

The Postcolonial Subject *Vis A Vis* Magic Realism. Some Cases From Indonesian Novels And Its Pedagogical Contribution To The Teaching Of Literature

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Abstract— As postcolonial subjects, Indonesian novelists have diverse and layered discursive experiences. In the history of Indonesian literature, there was a textual dominance of magism (in classic literature) and realism (in modern literature). Over time, Indonesian literature became influenced by what has been called magic realism. This article seeks to examine how the postcolonial subject has brought this realist literature into the framework of magic realist literature. This has been done by analysing several Indonesian novels using the theory of magic realism. From its explorations, drawing on randomly selected data, this article identifies three trends in the postcolonial subject's dealing with magic realism: magism coordinating rationalism, magism being parallel with realism, and balanced contestation between rationalism and magism..

Keywords— *postcolonial subject, magic realism, Indonesian novels.*

I. INTRODUCTION

The Indonesian people have undergone several different periods, with some continuing until today. There is the pre-colonial period, when the Indonesian people were led by various kingdoms spread throughout the archipelago. Before the 12th century, most of the Indonesian people were animist, dynamist, Buddhist, or Hindu, or embraced a different local belief. After the 12th century, Indonesia was introduced to Islam, and after the 17th century it was introduced to Christianity and Catholicism. Meanwhile, in the 16th century Indonesia began a period of colonialism that lasted until the early 20th century. Although colonial powers first entered Indonesia in the 16th century, only in the 18th century did significant penetration occur and most of the archipelago fall under colonial rule.

After the 18th century, as a result of colonialism, Indonesia was introduced to the processes of capitalism and modernisation. As argued by [1], every period has its own discursive regime. Although there is a degree of discontinuity between different discursive regimes, each regime leaves its own traces. Each regime occupies its own place in the discursive construction of culture.

Historical Dutch penetration has "left its mark" on the Indonesian people's historical and cultural awareness. As such, modern-day Indonesia has become known as a postcolonial society. The dominance of the Dutch East Indies government led to capitalism and modernisation becoming embedded within Indonesian society [2]. In this period, the Indonesian people experienced a range of social, political and economic changes, both in the religious practices and the local values that shaped their construction of the Indonesian national consciousness. The historic effect of colonialism has resulted in a range of contradictions, paradoxes, and ambiguities, which cannot readily be erased. There has been an overlap of discourses and other symbols within the Indonesian national consciousness.

In one study, [3] & [4] mapped the construction and power relations of West and East/Islam, coloniser and colonised. The main point of Said's study is how knowledge of the East/Islam was constructed through colonial discourses. As such, after Indonesia's independence, the colonial government left its discursive traces at various levels and in various parts of Indonesian life. Among the discursive traces still felt in Indonesia is the view that Westerners are superior, and that Indonesians seek to become like Westerners. The views of Sutan Takdir Alisjahbana, as expressed in early cultural polemics [5], may be placed in such a context.

This generalisation, of course, is not entirely correct. However, it is intended to state that most of this understanding is retained as a significant remnant of Western (Dutch) colonialism. Likewise, education systems—and some of the contents of their curricula—are to some extent continuations of materials introduced by colonial governments (see also [6]). Initially, social and cultural lessons, as well concepts and understandings took a Dutch/orientalist perspective. These views continued to be developed in post-colonial Indonesia [6].

Said's study, over time, was developed by writers such as [7], [8], [9], [10], [11], and [12], using different viewpoints and articulations. Drawing on these studies and postcolonial concepts, this article applies a postcolonial approach to

identify the Indonesian postcolonial subject. This identification has been used to examine the opportunities and agendas of postcolonial subject in magic realist narratives. These narratives will be discussed briefly through an examination of the historical journey of Indonesian literature. In other words, Indonesian literature is divided here into two periods, the colonial and postcolonial period. In tracing these narratives, a postcolonial approach is used.

