

MAGICAL REALISM IN HARUKI MURAKAMI'S AFTER DARK

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Abstrak

After Dark merupakan salah satu karya sastra populer karangan Haruki Murakami. Novel tersebut menceritakan tentang seorang wanita muda bernama Eri Asai yang telah tertidur selama dua bulan dan belum terbangun. Fokus penelitian ini pada hal-hal yang terjadi saat Eri tidur dan kejadian di mimpinya menggunakan teori realisme magis oleh Wendy B. Faris yang ada di bukunya yang berjudul *Ordinary Enchantments: Magical Realism and the Remystification of Narrative* dan teori mimpi dari Carl Jung. Terdapat dua rumusan masalah dalam studi ini: 1. Bagaimana realisme magis digambarkan dalam *After Dark*? 2. Apa makna dari mimpi dalam realisme magis dari novel? Tujuan dari studi ini adalah untuk menggambarkan realisme magis di dalam novel dan menjelaskan makna dari mimpi dalam realisme magis pada novel. Data studi ini adalah novel karya Murakami yang berjudul *After Dark*. Data inti diambil dari sumber data yang menggambarkan kejadian-kejadian saat Eri tidur dan mimpinya. Data dianalisis dengan menggunakan teori yang sudah disebut sebelumnya. Hasil dari studi ini menunjukkan bahwa hal-hal yang terjadi saat Eri tertidur dan bermimpi menggambarkan sebagai realisme magis berdasarkan lima karakteristik dari realisme magis seperti elemen tak tereduksi, dunia fenomenal, keraguan yang menggoyahkan, penggabungan dunia dan gangguan dari waktu, ruang dan identitas. Kejadian yang terjadi di mimpi Eri merupakan gambaran dari seorang wanita pelacur asal China yang di tolong oleh Mari.

Kata Kunci: magis, realisme, tidur, mimpi, after dark

Abstract

After Dark is one of well-known literary works in written by Haruki Murakami. The story in the novel told about a young woman named Eri who has sleep for two months and no one can awaken her. This research focused on magical realism phenomena that happened while Eri awake in her dream and her sister wants to save her using magical realism theory by Wendy B. Faris based on his book entitled *Ordinary Enchantments: Magical Realism and the Remystification of Narrative* and dream theory by Carl Jung. This study proposes two statements of the problem: 1. How is magical realism reflected in Haruki Murakami's *After Dark*? 2. What is the significance of dream in magical realism of Haruki Murakami's *After Dark*? The purposes of this study are to describe how magical realism is reflected in *After Dark* and to explain the significance of dream in magical realism of *After Dark*. The data source of this study was the novel written by Haruki Murakami titled *After Dark*. The main data was taken from the data source which depicts Eri's phenomena while sleep and phenomena of Eri's dream. The main data was analyzed by using theory has been explain before. The results of this study showed that phenomena in Eri's sleep and dream is reflected as magical realism based on five characteristic of magical realism such as irreducible element, phenomenal world, unsettling doubts, merging realms, and disruption of time, space and identity. Phenomena of Eri's dream is represented of the Chinese prostitute who is Mari wants to help her sister Eri

Keywords: magical, realism, sleep, dream, after dark

INTRODUCTION

Sleep is the part of human activity that usually do to recharge energy when one feels tired. The function of sleep is to take a rest of the human body. People normally sleep approximately seven to eight hours per day. If people sleep more than eight hours per day, it can increase the chance of death. While sleeping people tend to have dreams.

The dream is a representation of the dreamer's mind, emotions or memories that the dreamer gets while

awake. Freud (1995) believes that the function of dreams is to preserve sleep by representing as fulfilled wishes that would otherwise awaken the dreamer. Carl Jung (1964) believes that dreams also give revelation to resolve the problem and fears of the dreamer. The nightmare is one type of dream. It may contain danger situation or the dreamer gets physical terror. Nightmare caused by the dreamer gets stressed out. The dreamer feels the sensation of their dream. It seems realistic but actually it doesn't really happen in real life. In a dream, the dreamer can do anything that people cannot do in a

real life. It is like they live in a magical world. Commonly, the dreamer have a superpower. They can kill other people only with one punch. They only can do that in a dream because it is very impossible to do in real world. But the dreamer feel the sensation very strong either what they see or what they do is like in real world. However the dreamer is dreaming that known as they live in magical world, it is possible that their dream is real and really happen in real world. We do not know it is only a dream or the dream that they live in is real.

