

## MAGICAL REALISM ELEMENTS IN DIANNA WYNNE JONES' NOVEL *HOWL'S MOVING CASTLE*

**Salsabila Ismil Juwairina Br Tarigan, Susi Ekalestari**

Faculty of Literature, Universitas Islam Sumatera Utara, Medan, Indonesia

E-mail: susi.ekalestari@sastra.uisu.ac.id

Received: 2024-10-15

Accepted: 2024-11-05

Published: 2024-11-30

### Abstract

This study offers an in-depth analysis of the elements of magical realism in Diana Wynne Jones' novel *Howl's Moving Castle*. The research focuses on specific instances of magical realism, examining their impact on character development, relationships, and personal growth throughout the narrative. Using Wendy B. Faris' theoretical framework of magical realism, this study aims to reveal how fantastical elements shape character interactions and influence readers' perceptions of the genre's unique attributes. A qualitative descriptive method is employed to identify three core elements of magical realism within *Howl's Moving Castle*: the irreducible element, the phenomenal world, and the disruption of time, space, and identity. These components are shown to significantly impact character dynamics and personal transformations, highlighting how magical realism blends reality with myth to explore complex human experiences and social themes. The findings provide valuable insights into the narrative techniques and thematic depth of the genre, enriching the understanding of magical realism's role in literature.

**Keywords:** *elements; irreducible; magical realism; phenomenal*

### 1. Introduction

Literature is a broad and complex term that can be understood in many ways, but it generally refers to written or spoken works of art that express ideas, emotions, and experiences through language. Literature encompasses a wide range of creative and intellectual expressions, including fiction, non-fiction, poetry, drama, essays, and more.

Dianna Wynne Jones, a talented writer and novelist from England who was born in 1934. *Howl's Moving Castle* is one of Dianna Wynne Jones' masterpieces which was first published in the United States by Greenwillow and was the runner-up for the annual Boston Globe-Horn Book Award in the children's fiction category. This novel was inspired by a boy named Stephem who asked Dianna Wynne Jones to write a novel about a moving castle. The novel was inspired by the village of Thaxted, Essex, England, which has a long history from paganism to medieval times. In 2004, Hayao Miyazaki made the animated film *Howl's Moving Castle*, which was nominated for an Academy Award for Best Animated Feature. An English dubbed version was released in the United Kingdom and the United States in 2005, with the voice of Howl played by Christian Bale. The following year, Jones and his novel also won the Children's Literature Association's Phoenix Award, which honors the best children's book

published in the previous 20 years that has not won a major award. Some of Jones' notable works include the Chrestomanci series, the Dalemark series, the novels *Howl's Moving Castle* and *Dark Lord of Derkholm*, and *The Tough Guide To Fantasyland*.

The story of *Howl's Moving Castle* is set in the fictional land of Ingary, where everything follows the rules of fairy tales. Sophie Hatter, the main character, believes that her fate is bad because, as the eldest child, she is considered a failure if she seeks her fortune. But when she accidentally attracts the wrath of the Witch of the Waste, Sophie falls under a curse that turns her into an old crone. The only way to break the curse is to visit the mobile castle of the witch Howl. There, Sophie meets Calcifer, a clever fire demon, and Michael, Howl's student. Sophie then becomes Howl's castle cleaner, and together they face a series of exciting adventures. There are some novels tell about the history, myth, religion and others with some kinds of approaches such as Psychology, Marxism, Feminism, Realism, magical realism and others. One of the literary approaches that widely used now in a novel is a magical realism. Magical realism is no less interestingly with other literary approaches such as feminism and psychology. Magical realism tells about the life of the characters portrayed in real story as like as human daily life in general, but the real combined with elements of magic in it. *Howl's Moving Castle* also depicts the battle between good and evil and the growth of the main character, Sophie, from a lack of confidence to a strong and brave person.

Magical realism comes from two words that are realism and magic. Realism is a rational perspective on reality and magic is worldview acceptance of supernatural things as a prosaic reality. Magical realism involves fusion between real things and fantastic things, or in other words a merger between realism and fantasy. Bowers (2004: 20) defined magical realism that magical realism characterized by two conflicting perspectives, one based on a rational view of reality and the other on the acceptance of the supernatural as prosaic reality.

*Howl's Moving Castle* is one of the stories that is very interesting to research. This story can be enjoyed by all groups of both children and adults. Besides, this story is also very comfortable to read because it has the use of language that is very easy to understand for all ages. Analyzing the elements of magical realism in this novel is of interest. Understanding this aspect can yield significant insights. Throughout the story in the novel, numerous magical elements play pivotal roles, shaping the story's dynamics. After the protagonist gets a curse that turns her into an old woman and goes on a journey to get rid of the curse, she becomes intent on getting a better life and changing into a more positive one. Because of this, she gets a very different ending than before.

This research is going to dig and analyze the magical realism elements in the novel and to describe how magical realism effects the character development, relationship and personal growth of the protagonist of the novel,

## 2. Literature Review

### 2.1 Magic

Magic in literature often includes magical elements or wonders that cannot be explained by logic or natural laws. The definition of magic in literature can vary, depending on the context of the story or specific literary genre. Writers often use their imagination and creativity to create magical and enchanting worlds where magic happens. The colorful writing style and detailed descriptions can provide a vivid picture of this magic.

According to Husni (2009: 13), Magic is a conceptual system that affirms the human ability to manipulate natural events, objects, people, and physical phenomena through mystical, paranormal, or other means. mystical, paranormal, or supernatural means. The term may also refer to the beliefs the beliefs of a person claiming such effects, and the beliefs that explain the various events and various events and phenomena within the term. In many cultures, magic is under and in competition with scientific conceptual and religious systems.

Moreover Swannel (1987: 325), magic is the art of influencing by controlling nature or spirits, which involves control of nature or spirits, magic games, and extraordinary or inexplicable effectss. Meanwhile, David Jary and Julia Jary (1999: 283) define magic as an attempt to mobilize supernatural or spiritual agents to achieve certain results through rituals.

Based on anthropologist Bronislaw Malinowski (1925), describes the role magic plays in societies, magic enables simple societies to enact control over the natural environment; a role that is filled by technology in more complex and advanced societies.

From the statement about magic above, it can be said that magic is a system of concepts that recognizes the human ability to effects natural events, objects, individuals, and physical phenomena through mystical, paranormal, or supernatural means. through that, many authors use magic to make stories more interesting, including the story *Howl's Moving Castle*.