In other words, this article seeks to discuss the postcolonial opportunities and subjects of magic realist literature, a trend dominant in Western literature/novels. Opportunities, here, refer to the possible situations and conditions of the postcolonial subject within the configuration of the literary narrative. It is hoped that this can explain the opportunities of the postcolonial subject within magic realist literature. This discussion is also intended to explain the implications of the postcolonial subject's configuration within magic realist literature.

This discussion is considered necessary to address the position of Indonesian literature within the broader international discourse on magic realism. Here, the postcolonial subject has been selected because the history of the Indonesian people is that of a postcolonial society. The term "subject" is used here to cover the diverse discursive processes experienced by the Indonesian people, including the religious discourses, cultural discourses, and values, and—primarily—colonial discourses that constitute the subject. Following [13], it holds that discourse shapes the subject. As such, according to [14], the subject and its existence cannot be separated from understandings of the self, including its needs, desires, and the interests outside of it.

For this, three topics will be discussed: the Indonesian postcolonial subject, magic realist narratives, and the opportunities and agendas of the postcolonial subject. The background of this article's research problem is based on the argument that the postcolonial subject has been relatively unsuccessful in writing magic realism. This is because of the strong influence of magic on their culture, such that their literature is better identified as realist magicism than magic realism.

For its understanding of magic realism, this article draws on the concepts of [15], particularly the understandings of realist narratives and magic narratives. [16] has further explained the importance of thematic agendas in magic realism. Meanwhile, for its understanding of post-colonialism, this article follows [3] and [7]. Said has provided inspiration for identifying the colonial subject and its implications for the construction of the postcolonial subject. Bhabha, meanwhile, explains how the postcolonial subject adapts to Western culture while negotiating it with local culture.

Research into the opportunities and agency of the postcolonial subject in magic realism has yet to receive much attention. In general, research has focused primarily on

the degree of magic realism within the narrative text. It is true that [15] and [16] discuss some aspects of non-Western societies attempts to realise their narratives in opposing realist literature. This article attempts to examine the Indonesian people as a postcolonial subject and its realisation of magic realist narratives. This article seeks to identify what and who constitutes a postcolonial subject, and to explain the opportunities and agenda of magic realism.

Identifying the Postcolonial Subject

Indonesia's independence gave its people the opportunity to view and position themselves within a specific place and take a specific position within the constellation and structure of nations globally. Soekarno, as the first president of independent Indonesia, introduced and socialised a concept known as *berdikari* (*berdiri di kaki sendiri*, standing on one's own feet) through his Marhaenist ideology, using it as a process for rationalising the future. However, most important was how Soekarno forefronted the concept of the Indonesian people and positioned Indonesia's residents as subjects [17]. This discourse was very important, as it was intended to oppose the colonial construct of *inlander*. The Indonesian people, thus, was used as a broad term to refer to the masses, labourers, Marhaens, and poor.

However, Soekarno's own situation could not be separated from the process through which he was mystified. Various stories circulated about his divine powers, his being the Putra Fajar (Son of the Dawn), and the magical situations surrounding him. Soekarno's perceived divinity and supernatural meant that even the irrational could be accepted. The magical, thus, was positioned vis a vis with the rational. Even today, Soekarno's thought remains influential in Indonesia. His articulation of people hood has been used in resisting, for example, specific economic and political discourses. However, Soekarno's concept of the Indonesian people remains a postcolonial one.

A discursive regime was also evident under President Soeharto's New Order. This discourse sought to establish a 'whole person' (including through the Outlines of State Policy), transforming the Indonesian subject into a mentally and physically 'whole and perfect' being in accordance with the Pancasila. Theoretically, this discursive regime ignored contradictory discourses, promoting modernism and economic development. It is not surprising thus, that the subject became fragmented, simultaneously being a subject of modernity, a subject of development, and a subject of economics. In this context, magic and the mystification of power simply emerged within the discursive process.