. Haruki Murakami is a Japanese writer born in January, 12 1949. He has written many novels and short stories. His works have been translated into fifty languages. He is also one of postmodern writers. Murakami always use first-person narrative in writing his novel. Since childhood, he gets influenced by western culture also western writer such as Franz Kafka, Charles Dickens and many more. It continues to how he writes a novel or short story such as *Hear the Wind Sing*(1979); *1973, Pinball*(1980);*The Sputnik Sweetheart* (1999); *Kafka on the Shore* (2002) and many more. Haruki Murakami depicted the characters in his works in unique style. The protagonist character he made is always caught between mystical world and real world. He made the protagonist's mind split between those different worlds. It is one of main motif of his works. His works are also known as magical realism works. One of his magical realism works is *After Dark* published in 2004 and the English version has been published in 2007.

After Dark is a novel that start in the before midnight and ended in the early morning. It is set in the big city of Japan, Tokyo. The story centers on Eri Asai, nineteen years old very beautiful girl. she has been sleeping for a long time, and her sister Mari Asai, a young student who will going to China for student exchange program. Mari spends the night in the restaurant alone only with the book she is reading. Takahashi, jazz trombonist claims that he has met with Mari and Eri before. Parts of this story take in a world between reality and dream. Mari goes to "love hotel" called Alphaville where there is injured Chinese prostitute caused by brutalized businessman. No one knows who is he. This place looks like full of danger and all of the people who work there are haunted by secrets. Only Mari who knows all about their secrets. She cannot do anything but hear their story. Eri Asai has been sleeping for a long time. Once in a while there is a little bit movement on her body. It seems she has isolated in her bed and cannot move on. Suddenly, man appear from television in that room. He comes to Eri, but does not know what he will do to Eri. Then three minutes later the man disappears. Now and then, Eri woke up from her very long time sleep. She confused with the place she

stands for now. She thinks that it is only a dream, but her feeling does not. She feels it is so real not a dream, but she realize this place is not her bedroom. Eri try to go out from this place but she cannot. She ask for help but no one hear her voice. In this place only Eri alone.

Another interesting thing from this story is the sleep of Eri Asai in her room. In this event is difficult to distinguish between reality or dream. Magical realism is characterized into two perspective, rational view from reality and the acceptance of supernatural or irrational view from reality. According to Wendy B. Faris in his book entitled *Ordinary Enchantments "Magical Realism and the Remystification of Narrative"*(2004), magical realism is a combination of realistic and the fantastic in which the former predominates. This is not to say that there a re not meaningful and illuminating distinctions to be made between different strains of magical realism. The book explain the detail of the elements and the structures of the novel through five characteristics that proposed by Faris to determine the works as a magical realism works. The characteristics are Irreducible Element, Phenomenal World, Unsettling Doubts, Merging Realms and Disruption of Time,Space and Identity. Also Faris see focalization and defocalization of the author to their works until categorized the novels are in magic realism genre.

A number of studies have been conducted to discuss about Haruki Murakami's *After Dark* and also discuss about Magical Realism. Andrea Carmelia O. Abulencia (2015) in her journal entitled *Mari Asai's Personal Isolation in Haruki Murakami's After Dark* discusses about Mari Asai's personal isolation. The study try to find the connections with each other but cannot because of their own personal kind isolation. The discussion centers on the protagonist of the novel, Mari Asai. The isolation of Mari Asai's feel from her older sister, Eri. She feels that she is no longer close to Eri since they drifted apart. Eri has been sleeping deeply for two months and it worries Mari. Mari expressed the isolation she feel between her sister and herself by talk about secret with Korogi. So Mari decided that she must acknowledge her own self-imposed isolation towards her sister and reconnect with her again.

