



MAGICAL REALISM-LIKE IN SHAKESPEARE'S *A MIDSUMMER NIGHT'S DREAM*

Serupa Realisme Magis dalam "A Midsummer Night's Dream" karya Shakespeare

Dio Catur Prasetyohadi, Hat Pujiati, Irana Astutiningsih

Sastra Inggris, Fakultas Ilmu Budaya, Universitas Jember

Pos-el: hatpujiati.sastra@unej.ac.id

Naskah Diterima 28 November 2017 –Direvisi Akhir 6 Juni 2018 —Disetujui 24 Juni 2018

doi.org/10.26499/jentera.v7i1.508

Abstrak: Artikel ini menggunakan konsep-konsep realisme magis oleh Wendy B. Faris untuk menganalisis "*A Midsummer Night's Dream*" karya Shakespeare. Kami menganalisis elemen-elemen realisme magis yang ada dalam karya untuk memetakan wacana-wacana yang ada antara teks dan kenyataan. Pemilihan objek materi yang telah dipublikasi lebih awal dari kelahiran teori yang kami pilih ini berkontribusi untuk menjelaskan jejak perkembangan peradaban Kebudayaan; peristiwa keberantaraan pada kesadaran manusia. Namun demikian, kami menemukan bahwa "*A Midsummer Night's Dream*" hanyalah moda tulisan Serupa Realisme Magis, karena dominan teks lebih pada realisme yang merupakan jejak dari modernitas. Sementara syarat realisme magis yang ditawarkan Faris adalah keberantaraan realisme dan fantasi sebagai jejak era transisi modern menuju postmodern.

Kata Kunci: Realisme Magis, keberantaraan, modern, posmodern.

Abstract: This article uses concepts of magical realism by Wendy B. Faris to analyze Shakespeare's *A Midsummer Night's Dream*. We analyze elements of magical realism of the work in mapping discourses between the text and the real life. The chosen material object that published earlier than the theory we chose make this work contributes to describe the trace of the civilization development; event of *in-betweenness* of human consciousness. However, we have found that *A Midsummer Night's Dream* is only a magical realism-like mode, since realism is dominant in the text as the trace of modernity. Meanwhile, the characteristics of Magical Realism that is postulated by Faris is in-between realism and fantasy as a trace of transition era; modern to postmodern.

Keywords: Renaissance, magical realism, transition, traditional, modern

How to cite: Prasetyohadi, Dio Catur, Hat Pujiati, Irana Astutiningsih. (2018). Magical Realism-Like in Shakespeare's *A Midsummer Night's Dream*. *Jentera: Jurnal Kajian Sastra*, 7 (1), 52—82. Doi: <https://doi.org/10.26499/jentera.v7i1.508>

INTRODUCTION

Magical realism is one of the writing modes that lately becomes popular within many authors since it was introduced by the German art critic Franz Roh in a short essay in 1923 (Hegerfeldt, 2005:12). The term is used to describe marginal voices and submerged

traditions within the texts (Faris, 2004:1). Thus, some writers are categorized as the magical realism writers who point out about something magic in their writing styles, including Gabriel Garcia Marques' *One Hundred Years of Solitude* that is mentioned as the prominent writer to spread magical realism (Thamarana, 2015:264). Magical realism is categorized as the complicated story because it appears as 'the mingling and juxtaposition of the realistic and fantastic or strange' and it is 'inexplicable' (Nadeem in Asga, 2014:15). In other words, the term of magical realism in the fictional writing is defined as the 'combination realism and fantastic' so that the 'marvellous things grow organically within the ordinary' that blurs the distinction between them (Faris, 2004:1).

Magical realism divided into two main study; they are postcolonial study and postmodern study. In postcolonial view, magical realism has pivotal position in reflecting cultural moment of postcolonialism and achieving substantial work within it. It also represents innovation and re-emergence of subordinate narratives in metropolitan centers (Faris, 2004:1-2). Thus, real narrative technique of magical realism grows with cultural conditions (Pujiati, 2017). In postmodern perspective, magical realism is viewed as a narrative mode that is 'presenting indeterminacy, which is one of the features of postmodernism' (Septiana, 2015:2). The emergence of indeterminacy is because magical realism 'modifies the conventions of realism based in empirical evidence, incorporating other kinds of perception' (Faris, 2004:43). In other words, the two contrast perspectives are presented radically at one events that Faris (2004:43) called as 'defocalization'. However, magical realism appears simultaneously as a fantasy and real that can cause indeterminacy so that readers are made uncertain toward the events appeared.

Shakespeare's play, *A Midsummer Night's Dream*, brings complicated story in a midst of late Renaissance society. The play tells about the struggle of two lovers encountered many obstacles from the strict of England rules and then the fairies come to help them and match the lovers as blessings of the sign of Midsummer Day. As a comedy play, it also emerges Bottom and friend as entertaining characters in the story that represent lower class. This play is connected to Renaissance era which is contrast to the phenomenon in this age known as modern era that is symbolized by confronting some 'powerful innovations as paper, printing, the mariner's compass, and gunpowder' (Wallendfeldt et. al., 2007: britannica.com) and brings humanity from ideology of Ancient Greek and Italy. The modern way of life juxtaposes with remaining of Christian

doctrine in Middle Age. The phenomenon is assumed affecting Shakespeare's mode of writing. Thus, this research uses magical realism theory by Faris to analyze the phenomena of fantasy (fairy) and real (linear to life) in the text. The dialectic of social condition, ideology of author, and text is needed to elaborate the analysis so that the histories, identities of the author, and realities can be understood—in its literary representation and in the world alike (Chang, 2016:38). However, *A Midsummer Night's Dream* is analyzed by using magical realism that is connected to context and author's perspective to know the significance and ideology as a cultural product of Renaissance in the transition of traditional to modern.