Under the next few presidents, elements of the discourse of magical power were maintained. For example, Abdurrahman Wahid was considered a *Wali* (saint/friend of God) by his supporters. There are even those who believe that Joko Widodo, Indonesia's seventh and current president, is a nephew of Nyi Roro Kidul—the Queen of the South Sea. Such statements are made and readily accepted, without rebuttal. Even President J.B. Habibie, a highly rational academic, was reported to frequently go on pilgrimages to

sacred graves. Over time, Indonesia has become a modern but simultaneously postcolonial society.

The main point being conveyed is that, in its development, the Indonesian people has become increasingly aware that colonial discourses have left their mark on the Indonesian consciousness. These include, for example, the hierarchal structure that cannot fully be erased; they remain aware of having been colonialized, as having been positioned as *inlanders*. In everyday life, it is common to see various forms of mimicry, where people present themselves as being modern (or, in this perspective, being Western). Recognising this awareness, the State, through various educational institutions, has sought to restore the Indonesian people, examining and revealing the pre-colonial situation of the Indonesian people. Such discursive formation has been mapped and rearticulated.

In the current postcolonial era, almost all religious discourses and practices are seen, witnessed, and practiced as adapted to local culture. Religious rituals at temples, pagodas, viharas, mosques, churches, and other sacred places have continued. In their substance and values, these forms of worship have not changed much. This indicates that the religiosity and spirituality of the Indonesian people has been maintained. Worship has continued to shape how the postcolonial subject establishes its perceptions of itself and connects with that outside it: the supernatural, the mystical, the irrational, all things that have long been recognised by and influenced the Indonesian people.

In this context, stories of the supernatural and mystical, or the magicism of the Prophets, are widely believed by Indonesia's religious faithful. The stories of Israj' Mi'raj, of how the Prophet Muhammad's heart was washed by angels, of the *buraq* that flew as fast as light, and of the extraordinary military prowess of Muhamad in fighting his enemies are wholly believed by Muslims. The stories of the *wali songo* (nine saints) and their prowess are widespread throughout Java. The stories of the divine powers of kings and warriors, meanwhile, are believed by many Indonesians. The story of how Prambanan Temple was built in a night when Bandung Bondowoso called upon thousands of djinn is likewise believed by the Javanese people. Such beliefs have created their own discursive structures within the postcolonial consciousness, creating a uniquely Indonesian character.

It should thus be noted that the consciousness of the colonial subject (during the colonial era) consisted of multiple layers, which could not be entirely contained within the Western knowledge structure. The empirical knowledge of the postcolonial subject, rooted in magical, supernatural, and irrational experiences, could not be penetrated by Western rationalism. Several of these experiences have remained present in oral literature, including mantras and other mystical practices. The postcolonial subject, thus, could not be controlled by Western (colonial) knowledge, as explained in detail by [7].

As touched on above, the narratives that developed in the West were dominated by realism, with non-realist approaches not being recognised as producing proper literature. In this, realist literature is understood as realist narratives derived from science and based in rationalism and empiricism. These rationalist narratives are dominant in the West, while magic and mystic having no place in Western literary narratives. These narratives were the ones studied and adopted by Indonesian writers in the early modern period (i.e. the Balai Pustaka period). For example, mantras and a shaman are present in a scene in *Sitti Nurbaya* [18] where Sitti Rubiah and Sutan Hamzah attempt to use a mantra on their cousin, Sutan Mahmud. In this novel, the presence of mantras and shamans is considered normal, part of everyday life. However, narratively these mantras are not used to oppose the dominance of realism.

Over time, however, the dominance of realist literature began receiving significant opposition, especially from Latin American thinkers and writers. Initially, magic realism was intended as a narrative strategy to mix, align, and even contrast realism and magicism. The assumptions upon which magic realism was built was that the experiences of subjects (authors) are not simply empirical and rational. In everyday life, there are events or occurrences that cannot be understood rationally and empirically. These experiences simply happen in everyday life, including in the lives of the Indonesian people.