## **2.2 Magical Realism**

Magical realism is a literary genre that combines realistic elements with magical or supernatural elements. The term 'magical realism' was first coined by German art critic Franz Roh (1925). The realistic elements in magical realism are often used to comment on social or political issues, while the magical elements are used to explore the mysteries of the human experience.

The genre became popular in Latin America in the mid-20th century, with writers such as Gabriel Garcia Marquez and Isabel Allende. Prose aims to depict a realistic illusion of life, including the environment and characters,

According to Bowers (2016: 18) magical realism as a literary paradigm that allows for the presence of invisible forces in the world, such as dreams, legends, myths, and emotions. The use of magical realism allows for a unique and imaginative exploration of desire and history. Magical realism provides an opening for the magical to fill the space in the reality that is constructed and created in the novel. Magical realism provides an opening for the magical to fill the space in the reality that is constructed and created in the novel. It is a literary genre that blends reality with the supernatural, often blurring the lines between the two. Setiawan (2018: 136) explains that the terms 'magical' and 'realism' are juxtaposed to reflect the inherent condition of alienation in the modern technological environment. He argues that the use of magical realism is a form of resistance to modern rationality.

Faris (2016: 15) defines magical realism as the representation of magical, mystical, or irrational images and notions derived from mythological works. Mythological works, fairy tales, and legends are traditional elements in modern literature. Magical realism is an aesthetic style of genre fiction that incorporates magical elements. The novel contains elements of magical realism, which blend the magical and the real world. One characteristic of magical realism is its ability to evoke irrational

images and notions. Additionally, the novel has issues with its background. The author incorporates storytelling techniques to retell myths and traditional beliefs in their work.

### **2.3 Magical Realism Elements**

According to Faris (2004: 5), magical realism has five elements contained The Irreducible Elements, The Phenomenal World, The Unsettling Doubts, Merging Realms, and Disruptions of Time, Space and Identity. These elements are called defocalization, so called because in the narrative there is magical realism because in the existing narrative magical realism breaks the singularity of perspectives in the text so that the reader's experience becomes diverse.

#### **2.3.1 The Irreducible Element**

The irreducible element is core element that makes magical realism as a fiction genre that has magic element. Therefore, the readers difficult arrange the proof to answer the questions about the events and characters in a work. Moreover Faris (2004 :7).The 'irreducible element' is something we cannot explain according to the laws of the universe as they have been formulated in Western empirically based discourse, that is, according to logic, familiar knowledge, or received belief. Also Faris (2004: 10) These irreducible elements are all magical elements, for example they can magical sounds, magical objects, magical atmosphere, magical characters, as well as magical events that featured prominently in the story. She also revealed that irreducible elements used in magical realism literary works usually underline certain issues.

#### **2.3.2 The Phenomenal World**

The realism in magical realism which distinguishes it from fantasy story. Realistic description creates a fictional that resembles the world we live by using length detail. According to Faris (2004: 14) Realistic descriptions create a fictional world that resembles the one we live in, often by extensive use of detail. The magical presents in the real world keep the story is not become fantasy that moves the reader from the real world to the fantasy world.

A magic presents in the real world is not something fantastic that appears out of nowhere, but it is a mysterious element that shakes behind the phenomenal world. Phenomenal world which became setting for the magical elements divided into two types, among them are the fact in the text and the fact based on history. Both of them became the anchor in order magic is not fly to be fantastic story.

#### **2.3.3 Unsettling Doubts**

The liminal world invites doubt that presents when the reader experience two contradictions understanding (magical and real) for the events. Based on Faris (2004: 17) A third quality of magical realism is that before categorizing the irreducible element as irreducible, the reader may hesitate between two contradictory understandings of events, and hence experience some unsettling doubts. Present of doubt hold on cultural context of the readers, whether he is familiar with the culture of empirical logic which exiled it with magical logic, or in contrast, if the reader is closer to the culture of magical logic and mystical, so he will not feel awkward in the presence of a magical in the fiction. According to Faris, doubts often triggered by different belief systems which brought together in magical realism. Besides, Faris (2004: 17) Magical realist scenes

may seem dreamlike, but they are not dreams, and the text may both tempt us to co-opt them by categorizing them as dreams and forbid that co-option..

The scene in the magical realism may look like a dream, but they were not dream and the text may stimulate us to categorize them as dreams. Realism magical narrative is almost like bring up possibility to interpreting what they tell as a dream to avoid the interpretation. Besides fade the reader doubts, this strategy also invites them into existence, causing readers have any doubts.

#### **2.3.4 Merging Realms**

In the historic cultural level, magical realism often combines/merges the ancient or traditional world (and sometimes primitive) with the modern world. Ontologically, in the text, magical realism combines between magical and material. In general, it combines realism and fantasy. In other words, a lot of magical realism texts "sight happens if you can take yourself between world, the ordinary people world and witches world". Sight of magical realism is in the intersection of two worlds, at the imaginary point in a two-side of mirror that reflects two directions (Faris, 2004: 21).

This way presents different realist and makes magical realism blurring the limits between fact and fiction, another characteristic that puts a magical realism in postmodernism.

#### **2.3.5 Disruption of Time, Space, and Identity**

Disruption of Time, Space, and Identity is the fifth and final characteristic of magical realism fiction. According to Setiawan (2018: 155) Things that are modern things become the target of magical realism to bring back the forms of magical forms that are discarded by modernism. For example, in realism, homogeneity in time (hours, days, months) erases the old forms of traditional space. The homogeneity of time is disrupted and replaced with a new time through the magic created in the novel. Also, Faris (2004: 26) Not only reorienting the habit of space and homogeneous time, magical realism also gives rise to a new identity. magical realism actualizes identity into personal multiplicity.

#### **2.2 Definition of Effects**

The effects can mean different things depending on the context. In general, it refers to changes or results caused by something. These can be tangible or intangible results of actions, events, processes, or influences. In psychology and sociology, it can describe the influence of social, psychological, or behavioral factors on individuals, groups, or society. This could include how advertising affects consumer behavior or how social norms affect cultural practices.

According to the Merriam-Webster Dictionary (2024), the definition of effect is a change or condition brought about by something else. Thus, the definition in the Merriam-Webster dictionary covers a wide range of meanings that reflect the consequences or results of various actions or circumstances, as well as the power or influence that something has. effects can have different definitions depending on the context in which the word is used. in the general definition, the word effect refers to the change or result produced by a cause or a particular set of conditions. They can be tangible or intangible results of actions, events, processes, or influences. In psychology and sociology, effects can describe the influence or impact of social, psychological, or

behavioral factors on individuals, groups, or society. This could include the effects of advertising on consumer behavior or the effects of social norms on cultural practices.