This study chooses *After Dark* as the subject of the analysis because the novel portrays the characters caught between mystical world and real world. Therefore, the writer necessarily conduct the study to depict the magical realism theory has apply in literary work by developed into statement of the problems. The statement of the problems that need to be answered in this study is: *How magical realism is reflected in Haruki Murakami's After Dark? And What is the significance of dream in magical realism of Haruki Murakami's After Dark?*

The significance of this study is To describe magical realism as reflected in Haruki Murakami's *After Dark* and reveal the significance of dream in Haruki Murakami's *After Dark*

RESEARCH METHOD

A narrative technique that blurs the distinction between fantasy and reality. It is characterized by an equal acceptance of the ordinary and the extraordinary. Magic realism fuses lyrical and, at times, fantastic writing with an examination of the character of human existence and an implicit criticism of social norms.

Zamora and Faris stated in their book entitled *Magical Realism: Theory, History and Community* (1995) that the terms 'Magischer Realismus' or magic realism was coined in Germany in the 1920s for the first time in relation to the painting of the Weimar Republic that tried to capture the mystery of life behind the surface reality. The second of the terms, *lo real maravilloso* or marvellous realism, was introduced in Latin America during the 1940s as an expression of the mixture of realist and magical views of life in the context of the differing cultures of Latin America expressed through its art and literature. The third terms, *realismo mágico* or magical realism was introduced in the 1950s in relation to Latin American fiction, but has since been adopted as the main term used to refer to all narrative fiction that includes magical happenings in a realist matter-of-fact narrative, whereby, 'the supernatural is not a simple or obvious matter, but it *is* an ordinary matter, and everyday occurrence—admitted, accepted, and integrated into the rationality and materiality of literary realism' (Zamora and Faris 1995, p. 3).

Faris stated that "magical realism combines realism and fantastic so that the marvelous seems to grow organically within the ordinary, blurring the distinction between them". Faris said that the marginalized voices that have been submerged, appear later through the voices that have been fulfilling a space. (Faris, 2004, p. 1)

Magical realism "also represents innovation and re-emergence of submerged narrative traditions in metropolitan centers" (Faris, 2004, p. 2). In other hand, Faris try to draw a conclusion that this magical realistic narrative technique tries to bring out traditions considered unimportant by realist domination and called unimportant element then presented in metropolitan enters. Things that have been considered real, are unsettled later by the presence of magical element.

Wendy B. Faris said in his book entitled *Ordinary Enchantments Magical Realism and Remystification of Narrative* (2004, p. 7) that there are five primary

characteristic of the magical realism term. These five primary characteristics are irreducible element, phenomenal world, unsettling doubts, merging realms and disruption of time, space and identity.

Irreducible Element

Irreducible element, using David Young and Keith Hollaman, is something that cannot explain with the logic or it is opposite with the law of universe. This something that cannot explain delivered normally, so it becomes like a something real. But its magic things still visible although it seems like an ordinary thing with detail an clear description. To find the irreducible element, try to find the magical thing first even the characters or the events in the novel. (Faris, 2004, p. 7)

Phenomenal World

Detail description about the phenomenal world in the story. This is realism in magical realism that distinguishes between fantasy and allegory. Roland Barthes in his book entitled *Communications* (1968, pp. 19-25) claims that realism endows details with an "effet de réel" (reality effect), which conveys not any particular information but rather the idea that this story is real. There are phenomenal world object in the story. These are sounds, things and place. these objects can identification in the story. To prove these objects are real, find the truth about the objects in real world is a must that these objects are the same objects in the real world.

Unsettling Doubts

There are doubts in distinguish between magical world or real world that before categorizing the irreducible element as irreducible, the reader may hesitate between two contradictory understandings of events, and hence experience some unsettling doubts. The question of belief is central here. (Faris, 2004, p. 17) the doubt objects between magic and real can find in the story like magical world, things, sounds or place.

Merging Realms

In terms of cultural history, magical realism often merges ancient or traditional sometimes indigenous and modern worlds. Ontologically, within the texts, it integrates the magical and the material. Generically, it combines realism and the fantastic. We might say of it, in the words of H. P. Duerr in his book *Dreamtime* (1987), that in many of these texts "seeing takes place only if you smuggle yourself in between worlds, the world of ordinary people and that of the witches. (Faris, 2004, p. 21)

Disruption of Time, Space and Identity

According to Faris (2004, p. 23) in addition to merging different world, these fictions disturb received ideas about time, space and identity. Time, space and identity in modern world disturb because of magical world in real world. Although it use time and space, not

all of tradition, myth, legend and gothic closed at all but leak. Magical time and space leaked in time and space of real world. This thing cause of disruption of time, space and identity in modern world.