As noted previously, colonialism has left its discursive marks on every aspect of Indonesian life. As postcolonial subjects, Indonesians have become a rational people. Belief in the mystical, magical, and spiritual has faded. Modern education, rooted in rationalism and empiricism, has given rise to modern subjects. In this context, only religious teachings and local beliefs have continued to convey religious and spiritual knowledge. However, these are also continuously under pressure from rationalism and empiricism.

However, the postcolonial subject maintains a space that has been relatively untouched, in which mystical, spiritual, and magical experiences and knowledge are had. These are not mere remnants maintained within religious teachings and local beliefs, but the historical wealth of Indonesians' knowledge and belief in the mystical, spiritual, and magical. Numerous subjects continue to believe in and have knowledge of irrational forces. Belief in magic and in shamans continues to be commonly exhibited in everyday life practices. Stories of how someone can disappear, or transition suddenly from place to place, abound. Stories about how people can collect supernatural objects from other realms are likewise readily accepted.

These various experiences are stored within the subject's sub-consciousness, despite the penetration of discourses such as modernism and/or rationalism. Theoretically, it is difficult to identify the boundaries of discourses within the subject's consciousness. As discourses are shaped in the sub-consciousness, these boundaries are only known when the

discourses are "voiced" through such actualisations as speech, attitudes, and actions, and expressed through linguistic structures (discourse). From these, it can be recognised how the irrational and magical are managed within the subject's consciousness.

This explanation implies that the postcolonial subject cannot be understood singularly. At the subject level (the self/personal), every person experiences different processes and developments. Society, geography, and individual experiences determine how the individual postcolonial subject is shaped. All are involved in how people construct and reference themselves, both in terms of ideology and in terms of identity.

Narrating Magic Realism

Narrative, here, refers to something textual, although not all texts are narration. A most important understanding of narrative is how writers weave their words into sentences and paragraphs, and how the entirety of these sentences and paragraphs form texts such as narration, argument, and description. This is interesting, as narrative involves characters, plots, and themes, all of which are integrated. Narrative introduces fictional elements. Theme, meanwhile, goes beyond fiction, implies something about the real world. Fiction can be a synonym of non-factuality, but it is not a lie. It is not deceptive as it is not intended or presented as fact. Fiction consists of all non-factual narratives (compare [19] and [20]). Within it are themes and ideologies, with themes referring to the real world. Ideologies, to borrow from [20], are focalisations of broader doctrines, texts, myths, symbols, institutions, classes, or groups. In this context, it is interesting to explore the narrative strategies used in Indonesian fiction.

This article focuses on the narration of magic realism as a strategy for reading narrative fiction. It fully follows [15], particularly her five characteristics of magic realism: the irreducible element, a magical/strange element that cannot be understood through modern logic; phenomenal world; unsettling doubts; merging realms; and disruptions of time, space, identity [15].

The irreducible element, as understood by [15], deals primarily with magic characters and narratives. It can be understood that, in everyday life, not everything can be understood logically, following the standards of empiricism or rationalism. The way in which these unexplainable things are conveyed through an ordinary approach, thus becoming ordinary themselves. On the other hand, the magical remains present, despite being presented as ordinary, using clear, detailed, and concrete language. The central issue highlighted here is the causal relationships that exist externally, but are disrupted, becoming non-causal, such that the reader must actively balance cause and effect.

Since the Renaissance (late 16th century) and the rise of modernism, the West has experienced a significant shift in its paradigm and understanding of the relationship between humanity, nature, and God. The development of positive

knowledge, which held that everything could be empirically and rationally proven. Things that could not be proven empirically and rationally were not recognised. Supported by the power of empirical research and the economisation of research, this paradigm contributed to the rapid growth of Western science. The West quickly established its scientific excellence, and thus sought to intervene in other parts of the world, including Indonesia.

