

Magical Realism in The Fantasy Novel *Entitled Archipelagos* by Sleepinigloo

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ABSTRACT

This study aims to reveal the existence of magical realism and literary mythology connections in Sleepinigloo's novel *Archipelagos*. The novel is set in a magical school world full of magic but integrated with everyday life. The approach used is qualitative with descriptive method. The data source comes from the long narrative in the novel in the form of words, phrases sentences and paragraphs that are analyzed as a concrete representation of the elements of magical realism. Data collection techniques were carried out by reading the entire text, accompanied by note-taking techniques to mark relevant quotes. The analysis was conducted by classifying the data based on the five characteristics of magical realism according to Wendy B. Faris (2004), namely Irreducible elements, The phenomenal world, Unsettling doubts, Mergin realms, Disruption of Time, Space, and Identity. The results show that *Archipelagos* presents magical elements that are naturally present in the story world, blends with the constructed reality, and creates ambiguity between the real and the magical, but also presents the distinctive characteristics of magical realism that expand the reader's experience and open up a deep space of interpretation.

KEYWORDS

Novel, Fantasy, Magical Realism, Archipelagos, Sleepinigloo, Mythology

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1. Introduction

A literary work does not only consist of a collection of words and stories, but also becomes a bridge to open the world of imagination as well as the reality of human life. Literature represents the various problems humans face in life (Faradila et al., 2023). In line with this, Arifin (2023) argues that literary studies always focus on the process of searching, formulating problems, uncovering hidden hypotheses, and finding answers to these problems. Furthermore, literary works also serve as a medium for authors to convey their perspectives on the realities of life around them (Nurfarahana et al., 2023). Literary works continue to develop from time to time, following the times that develop and change (Syafi & Zahro, 2022). The development of Indonesian literature can be seen in terms of type, genre, and school of thought. This development has given rise to a new type of literary work, the novel. A novel is a long narrative containing all aspects of real life and the imagination of the author. Hatim (2021) states that a novel is a form of fictional prose that depicts various issues in human life, including relationships with oneself, the surrounding environment, social norms, and relationships with God. Novels are also seen as creative works containing diverse values and meanings (Aliyev, 2021). The fusion of real-life and imaginary aspects can be found in a fictional genre, namely fantasy. The fantasy genre is often associated with unlimited freedom of imagination and without concern for the rules of reality, which can lead to inequalities in the real world in novels (Addarani & Karkono, 2025). For example, the

emergence of creatures and events that transcend human logic. In conclusion, fantasy novels are a form of literature that reflects real life by presenting the inequalities of reality's rules.

Imbalances often found in fantasy novels can be addressed by integrating cultural elements through the use of magical realism, particularly by incorporating fairy tales, legends, myths, and mythology. According to Fariz in Liani et al. (2024), magical realism is a fusion of realistic and fantastical elements that come together to create a natural and organic impression, often rooted in societal belief in myths. In literature, elements of magical realism are typically conveyed through altered narratives, the rejection of conventional literary forms, and specific modifications, allowing readers to experience the magical sensations intended by the author. A similar view is shared by Yudono et al. (2023), who describe magical realism as a literary movement that blends mystical, magical, and fantastical elements with real-life events or narratives that reflect everyday life. Within such narratives, magical occurrences are presented as ordinary aspects of daily experience. Thus, fantasy stories can articulate an expanded reality through imagination by employing magical realism as an integral part of the fantasy genre in literary works, particularly novels (Ulhaq & Studi, 2023). Narratives containing magical realism can be further examined through the five characteristics proposed by Wendy B. Faris.

Magical realism literature entered Indonesia in the 1990s, influencing works by integrating elements of fairy tales, legends, myths, and mythology into everyday life (Salsabila & Karkono, 2021). Literary mythology refers to sacred or supernatural narratives involving deities, spirits, and ancestral tales across various cultures (Liani & Novitasari, 2024). These works often reflect the author's personal philosophical experiences (Andriana et al., 2024). Thus, magical realism is closely tied to myths and folklore but varies according to the author's cultural background and chosen setting. Salsabila & Karkono (2021) emphasize that magical realism enables readers to perceive miraculous events as ordinary within the narrative.