Several magical realism analysis become references for this reasearch since magical realism theory has been used to analyze literary works lately. First, Chang applied magic realism that particularly relates to natural imagery and symbolism and adding Bakhtin's Carnavalesque theory to strengthen analysis in James McBride's *Song Yet Sung* (Chang, 2016:38). She found that through magical realism, the author tried to do protest against Western that claimed better than Eastern. Mahmudah (2016:142) used Faris' magical realism theory to elaborate the social condition, ideology, and politics which sets *Frankenstein fi Baghdad* novel by Ahmad Sa'dawiy in the 'inter-ethnic' conflict happened in Iraq that drawn social conflicts in Iraq because of war. However, this research uses magical realism as a tool to identify the strategy of cultural transition from traditional age to modern and possibilities of modern to postmodern that is presented in *A Midsummer's Night Dream* by Shakespeare to map discourses in the text and real world to find out the trace of civilization development of transition era.

According to Faris, magical realism theory is differed into five elements which determines the text as its mode of writing. Irreducible element is something unexplained by the law of universe based from Western empirically study (2004:7). Therefore, magical phenomenon are not alienated; it rather melts away within the text of realism (2004:9). Opposite to irreducible element, phenomenal world is a realistic descriptions of fiction that resembles the one we live in, often by extensive use of detail (2004:14). Unsettling doubts is the feeling of hesitation toward the contradictory events emerged in the text (2004:17). Next, merging realms represent the integration of real world to another contagious world so as the grave enhance the magical atmosphere that blurs the boundary of fiction and fact (2004:22). The last phenomenon is the emergence of a new space and

a new temporality as the resistance of static measurable space and time (2004:23-24). Also, the multivocal nature of the narrative and the cultural hybridity that characterize magical realism extends to its characters so that its radical change disrupts the identity (2004:25). Those elements support each other to build an in-betweenness of magical realism. Furthermore, the *in-between-ness* in Magical Realism is a postcolonialism perspective.

Setiawan (2012) mentioned that a literary work as a representation that presents social, cultural, economic, politics, religion, and gender problems in a postcolonial society place the identities of the characters in the work at the meeting point of traditional and modern values of the discursive formation. The meeting point brings a fluid and contextual negotiative concept as *newness* against the dominant discourse (Setiawan, 2012). Therefore, magical realism in *A Midsummer Night's Dream* that comes from the transition era is a part of certain discursive formation of the era. Finally, the characteristic of magical realism that is shown in the text can be analyzed and determined through the gradation within the elements. The characteristics may be the overlapping of each aspects, the liminality of the elements, or the disruptions between magical and realist concept in the text (Asga, 2014:31). Faris (2004:44-46) stated that the defocalization includes more than one perceiver to gaze the coexistence of magical and realistic that creates narrative space of ineffable in-between. Meanwhile, the textual poetics such as naive narrators, bridges, two way streets, and Chinese boxes support formation of the elements. This defocalization concept in magical realism is the postmodern perspective. Furthermore, magical realism is an elaboration of postcolonial and postmodern perspectives that relate to the name of the theory itself; Magic Vs Realism (Pujiati, 2017). In this article, three researchers elaborate the perspectives on the track of Faris Magical realism to scrutinize magical realism in *A Midsummer Night's Dream*.

RESEARCH METHOD

This research is qualitative research since the data are in the form of sentences or words. Blaxter, *et al*, (1997: 60) stated that qualitative method focuses on collecting and analyzing data as much as possible without using numeric data. The result of the data can be analyzed using theory of magical realism by Wendy B. Faris from the book of *Ordinary Enchantments Magical Realism and the Remystification of Narrative*. This

research used the drama *A Midsummer Night's Dream* written by William Shakespeare as the source of data. The data collected in this research is differed in two kinds. Those are primary and secondary data. The primary data are dialogues and narrative explanation described in the drama. The secondary data are obtained from several books and literary reviews which related to the topic discussed, such as thesis and literature journals.

After collecting the data, the next step is categorizing the data. To get the related data to the topic, close reading is the appropriate way to do. The researchers categorize the data taken from narratives and dialogues of primary data into two kinds, namely the magical phenomena and real events of the drama that relates to magical realism elements. Categorizing the secondary data as the history of English Renaissance, biography of Shakespeare, and others are considered important. Then, the data are divided into five categories of magical realism consisting of irreducible elements, phenomenal world, unsettling doubts, merging realms, and disruptions of time, space, and identity. The distinction of each element is viewed through defocalized narrative which helps to understand the narrative strategy in the drama as part of the aspects mentioned. The context of Renaissance society relating to history, ideological context, and political views will dialectically follow each analysis of the play to find out Shakespeare's tendency on the era. The purpose of all these steps is to know the significance beyond the text and ideology constructed through the text.