Events or phenomenon in magical realism seems like a dream, but it is not a dream and that text triggers to determine the readers by categorized it as dream, or it can deny their interpretation. Magical realism narrative nearly bring out the possibilities to interpret what they tell is a dream and prevent that interpretation, after they present it as possibilities. This strategy, reduce the readers hesitation but also invite them to appear. It triggers the readers' doubtfulness.

In his book entitled *Memories, Dreams, Reflections* which was published in 1956, Jung defined the dream is a little hidden door in the innermost and most secret recesses of the psyche, opening into that cosmic night which is psyche long before there was any ego-consciousness and which with remain psyche no matter how far ego-consciousness may extend. He believed that in dream, all consciousness separates but in dreams people put on likeness of that more universal, truer, more eternal man dwelling in the darkness of primordial night.

In Jung's view he writes in his book titled *Collected Works Vol. 8 (1967)*, dreams are the direct, natural expression of the current condition of the dreamer's mental world. Jung rejected Freud's claim that dreams intentionally disguise their meanings; rather, Jung believed that the nature of dreams is to present "a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious". Dreams sometimes portray the dreamer's relation with the external world, that is, with the people, events, and activities of the dreamer's daily life. Jung called this the objective level of a dream's meaning. At other times, dreams portray the dreamer's inner world; the dream figures are personifications of thoughts and feelings within the dreamer's own psyche. This, Jung said, is the subjective level of a dream's meaning. One of the most distinctive features of Jung's theory of dreams is his claim that dreams express not just personal contents, but also collective or universal contents. Jung believed that dreams frequently contain archetypes, universal psychic images that underlie all human thought

Maggie Ann Bowers in her book entitled *Magic(al) Realism (the new critical idiom)* (2004) said, the surrealists had been greatly influenced by the revolutionary explorations of the human mind by Freud and Jung. Their explanations of the subconscious and unconscious mind's influence over the actions, thoughts and particularly the dreams of people had led the surrealists to consider the inadequacy of art that attempted to realistically present the exterior and material

world without expressing the influence of the inner-life on it.

The extraordinary in magical realism is rarely presented in the form of a dream or a psychological experience because to do so takes the magic out of recognizable material reality and places it into the little understood world of the imagination. The ordinariness of magical realism's magic relies on its accepted and unquestioned position in tangible and material reality. The use of dreams as a source of magic brings his magic realism closer to the surrealism that inspired Roh and German post-expressionism. It includes dream-like narratives but also increase the magic realist aspect by including extraordinary plot coincidences and magical happenings from European myth and fairy tale. (Bowers, 2004, p. 22)

ANALYSIS

This chapter discusses about the statement of the problems. The theories mentioned in the previous chapter are used to analyze the magical realism in *After Dark*. Since this study has two statements of the problems to be analyzed, this chapter is divided into two parts. The first part talks about the reflection of magical realism in the novel and the second part explain about the significance of dream in Magical Realism of Haruki Murakami's *After Dark*. Direct and indirect quotations related to the event are used to reveal and explain the statement of the problems.

Magical Realism in Haruki Murakami's *After Dark*

First thing to do to describe magical realism as reflected in Haruki Murakami's *After Dark* novel is find out five elements and characteristics of magical realism such as irreducible element of magic, second, the description in magical realism in detail of strong presence of the phenomenal world, third, the readers may experience some unsettling doubts in the effort to reconcile two contradictory understandings of events, four, the narrative merges different realms and disruption of time, space and identity in the novel.

1. Irreducible element

First characteristics of Magical Realism's literary work bring out the irreducible element. This characteristic such as Faris stated that irreducible element is something that cannot explain logically, so it becomes something real. But the magic things still visible like an ordinary thing with clear detail description. Find out the characters or events in the novel that has magical thing in it to find the irreducible element. (Faris, 2004, p. 7)

We hear a faint electrical crackling, and a hint of life crosses the TV screen as it begins to flicker

almost imperceptibly. Could someone have entered the room and turned on the switch without our noticing? Could a preset timer have come on? But no: our ever-alert camera circles to the back of the device and reveals that the television's plug has been pulled. Yes, the TV should, in fact, be dead. It should, in fact, be cold and hard as it presides over the silence of midnight. Logically. Theoretically. But it is not dead." (Murakami, 2007, pp. 28-29)