Fantasy stories in novels are typically fictional and contain magical or miraculous elements, with settings that can transcend space and time. However, when the narrative is overly complex burdened with implausible histories or rigid rules and ends with illogical or forced resolutions, it may lead to reader fatigue. Addressing this issue, the novel *Archipelagos* offers a fresh take by presenting a fantasy genre rooted in Indonesian *Archipelagos* culture, rich in myths, legends, fairy tales, and mythology. By blending fantasy with magical realism, the novel creates a magical world that aligns more closely with human logic, offering readers a more accessible understanding of Indonesian cultural narratives.

Sleepinigloo's novel *Archipelagos* is a fantasy story that combines supernatural elements and magical wonders. This novel tells the story of 7 children from the outside world who have different backgrounds but are brought together to attend a magic school on a hidden island in the center of the Masalembo triangle. The presence of magical elements in this novel is evidenced by the presence of spiritual objects, special situations that occur to the characters, the manifestation of supernatural beings, the presence of places thick with magic and magical events that occur in the narrative. Thus, Sleepinigloo's novel *Archipelagos* can be said to have the characteristics of magical realism that is thick with various phenomena that occur in the narrative.

There are five characteristics of magical realism put forward by (Faris, 2004) which is used as an important basis in analyzing literary works that promote magical realism. namely: 1) Irreducible elements are elements that cannot be reduced because an event cannot be explained logically, but the characters in the story accept it as reality. 2) The phenomenal world or what can be called the phenomenal world is a depiction of magical elements that appear in the story but without leaving reality. 3) Unsettling doubts are doubts that disturb readers because the magic in the story feels strange, thus raising questions about the boundaries between the magical world and reality. 4) Merging realms is the combination of

the real world and the magical world, resulting in a harmonious mixture of two worlds. 5) Disruption of Time, Space, and Identity, namely disruption of time, space, and identity, is the change or instability of characters who face time, space, and identity that reflects the complexity of human experience (Prasanty et al., 2024; Firdausy & Dwisusilo, 2023; Rhoziqin & Santosa, 2020)

Previous research on magical realism in Sleepinigloo's novel *Archipelagos* has not been conducted. However, magical realism has been widely used in research, albeit using different objects, as in the case of Wijaya & Lestari (2024) in the short story *Kiai Genggong* by Moh. Wan Anwar, other research by Fadhliah (2021) in the short story *Neng Maya* by Yus R. Ismail. Magical realism is not only found in short stories but also in novels, which can be proven by research conducted by Widijanto (2018) In his research, he analyzed short stories and novels simultaneously. As in *Sang Nyai 3*, magical realism can be linked to myths, legends, and fairy tales, which are deeply rooted in the supernatural (Pamungkas et al., 2022). Furthermore, research by Nastikaputri and Ardi (2022) examined elements of magical realism in the Indonesian children's novel *Mata di Tanah Melus* by Okky Madasari. Their findings indicate that the novel and short story contain five main elements of magical realism. The magical realism approach is used as a theoretical basis to reflect complex social conditions.

This aligns with the findings of Ulhaq's (2023) research, which revealed that Damhuri Muhammad's short story *Manusia Kelelawar (Bat Man)* depicts magical realism as a critique of human arrogance toward other living creatures. Meanwhile, a recent study by Wulandari et al. (2024) on Simpleman's novel *Sewu Dino* shows that the work comprehensively contains five elements of magical realism, with a prominent predominance of magical events. Furthermore, research by Nastikaputri and Ardi (2022) examined elements of magical realism in the Indonesian children's novel *Mata di Tanah Melus* by Okky Madasari. Their findings indicate that the novel and short story contain five main elements of magical realism. The magical realism approach is used as a theoretical basis to reflect complex social conditions. This aligns with the findings of Ulhaq's (2023) research, which revealed that Damhuri Muhammad's short story *Manusia Kelelawar (Bat Man)* depicts magical realism as a critique of human arrogance toward other living creatures. Meanwhile, a recent study by Wulandari et al. (2024) on Simpleman's novel *Sewu Dino* shows that the work comprehensively present five key features of magical realism, with a prominent predominance of magical events.