This Western logic was, however, lacking in its ability to explain (let alone recognise) the phenomenal world, to show how the magical and the mystical emerged as the real. This is not to say that no such phenomena existed in the West. However, these phenomena could not be rationally and empirically explained, and thus were ignored and considered non-existent. As such, these phenomena went unexplained, with Western science unable to reach outside its own empirical and rational logic. In literature, in the 18th century, this situation began to be contested, with realist narratives (that had a scientific basis) contrasted with the magical. However, over time, the dominance of realist literature was further cemented.

According to [15], the phenomenal world is the real counterpart of magic realism, something that prevents it from becoming fantasy fiction that exists separately from the real world. It depicts the diagenetic world by mimicking the real world, both in general and in detail. This ensures that the magic rises out of the real, rather than pure fantasy as in the fantasy genre or in allegorical stories that take readers out of the real and into the fantastic. The magic presented in the world does not simply emerge out of nowhere, but is a resonates from within the phenomenal. This phenomenal world can be divided into two elements, i.e. (a) the reality (real) within the text, and (b) the historical reality.

Meanwhile, unsettling doubt refers to a space for meeting, for interaction, where the real and the magical intersect. The liminal world is doubted when readers are faced with two contradictory understandings (the magical and the real). This doubt is shaped by their cultural context, whether they are steeped more strongly in rational and empirical logics or the opposite. Where readers are more familiar with the logical of magic, no incident in the narrative will be surprising; instead, it will be taken as an ordinary occurrence. In this, readers' faith/beliefs play an important role.

However, this does not mean that differences in faiths/beliefs will not cause doubt. It is this situation that Faris calls unsettling doubt, where different doubts are contested in turn. It is very possible that this will be used to build empirical and rational arguments as part of real. However, it is also possible that interpretation could lead to a ready acceptance of the various incidents in the text. It must be emphasised, thus, that unsettling doubts may emerge in turn, depending on the subject facing the text.

The next concept, merging realms, is related to the space in which the real and magical meet. Per Faris, an important element of the narrative is the means through which it blurs

the boundary between the real and magical. The narrative does not present incidents as occurring causally, but as parallel, without any distinction between the real and magical. This meeting of the real and magical creates its own world.

The last conceptual element of magic realism is the disruption of time, space, identity. The magical and the real have different concepts and understandings of time, space, and identity. In many ways, the realist/modern concept of time marginalises the magical concept. Magic realism attempts to break through the barriers between times and spaces, such that in its narratives magic time and space leak through realist time and space. In depicting individual identities, meanwhile, multi-focal narratives and cultural hybridity are presented through characters and their identities, including through their physical traits. Identity, understood in the modern world as being singular and distinguishing between different people, is disrupted, with individuals having multiple identities. This challenges the existing structure and highlights forms marginalised by modernism.

As such, it may be said that all of these narrative characteristics are definitive of magic realism, a narrative technique through which the real and magic are brought together, either through mixing, overlapping, blurring boundaries, or disrupting interactions. There is thus synergy, which offers a gradation of magicism and realism that differs between different magic realist narratives.

The Postcolonial Subject vis a vis Magic Realism

As mentioned above, the postcolonial subject experiences modernisation, is introduced to rational modern science, and believes in progress and science. As such, there is the question of its position between the magical/irrational and the rational/scientific. The following discussion uses examples from Indonesian novels.

The discussion here only uses examples with a few novels. There is no specific reason why these examples have been chosen, except that all novels selected are already well-known examples of Indonesian literature. These novels are Ahmad Tohari's trilogy [21, [22], and [23]; [24] and [25]; and also [26].

Discussion will begin with Ahmad Tohari's trilogy ([21]; [22]; [23]). Tohari was raised in the Javanese Islamic tradition, and leads a *pesantren* (Islamic boarding school) in his hometown. Given this background, Tohari has not contested magicism and realism. In his trilogy Tohari appears to strongly believe in the power of mysticism, supernatural forces, and mantras. The experiences of Srintil for example, cannot be separated from the will and power of the All-Powerful, from the supernatural. No rational explanation or force can overcome this supernatural power. Supernatural power can only be opposed by supernatural power. Mantras are opposed by mantras, not by the rational mind.