In Eri Asai's room, the television that initially turned off and then suddenly it begins to turned on. The screen is flickering. The plug of the television is pulled out. So, it must be off because the television has no electrical power to be turned on but the television can magically start flickering even the plug is pulled and without electrical power from anywhere. Eri Asai looks like unaware about flickering the TV's screen because she is in a deep sleep. Nothing can disturb her for now. The magic grows almost imperceptibly out of the real, and the narrator registers no surprise, with the result that the element of surprise is redirected onto the history we are about to witness, which constitutes the nasty shock. (Faris, 2004)

The man on the screen wears a dark brown business suit. The suit may well have been an impressive article of clothing in its day, but now it is clearly worn out. Patches of something like white dust cling to the sleeves and back. The man wears black, round-toed shoes which are also smudged with dust. He seems to have arrived at this room after passing through a place with deep piles of dust. He wears a standard dress shirt and plain black woollen tie, both of which share that look of fatigue. (Murakami, 2007, pp. 60-61)

There is other irreducible element emerges as irreducible character, the man with no face. The irreducible element can be seen from appearance of the man with no face appear in Eri's television screen that the cable does not plugged in but television switches on. No one knows who is he and where he comes from. It can be the representation of other characters in this novel. Matthew Strecher stated in his book titled *The Forbidden Worlds of Haruki Mutakami* (2014) that the faceless man represents Asai Mari, observing her sister in sleep, but also Eri herself, for the two are closely linked to one another, once again two sides of the same coin. The faceless man serves as a mediator between the two girls—and the two disparate worlds they inhabit—and maintains a sense of balance between them. He does not molest the sleeping Asai Eri in any way but merely watches over her, receding into the background when she

“awakens” within the metaphysical room that imprisons her. (Strecher, 2014, p. 109)

In other article entitled *Murakami Haruki and The Search for Self-therapy* written by J.P. Dill in 2007 stated that in another parallel world, a faceless man who wears a transparent mask and lives in a world obviously connected to the Shirakawa Office, watches over Eri Asai in her sleep and remains an ominous presence. Eri Asai and the young Chinese prostitute, both described as extremely beautiful, are mysteriously connected, and Mari's efforts to rescue one can perhaps be seen as an attempt to rescue the other also. (Dill,2007, p.302)

2. Phenomenal World

Second characteristic of magical realism is that its descriptions detail a strong presence of the phenomenal world. This is the realism in magical realism, distinguishing it from much fantasy and allegory. It appears in several ways. Realistic descriptions create a fictional world that resembles the one we live in, often by extensive use of detail. (Faris, 2004). Based on the explanation, phenomenal world shows as *the real* itself and *the real* that has leaked by *the magic*. Realistic description create a fictional world that similar to world where people live in, and it always describe very detail and specifically.

“On the desk is a simple black lamp and a brand-new notebook computer (its top closed). A few ballpoint pens and pencils in a mug.” (Murakami, 2007, p. 27)

Existence and value of phenomenal world in After Dark can explore from objects, characters, places and events which are similar to phenomenal world. There are many objects such as TV, computer, bed, a few ballpoint pens and pencils in a mug. In the novel there are several real places such as Eri's room or bedroom, hotel, and elevator. These places are ordinary places that still exist in real life or real world. Bedroom is a place where people usually sleep like Eri Asai do where mysterious phenomena happened to her.

These objects, characters, places and events exist in real world. It is verification from that event. This verification need to verify these objects in the novel as depiction of reality from that objects. Purpose of verification from these objects in the novel is to depict that events or phenomena in the novel are reality, so it cannot called as pure fantasy works that bring out something real. (Faris, 2004)

3. Unsettling Doubts

There are doubts in distinguish between magical world or real world that before categorizing the irreducible element as irreducible, the reader may hesitate between two contradictory understandings of events, and

hence experience some unsettling doubts. The question of belief is central here. (Faris, 2004, p. 17)

Hesitation depends on the reader's cultural context. If the readers familiar with the culture based on empirical logic, they feel clumsy with magic appeared in magical realist fiction, or if the readers are familiar with magical realist fiction, especially for Western readers, hesitation exist due to the magic is narrated with empirical perspective and realistic mode (Faris, 2004, p.17)