Based on the Oxford Dictionary (2024), the definition of the word effect is the result of an event or action. The Oxford dictionary describes "effect" as the result or consequence of an event or action, as well as the visible or perceived influence of a thing. Meanwhile, according to the Cambridge dictionary (2024), effect is the visible influence of an action or event. The Cambridge dictionary describes "effect" as the result or consequence of an event or action, as well as the visible or perceived influence of a situation or change.

The definition of effect from all three dictionaries shows that the word is used to describe the result or consequences of an event or action, as well as the influence or power that something has. This definition is important in a variety of contexts, from science and health to business and language. The use of the word "effect" can vary depending on the context and its use in a particular field. However, the core of the definition is about the impact or change produced by a particular stimulus or condition.

### **3. Research Method**

This research follows the design that refers to descriptive qualitative. The most preferable descriptive method to be used is taken from Nawawi (1993: 63) and Leavy (2017). According to Nawawi (1993: 63) that qualitative method as a procedure of problem solving by describing the subject of the research based on the visible facts. Meanwhile (Leavy, 2017) stated that qualitative research methods are methods used to examine the depth of the meaning of values and sub-qualitative approaches in society as well as the meaning-making process. In conclusion, this research has employed qualitative methods as they enable an analysis of the causes and effects discovered in this research. Therefore, this research used a qualitative descriptive method to analyze about magical realism in Dianna Wynne Jones's novel *Howl's Moving Castle*. According to Creswell (1999), the descriptive method in qualitative research is an analytical approach where the researcher approaches the data, uses limited frameworks and interpretations to explain the data, and catalogs information into themes. Therefore, this research was conducted in a descriptive form.

## **4. Discussion**

### **4.1 Analysis**

Through analysis of the novel's characters' words, actions, and thoughts, it was discovered that only three of the five elements of magical realism identified by Faris (2004) were present in the novel, namely irreducible element, the phenomenal world, and disruption of time, space, and identity. The analysis of these elements and how their effects on character development in relationships and personal growth experienced by the novel's characters is provided below.

#### **4.1.1 Magical Realism Element**

##### **4.1.1.1 The Irreducible Element**

The irreducible element is something that cannot be described using natural rules, logic, or science. In fictitious stories, society accepts this element, despite the fact that it cannot be scientifically explained. In other words, in the irreducible element, incredible events such as magic can be described in such a mundane manner that it looks to be true. This makes it difficult for readers to answer questions regarding the current state of

phenomena and characters in magical realism fiction. As in the novel *Howl's Moving Castle*, multiple quotes were discovered that prove that the novel uses the irreducible element, one of which being the quotation below:

*In the land of Ingary, where such things as seven-league boots and cloaks of invisibility really exist, it is quite a misfortune to be born the eldest of three (Jones, 1986: 1).*

The quotation above indicates that the world of Ingary is a fictional world with magical artifacts such as "seven-league boots" and an "invisibility cloak" that are believed to exist. In other words, the quotation demonstrates how the world accepts magical components as part of everyday reality, resulting in a fantasy world where magic is a normal part of life.

In addition, there is a magical element that cannot be explained by logic as part of the irreducible element in the novel *Howl's Moving Castle*, namely when there is a castle that moves and emits black smoke, as proven in the following quotation:

*A tall black castle suddenly appeared on the hills above Market Chipping, blowing clouds of black smoke from its four tall, thin turrets (Jones, 1986: 1).*

The quotation depicts a beautiful sight of a black castle suddenly emerging on top of the hills near Market Chipping, with four tall, slender towers spewing black smoke. This implies a supernatural aspect that cannot be explained by logic or the laws of nature. The castle that moves and releases black smoke is a striking example of the irreducible element in the novel *Howl's Moving Castle*. Although there are no castles in our reality that can move or release black smoke magically, this is recognized as a component of the fantasy world produced in novels that cannot be scientifically explained.

Furthermore, it is known that the owner of the castle is a wizard, where magic is one part of the irreducible element, like in the following quotation:

*The next day Sophie helped Martha pack her clothes in a box, and the morning after that they all saw her off on the carrier's cart, looking small and upright and nervous. For the way to Upper Folding, where Mrs. Fairfax lived, lay over the hills past Wizard Howl's moving castle (Jones, 1985: 4).*

The term "Wizard Howl's Moving Castle" in the quotation above indicates that Howl is known as a wizard by others around him, as well as the owner of the weird and extraordinary castle described earlier. The fact that the castle is held by a wizard and that the public recognizes it, lends a mystical depth to the story, demonstrating that magical components, particularly irreducible elements, exist in the universe created by this novel.

Aside from Howl, another witch from the story is mentioned in the quotation below, who performs a magical act on Sophie by transforming her into an old grandmother.

*"You mean you're the Witch of the Waste? Sophie quavered. .... "By the way, you won't be able to tell anyone you're under a spell," she said. The shop door tolled like a funeral bell as she left.*

*Sophie put her hands to her face, wondering what the man had stared at. She felt soft, leathery wrinkles. She looked at her hands. They were wrinkled too, and skinny, with large veins in the back and knuckles like knobs. She pulled her gray skirt against her legs and looked down at skinny, decrepit ankles and feet which had made her shoes all knobbly. They were the legs of someone about ninety and they seemed to be real (Jones, 1985: 17).*

The quotation above reveals that Sophie, one of the novel's key protagonists, was the victim of a magical deed committed by a witch known as the Witch of the Waste. Sophie was unexpectedly transformed into an old woman by the witch, who left no explanation. These magical deeds demonstrate an aspect of magic that cannot be explained by logic or scientific understanding, similar to the concept of "the irreducible element" in magical realism. Thus, the witch's actions strengthen the existence of the irreducible element or magical element in the world of this novel.

Furthermore, the presence of Calcifer as a fire demon who can speak in the novel and is tasked with moving Howl's castle also confirms the existence of the irreducible element as in the quotation below:

*She reached for the large black pan hanging on the closet wall, in spite of Michael trying to prevent her. "You don't understand," Michael said. "It's Calcifer, the fire demon. He won't bend down his head to be cooked on for anyone but Howl (Jones, 1985: 34).*

When Michael tries to dissuade Sophie from cooking with the fire known as Calcifer, he explains that Calcifer has his own will and is only willing to work or follow the directions of the castle's owner, Howl. This demonstrates that in the world of this novel, natural elements such as fire have their own life, intelligence, and volition, reinforcing the idea that magical elements are an inseparable and autonomous component of the universe in the story. Calcifer, a fire demon with his own will, gives a supernatural dimension to the story and verifies the concept of "the irreducible element.

