective knowledge.

d. Strategies of Destabilization

Strategies of destabilization is a technique where the narrative presents the real as fantastic and the fantastic as real. This technique requires two ways, naturalization and supernaturalization. Naturalization means that the fantastic is described as something ordinary while supernaturalization means ordinary is presented as fantastic. The technique of naturalization is clearly applied in the event where Old Mrs Hempstock was manipulating the protagonist's parents' memories. Instead of doing magic using fantastic tools like a magic wand or magic potion, she just did it with something ordinary like a long needle and spool of red thread.

Ginnie Hempstock said, 'They're fine. Just a little snipping, then a little sewing, and it'll all be good as gold.' She reached down to the table, pointed to the scrap of faded dressing gown tartan resting upon it. '*That's* your dad and you in the hallway, and *that's* the bathtub. She's snipped that out. So without any of that, there's no reason for your daddy to be angry with you.' (Gaiman 78)

Paragraph above shows the conversation between Lettie's mother and the protagonist. She explained it like it was just ordinary activity. Although what Old Mrs Hempstock did was actually erasing his parents' memories related to the incident in the bathtub, Ginnie Hempstock only regarded it as an ordinary act of snipping and sewing. Thus, it proves how naturalization was presented in this novel.

However, at the same moment, if seeing from protagonist's perspective, the snipping and sewing that were performed by Old Mrs Hempstock was still considered as a fantastic event. He was in awe to see how the snipping and sewing activity could affect his parents' situation. Thus, this moment served two-sided mirrors, the naturalization of the fantastic and at the same time, supernaturalization of the real. The Hempstock took the event as ordinary thing of snipping and sewing of a dressing gown, while the protagonist thought of it as something unreal because the activity of snipping and sewing were causing his parents to lose their memories.

e. Techniques of Literalization

In magical realist fictions, magical events are presented in figurative language. So, to make magical events are accepted as real, the meaning of figurative language should be taken in literal sense. One of the types of figurative language that is found in this novel is metaphor. Griffith explains that metaphor "compares things that are essentially unlike, but it eliminates the comparative words and thus equates the compared items (96)". Technique of literalization that relates to metaphor in this novel can be seen when the narrator's parents came to introduce Ursula Monkton who was in human form as their housekeeper.

My mother was in there with a woman I had never seen before. When I saw her, **my heart hurt. I mean that literally, not metaphorically: there was a momentary twinge in my chest**, just a flash, and then it was gone. (Gaiman 45)

The moment the narrator saw Ursula, he felt his heart hurt. "My heart hurt" is an expression that can be understood metaphorically. If it is taken metaphorically, the phrase is used to express feeling and emotion like sad, sorrow, and pain. However, as the narrator stated "I mean that literally, not metaphorically", the phrase means that his heart was really hurt. He even gave description about what he felt clearly like "a momentary twinge in my chest". Technique of literalization is used in the novel in order to induce reader to accept that magical events really happen.

1.3 The Role of Magical Realism

The Ocean at the End of the Lane clearly shows how magical realism relates to children and how they present alternate perception of the world. This novel was told from perspective of the narrator/protagonist when he was seven years old. It was the moment he experienced the magical phenomena.

It has been explained in the previous analysis about magical realist focalizer, when the protagonist experienced unusual event like waking up choking on a silver shilling, he could not talk to someone. He even could not tell his parents about it. He knew that most adults were having a hard time believing in something unusual. It shows how the protagonist as a child perceived reality. He did not deny or refuse to acknowledge what he had experienced as an illusion or dream. Although he could not make sense of how

the shilling ended up in his throat or how the worm entered his foot, he still believed that those things happened to him. But he knew that adults would react differently, especially about something so unlikely.

In conclusion, this novel shows that magical realism served as a tool to understand human mind and the way they perceive reality. It shows how children and adults can be different in perceiving reality. The narrator/protagonist, as a child, can accept magical things like how it is shown in the novel. He believed that the Hempstocks possessed magical power because he witnessed how Old Mrs Hempstock manipulated his parents' memories. He accepted that Lettie's ocean in the size of a duckpond was really ocean after he submerged in it. He admitted that Ursula Monkton was a monster who wanted to use his body as a portal and even told his family about it. He also believed that what he experienced with the silver shilling was a real thing, and not only a part of dream or illusion.