Based on this relevant research, it can be concluded that magical realism has great potential to blend with Indonesian culture. Several previous studies have discussed magical realism in literary works such as short stories and novels, both in terms of world depiction and the use of Wendy B. Faris's theory. However, none have specifically examined magical realism in fantasy works set in the Indonesian archipelago with a deep integration of local mythology, such as in Sleepinigloo's novel *Archipelagos*. Previous studies have tended to focus on the social or spiritual context without considering the complex structure of the fantasy world. However, *Archipelagos* presents a unique blend of magical elements and a strong Indonesian cultural background, including myths, legends, mythology, and magic systems inspired by local culture. Therefore, this study is important to provide a new contribution to the study of magical realism in the Indonesian fantasy genre and to explore how Indonesian mythology encompasses and strengthens the presence of magical realism in narratives. This study aims to analyze the presence of magical realism, which is divided into five main elements according to Wendy B. Faris (2004): Irreducible Element, The Phenomenal World, Unsettling Doubts, Merging Realms, Disruption of Time, Space, and Identity.

2. Method

This research is using a qualitative descriptive methodology, this study examines the presence of magical realism in Sleepinigloo's novel *Archipelagos*. Words, phrases, sentences, and paragraphs in the novel *Archipelagos* constitute a narrative that will serve as concrete data sources. In data collection, a reading technique was used by reading the narrative as a whole and a note-taking technique to record quotes or sentences in the process of reading the narrative. The data obtained were then disqualified using Wendy B. Faris's (2004) theory, namely: Irreducible element, The phenomenal world, Unsettling doubts, Mergin realms, Disruption of Time, Space, and Identity (Komariya, 2022). In refining the research, the data analysis technique uses 3 stages as proposed by Miles and Hubermen in (Nugrahani, 2014:173-177) The process consists of three stages, namely data reduction, data presentation and drawing conclusions.

3. Results and Discussion

3.1. Irreducible Element

Irreducible elements in magical realism refer to magical or supernatural conditions that appear in stories without logical explanation, but are accepted naturally by the characters in the narrative without requiring special explanation (Faris, 2004). This is in line with research (Rusmiati et al., 2024) that magical realism is a fictional literary genre that combines elements of real events with things that are beyond human reason. Magical events that occur can be said to be against the laws of nature or scientific logic that we know in the real world, but remain an inseparable part of reality in the story. According to Faris (2004) that magical elements in magical realism are not fully absorbed into realism they neither shock nor fade away, but persist subtly. Irreducible elements, such as immortal characters or magical objects, are not explained or questioned; instead, they are accepted as part of everyday life. Within the framework of the analysis of the novel *Archipelagos*, magical elements that include extraordinary character abilities, magical objects, or the existence of parallel worlds will be seen whether these elements are truly "unreduced" or "not fully integrated", as well as how the characters and narrator respond to these strangenesses, namely whether they will be questioned or accepted as part of the reality in the story.