RESULT AND DISCUSSION

1. Traditional Realm vs. Modern Realm

Magical realism concept consists of two prominent elements, which appeared in the literary works, namely magic realm and real world. They are presented simultaneously though the principal ideology of each element is different. Faris (2004:11) said that magical realism contains the coexistence of the magical elements and real elements flowing together in a way in which 'natural appears strange and the supernatural pedestrian'. This subchapter aims at doing analysis by differing the phenomena through irreducible element and phenomenal world. Both elements are categorized in two contradictive discourses namely traditional and modern discourses. According to Hornby (1995:1267), traditional means according to or being tradition which is contrast to modern which means something related to the present or recent times (1995:760). Thus, this

analysis will explore dialectically using fact of Renaissance conditions and the constructed ideology of author.

In the first discussion, the border of discussion is Renaissance ideology perception of tradition and modernity. Renaissance era is the so-called innovation era, which transformed the entire Europe, even the rest of the world (Grendler, 2004: xi). The transformation is because of the development of new sophisticated technology coexisting with the rich of literature and art. This era held on humanism tightly which means Renaissance cultural movement promoting the study of the humanities (the languages, literature, and history of ancient Greece and Rome) as a reference of living (Grendler, 2004:9). Moreover, the relation discourse of Renaissance through traditional and modern gaze in *A Midsummer Night's Dream* is dialectically explored in this chapter.

1.1 The Mythological Treasures of England History

Mythological treasures are found in phenomenon of love arrangement done by fairy. According to Faris (2004:7), irreducible element is a strategy against the Western empirical law, in which whole things must be reasonable and proved logically. Therefore, love arrangement that is done by fairies toward humans and other fairies are categorized as first element of magical realism because their activities and those phenomena cannot be thought logically by human being. Meanwhile, human thinks that love is the result of interest relationship. Those facts are illustrated in this following quotation.

Oberon That very time I saw, but thou couldst not, // Flying between the cold moon and the earth,¹⁹⁵ // Cupid all armed.¹⁹⁶ A certain¹⁹⁷ aim he took // At a fair vestal thronèd by the west,¹⁹⁸ // And loosed his love-shaft¹⁹⁹ smartly²⁰⁰ from his bow // As it should²⁰¹ pierce a hundred thousand hearts. // But I might²⁰² see young Cupid's fiery²⁰³ shaft // Quenched²⁰⁴ in the chaste²⁰⁵ beams of the watery moon, // And the imperial votress passèd²⁰⁶ on,²⁰⁷ // In maiden meditation, fancy free. // Yet marked I where the bolt²⁰⁸ of Cupid fell. // It fell upon a little western flower, // Before milk white, now purple with love's wound, // And maidens call it "love-in-idleness."²⁰⁹ (Shakespeare and Raffel, 2005:38-39)

The above quotation explains that there is a mysterious charm from god of love, Cupid, which is from his arrows. Thus, if his arrows fall down on west roses, it will make that flowers have the same power as Cupid has. The grotesque charm is power that can make a couple fall in love when one of their eyes is given liquid from those flowers.

The effect can make someone falls in love with someone he or she sees in the very first time. The magic power is called 'love-in-idleness'. This power is similar to the Ancient Greece: 'Eros's arrows can cause a frenzy of passion, such as the painful,

unnatural love' (Roman et. al., 2010:158-159). The magic power from fairy is magical element known in the story in which human being have no idea that a flower can be a charm to make other people fall in love. On the other hand, a similar legend or myth has been existed since ancient Greek civilization which Cupid or Eros, in Greek mythology, is a god of love that can influence feeling of love within humans.

Meanwhile, the myth itself was still everlasting in England until Renaissance era. The enchantment of Greek mythology and Italy was recorded in people's mind as the spirit of the age. In addition, the spreading of Greece mythologies was influenced by neoplatonic philosophy that thought about humanity before Christianity in entire Europe causing the authors to write about it (Carter and McRae, 1997:60). This event is proven by many writings that re-modifying Greek mythology where Cupid or Eros is described as 'variously a beautiful young man or a small boy, usually nude' bringing a bow as his weapon of matching love and particular flower (Roman et. al., 2010:159).

The emergence of magic in Shakespeare's *A Midsummer Night's Dream* is also a celebration of the spirit of the age that shows re-enchantment of Greek's mythology within European Renaissance civilization. Puck, Oberon's messenger who drops liquor as the love charm into Titania's eyes, plays the upid role in Greek's mythology. The magic liquor makes Titania falls in love with anything or anyone she sees for the first time when she opens her eyes (Shakespeare and Raffel, 2005:39-40). The phenomenon is still categorized as the first element of magical realism called irreducible elements. That phenomenon explains that this story flows as it is and does not brutally shock the realism of story given (Faris, 2004:8). This strategy of giving charm made Oberon easily arrogates her follower because Titania is in under-controlled of magic. Oberon, as a possessor of fairy's world, wants to defend his power by getting that follower. In Renaissance era, this phenomenon accepted as a natural event where the individuals of this age were ambitious to get power in the midst of society. The ambition and maintaining power concepts indicate Shakespeare's and many writers' efforts at that time to bring the nationalism and patriotism as something new in their stories. The two concepts are Tudor dynasty's characteristics in securing monarch through its authority that remain in the works of Renaissance's writers (Sanders, 1994:151).