2. Discussions

Based on the analysis, each characteristic is related to one another. The merging realms happens because there is fusion of irreducible elements (like the Hempstocks, Ursula Monkton, and hunger birds) and phenomenal world where the characters live in. This merging realms is also causing unsettling doubts like when the narrator/protagonist asks whether Lettie's and her family are human or not and when he is questioning whether Lettie's ocean is ocean or only a duckpond. The disruption of time/space/identity is presented mostly by the irreducible elements, the Hempstock and Ursula Monkton.

Besides the characteristics, the five basics of literary techniques of magical realism are also found in this novel. The first technique, adaptation of other genres and modes, is the technique that is used to build the phenomenal world. The second technique is magical realist focalizer. This technique relates to how the character portrays magical events and how he reacts on it. The third technique is paradigm of knowledge. This technique has a function to explain the magical events that happen in the story based on science and belief. The result of this analysis shows that there are two ways of seeing the world; by subjective and objective knowledge. The fourth technique is strategies of destabilization. It relates to the presentation of 'magic' and 'ordinary'. The last technique is literalization. In order to believe that merging realms really happens, all kind of figurative language that are used in the novel should be taken in literal meaning.

The importance of magical realism and its connection to the real life in this novel shows how children present alternate perception of the world. Through magical phenomena that the narrator/protagonist experienced, especially the terror and nightmare that are caused by Ursula Monkton, readers can learn how in the end the narrator/protagonist is able to face and resolve his problems. It gives readers, especially those who experience difficult situation like the narrator/protagonist, encouragement to overcome their problems or

situations.

E. CONCLUSIONS

After analyzing the aspects of magical realism in Gaiman's *The Ocean at the End of the Lane* novel, the researcher concluded some statements. First, the five characteristics of magical realism are found in the novel, namely (a) irreducible elements of magic that comes in the form of other characters like the Hempstocks, Ursula Monkton, the hunger birds or varmints, and also setting which is Lettie's ocean, (b) unsettling doubts that relate to the presence of the Hempstocks and the mystery surrounding Lettie's ocean, (c) phenomenal world that is found by the use of Sussex, description of the Hempstocks' farm, and other real objects, (d) merging realms happens because there is transgression between the narrator/protagonist's world and Ursula's world, and between human realm and ghost, and (e) disruption of time/space/identity that are presented along with the irreducible elements of magic.

Second is how literary techniques of magical realism are represented in *The Ocean at the End of the Lane*. The first technique is adaptation of other genres and modes. This technique is represented in two ways. The first is installment and subversion that lead to the creation of the phenomenal world. The second is playing on the fantastic that creates one of characteristic of magical realism namely unsettling doubt. The next technique is magical realist focalizer that is represented using perspective of a child character. The third technique, paradigm of knowledge is represented using both science and belief to explain the event related to Lettie's ocean. The fourth is strategies of destabilization that used two ways of presenting the event; treat magical events as normal and make the ordinary as fantastic. The last is technique of literalization that is represented using figurative language namely metaphor and hyperbole which meaning are taken in literal sense.

The last is about role of magical realism. *The Ocean at the End of the Lane* shows how magical realism served as a tool to understand human mind and the way the character perceives reality. Magical phenomena that happen in the novel have a big influence to the narrator/protagonist's perception of reality. Also, the narrator/protagonist can see the difference between him as a child and his parents as adults in dealing with these magical phenomena. He can accept these things as his reality even though it goes unexplained. On the other hand, his parents show the difficulty in accepting the magical phenomena. Thus, magical realism in this novel shows the different construction about the world between children and adults' perspective. Children's perspective is influenced mostly by subjective knowledge, while adults' is usually influenced by objective knowledge. These perspectives then affect their action and behavior in the world.

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