Table 1. Irreducible elements

No	Information	Category	Data Code
1.	The mini-submarine has been equipped with a petrocitiung magic spell. A powerful spell, four years in the making, can make a fifteen hundred ton vessel disappear, invisible to the advanced technology of the outside world.	Magical objects	IE/A:21
2.	"He said <i>Archipelagos</i> is a unique school of magic in the sea that rises to the surface."	The existence of parallel worlds	IE/A:18
3.	Paduraksa was already in their midst. A four-meter-high gate with a roof, resembling a gate. It was a heavily carved structure made of red stone.	Magical objects	IE/A: 36-37
4.	"Finally, we meet again, kid."	Character's magical abilities	IE/A: 101
5.	Sanja received a shoulder harness made from a dead Naganini snake, colored to match her clan's color, brown. It was adorned with a tiger pouch.	Magical objects	IE/A: 106
6.	"I'm Tung Sri de Enau, just call me Sri. Welcome to my fantasy world."	The existence of parallel worlds	IE/A: 178
7.	Tanra can only exhale water in one breath. This means he can exhale water from the pool, but when he exhales, the water falls back to the bottom.	Character's magical abilities	IE/A: 114
8.	Inkas explained that the founders of the group each had their own special powers beyond controlling the elements.	Character's magical abilities	IE/A: 192

Information:

IE: Irreducible element

A: *Archipelagos*

From table 1, the code IE/A:21 is a magical object that uses the Petrocitiung magic spell with its magical ability to cause a ship weighing one thousand five hundred tons to disappear, invisible and undetectable by the advanced technology of the outside world. The ship entered a parallel world, namely *Archipelagos*, a unique magic school in the sea that rose to the surface IE/A:18. Parallel worlds in this novel can also be created by characters who have the ability to create their own fantasy worlds such as Tung Sri de Enau IE/A: 178. He made his fantasy world themed around plants like the power possessed by the Enau group IE/A: 36-37. Next there is the code IE/A: 36-37 which is a magical object made of red stone with a form like a 4 meter high gate, useful for knowing the power that exists within *Archipelagos* students. Paduraksa brings up different nuances depending on the 7 existing groups and then symbolizes the power of humans with destined skills. IE/A: 192 in the code there are 7 humans who have different magical abilities according to the groups determined by Paduraksa such as Inkas who has the power to travel through time, Tung Sri the founder of Enau can create his own fantasy world, Jiao Tenriati the founder of Wae can read minds, Bagaskoro the founder of Agni can control the emotions of opponents, clouds and mist the twins founders of the Dolok group, Clouds can disappear and mist is a great listener. Lui the founder of Ranang humans do not have pain and also have a magnet in his body that can be activated at any time. And finally Bhumi the founder of Fangin with extraordinary endurance.

Here are the legends that built *Archipelagos* long ago, while now magical abilities can be seen in the main characters such as Sanja and Tanra. Coming from the Animal group, Sanja of course has the ability to talk to animals such as turtles while Tanra who comes from the water group can remove water from the pool with just one breath, code IE / A: 101 and IE / A: 114. In real life, more or less Indonesian society believes in an object that has magical powers with various uses such as a tiger's pouch believed to make invulnerable and brave. While in this story, the tiger's pouch obtained by Sanja is an object that has the ability to shorten distances or teleport IE / A: 106. Irreducible elements in the narrative obscure the reality of normal life into magic with the presence of magical abilities of characters, magical objects and the existence of parallel worlds in more detail. The existence of these elements is useful to make readers carried away by the magical atmosphere in the narrative.

3.2. The Phenomenal World

The phenomenal world serves as a key element in magical realism, setting it apart from fantasy and surrealist fiction. According to Nurlaela & Qadriani (2021), the phenomenal world refers to a description of the phenomenal world conveyed in depth, breadth, and detail. This element refers to the realistic side of a narrative that contains magic. According to Faris (2004), the phenomenal world is an aspect of a literary work that depicts the everyday world in detail and realistically, thus creating a setting of place, time, and situation that feels real to the reader. This phenomenal world serves as the foundation from which magical elements emerge without losing the nuances of reality. According to Faris, this second element serves as a balance between the real world and the magical world. He ensures that despite the presence of magic in the story, the overall narrative remains firmly rooted in depictions of social, cultural, and environmental realities. In other words, the phenomenal world helps ensure that magical elements do not completely degenerate into mere fantasy but remain connected to the world known to the reader.