The ambition and conflict happened in this age were because the transition of Catholic power to Protestant and then became secular which was affirmed by Queen

Elizabeth of England to eschew from Church surveillance. The Queen also chose to manage the country secularly in political and religion that she disjointed the government with the supremacy of Catholic power (Smith, 1988:161). Furthermore, there were many conflicts within kingship and communities in England to grab the throne to get power in the kingdom. For instance, there was treason of John Knox and quarrel between sects and religious doctrine among society in England (Smith, 1988:165). In addition, the influence of Italian thought affected the ideology of people simultaneously with Renaissance development spreading the Machiavellian ideology (Armitage, 2006:126). This concept is also indicated to influence Shakespeare in viewing his country in which he believed that authorization could be defended wholly even if it is viewed as bad things—magic. The understanding caused Shakespeare believed that the country became better and peaceful. This strategy is used the most by writers to express their love to their country, such as Shakespeare, Spenser, and Marlowe, through their writings. Moreover, Oberon and Titania are signified as chaotic illustration of Renaissance facts in England, which affected various actions legally to maintain the power in the kingdom as a dream of peaceful nation.

The explanation above is inferred from the relation of magical power and the social condition at that time. When people in England were covered by Renaissance influence of modernism, contrast to people alive, there were still remains of myth within their social life. The situation is used as a symbol of hegemony to rule people by the ruler. The power of mystical belief which still exist and is called as traditional perspective are applied in order to make the ruled submit toward the ruler because they are afraid of something bad they may get. Moreover, the magical power is used to protect the power from anything that can ruin the power itself. This shape of drama is written because the ban of religious theme in the drama, which is the transition of the sacred to secular (Sanders, 1994:103). This ideology is accepted by Shakespeare, which is notably influenced by the thought of Machiavelli and Ancient Greek writings coincidence.

Meanwhile, when the chaos arose in almost entire part of England because of conflicts between Catholic and Protestant doctrine, Shakespeare turned into a nationalist who followed Elizabeth's policy in hoping for the peaceful nation in the land (Sanders, 1994:103-104). As an author, he mediated communication between society and the kingdom of England itself by drawing how the kingdom ruled the nation. However,

Renaissance society accepted the magic power as traditional perspective, which still existed within their life though modernity invasion; the spirits are not alienated, but appear in the form of exotic events.

The spirit power is not only used for ruling love problems, but also in daily work, it is also shown as a ritual or myth that had been held by people since their ancestor's culture. Midsummer is a festival from Pagan, which is still believed and festived by European Catholic civilization. This ritual of Midsummer is a ritual to express gratefulness within European Catholic community because of plenitude of their harvest in a year. Midsummer festival is usually held on the middle of June, commonly at June 21st, which is marked by the solar solstice. The ritual of Midsummer is shown in this below quotation.

Oberon Through the house give²³⁷ glimmering light, // By²³⁸ the dead and drowsy fire, // Every elf and fairy sprite // Hop as light as bird from brier, // And this ditty²³⁹ after me, // Sing and dance it trippingly.²⁴⁰ // *Titania* First rehearse²⁴¹ your song by rote, ²⁴² // To each word a warbling²⁴³ note. // Hand in hand, with fairy grace, // Will we sing, and bless this place. (Shakespeare and Raffel, 2005:133)

Fairies bless the place and the lovers in the midnight of Midsummer day in order to make people in joy. Therefore, Midsummer is marked by the presence of spirits as the below quotation.

Now thou and I are new in amity, // And will tomorrow midnight solemnly⁵¹ // Dance in Duke Theseus' house triumphantly, ⁵² // And bless it to all⁵³ fair prosperity. // There shall the pairs of faithful lovers be // Wedded, with Theseus, all in jollity. (Shakespeare and Raffel, 2005:100)

The event in the dialogue above conveys about what had been done by spirits when Midsummer day came. All fairies are singing and dancing throughout the night of Midsummer day. They also give favours to a place where they visits, including Theseus' house where Theseus and Hyppolita are celebrating marriage with other lovers that coexist with them to Midsummer festival. That phenomenon shows that spirits are characterized as extraordinary role in the story. The supernatural and natural events are presented simultaneously where real phenomena are shown as weird and, on the other hand, magical phenomena are shown as pedestrian (Faris, 2004:11). Thus, magical event happens in the text is the emergence of irreducible element. The supernatural is shown when Midsummer ritual is held; people expressed it through singing and dancing rotating the bonfire (Wallendfeldt et. al., 2007:britannica.com). Meanwhile, the spirits are also dancing and singing gladly so that the joy is brought to mortals in people's belief.

This phenomenon emphasizes the relation of mortals and spirits in religious way. If humans are near to God as the spiritual needs, it means merciful and joyful ornamenting their life too. This relation is indicated similar to the relation of God and humans in religions, such as Catholic or Protestant. In this strategy, Shakespeare tried to challenge Christian belief in that era by emerging mystical vigour in Midsummer ritual. The challenge was given because Christian doctrine is opposite to people thoughts that accepted magical phenomena as nonsense. They believed that it could make heresy in the midst of society. Christian has connection with Pagan including to worship many gods that then was changed by Jesus Christ that gives them peacefulness and the right way to Christian society at that time. Indeed, the plot taken by Shakespeare was inspired by the events before Christian flourished in England which was the response of the history (Sanders, 1994:157). In other words, the root of Christian belief is clarified growing from history. Once again, through this play, Shakespeare tried to negotiate marvellous phenomenon that was alienated in Renaissance age because the strength of modernity inside Christianity and the secularism.