Such supernatural incidents occur throughout much of Srintil's life. As such, in this trilogy Tohari does not seek to oppose the rational to the irrational, but rather seemingly situates magicism as absorbing rationalism. The irreducible element of the phenomenal world is part of this magicism. There is no doubt in the understanding of these phenomena. Meanwhile, phenomena that disrupt space and time, that deal with identity, are all brought back to the supernatural. Tohari's trilogy concludes with the following text:

.... Bulan berkalang bianglala di atas sana kuanggap sebagai sasmita bagi diriku sendiri, untuk mengambil wilayah kecil yang terkalang sebagai sasaran mencari makna hidup. Dukuh Paruk harus kubantu menemukan dirinya kembali, lalu kuajak mencari keselarasan di hadapan Sang Wujud yang serba tanpa batas([23]).

(The moon shining brightly overhead I saw as a sign, to take this area and seek the meaning of life. I had to help Dukuh Paruk rediscover itself, ask them to find balance before the Omnipresent.

Where Tohari shows a tendency towards magicism, a different tendency is found in [24]. Kuntowijoyo does not seek to determine whether the rational or the magical play a greater role. In his novel, Kuntowijoyo he distinguishes between them, depicting them as separate. Abu Kasan Sapari's ability to tame and speak with snakes is not known, and is not meant to be known. Although the members of his community know that Sapari is a snake handler, they do not want to know whence his skills come, and they do not know that he can converse with snakes. See, for example, the following quotation:

... Tapi Abu tidak peduli, seperti kesetanan ia menyibak kursi-kursi, menangkap ular dengan tangannya, membawanya lari keluar halaman kantor di bawah tatapan mata orang banyak. Abu Kasan Sapari membawa ular itu ke gerumbul pohonbambu yang agak jauh dari pelataran kecamatan.Ia menengok ke kanan dan ke kiri. Tidak ada orang. Ia berjongkok.

"Mengapa kau datang menonton, pertunjukan itu untuk bangsa manusia. Tidak untuk bangsa ular," katanya. Ia sendiri heran, ternyata ia telah berbicara dengan ular itu. Abu membuka tangannya, melepas ular itu. Sebentar ular berhenti, Abu mengerti itu artinya ucapan terimakasih, kemudian menghilang di semak-semak.[24]

But Abu didn't care. Like a man possessed, he pushed aside the chairs, caught the snake with his hands, took it and run in front of the office, in front of the eyes of many. Abu Kasan Sapari brought that snake to a cluster of bamboo shoots, a bit far from the district office. He looked to the left. Nobody. He squatted.

"Why did you come to see? The show was for people, not for snakes," he said. He was astonished.

Here he was, talking to the snake. Abu opened his hands, let the snake free. The snake stopped, and Abu understood it as a form of gratitude, before it disappeared into the reeds.

Indeed, [24] contains various rational elements, such as when Abu Kasan Sapari attempts to analyse his various life experiences. From his rational analysis, Sapari concludes that, in life, humans must ensure balance (harmony) between the will of God, nature, and humanity. Phenomena are derived from individual choices. However, Kuntowijoyo does not seek to place them in opposition. He believes that, in the end, the only power is that of God. However, Kuntowijoyo also believes that individual subjects act based on their own desires and of their own will. A similar situation is faced by [24], including in [25]

Also discussed here is a novel written by a young Indonesian author, Faisal Oddang [26]. This is a story of Torajan culture, and prominent in the novel is the disruption of time, with characters going in and out of time and space. Time and space are not understood as different, with all incidents occurring without surprise. The different phenomena are experienced as natural and as mutually understood. No elements are readily reduced, no shocking surprises occur, and no doubt emerges. The various phenomena, involving the natural world, the spirit world, and the afterlife, are interwoven smoothly.