From Roland Barthes' perspective, as cited by Faris, realism in literature is often characterized by the "effect de reel," or reality effect. This effect not only conveys certain information to the reader but also creates the impression that the story is actually happening.

This is what makes it easy for readers to become emotionally and intellectually involved in the narrative. Thus, the phenomenal world serves not only as a backdrop for the magical elements but also as a solid foundation for the entire narrative. It creates a fictional world that feels like the real world, complete with its complexities and contradictions, yet still leaves room for the presence of the extraordinary.

Table 2 The phenomenal world

No	Phenomenal world background	Miraculous events	Data Code
1.	Market	It's like any other market, except this one is surrounded by magical powers. Items fly around, entering wooden boxes and moving on their own.	TPWA: 63
2.	Wentira	A long iron rope moves up like a cobra.	TPW/A: 158-159
3.	<i>Kawah Tuir</i>	Strangely, Nala didn't feel any heat at all. This was because the Red Garnet Gemstone absorbed all of her heat for a moment.	TPW/A: 235
4.	Grave	The tomb burst open, the sarcophagus flying into the air before falling into it.	TPW/A: 284

Information:

TPW: The phenomenal world

A: *Archipelagos*

In the real world, the market is a place for various kinds of trade carried out by sellers to buyers with different cultures that are carried out using human intervention. It would feel magical if the goods being traded moved by themselves into the box and then would be sent according to the orderer's address. With the same background, real and magical events in the TPWA: 63 code can coexist so that it does not become an overly imaginative narrative. Another phenomenal effect is the existence of a grave with a shape like an underground room that can open itself then a sarcophagus or coffin that flies and falls into it TPW/A: 284. Weapons are generally inanimate objects that have no life and can only move according to their users. However, Lexan saw a collection of weapons that turned into cobras that could speak magically with the power of magic that existed in an area called Wentira TPW/A: 158-159. Indonesian culture which is thick with mysticism will be familiar with objects that have magical powers, commonly called amulets that have many uses for their owners such as invulnerability, for protection and can cause danger. This statement can be seen in the quote in the narrative, with the power of the Red Eternal Mustika stone, Nala's body does not feel the heat even though he is pulled to the bottom of the lava, in this code TPW/A: 235 has a setting namely the Tuir Crater as a magical world related to the power of objects and also the figures of the Agni group, namely the fire element.

3.3. Unsettling Doubts

Unsettling doubts are the third element of magical realism, according to Wendy B. Faris. This element arises when the reader or character in the story is faced with a situation that creates confusion between the magical and the real. In magical realism narratives, supernatural events, such as encounters with supernatural beings or miraculous experiences, are often depicted in such a naturalistic manner that the reader struggles to determine whether they are real or merely a figment of the character's imagination. This sense of doubt is both a source of tension and a unique attraction in magical realism literature.

Faris (2004) explains that before readers can categorize an element as irreducible, they typically go through a disturbing stage of doubt. Readers are faced with two possibilities: is the event real or imaginary? Is it an illusion or part of the real world within the story? This situation creates ambiguity, leading readers to continually question the boundaries between

reality and fantasy. In fact, there are times when a scene in the narrative seems dreamlike, but the text doesn't explicitly state it as such, leaving readers torn between two interpretations.

According to Faris (2004), there are three types of doubt that can arise in magical realism narratives. First, doubt is triggered by the text itself, when the narrative structure or storytelling style leaves readers uncertain about the veracity of the events described. Second, doubt is triggered by objects, such as certain objects or phenomena in the story that are ambiguous and raise questions. Third, doubt arises from the novel's cultural background. Traditional settings steeped in magical elements often align with Western empirical logic, creating skepticism in readers unfamiliar with that culture. The existence of these three types of doubt further strengthens the nuance of ambiguity in magical realism and brings the reader to a unique and profound reading experience.