In Christian doctrine, when we worship and close to God, love and grace will be near to us. People traditionally must place God above all to guide peace as it said that 'he has ordered peace for his people who worship him' ("Worshipping to God", September 15, 2017). Thus, Christian people believe that Midsummer festival symbolizes the happiness and grateful of worshipping to God. In another word, Renaissance era is again influenced by mythological treasures from Greek, which is closely related to Christian religion. In addition, Renaissance writers translated and interpreted classical myth into new meanings as their rich sources in order to challenge the dominance of Christian in literature and arts (Grendler, 2004:114-115). That is why Shakespeare showed the spiritual works in different ways to symbolize that Christian religion was still maintained well at that time. This work of Shakespeare is indicated through his writing of religious didactic to convey sermon to people because he also had Catholic background from his family blood (Alexander, 2000:105).

Shakespeare also used magic charm as the magical element in magical realism term to emphasize the existence of the fairies in his work. The magic charm is used by fairies to change the destiny of people by helping Demetrius and Helena to unite in love because their love is not equal. Although this event to unite them flows slowly in the story, this

magic charm can make people confused because they lost the truth. They will accept it as dream, and never asks what happens to them, such as Robin that gives a magic charm to Lysander as the element of magic from a flower that has been affected by cupid arrow. This charm is called 'love-in-idleness' that becomes a characteristic of Shakespeare's work. This is explored in the quotation below.

Churl,⁶⁶ upon thy eyes I throw // All the power this charm doth owe.⁶⁷ // When thou wak'st, let love forbid // Sleep his seat⁶⁸ on thy eyelid. // So⁶⁹ awake, when I am gone, // For I must now to Oberon. (Shakespeare and Raffel, 2005:50)

The quotation explains irreducible element that Robin gives charm to Lysander's eyes from his herbs. The charm causes Lysander receives magical effect from that magic charm. It makes him falls in love to someone that he first sees. It means that love is not only happens when people struggle about it, but it can also happen when power of something unseen (god) destines other way. It means that the power of God is above all.

People positioned God on the top of everything so that they will be defenseless toward what He gives, including love, after they prayed to Him. It will be against what modern thinker gaze this event because Renaissance era is categorized as the modern era in which people rely more on the effort of each person—called as secularism, whereas Renaissance is marked by the emergence of sophisticated technology. In addition, education in Renaissance had been developed since the method increases by using empirical method to strengthen the knowledge and it can be reliable. Contrastly, Shakespeare described Renaissance era in the drama where people still strongly believed that with power and miracle of God they can change everything, even if people did not want it. Furthermore, Christianity and believing gods were held on tenaciously in Renaissance period though advancements of modernity, such as secularism, cannot be avoided.

The last is about the crossed world love which represents satire of the have and the poor. Titania is represented as the have of which all properties in the forests even on earth belonged to her, whereas Bottom is represented as the poor who works as craftmans and needs finance to prop up his life: *Titania* Come sit thee down upon this flowery bed, // While I thy amiable¹ cheeks do coy,² // And kiss thy fair large ears, my gentle joy⁴ (Shakespeare and Raffel, 2005:95). This phenomenon merged both in which Titania falls in love with Bottom and Bottom can have all of her properties.

In Renaissance, marriage could change social status of society so that people tend to look for someone that has higher social status than them to rise themselves (Saari et. al., 2002:541). Also, the change status of Bottom is caused by Oberon and Puck which represent the power of God. The phenomenon means that God can change even the impossible things to become true as the lower class can enjoy wealth and happiness through it. God is all the possibilities and is presented ordinary. This phenomenon is apparently the coexistence of hope and mockery among people to government in the age when poverty was spread everywhere.

England at that time underwent poverty within almost 50% until 70% of population in rural areas and cities (Saari et. al., 2002:503). The parental government (government must safe people from the poverty) were operated by the reign though there was no significant improvements (Smith, 1988:174). Therefore, the massiveness of men workers in England became a phenomenon which as the breadwinner, they must avoid their families from starving (Smith, 1988:175). This fact confirms that the ideology of people that when somebody gets lazy, they cannot fulfill their needs. In addition, this poverty emerged protest to government to safe them and give them finance to live (Saari, 2002:505). Furthermore, Shakespeare was a subject of the poor because he lived under poverty so that he wrote to enhance his quality of life (Sanders, 1994:135). Shakespeare expressed the voice of poor people that faced difficulty in their life. Moreover, the poverty and marital status to get wealth become the main issued to be discussed in this strategy.

Thus, Shakespeare emphasized that Renaissance spirit is more humanism than religious because Shakespeare wrote the portrayal of the emotional states that are essential to human life, such as falling in love, knowing the need for friendship and loyalty, going through midlife crisis, growing old, and facing the approach of death through magical phenomena happened in the text (Saari, 2002:335). However, it is a proof of various perspectives that need to be explored and stated that Renaissance can be complicated era in history of England. In magical realism, the existence of spirits emphasizes that the rich of spiritual need is the important thing to people. Because of Renaissance, that slowly left the prominent of mystical belief caused by Shakespeare who viewed that as significant things that tried to emerge in society. Because through magic, he hoped that a peaceful nation would be built as he loved his land. However,

magic is a media of Shakespeare to tell about the peaceful nation and the strength of supernatural among humans in the world.