In addition to Calcifer, the moving castle, the existence of witches, and supernatural things that cannot be explained logically, the novel *Howl's Moving Castle* contains scarecrows who live like humans, as per the following quotation:

*A turnip face leered at her. She smelled mildew. Against the wide blue sky, a ragged arm ending in a stump of a stick wheeled round and tried to paw at her. It was a scarecrow. It was only made of sticks and rags, but it was alive, and it was trying to come in (Jones, 1985: 63).*

The quotation depicts how a seemingly inanimate item, such as a scarecrow, can become alive and frightening. Scarecrows, as we all know, are simple equipment used to deter birds from eating field plants. However, in the novel *Howl's Moving Castle*, these scarecrows can move and behave as if they have a life of their own.

The presence of living rice people in this novel provides a sense of magic and mystery to the story, as well as the importance of distinguishing between inanimate objects and living organisms. Miracles like this, which cannot be explained by logic or science, are taken for granted by the characters and become a part of their daily lives.

Moreover, the irreducible element in *Howl's Moving Castle* effects character development and interpersonal relationships. Sophie's extraordinary transformation from a young girl to an elderly grandmother forces her to face her fears and concerns. Sophie develops courage and independence in her new body, attributes she didn't realize she possessed. These developments help Sophie's personal growth while also improving her relationships with other characters like Howl and Calcifer. Then, Howl, a mysterious and powerful wizard, develops as a character via his interactions with Sophie and their shared magical problems. These experiences demonstrate Howl's humanity, particularly his fragility and ability to love and care for others.

#### 4.1.1.2 The Phenomenal World

The phenomenal world presents normal living in a magical setting. In other word, this element demonstrates how ordinary people may coexist with magical creatures such as witches and incorporate supernatural happenings into their daily lives. In this situation, society accepts the reality of magic and its practitioners without challenging or attempting to comprehend events that defy ordinary logic. This embrace of the unusual as a normal part of their world suggests a harmonious interplay of ordinary and magical aspects. The social system in this fantasy world is unique in that magical aspects are integrated into everyday life, making magic an essential part of people's existence.

The novel *Hawl's Moving Castle* contains several quotes demonstrating the presence of aspects of the phenomenal world, one of which is the quotation said: "Her parents were well to do and kept a ladies' hat shop in the prosperous town of Market Chipping." (Jones, 1985: 1)

It describes the normal life of Sophie and her family, as well as the background of daily life in the town of Market Chipping. The social and economic life of society, as depicted by Sophie and her family who run a hat shop in the town of Market Chipping, looks as real as it does in the real world. Even though around them there is the presence of witches and unexpected magical phenomena, people continue to carry out their routines without really questioning the magic that is happening around them. This acceptance indicates a harmonious integration of ordinary and extraordinary elements, creating a unique balance in the fantasy world. By combining aspects of everyday life with unexpected magic, the novel enriches its narrative landscape and reinforces the impression that magic is an integral part of the reality they experience. Thus, the quotation provides significant evidence for the presence of the phenomenal world in the story.

Apart from that, there is quote depicting the characters' daily life in the novel, where they still require food to exist. Sophie and Michael, Howl's students, converse in the castle, as shown in the quotation below:

*"I'm afraid there's only bread and cheese," Michael said rather stiffly. "But there's a whole basket of eggs in there!" Sophie said. "And isn't that bacon? What about a hot drink as well? Where's your kettle?" "There isn't one," Michael said. "Howl's the only one who can cook." "I can cook," said Sophie. "Unhook that frying pan and I'll show you." (Jones, 1985: 34).*

Sophie shows that even though they are in Howl's castle which is full of magic and magic, basic needs such as food are still important to them in the above quotation.

Even though Michael said that they only had bread and cheese, Sophie still wanted to enjoy more varied foods such as eggs and bacon. When Michael says that only Howl can cook, Sophie shows that she can cook too by offering to cook using the available frying pan. Thus, basic needs such as food and cooking remain part of their daily lives, even though they are in an environment as magical and magical as Howl's castle.

Additionally, some quotations below reinforces the idea that their daily activities still include things like breakfast, lunch, and food preparation. Sophie and Michael are seen sharing the duties of cooking and preparing meals, showing that cooperation and independence in practical matters such as these remain an integral part of their lives within Howl's castle.

*They ate bread and cheese, still staring into the distance.” (Jones, 1985: 88)*

*“Sophie tiptoed about, getting breakfast, hoping Howl would oversleep... Sophie stopped tiptoeing toward the bathroom and watched Howl walk round the dog-man, eating bread and honey and blowing his nose by turns.” (Jones, 1985: 144)*

*“The dog-man was hungry again. Michael and Sophie decided to have lunch too. Sophie approached Calcifer with the frying pan.” (Jones, 1985: 147)*

Aside from the need for food, the interactions between the characters and their surrounding environment also reflect everyday life which is still relevant even though they are in a magical environment, as in the following quotation:

*A large, dark man was out there, enthusiastically throwing a red ball towards Howl's nephew, Neil, who was standing with a look of patient suffering, holding a bat (Jones, 1985: 143).*

The quotation above depicts a large, dark man enthusiastically throwing a red ball at Howl's nephew, Neil. In this case, a dynamic similar to real life is seen where adults interact with children outdoors. Neil looked patiently waiting, holding back his irritation, while the big man enthusiastically played ball with him. This picture shows that everyday life outside Howl's castle is not too different from life in the real world, even though it is decorated with magical elements.

Thus, through the character's interaction with the surrounding environment, it can be seen that ordinary daily life remains an integral part of the narrative, so that the phenomenal element is proven to really exist in the novel *Howl's Moving Castle*.

#### **4.1.1.3 Disruption of Time, Space, and Identity**

In fiction novels, there is usually a disturbance in the dimensions of time, space and identity, where these three elements often change suddenly. For example, what was originally morning can change to evening, or the identity of a character who was previously an adult man suddenly changes to become a child. This seemingly implausible phenomenon is an element of magical realism often found in fictional novels. One clear example of this element is found in the novel *Howl's Moving Castle*.