Table 3 Unsettling doubts

No	Nagging doubts	Incident	Data Code
1.	The fire changes that form the dragon's head	But strangely, the blue flames were getting darker and darker, and the bubbles were rising higher and higher. Nala took a few steps back to make sure she was safe. But the bubbles had already passed the fence and formed a dragon's head.	UD/A: 79
2.	The collection of water forms a giant woman like a statue but in liquid form.	Waves of water could be heard, gathering together after surrounding Tanra's body and releasing his oxygen supply. Miraculously, Tanra could breathe normally.	UD/A: 125
3.	Bastian can float because of the candy cloud.	Bastian looked around in confusion, unable to believe he was actually floating in the air.	UD/A:221
4.	The proponent of the creature of the Agni group named Geriang	Nala often loses focus because of the unreality of the creatures in front of her that are beyond logical reason.	UD/A: 236

Information:

UD: Unsettling doubts

A: *Archipelagos*

In the UD/A: 79 data, Nala has doubts about the miraculous event that she saw directly with her own eyes. The blue fire that gradually blackened formed bubbles then became the shape of a dragon's head, it felt like she was dreaming but the dragon's head loudly called her name. A similar change in shape is also found in the UD/A: 125 code forming a giant woman like a statue but in liquid form, Tanra was amazed and could not believe that he could see the figure of the Princess of the Indian Ocean through the intermediary of the Bahar Root that he was holding. Clouds are water vapor that rises to the sky with a soft texture, this explanation is not like the confusing event experienced by Bastian. Bastian's body was suddenly lifted into the air, he floated with a white cloud, namely the Metzo cloud while his feet rested on a pink cloud UD/A: 221. In writing fantasy stories, writers usually create characters that are unreasonable and make readers doubt their existence, such as creatures from the Agni group named Geriang. A very large creature that can change shape every time it speaks and has six different colors of fire (UD/A: 236).

It can be concluded from data from points one through four that the changes experienced have cultural elements found in mythology, such as the emergence of dragons as givers of revelation and appearing as important omens. Greek mythology has sea gods and goddesses, while Indonesian mythology has Nyi Loro Kidul in Javanese culture, who is connected to the water realm and possesses magical powers similar to the Princess of the Indian Ocean. An inanimate object can perform extraordinary feats such as making a human body fly in mythology. These objects are usually known as celestial beings or spirits.

Finally, there is Geriang, a large creature with unique powers derived from its fire element. These characteristics are found in various regional mythologies, such as the Titans in Greek mythology. Their presence is not merely a decorative element in the story but also serves as a symbol of the crisis, change, or enlightenment experienced by the characters, creating a sense of doubt in the reader's interpretation of the real and the supernatural.

3.4. Merging Realms

Merging Realms, or the merging of worlds, is a crucial element of magical realism, demonstrating how the boundaries between the real and the magical worlds become blurred. Magical realist fiction often depicts a blending of the magical and the real world, or the modern and the traditional. Faris (2004) states that ontologically, magical realism unites magical and material elements, creating a new reality resulting from the fusion of the two worlds. He describes it as a state in which "the magical world leaks into the real world, blending or merging, so that it appears both magical and real." Thus, readers are no longer able to clearly distinguish between what is truly real and what is merely imaginary.

This element lends magical realist narratives a unique appeal, as they create familiar yet magical situations. According to Faris (2004), magical realism generally combines aspects of realism and fantasy to create an atmosphere that is neither entirely imaginative nor entirely logical, unlike the real world. This aligns with H.P. Duerr in *Dreamtime*, as quoted by Faris (2004), states that many magical realism texts describe conditions in which "visions occur if you can smuggle yourself between (two) worlds, the world of ordinary people and the world of magicians." This means that readers are invited to understand and feel how two different worlds can complement each other and meet without awkward conflict. In narrative, the merging of realms appears through events, objects, characters, and settings. It typically takes two forms: real-world events infused with magical elements, and objects that are both ordinary and supernatural. For example, markets or rituals may include magical occurrences, while everyday items like weapons may hold mystical powers. This blending makes the story world more complex, suggesting that magic coexists naturally with daily life.