1.2 Love and Gender Construction in Renaissance Society

Traditional and modern ideologies have different perspective in viewing the gender position in society. Traditional thinker sees women as the subversive subject and men as the dominant subject in the society, whereas modern perspective emphasizes plural view toward gender position. Hence, this drama showed the ideology of Renaissance people toward gender position in the text. Shakespeare agreed that Renaissance gaze treated negatively toward gender role especially women because women were positioned under men power. In addition, through magical realism, Shakespeare played the text to contrast the real and the magic ones. This quotation explains about the circumstance.

As she is mine, I may dispose⁵³ of her, // Which shall be either to this gentleman // Or to her death, according to our law, // Immediately⁵⁴ provided in that case. // *Theseus* What say you, *Hermia*? Be advised, fair maid. // To you your father should be as a god, // One that composed⁵⁵ your beauties, yea, and one // To whom you are but as a form in wax, // By him imprinted,⁵⁶ and within his power // To leave⁵⁷ the figure⁵⁸ or disfigure⁵⁹ it. (Shakespeare and Raffel, 2005:6)

The above quotation tends to phenomenal world as is described in detail of father's power that is close connected to God. The history of patriarchy hegemony influences the story which affects phenomenal world. The dialogue explains about Renaissance people's perspective toward gender position in society. It is said that the father is the one who has power in kinship structure. It is proved from how *Hermia* got punishment if she does not follow the rule of her father. The matchmaking phenomenon from woman's family signifies that she has to make her family proud and keep her virginity. The event happens because a young woman is usually held responsible for being raped (forced to have sexual relations) in order to prevent adultery that dishonors her family (Saari et. al., 2002:541). However, women at that period were in subversive position which almost all rights of women even their private and public rights were arranged by their fathers, whereas men became the dominant subject to rule the women as the patriarchal system which was supported by the Church and followed by majority people in England (Grendler, 2004:80). It shows how the tendency of ideology was used by people at that time.

Marriage was also a way of lover to raise or enhance their social class by choosing a noble man, 'a marriage could reflect glory on the bride's kin, win them political allies

and access to power, or increase family's wealth' (Saari et. al., 2002:542). Religion again was used for keeping the power where women as the object had to choose 'death' or made 'a vow of single life' as the punishment (Shakespeare and Raffel, 2005:13). Moreover, this phenomenon shows that it is the effect of the supernatural power to strengthen the power to press the submissive subject because the spirits are not visible, but people believe anything can happens if they do not follow the rule. However, the power of fairies as the element of magic is used to make eternal dominance of ruler–men in the patriarchal structure–toward other subjects. It is strengthened by adding bad myths and consequences of magical substances that treathened life of those against them. It means that from the fear of society, people must abide the rule created to avoid them from bad consequences. This event is inferred that traditional thought can confuse modern society to think logically because of its strength of hegemony.

Furthermore, women had no choice in marriage because she could not choose her love by her. Renaissance women had to obey the ruler so their marriage was depend on male kin's choice or their father's choice even though they barely knew or never met the person (Saari et. al., 2002:543). In another words, women had no role to choose her couple for marry because the authority was handled wholly by men. In this case, Renaissance women especially daughters were instructed to become 'chastity (refraining from sexual intercourse), obedience, and silence, all qualities' (Saari et. al., 2002:542). The strategy was to make women gave no protest to the men ruler.

A Midsummer Night's Dream talks about gender perspective including its complexity that Shakespeare tried to assert that there was several phenomena in the society, which made one side harmed by those treatments–women. Moreover, Shakespeare did not only show the phenomena, but also conveyed his statement toward the phenomena itself. It is appeared in text that can be analyzed as the patriarchal ideology thriving in Renaissance era as it is stated.

Hermia O hell! To choose love by¹⁶⁵ another's eyes. // *Lysander* Or if there were a sympathy¹⁶⁶ in choice, // War, death, or sickness did lay siege to it, // Making it momentany¹⁶⁷ as a sound (Shakespeare and Raffel, 2005:12)

The quotation states phenomenal world as the elements of magical realism. It explains something real happens in society when they get authoritative condition. The phenomenal world voice is the statement of love which is choosen by her father whereas love is the personal desire of human. It is represented by Hermia that is disappointed by

her father's decision to not listen to her because her father and the Duke hinder her to marry Lysander—the man she loves. This reluctance was a reflection of Catholic belief that Renaissance women had no opportunity to extricate themselves from bad marriages (Saari, 2002:545). The atmosphere of myth are strongly given toward the characters that they still believe in the uneasy of loving journey, but in the other hand, they believe that love does not depend on the fate of gods. It is proved that the logical thinking of people is used in Renaissance. Therefore, Hermia declares that love that depends on another people is false. However, women had been characterized as having courage intensely to rival men ideology. It is clarified analogously with Shakespeare perspective that he tended to described women in circumscribed toward patriarchal society, but simultaneously he showed phenomenon when women began to fight against men authority that led to gender blurring (Sanders, 1994:159). In detail, it is explained how Shakespeare criticized that women must have courage to strive against rule bond of men.

In another side of woman character, Helena is pictured as the figure of woman at that time that seems weak and has no power. Helena endeavours to get Demetrius' love, although Demetrius does not give good response toward her. Shakespeare told Helena's struggle to tell readers that love struggle was still existed in society.

Helena You draw²²⁰ me, you hard-hearted adamant.²²¹ // But yet you draw not iron, for my heart // Is true²²² as steel. Leave²²³ you your power to draw, // And I shall have no power to follow you (Shakespeare and Raffel, 2005:40).