In the novel *Howl's Moving Castle*, by Diana Wynne Jones, there are elements of magical realism that are clearly visible through the disturbed identity of the main

character, Sophie. At the beginning of the story, Sophie is a young teenager full of hope. However, her identity changed drastically when she was bewitched into an old woman. These transformations reflect fantastical elements that blur the boundaries between reality and imagination. This change is evidenced in the following quotation:

*The face in the mirror was quite calm, because it was what she expected to see. It was the face of a gaunt old woman, withered and brownish, surrounded by wispy white hair. Her own eyes, yellow and watery, stared out at her, looking rather tragic (Jones, 1985: 17).*

It shows how Sophie accepts this absurd transformation with surprising calm, because the wrinkled, tanned face of an old woman with thin white hair has become what she expected to see in the mirror. Her yellowish, watery eyes looked sad, reflecting the tragic feelings she felt towards this sudden change.

In the context of magical realism, Sophie's transformation from teenager to old grandmother represents a significant disruption of identity, where the boundaries between age and personal identity become blurred. This reflects a common theme in the genre, where fantastic and magical elements are presented realistically, creating a world where seemingly impossible things can happen. Sophie's transformation not only affects her appearance, but also the way she sees herself and interacts with the world around her, emphasizing how powerful an effects identity disorders are in the novel's narrative.

Apart from Sophie, Howl also experienced identity disorders, where it was discovered that he showed changes in shape and appearance that occurred suddenly and miraculously, as in the following quotation:

*When it came into focus again, it was still scarlet-and-gray, but quite a different shape. The dangling sleeves were gone and the whole outfit was baggier. It looked worn and shabby (Jones, 1985: 99).*

The quotation above depicts a dramatic change in Howl's appearance; although the colors of the clothes remain red and gray, the shapes become completely different. The dangling sleeves were gone, and the whole outfit looked looser, looking shabby and worn. These changes reflect the disruption of identity experienced by Howl, where form and appearance can change magically and unpredictably, the boundaries of an identity being stable and consistent. This is the emphasis on elements of magical realism in the novel *Howl Moving Castle*, especially the disturbance of identity elements.

Furthermore, it was discovered that there was a form of a dog becoming a human, which turned out to be Howl, as expressed in the following quotation:

*He had gingerish hair and a pale, unhappy face. 'Came from Upper Folding!' panted this dog-man (Jones, 1985: 135).*

Howl changes from dog to human form in the quotation above. This reflects the disruption he experienced of his true identity, in which he underwent an extreme physical transformation, from animal to human form. This change highlights the complexity of the character's identity in the story, where the boundaries between human and animal form and nature become blurred. In doing so, this emphasizes the ongoing theme of identity disruption in the story.

In addition, when Sophie meets the Waster witch, she notices a significant change in the witch's appearance, reflecting a disruption to her identity. The witch's face

and hair are different from what Sophie remembers, indicating a transformation or disguise, as in the following quotation:

*Her face was different. Her hair, instead of being orderly chestnut curls, was a rippling mass of red, hanging almost to her waist, and she was dressed in floating flutters of auburn and pale yellow (Jones, 1985: 123).*

Based on the quotation above the Waster witch's appearance was differentiated from what Sophie previously remembered. The distorted face and curling red hair were a far cry from the regular brown curls Sophie was usually known for. Apart from that, the clothes she wore consisted of auburn and pale yellow fabrics that moved in waves, creating a different impression from her previous appearance. All of this confirms that the Waster wizard has undergone a dramatic change, perhaps as a form of disguise or a deeper transformation. This shows that identity disorders are not only experienced by main characters such as Sophie and Howl, but can also occur in other characters in the story.

Furthermore, there is the use of magic that interferes with a person's identity. This can be seen when Percival, who was previously in the form of a dog, later returned to human form after being transformed by an evil witch's magic. His identity is disrupted as he loses his memory and no longer recognizes himself. Here is a quotation that shows this element:

*"Percival put his hands up and shakily felt his face. 'I-I'm not sure.' Calcifer said, 'The most recent name he answered to was Percival.' The man looked at Calcifer as if he wished Calcifer did not know this. 'Did I?' he said." (Jones, 1985: 174)*

Apart from the identity disturbances experienced by the characters, the novel *Howl's Moving Castle* also displays disturbances in the dimensions of time and space. One example is when Sophie opens the castle window and sees a view of the port city that she has never seen before, even though the castle was not there before. The castle windows that can open to different locations reflect a disruption in the concept of space and time. This is illustrated in the following quotation:

*To her utter astonishment, the view from it was a view of a dockside town. She could see a sloping, unpaved street, lined with small, rather poor-looking houses, and masts sticking up beyond the roofs (Jones, 1985: 31).*

It describes Sophie's surprise when she saw the view of the port city from the castle window, which showed sloping, unpaved streets, small, simple-looking houses, and ship masts towering over the roofs. This scene is not something Sophie is familiar with or expects, showing that castles have the magical ability to instantly connect disparate spaces. This reflects a deep disruption of the concepts of space and time in stories, where geographic locations can change magically and suddenly, creating a world where physical and temporal boundaries no longer apply.

This is also confirmed in the following quotation, where not only the castle windows can show different places, but the castle doors also have a similar ability.

Castle doors can transport people to the same location visible from the window simply by turning the knob.

*Michael left the workbench and went to the door. Sophie peered through the dust she was raising and saw that this time Michael turned the square knob over the door so that the side with a blue blob of paint on it was downward. Then he opened the door on the street you saw out of the window (Jones, 1985: 39).*

According to quotation above, it is known how Michael, by turning a doorknob marked with blue paint, opens the door and reveals the same street visible from the window. This reinforces the concept that castles have the magical ability to instantly connect different locations, whether through windows or doors, significantly disrupting and blurring the boundaries of space and time in the story.

Additionally, castle doors can lead one into a dark chamber that only Howl knows where it is located, as shown in the following quotation: "He opened the door on the nothingness and walked into it." (Jones, 1985: 98)

This quotation shows how Howl opens the door to emptiness, which emphasizes that there is an element of disruption of space and time in this novel.

Moreover, in the following quotation, there is a disruption in time and space, where a horseless vehicle is able to move at terrifying speeds and traverse steep roads without any obstacles.

*They rode in a carriage without horses that went at a terrifying speed, smelling and growling and shaking as it tore down some of the steepest roads Sophie had never seen-roads so steep that she wondered why the houses lining them did not slide into a heap at the bottom (Jones, 1985: 104).*

The main characters ride an unusual vehicle, namely a horseless carriage in the quotation above. The vehicle is not only able to move at frightening speeds, but also navigate steep roads without a hitch. In the excerpt, the train "smelled and growled" as it moved, and "rocked" with unbearable friction as it descended some of the steepest roads Sophie had ever seen. The roads were so steep that he wondered why the houses lining them didn't collapse into piles of rubble. Sophie's shock at this unimaginable experience reflects how the disruption of the dimensions of space and time has changed the view of the real world in the novel.