Table 4 Merging Realms

No	Rational	Irrational	Data Code
1.	Automatic oxygen device from inside his bag then put it on.	The sea root suddenly shone brightly in his grasp, waves of water were heard, gathering together after surrounding Tanra's body and releasing his oxygen mask, miraculously Tanra could breathe as usual.	MR/A: 125
2.	Lexan held out his sword, the sword he bought for one coin turned out to be no ordinary sword.	Apparently the keris amyang jimbe is the gonci selengnya key that opens the portal to wentira.	MR/A: 158&162
3.	Tumping is an ancient Komodo scale which is an object belonging to the founder of the tanko group named Inkas.	The mysterious and terrifying creature that captured her was called a Kondo, a hybrid of a siren and a Komodo dragon, that could sing to attract humans.	MR/A:185
4.	On the left and right, you can see the temples of each student. Tellu Temple.	The system is so intricately designed that every student's ID card residing within the temple is read by the water, preventing other students from entering the wrong temple. This is the power of magic.	MR/A: 60-61

Information:

MR: Merging realm

A: *Archipelagos*

Naturally, humans cannot breathe underwater because the body does not have organs capable of extracting oxygen from water like gills in fish. However, with certain tools humans can breathe using a tool called an oxygen hood like the one used by Tanra. With the magical intervention in the code MR/A: 125 shows that humans can breathe normally in water using a magical object, namely the sea root. An object in real life can function to make it easier for its user, such as the sword used by ancient soldiers to fight the enemy. Changing the owner of an object can have a different function, the sword now held by Tanra is a magical object that can open a portal to Wentira MR/A: 158 & 162. The magical merging of an object can also occur to produce something new like Kondo, this creature is a combination of a Komodo dragon and a siren. Komodo is a real creature that lives in the Indonesian archipelago while a siren is a mythological legendary creature that is good at singing. The merger of the two will become a mermaid as Sanja saw MR/A: 185. In the novel *Archipelagos*, the students' residences have been determined with different nuances for each group. To access the Tellu temple, you must use an identification card that will be read by the magical water MR/A: 60-61.

3.5. Disruption of Time, Space and Identity

In magical realism, the disruption of the concepts of time, space, and identity is a prominent characteristic. This element creates a unique and often surreal narrative experience, where readers are invited to question the boundaries between the real world and the imaginary (Faris, 2004). Time in magical realism does not always follow a linear flow like in everyday life; it can rotate, jump, or even stop abruptly. Space also lacks clear boundaries, as it can magically change or open portals to other dimensions. Character identities are not always fixed, but can undergo transformations, both physical and psychological. Through the combination of these three elements, magical realism creates an atmosphere where fantasy and reality merge, providing a new perspective on the world within the story.

Modern time measures such as clocks and calendars are often replaced by more traditional systems of measurement, such as ritual, sacredness, or natural cycles. This demonstrates the conflict between modern logic and traditional, more spiritual and metaphysical perspectives. As seen in Jameson's description, the presence of this element seems to erode the realistic principles of modernism, instead opening up space for postmodern nuances. The disruption of unstable spatial and temporal scales and the collision of multiple dimensions render the narrative structure inhomogeneous and fluid. In this context, every construction has the potential to be deconstructed, making magical realism a dynamic, heterogeneous, and meaningful genre.

In the analyzed narrative, disruptions of time, space, and identity serve not only as thematic elements but also as narrative devices that heighten the sense of magical uncertainty. These disruptions manifest in various forms—through shifting identities, sudden appearances of portals, and temporal anomalies that defy chronological logic. Such narrative strategies blur the boundaries between the real and the surreal, immersing the reader in a world where the familiar becomes unstable. The following table presents selected incidents from *Archipelagos* that exemplify these disruptions and their impact on the story's magical realist framework. These instances illustrate how the narrative resists fixed interpretations, encouraging readers to engage with layered meanings and shifting realities.