Interesting in these three cases is how the authors (as postcolonial subjects) presented different articulations and intersections in their management of the magical (irrational) and rational. Tohari, with his strong (Javanese) Sufistic influences, believes that the supernatural is the most determinant force. Tohari underscores that colonial powers never understood the influence of this power. Meanwhile, Kuntowijoyo, as a postcolonial subject influenced by Muhammadiyah's Islamic teachings, forefronts his organisation's opposition to the practices of TBC (*takhayul* [superstition], *bid'ah*[deviance], and *churafat*[animism]). In life, Kuntowijoyo was also an academic and professor at UGM, and as such he was influenced strongly by rationalism, despite remaining a Javanese person.

Meanwhile, as a young writer, Oddang (only 23 years old in 2017), has had different experiences. At the beginning of [26], Oddang shows a propensity for modernity. This can be seen in how the main character protests the traditions of the Torajan people. However, over time, Allu (the main character) can better understand the Torajan traditions that establish no boundaries between the irrational and rational world, with the magical influencing everyday life. As such, as Allu begins understanding the traditions and values of Torajan culture, Oddang starts firmly and unhesitantly presenting the magical and real in harmony, in a mutually supportive manner without boundaries between them. This can be seen, for example, in a short paragraph from [26].

Ini kisah kematian. Dimulai dengan kematian seseorang diakhiri dengan kematianmu. Iya, kematianmu. Tidak usah terkejut [26]

This is a story of death. Starting with the death of someone, and ending with your death. Yes, your death. No need to be surprised

As a representative of the youngest generation of Indonesian writers, Oddang is interesting as he has been able to position magicism and realism as naturally synergetic, rather than mutually opposed. This belies the assumption that the Indonesian youth have become modern and rational. This agenda and its articulation of non-colonial discourse, shows a firm resistance to the narratives of realism, modernism, and rationalism. Oddang's narrative model shows a harmonious integration of realism and magicism in everyday life. Both can be used to construct a fairer and mutually complementary culture.

Pedagogical Contribution to the Teaching of Literature

The teaching of literature is one of a unique practices of pedagogical implementation. Teaching literature, especially which negotiates the issues of postcolonialism is a challenging practice where the teacher can never neglect the ideas of modernity and globalization. When those above issues are put side by side with magic realism, there is always a space in which the interpretation of particular issues on modernism, globalization, traditionalism, and even spiritualism come into play.

Introducing such issues to students will sharpen their knowledge and insights into the nature of traditional and modern exchanges among human beings in the past, the present, and the future. Teachers are strongly motivated to negotiate the meanings with students in the form of reading beyond the lines, so that the intended meaning of works of literature in their hands will be meaningful and interesting.

Teacher[s] and students could work together to deeply interpret the works using many approaches and strategies in order to enhance the captivating problems inside the works. The role of a teacher as a model in the classroom should be exhibited through the readiness and preparedness of any issue which could trigger the conflict during the discussion. Thus, the cooperation among the teachers and the students are strongly encouraged in order to attain the desired results of literature teaching and learning.

II. CONCLUSION

This article has examined the positioning of realist and rational narratives vis a vis traditional and magic narratives. In the postcolonial subject, magic is present. However, it also includes aspects of modernity, as colonial discourse embedded it with discourses of modernity. The postcolonial subject has been emphasised here, as elements of it have not been touched or understood by colonial discourses. This has been maintained into the postcolonial era, and determined the position of the postcolonial subject vis a vis magic realist narratives.

In this article, as discussed above, there are three narrative possibilities in the positioning of the postcolonial subject vis a vis magic realism. First, magicism may be positioned as coordinating and even overcoming rationalism, making it possible for magic realist narratives to emerge. Second, magicism may be placed parallel with realism, with the real and magical being separate and following their own paths. Third, magicism may be presented as in harmony with realism, with balanced contestation between them.

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