Helena's dialogue includes the phenomenal world in which the period viewed something or somebody toward what people saw them at that time. In addition, the radical meaning of literary works is the mimesis of human life so as the phenomenal world as the mimesis of realism in magical realism theory (Faris, 2004:14). The explanation shows that there are some phenomena that refer to historical event in the past, which is appeared in magical realism text (Faris, 2014:15-16). Here, women are viewed as the subordinate subject so that she cannot determine her own love. Helena, who loves Demetrius deeply, encounters humiliation and rejection. At that time, love was treated more special than other is, but love was determined by men's choice. Because of this circumstance, 'it is difficult to know whether love played a role in the marriage' (Saari et. al., 2002:543). Therefore, love was not base for marriage in this age though women could express their love to the man they loved. In addition, paternal perception helped men to smooth their

power. It was also the effect of believing myth that man again is godlike in kinship structure.

After that, Helena also mocks Demetrius as she says “The wildest²³⁶ hath not such a heart as you. // Run when you will. The story shall be changed: ²³⁷” (Shakespeare and Raffel, 2005:42). Helena’s confession is indicated as alteration of her attitude toward Demetrius. Through explaining the change story of Apollo and Daphne in Greek legend, she emphasizes that she as a woman is not the silent object, but she tries to do resistance action. She uses gods as the representative of spirit to deliver her opinion toward men that, in legend, male chases after female to get their love. It is clarified that the spirit of the world is opposite to human in the story.

The last, but not least, the phenomenon appears in *A Midsummer Night’s Dream* is women attitude or behaviour. There are two circumstances, which described about women behaviour in Shakespeare’s work. First is about a noble woman that keeps her pride toward man. It is emerged through Hermia’s character shown as follows.

Hermia Nay, good Lysander. For my sake, my dear, // Lie further off yet,⁴⁴ do not lie so near. // ... // *Hermia* Lysander riddles⁵³ very prettily. // Now much beshrew my manners, and my pride,⁵⁴ // If *Hermia* meant to say Lysander lied. // But, gentle friend, for love and courtesy // Lie further off, in human modesty.⁵⁵ // Such separation as may well be said // Becomes a virtuous bachelor, and a maid, (Shakespeare and Raffel, 2005:48-49)

The above quotation states that as a noble woman, Hermia must keep her pride and virginity so that society do not judge her badly. In Christian faith, it is believed that sex rituals are forbidden, which ‘suppose’ a young woman has never had sex and is not engaged’ (“Sex and Married”. September 17, 2017). If it is happened, the men must marry her and pay bride price. People in England are mostly Christian including Shakespeare himself, whom strong faith was a remnant of the Medieval Age. Thus, sex desires between lovers were pressed before they got married.

In Catholic view, keeping virginity is a must for all women in their entire life before they get married; it is rooted in the Christian New Testament, in Greek philosophy, and in writings of leaders in the past (Saari et. al., 2002:541). As a noblewoman character, Hermia represents a good figure of noble woman that does not want to break the rule of religious doctrine. This signified as phenomenal world that Hermia is afraid of some consequences that would happens to her if she does something forbidden. This phenomenal world resembles the history events which is emerged in another way of presentation as the idiosyncratic of magical realism (Faris, 2004:15-16). This fear

emerges because in this age, women became the victim and punished if they did adultery while men had no responsibility toward it (Saari et. al., 2002:541). However, Christian doctrine to woman attitude had been applied in society that again made dichotomy within the discourse of male and female.

The phenomenon of magical realism in the text gives inference that men and women have different position in society. Men are illustrated as more powerful than women that they can rule anything even the public and private rights of women. This circumstance is opposite to the women that have role neither in their life nor in marriage. They are placed as submissive subject in society that are described as silent, weak, and had no opportunity to speak. Those phenomena are clarified as the traditional view that see women as alienated subject, but Shakespeare tried to negotiate this view through his drama. His negotiation appeared through Hermia. She has the bravery to speak that matchmaking to someone she does not love is false. She also escapes as her action against the law. However, this negotiation proves that modern thought had developed in this ages and Shakespeare is indicated to have an inbetween position, as he did not wholly support and neglect this.

1.3 Human World of English Renaissance

England is a country that accepts monarch system to manage its country. As monarch applied in the country, the discourse of the have and the poor appear in the society as it is considered natural. Hence, how the poor lived amid of monarch system in English Renaissance is explored through following dialogue.

Quince If we offend, it is with our good will.⁸⁷ // That⁸⁸ you should think, we come not to offend, // But⁸⁹ with good will. To show our simple skill, // That is the true beginning of our end.⁹⁰ // Consider⁹¹ then, we come but in despite.⁹² // We do not come, as minding⁹³ to content you, // Our true intent is.⁹⁴ All for your delight, // We are not here. That you should here repent you,⁹⁵ // The actors are at hand. And by their show⁹⁶ // You shall know all, that you are like to⁹⁷ know. (Shakespeare and Raffel, 2005:118)

The quotation above clarifies that phenomenal world as the realistic elements keep the text becoming realistic, but not to replace the concern of reader toward something fantastic (Faris, 2004:15-16). Through the prologue, Quince as the representation of clown in his team delivers that he and his friends has purposes to make Duke's family and the lovers feel happy of their act though earlier they are belittled by Philostrate. Since the performance begins, Quince and his friends act funnily so that Duke and his family laugh and feel strange with their performance. It shows how clown acts in front of noble

in a stage performance. Kingship and noble sit down around the stage while the clowns do the show in the middle of the stage. Actually, the clowns are demonstrated for noble and kingship to show the drama or something funny as joker. Their language shows satire and metaphor of their daily struggle to live.