Table 5 Disruption of Time, Space and Identity

No	Incident	Disturbance	Data Code
1.	The first Berong was named Banjang. He was a human who collected evil spirits and combined them through a special, lengthy ritual to form a terrifying creature.	Identity	DOTSAI/A: 89
2.	Suddenly he immediately entered the portal. Moving to a place that is familiar to him.	Room	DOTSAI/A: 129
3.	After passing through the dense black clouds, a reddish hue appeared below the Archipelago. Booms could be heard everywhere, and magical forces collided.	Room	DOTSAI/A: 256
4.	"Engku Tarno" their <i>Archipelagos</i> History teacher who taught them on the first day	Identity	DOTSAI/ 260-261
5.	The once-bright sea suddenly darkened. The Princess of the Indian Ocean disappeared. A colorful light suddenly appeared out of nowhere. A group of her fathers, their eyes glowing in different colors, surrounded her.	Time	DOTSAI/A: 132

Information:

DOTSAI: disruption of time, space, and identity

A: *Archipelagos*

The time disturbance in the DOTSAI/A: 132 code is depicted by the bright sea suddenly turning dark just as the daytime sky turns into the night sky. This phenomenon occurs because of the magic that brings Tanra into a traumatizing memory about his father. Time does not always advance because Tanra's body is taken to a dimension of fear in the past. The event that experiences a disturbance in space is in the DOTSAI/A: 129 code, Tanra moves space into a portal that takes him to a place familiar to him, namely a large stilt house on the beach. In the previous code the space disturbance moves place while in the DOTSAI/A: 256 code the place does not move but there is chaos in the space. *Archipelagos* experiences attacks from enemies, magical powers collide in the air, explosions are heard everywhere the sky turns reddish making people afraid of magical powers that can destroy *Archipelagos* defenses.

Identity disruption in magical realism is the change of character into another form, in the DOTSAI/A: 89 and DOTSAI/ 260-261 codes the changes have similarities, namely becoming an antagonist in the story. Before being called by the name Berong, he initially had the name Banjang, an ordinary human who had no powers, then he collected evil spirits and then united them in a special ritual to form a terrifying creature. This change also occurred in Engku Tarno, the *Archipelagos* History teacher, who became the 6th Berong, who had a physique as a bearded man with a thin mustache and long dreadlocks, his face was very scary, wearing Mahabhusana Wilwatikrapura. With the change in identity, the reader knows that there is a new identity that can be contrary to the initial form.

4. Conclusion

Sleepinigloo's novel *Archipelagos* is a powerful work of fantasy fiction with elements of magical realism, marked by the presence of the supernatural presented naturally within the story world. In this novel, magical events are not considered strange or impossible by the characters but are accepted as part of everyday life, as is the hallmark of magical realism. This creates a unique and magical narrative world, where fantasy serves not merely as an escape but as a tool for exploring the meaning of a complex reality. Through the depiction of a magic school with an Indonesian nuance rich in myths, legends, mythology, and distinctive social systems, Sleepinigloo utilizes magical realism to highlight phenomena such as identity, culture, conflict, and the relationship between humans and nature. The magic in this story is not merely a fictional element for the reader to enjoy. The hope of this research, "Magical Realism in Sleepinigloo's Fantasy Novel *Archipelagos*," is to provide new

insights into the application of magical realism in contemporary Indonesian literature, particularly in the fantasy genre. This research is also expected to identify the characteristics and uniqueness of magical realism used by Sleepinigloo compared to other authors, as well as explore how Nusantara elements are integrated with magical elements in the novel *Archipelagos*. More broadly, this research aims to study fantasy literature that uses magical realism, contribute to the understanding of the development of the fantasy genre in Indonesian literature, and serve as a reference for further research related to Sleepinigloo's works or the study of magical realism in Indonesian literature.

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