In the room, Eri Asai lies on her bed. She has been sleep for two months. The clock displays 0:00. The TV screen in the room switch on but the plug is pulled out. It should be switch off because the plug is pulled out. TV screen begins flicker and display an image. The image of a kind of big room seems like in the office building. It has an old wooden chair in the middle of room and someone sitting on it. The angle of camera changes the view. The Man with no face is looking at the picture tube through the glass straight into Eri Asai's room. He stares the sleeping form of Eri from television screen. The television screen is functioning as a window for him to observe Eri's room for a long time.

From this situation, The Man with No Face stares at Eri Asai's room from the picture tube through the glass inside the television screen which switches on although the cable is plugged out, it bring out hesitation to the readers. The readers hesitate whether it can be explained by the laws of universe or not. The phenomena are beyond the logic. Since there have not been found people stares at a room from inside of the television screen same like people stare a room from a window.

At 3:03 A.M., something changes in Eri's room. There is no Eri on her bed but there is no sign that she woke up and go away from her room. Television still switches on and displays a large room. The Man with no face sits in it and still stares at something straight ahead of him but there is a bed made from unadorned wood in that room and Eri sleeps on it. The bed in this room and the bed in Eri's room are the same, there is no difference between two beds. It is possible that during two hours since television switches on at 12:37 A.M. until 3:03 A.M. Eri transported from her room in real world to the other world in the television screen.

In this situation, it becomes question how Eri can transport from her bedroom in real world into other world on television screen even she does not wake up from sleep. This phenomenon bring out the doubtfulness which normal people can do that in real life except she has magic, perhaps The Man with No Face move her with his magic.

4. Merging Realms

A fourth characteristic of magical realism is merging realms. In terms of cultural history, magical

realism often merges ancient or traditional sometimes indigenous and modern worlds. Ontologically, within the texts, it integrates the magical and the material. Generically, it combines realism and the fantastic. We might say of it, in the words of H. P. Duerr in his book *Dreamtime* (1987), that in many of these texts "seeing takes place only if you smuggle yourself in between worlds, the world of ordinary people and that of the witches. (Faris, 2004, p. 21)

"The camera angle is now fixed. It views the Man with No Face straight on, from just below centre. In his brown suit, he stays perfectly motionless, looking from his side of the picture tube, through the glass, into *this side*. He is on the *other side*, looking straight into this room where we are. Of course his eyes are hidden behind the mysterious glossy mask, but we can vividly feel the existence—the weight—of his line of vision. With unwavering determination, he stares at something ahead of him. Judging from the angle of his face, he could well be staring towards Eri Asai's bed. We trace this hypothetical line of vision with great care. Yes, there can be no doubt about it. What the man in the mask is staring at with his invisible eyes is the sleeping form of Eri. It finally dawns on us: this is what he has been doing all along. He is able to see through to this side. The television screen is functioning as a window on this room." (Murakami, 2007, pp. 63-64)

The quotations show that there are two worlds merging become one, the real world and the magical world. The merging of two realms has seen clearly, how magical world enter into real world and mixing each other. The television which located in Eri Asai's room has a role as the magical world. Television bring out magical world since it switches on and The Man with No Face appears to stare at Eri's sleeping form in real world through the glass. The camera in Eri's room can feel the existence of The Man although he is staring from other world.

Magical thing or phenomena leaked into real world and this is depiction of fourth characteristic of magical realism, merging realms. The reality of magical realism fiction is talking about the reality and the magic appear with same portion in the events and disturb between what is real and what is magic. In this novel, the way that cannot be explain to present the different reality means magical realism also blurs between fact and fiction.

5. Disruption of Time, Space and Identity

Fifth characteristic of magical realism according to Faris (2004, p. 23) fifth characteristic of magical realism in addition to merging different world, these

fictions disturb received ideas about time, space and identity. Time, space and identity in modern world disturb because of magical world in real world. Although it use time and space, not all of tradition, myth, legend and gothic closed at all but leak. Magical time and space leaked in time and space of real world. So, this thing cause of disruption of time, space and identity in modern world.