Lastly, the quotation below shows a disturbance in the concept of time, where Howl calculates the number of days remaining before an important event occurs, indicating an abnormality in the experience of time: "He seemed to be calculating or doing sums in his head while he opened the garden gate. 'Ten thousand,' Sophie heard him murmur. 'That brings it to about Midsummer Day.'" (Jones, 1985: 108)

In the quotation, Howl is seen doing calculations or calculating something in his mind when opening the garden gate. Howl's estimates or calculations show that there is something unusual in the perception of time in this novel. Additionally, the mention of Midsummer's Day as a time reference point also creates a magical and symbolic feel in that Midsummer's day is often associated with celebration and change, suggesting that the events Howl is anticipating may have profound implications for the plot of the story.

This adds a dimension of complexity to the disruption of the concept of time in the novel.

#### **4.1.2 The Effects of Magical Realism**

##### **4.1.2.1 To the Protagonist's Character**

The elements of magical realism in the novel *Howl's Moving Castle* effects the protagonists, especially Sophie, in several significant ways. Here are some of the effects:

##### **1. Identity Transformation**

Sophie's identity alteration is one of the most notable repercussions of the novel's magical realism themes. Sophie was a hopeful teenager at first, but after being cursed by the Witch of the Waste, she grew into an elderly grandma. This shift affects not just his looks, but also how he perceives himself and interacts with the world around him. Despite the unique circumstances, Sophie embraces the move quietly. This demonstrates his character's resilience and hardness, as evidenced by the following quotation:

*The face in the mirror was quite calm, because it was what she expected to see. It was the face of a gaunt old woman, withered and brownish, surrounded by wispy white hair. Her own eyes, yellow and watery, stared out at her, looking rather tragic (Jones, 1985: 17).*

The quotation above refers to Sophie's first encounter with herself in the mirror after being cursed by the Witch of the Waste. The description in this quotation not only illustrates Sophie's tremendous bodily changes but also depicts changes in her perception and understanding of herself. In other words, this phrase demonstrates that Sophie's identity alteration is a key part of her character development throughout the novel. These adjustments allow readers to observe how Sophie struggles and overcomes unexpected hurdles, which develops her character and helps her grow as a stronger and braver person.

##### **2. Personal Growth**

The transformation experienced by Sophie also affects her growth as an individual. He learned to face fears and concerns he didn't realize he had before. This transformation helps Sophie to develop courage and independence within herself, traits she didn't realize she had before. This also improves the relationships between Sophie and other characters, such as Howl and Calcifer. Sophie becomes more independent and confident in navigating a world that is new to her, as stated in the following quotation:

*She stood for a moment looking back at the open door. For an instant, she felt terrible panic, as if she had done something she could never undo. Then she took a deep breath and went inside (Jones, 1985: 35).*

Sophie's journey toward personal growth and independence is exemplified by the above quotation. Sophie initially experiences a burst of panic, which represents the anxieties and uncertainties she has carried with her. Sophie's dread of the unknown makes her hesitant to embrace new prospects and challenges represented by the open door. However, her decision to take a deep breath and go inside marks a watershed point in her character growth. It demonstrates her ability to get past her initial apprehension and take decisive action. This act of bravery represents her rising

independence and determination to confront new challenges. Sophie transforms from a passive character who lets events define her life to an active participant who creates her own destiny. This moment not only marks a significant step in her personal journey but also reflects the broader theme of growth and empowerment that runs throughout the novel.

### 3. Involvement in Fantastic Adventures

The elements of magical realism in this novel take Sophie on a fantastic adventure that would not be possible in the real world. Her journey and experiences in facing various magical and magical threats make her a tough and intelligent hero. Sophie learns to adapt to extraordinary situations and uses her intelligence to solve the problems she faces. As in the quotation below:

*Sophie took hold of her skirts and plunged in between the nearest two houses. In a moment she was inside the castle. The walls were of stone and the place was full of twisting passages and steps. Her heart was hammering, but she felt a strange exhilaration. She had never imagined such places existed (Jones, 1985: 92).*

It depicts Sophie's journey into a world of extraordinary adventures. Sophie is now entering the magical realm of Howl's castle, an environment filled with twisted tunnels and stone walls that is a great cry from her prior mundane existence. Her pulse pounding reflects the intensity and excitement of the trip, but her peculiar elation highlights her rising resilience and adaptation. Sophie's ability to use her intellect and resolve to traverse this new and baffling world reinforces her place as a tough and intelligent hero capable of facing and overcoming the magical and fantastical trials that await her.

Thus, the magical realism elements in the novel *Howl's Moving Castle* significantly effects the protagonist character, Sophie, both through the transformation of her identity, her personal growth, and her involvement in fantastic adventures.

#### 4.1.2.2 To the Protagonist's Relationship

The elements of magical realism in *Howl's Moving Castle* significantly effects the relationships of the protagonist, Sophie, with other characters. These elements create a unique and dynamic environment that affects interactions between Sophie, Howl, and other magical beings. Here's a detailed analysis of how these elements impact the protagonist's relationships, along with relevant quotations.

### 1. Sophie's Transformation and Its Impact on Relationships

Sophie's transformation into an old woman is a significant magical realism element that profoundly affects her relationship with Howl. This sudden change in identity forces Sophie to confront her fears and insecurities, leading to a deeper understanding of herself and her interactions with others. As demonstrated in the quotation below:

*The face in the mirror was quite calm, because it was what she expected to see. It was the face of a gaunt old woman, withered and brownish, surrounded by wispy white hair. Her own eyes, yellow and watery, stared out at her, looking rather tragic (Jones, 1985: 17).*

This transformation makes Sophie more courageous and independent, as she has to navigate the world in an unfamiliar body. Her new appearance allows her to interact with Howl without the constraints of her previous insecurities, leading to a more genuine and open relationship. Howl begins to see Sophie for her inner strength and character rather than her external appearance, which deepens their bond.

## **2. Howl's Shape-Shifting and Its Effects on Interpersonal Dynamics**

Howl's ability to change his form and appearance introduces complexity and unpredictability into his relationship with Sophie. This magical element highlights the theme of identity and how it can be fluid and multifaceted, as demonstrated by the following quotation:

*When it came into focus again, it was still scarlet-and-gray, but quite a different shape. The dangling sleeves were gone and the whole outfit was baggier. It looked worn and shabby (Jones, 1985: 99).*

Howl's transformations reflect his inner turmoil and fears, which Sophie comes to understand and empathize with. This mutual understanding and acceptance of each other's true selves strengthen their relationship. Sophie learns to see beyond Howl's superficial changes and recognizes his vulnerabilities and strengths.