"The camera angle is now fixed. It views the Man with No Face straight on, from just below centre. In his brown suit, he stays perfectly motionless, looking from his side of the picture tube, through the glass, into *this side*. He is on the *other side*, looking straight into this room where we are." (Murakami, 2007, p. 63)

From quotations above, there is something feeling the sense of disruption of space. Eri's room which is part of real world disrupted because of the presence of irreducible elements, television and the man with no face inside of it. The real world turned into magical world because the presence of irreducible elements.

Relationship between Elements in After Dark

Based on five characteristics of magical realism, each characteristic related to the other characteristics. In After Dark, there are several relationships between other characteristic. First relationship is relationship between irreducible element and phenomenal world that the result is unsettling doubts. The irreducible element is the Man stares at Eri's sleeping form from television screen. These phenomena happened in a room where Eri sleeps (phenomenal world). After these events connect, it bring out the hesitation to the readers. The readers think that the Man only stares at his computer or maybe he actually observe Eri over there (unsettling doubts)

Second relationship is relationship between the irreducible elements, phenomenal world and unsettling doubts which the result is merging realms. The camera in Eri's room (phenomenal world) sees the display of television screen where the Man observes Eri for a long time through the picture tube on his side (the irreducible elements). During two hours, Eri has gone from her own bed and transported to the Man place inside the television until it bring out the hesitation (unsettling doubts) who move Eri to that place or maybe she awake from her sleep and she left the room. The other phenomena is Eri still sleeping inside the television is a merging realms because the sleeping Eri over there is the real Eri from real world and move to magical world (merging realms).

From analysis above, it can be conclude that in After Dark novel, there are characteristics of magical realism which can be found except disruption of time. First characteristic can be found in magical character, which is The Man with No Face, phenomena of

television switches on and the Man appear from there. Second characteristic, phenomenal world, can be found in the places and objects resembling the one in the real world in which they become code for magic in order to make the story does not turning into fantasy.

Third characteristic, unsettling doubt, can be found when the readers are hesitate about who move Eri from her own bed to the other world inside television screen. Fourth characteristic, merging realms, can be found in the event that the Man stares Eri from his other world to Eri's room in real world. Fifth characteristic, disruption of space, can be found in Eri's room as a real world and the irreducible element appear to disrupt while disruption of identity, can be found in Shirakawa who has multiple identity constructed by himself, on as a workaholic man, the other is a temperament people.

The Significance of Dream in Magical Realism of Haruki Murakami's After Dark

In his book entitled *Memories, Dreams, Reflections* which was published in 1956, Jung defined the dream is a little hidden door in the innermost and most secret recesses of the psyche, opening into that cosmic night which is psyche long before there was any ego-consciousness and which with remain psyche no matter how far ego-consciousness may extend. In Jung's view he writes in his book titled *Collected Works Vol. 8 (1967)*, dreams are the direct, natural expression of the current condition of the dreamer's mental world. Jung rejected Freud's claim that dreams intentionally disguise their meanings; rather, Jung believed that the nature of dreams is to present "a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious". Dreams sometimes portray the dreamer's relation with the external world, that is, with the people, events, and activities of the dreamer's daily life.

The extraordinary in magical realism is rarely presented in the form of a dream or a psychological experience because to do so takes the magic out of recognizable material reality and places it into the little understood world of the imagination. (Bowers, 2004, p.22)

While Mari is deeply connected to her sister Eri, she is just as deeply connected to this young Chinese woman. As a young girl, Mari had dropped out of school, and had ended up going to a Chinese speaking school in Yokohama. As her sister Eri explains, "Even though she is Japanese, she speaks Chinese more than Japanese." (Murakami, 2007, p.20) After the Chinese prostitute is injured, no one is able to communicate with her. Kaoru, the manager of the hotel, hears through Takahashi that there is a girl named Mari sitting in Denny's who can speak fluent Chinese. She walks to Denny's and approaches Mari, asking her to come to the

hotel and translate. Mari and the Chinese girl, who are both nineteen, are thus brought face to face and an immediate connection is felt. As Mari later explains:

I wanted to become friends with her from the first look. It was so strong. And I thought that if we'd only met at a different time and place we could certainly have become good friends. I don't usually feel like that towards anyone. In fact, never ... But no matter how much you think like that, the worlds in which we live are too different. It's something totally out of my control, no matter how hard I try ... But you know, even though we only met for a short time, and even though we hardly talked, I now feel as if she is somehow living inside me. It's like she's become a part of me. (Murakami, 2007, pp.186-187)