## **3. The Magical Castle and Its Role in Character Interactions**

In the following quotation shows the moving castle, with its doors leading to different locations and dimensions, is another crucial element of magical realism that shapes relationships. It serves as a central hub where characters interact and develop their bonds.

*Michael left the workbench and went to the door. Sophie peered through the dust she was raising and saw that this time Michael turned the square knob over the door so that the side with a blue blob of paint on it was downward. Then he opened the door on the street you saw out of the window (Jones, 1985: 39).*

According to the quotation above, the castle's magical properties bring characters like Sophie, Howl, Michael, and Calcifer together, facilitating interactions that would not occur in a conventional setting. The ever-changing environment of the castle requires them to rely on each other and fosters a sense of camaraderie and mutual support. This magical space becomes a place where relationships are tested and strengthened.

## **4. Magical Creatures and Their Effects on Relationships**

The presence of magical creatures, such as Calcifer the fire demon and the enchanted scarecrow, adds depth to the protagonist's relationships by introducing elements of trust, dependency, and cooperation, as stated in the quotation below:

*She reached for the large black pan hanging on the closet wall, in spite of Michael trying to prevent her. 'You don't understand,' Michael said. 'It's Calcifer, the fire demon. He won't bend down his head to be cooked on for anyone but Howl (Jones, 1985: 34).*

Sophie's interactions with Calcifer demonstrate her ability to form alliances and friendships with magical beings in the quotation above. Her determination to cook on

Calcifer, despite Michael's warnings, shows her willingness to engage with the magical aspects of her world. Over time, Sophie and Calcifer develop a mutual respect and friendship, which also effects her relationship with Howl, as Calcifer is integral to Howl's life and magic.

## 5. Witches and Magical Antagonists

The antagonistic relationships with witches, particularly the Witch of the Waste, serve to highlight Sophie's bravery and resourcefulness. These magical conflicts push Sophie to grow and adapt, influencing her relationships with allies, as noted in the quotation below:

*"You mean you're the Witch of the Waste?" Sophie quavered.*

*.....*  
*"By the way, you won't be able to tell anyone you're under a spell," she said. The shop door tolled like a funeral bell as she left. Sophie put her hands to her face, wondering what the man had stared at. She felt soft, leathery wrinkles. She looked at her hands. They were wrinkled too, and skinny, with large veins in the back and knuckles like knobs. She pulled her gray skirt against her legs and looked down at skinny, decrepit ankles and feet which had made her shoes all knobbly. They were the legs of someone about ninety and they seemed to be real (Jones, 1985: 17)."*

The curse placed on Sophie by the Witch of the Waste acts as a catalyst for her character development and the evolution of her relationships. As Sophie faces and overcomes magical challenges, she becomes more connected with Howl and other characters, who come to appreciate her strength and determination. This shared struggle against a common enemy solidifies bonds and fosters a deeper sense of trust and loyalty among them.

Thus, the elements of magical realism in "Howl's Moving Castle" deeply effects the protagonist's relationships by creating an environment where characters must navigate extraordinary circumstances. Sophie's transformation, Howl's shape-shifting, the magical castle, interactions with magical creatures, and conflicts with witches all contribute to the development of complex and meaningful relationships. These magical elements challenge the characters, allowing them to grow individually and together, ultimately leading to stronger and more nuanced connections.

### 4.1.2.3 To the Protagonist's Personal Growth

Apart from influencing the protagonist's character and relationships, the magical realism elements in Howl's Moving Castle also significantly effects the personal growth of the protagonist, Sophie. Her journey through a world where magic is intertwined with everyday life forces her to face unexpected challenges, undergo personal transformation, and develop traits such as courage, independence, and resilience. Below is a detailed explanation of how these elements effectsd his growth, supported by relevant quotes from the novel.

## **1. Transformation and Personal Growth**

### **a. Transformation into an Old Woman**

Sophie's sudden transformation from a young girl into an old woman is a pivotal moment that catalyzes her personal growth. Initially, Sophie feels trapped by societal expectations and her role as the eldest daughter, which limits her self-esteem and aspirations. The curse cast by the Witch of the Waste forces Sophie to confront her fears and adapt to her new identity, fostering a sense of courage and independence she didn't realize she possessed.

*The face in the mirror was quite calm, because it was what she expected to see. It was the face of a gaunt old woman, withered and brownish, surrounded by wispy white hair. Her own eyes, yellow and watery, stared out at her, looking rather tragic (Jones, 1985: 17).*

The quotation illustrates Sophie's acceptance of her transformation with surprising calmness. Despite the initial shock, she begins to adapt to her new identity. This acceptance marks the beginning of her journey toward self-discovery and empowerment. By facing her new reality head-on, Sophie develops a resilience that helps her navigate the magical world.

### **b. Magical Artifacts and Environments**

Sophie's interaction with magical artifacts and environments, such as Howl's moving castle, forces her to adapt and think creatively. Living in a castle that can move and open doors to different locations disrupts her perception of space and time, pushing her to become more flexible and resourceful.

*To her utter astonishment, the view from it was a view of a dockside town. She could see a sloping, unpaved street, lined with small, rather poor-looking houses, and masts sticking up beyond the roofs (Jones, 1985: 31).*

The quotation above shows Sophie's surprise when she sees a new location through the castle's window. Her ability to adapt to these constantly changing environments demonstrates her growing independence and courage. As she becomes more accustomed to the magical elements around her, Sophie learns to navigate and utilize them to her advantage, highlighting her development.

## **2. Courage and Independence**

### **a. Interaction with Magical Beings**

Sophie's interactions with magical beings like Calcifer, the fire demon, and the Witch of the Waste challenge her to assert herself and take control of situations that initially seem beyond her capability.

*You don't understand," Michael said. "It's Calcifer, the fire demon. He won't bend down his head to be cooked on for anyone but Howl (Jones, 1985: 34).*

In the quotation, Sophie's determination to cook despite Michael's warning about Calcifer showcases her growing confidence and assertiveness. By successfully managing Calcifer, Sophie proves to herself and others that she can handle magical challenges, reinforcing her sense of independence.

## b. Overcoming Fear

Sophie's ability to overcome fear and take decisive action is crucial to her personal growth. Her initial trepidation transforms into a boldness that enables her to confront magical threats and protect those she cares about.