She had been forced into prostitution in Japan, however, and when her period had started unexpectedly on a job, her customer, a Japanese salary man, had become violent and then stolen her clothing and possessions. In another parallel world, a faceless man who wears a transparent mask and lives in a world obviously connected to Shirakawa's Office, watches over Asai Eri in her sleep and remains an ominous presence. Asai Eri and the young Chinese prostitute, both described as extremely beautiful, are mysteriously connected, and Mari's efforts to rescue one can perhaps be seen as an attempt to rescue the other also.

The attempt to save her would have required a radical confrontation with the system that created her but does not include a place for her. This is not the direction the novel ultimately takes however. Rather, Mari turns towards her sister Eri. One of the reasons Mari is able to reach out to her sister is the power of memory. As Korogi (Cricket) explains, another of the employees working at the love hotel: "You must remember all kinds of things about your sister. It will become an important source of fuel, for you, and probably also for her." (Murakami, 2007, p.245) Mari does later recall an experience about her sister. As young children, they had been trapped in an elevator in the apartment building where they lived. Mari had been terrified, but Eri had somehow maintained her composure. In the darkness, she had reached out to Mari and held her close. As Mari recalls:

In the darkness, Eri had embraced me, and not in the usual way. It was so powerful that our bodies had melted into each other and become one. She did not loosen her strength for a moment. It was like once we separated, we would never meet in this world again. (Murakami, 2007, p.274)

After the lights had turned on, and after they had escaped from their predicament, it was in fact like their worlds had separated forever. They had slowly drifted apart and become emotional strangers to each other. As Mari recalls this experience, however, she finds it within herself to return to her sister. She returns home and crawls into the bed where Eri is sleeping. The warmth of her body and this attempt at human connection brings a subtle but significant change. As the new day begins, Eri begins to awaken. There is a suggestion that we are witnessing the birth of a new kind of subject. Perhaps, it would seem, there really is hope after dark.

CONCLUSION

Based on analysis, this study has found answer about the characteristics of magical realism that reflected in *After Dark* novel by Haruki Murakami by using the concept of characteristics of magical realism by Wendy B. Faris. First, the irreducible element that indicates in the novel from the appearance of the Man with No Face. Second, the existence of real objects and places in the novel such as bed, television, computer, a few pens and pencils in a mug, a cellphone, mirrors, worktable, chair, Denny's Restaurant, Alphavile Hotel, Eri's bedroom, Office building, Skylark, convenience store, elevator, bathroom, park detail a strong presence of phenomenal world.

Third, presence of the Man with no face in the novel causes unsettling doubts for the readers. Fourth, the encounters between Eri and the Man with no face which take place in a room inside the television merge different realms. Fifth, Eri Asai's room where the Man with no face encounters disruption of space to stares Eri's sleeping for from inside the television screen which its function turns into magical space. Disruption of identity is occurred to Eri for she acts as a brave and strong girl who she was child and the other one is she acts as scary and confused girl. In addition, disruption of time cannot be found in the story, however, that does not affect the novel to not be called as a magical realist fiction due to not all of the fiction Faris (2004, p.23) discussed in his book has disruption of time such as Carlos Fuentes' *Distant Relations* and Patrick Suskind's *Das Parfum*.

Based on five characteristics of magical realism, each characteristic related to the other characteristics. In *After Dark*, there are several relationships between other characteristic. First relationship is relationship between irreducible element and phenomenal world that the result is unsettling doubts. Second relationship is relationship

between the irreducible elements, phenomenal world and unsettling doubts which the result is merging realms.

The extraordinary in magical realism is rarely presented in the form of a dream or a psychological experience because to do so takes the magic out of recognizable material reality and places it into the little understood world of the imagination. While Mari is deeply connected to her sister Eri, she is just as deeply connected to this young Chinese woman. As a young girl, Mari had dropped out of school, and had ended up going to a Chinese speaking school in Yokohama. As her sister Eri explains, Even though she is Japanese, she speaks Chinese more than Japanese. Chinese Woman is represented to what Eri happens in her dream and Mari have to save her sister from the danger.

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