*She stood for a moment looking back at the open door. For an instant, she felt terrible panic, as if she had done something she could never undo. Then she took a deep breath and went inside (Jones, 1985: 35).*

The quotation highlights a moment of fear and hesitation followed by a decisive action. Sophie's deep breath and decision to move forward symbolize her courage and determination. This ability to face her fears head-on is a key aspect of her personal growth throughout the novel.

## 3. Improving Relationships

### a. Building Trust and Friendship

Sophie's relationships with other characters, such as Howl and Calcifer, improve significantly as she grows more confident and assertive. Her willingness to help and protect them fosters mutual respect and trust, transforming her initial adversarial interactions into genuine friendships.

*The next day Sophie helped Martha pack her clothes in a box, and the morning after that they all saw her off on the carrier's cart, looking small and upright and nervous. For the way to Upper Folding, where Mrs. Fairfax lived, lay over the hills past Wizard Howl's moving castle (Jones, 1985: 4).*

Sophie's caring nature and willingness to help her sister Martha demonstrate her inherent kindness and sense of responsibility in the quotation above. These qualities help her build strong relationships with Howl, Calcifer, and Michael, who come to rely on her as a trusted friend and ally.

### b. Empathy and Understanding

Through her experiences, Sophie develops a deeper empathy and understanding of others. Her interactions with Howl, who is revealed to have his own vulnerabilities, help her appreciate the complexity of those around her.

*He seemed to be calculating or doing sums in his head while he opened the garden gate. 'Ten thousand,' Sophie heard him murmur. 'That brings it to about Midsummer Day (Jones, 1985: 108).*

Howl's preoccupation with a significant event shows his hidden depths and concerns. Sophie's growing understanding of Howl's character allows her to connect with him on a more profound level, enhancing their relationship and contributing to her emotional maturity.

In conclusion, the elements of magical realism in *Howl's Moving Castle* play a crucial role in Sophie's personal growth. Her transformation, interactions with magical beings, and navigation through a world where the boundaries of time, space, and identity are constantly shifting, all contribute to her development into a courageous, independent, and empathetic individual. Through these magical experiences, Sophie

discovers her true potential and forms deeper connections with those around her, highlighting the transformative power of magical realism in her journey.

## 4.2 Findings

After a comprehensive analysis of the elements of magical realism in *Howl's Moving Castle*, several significant findings have emerged regarding their influence on character development, relationships, and personal growth.

First and foremost, magical realism is defined as a literary genre that artfully combines realistic elements with magical or supernatural aspects. This unique blend allows authors to delve into the complexities of human experience and provide commentary on social issues, ultimately blurring the boundaries between reality and myth.

In *Howl's Moving Castle*, the application of magical realism is particularly noteworthy. The novel serves as a rich narrative that exemplifies the genre's distinctive characteristics and thematic depth, inviting readers to explore its imaginative landscape. The analysis identifies three of the five essential elements of magical realism present in the story: the irreducible element, the phenomenal world, and the disruption of time, space, and identity. These elements contribute significantly to the narrative's magical framework, enhancing its overall impact.

Furthermore, these elements play a crucial role in character development. They shape the characters' relationships and facilitate their personal growth throughout the narrative, highlighting the transformative power of magic. Ultimately, *Howl's Moving Castle* illustrates how the integration of magical realism can deepen our understanding of human experiences and interactions.

## 5. Conclusion

The analysis of *Howl's Moving Castle* reveals several important insights for readers and scholars alike. Firstly, this novel serves as an excellent resource for examining the magical components of literature, particularly due to its focus on practical magic. The narrative invites readers to engage with the intricacies of magical realism, highlighting how these elements shape both the plot and character development. Secondly, while the magical elements present in literature can enhance aesthetic enjoyment and fulfillment, it is crucial for readers to recognize the distinction between fiction and reality. Misconceptions about magic can arise if these concepts are transferred uncritically into real life, underscoring the importance of critical engagement with such themes. Moreover, the characters in *Howl's Moving Castle* possess unique magical abilities that significantly influence their daily experiences. This dynamic mirrors real-world situations where individuals are impacted by certain beliefs or phenomena, illustrating the intersection between the fantastical and the everyday. Finally, this study contributes to academic discourse by offering new insights into the characters within *Howl's Moving Castle*, enriching the understanding of how magical realism operates within the narrative. Through this exploration, readers gain a deeper appreciation for the complexities of human experience as reflected in the blend of magic and reality.

## References

Bowers, M. A. (20016). *Magic(al) realism*. New York, USA: Routledge.

- Cresswell, J. W. (1999). *Research design: Qualitative, quantitative, and mixed methods approach*. Los Angeles, USA: Sage Publications.
- Definition of Effect. (2024). In *Cambridge online dictionary*. Retrieved from <https://dictionary.cambridge.org/>
- Definition of Effect. (2024). In *Merriam Webster online dictionary*. Retrieved from <https://www.merriam-webster.com/>
- Definition of Effect. (2024). In *Oxford online dictionary*. Retrieved from <https://www.oxfordlearnersdictionaries.com/>
- Faris, W. B. (2004). *Ordinary enchantments magical realism and the remystification of narrative*. Nashville, USA: Vanderbilt University Press.
- Husni, M. (2009). *The magic power in the drama "A Midsummer Night's Dream" by William Shakespeare* (Undergraduate thesis). Universitas Islam Negeri Alauddin, Makasar, Indonesia.
- Jary, D., and Jary, J. (1999). *The Harper Collins dictionary of sociology*. New York, USA: Harper Perennial.
- Jones, D. W. (1985). *Howl's moving castle*. New York, USA: Greenwillow Books.
- Leavy, P. (2017). *Research design: Quantitative, qualitative, mixed methods, arts-based, and community-based participatory research approaches* (2<sup>nd</sup> ed.). New York, Usa: The Guilford Press.
- Malinowski, B. (1925). *Magic, science and religion and other essays*. Glencoe, IL: The Free Press.
- Nawawi, H. (1993). *Metode penelitian sosial*. Yogyakarta, IDN: Gadjah Mada University Pess.
- Roh, F. (1925). *Nach-Expressionismus, magischer Realismus: Probleme der neuesten europäischen Malerei*. Leipzig, GER: Klinkhardt & Biermann.
- Setiawan, R. (2018). *Pascakolonial: Teori, wacana dan aplikasi*. Yogyakarta, IDN: Gombang.
- Swannel, J. (1987). *The little oxford dictionary of current English*. Oxford, UK: Oxford University Press.