It is argued that Bottom and his friends are the representation of lower class in his era. Here, Bottom and his friends wants to make a remarkable performance for the Duke in his marriage party. They collaborate to perform a play from Athens folktale and are called clown. It is agreeable that clown is one of circumstances in lower class society in 1500's. Clown is a group of people mostly from lower class, which performed to jest in front of many audiences. Clown performed their body skill in theatre performance to act as joker or acrobatic performance such as juggling and popular acting troupes which developed through decades (Armitage, 2006:141-142).

In Renaissance era, especially while Shakespeare stage was established, he used clown to make the audience laugh. The emergence of clown was to entertain noble as mockery, but Shakespeare gave another sense to his story where noble were mocked too by him (Daiches, 1961:252). The mocking strategy related to the rule of strict love and marriage in the era that Thisbe and Pyramus love because of their faith, but the cruel lion makes Thisbe afraid that this can lead to tragedy to both. The cruel lion is represented as the authority of ruler that make strict rule to certain people. Thus, phenomenal world in this work is determined as the allusion of Renaissance life in which satire clown mushrooms at that time. The mockery and emergence of clown indicates the opposite view between high class and lower class. Shakespeare used clown to create satire and make the opposite figure laughed. The purpose is to smooth the protest of lower class to the authority that did not take side to alien society—women and the poor (Armitage, 2006:139). The authority figure is signified coming from the strict rule of Church, high class, and paternal figure in Renaissance.

The struggle of Bottom and friends to appear in Athens' stage and get financial support is clarified as Shakespeare's struggle. Bottom and friends begin their careers as craftsmen, such as carpenter, cabinetmaker, tailor, and other jobs. It also refers to Shakespeare early work that was known as craftsmen that had the ability to master techniques and conventions of writing as he was a genius by combining poetic and uncanny language with human psychology (Daiches, 1961:246). Shakespeare wrote for

financial success. He wrote both to express his idea and to make living because he had faced poverty for all his life (Saari et. al., 2002:341-342). Furthermore, both Shakespeare and Bottom's company encountered their success by getting financial from artist career. In fact, though Shakespeare succeeded to be a playwright, Shakespeare were mocked by noblemen as if he was a plagiarist that copied other works (Saari et. al., 2002:342). Similar phenomenon happens through Bottom's company where they are belittled by the noble family. They mocked their performance as if it is not good for them. From this phenomenal world, Shakespeare tried to deliver how poor worked hard to reach prosperity, though they were still underestimated by the have as they have power to support their fund.

Same as fairies world, human also has social structure to manage their system of life, but it is considered contrast to fairies world because their life is not simple as fairies life. The fairies' social structure has been divided appropriately with the portion of the job they get. Furthermore, fairies never do protest to the king or queen about what they do. It means, fairies world is defined as monarch system as human world in modern gaze. They have a king or a queen to rule and there is job distribution in its system. It aims at organizing the system and making a peaceful nation.

Theseus I must confess that I have heard so much, // And with Demetrius thought to have spoke thereof. // But being over full¹²⁵ of self¹²⁶ affairs, // My mind did lose¹²⁷ it. But, Demetrius, come, // And come, Egeus: you shall¹²⁸ go with me. // I have some private schooling¹²⁹ for you both. // For you, fair Hermia, look you arm¹³⁰ yourself // To fit your fancies¹³¹ to your father's will, // Or else the law of Athens yields¹³² you up – // Which by no means we may extenuate¹³³ – // To death, or to a vow of single life. (Shakespeare and Raffel, 2005:10-11)

This dialogue admits the second element of magical realism—phenomenal world as Faris said that realistic descriptions create a fictional world, which mimes real world by using extensive detail (Faris, 2004:14). The above quotation tells that Theseus is a leader of Athenian society in the story. The quotation also explains about how Theseus makes decision toward the conflict between the father and her daughter where the father wants to match her daughter with someone he believes. In another side, Hermia as the daughter does not want to marry the man because she has her own better choice. Through the dialogue, it is considered that the job of the leader or king is to regulate citizen's life. As Hornby (1995:71) said that there is a supreme ruler of government so that it indicates the monarch system.

If it is drawn to history, Elizabeth I was an England Queen in Renaissance era. She was acknowledged as the certain sovereignty given by God that succeeded to infuse her government with the confidence, pride, and energy (Smith, 1988:173). The representation of prudent leader in the text has copied from Elizabethan reign. Shakespeare has responsibility to his realms that Theseus is described as the leader that is careful in determining something so he must do sufficient discussion. The signification leads to the contextual background of Renaissance era in which the crown regulated for 'the general good' of the kingdom that is responsible to gain labour finance of prosperity, enforce health and sanitation, and protect merchants and artisans from predatory colleagues (Smith, 1988:175). Because the unequal position of women in Renaissance, Theseus also has to give Hermia, as a noblewoman, a wise decision toward her marriage, that is, to become a nun or follow her father's choice. The restricted choice of women is indicated with Catholic and Protestant' treatments toward women in Renaissance. Women in Catholic were suggested to be holy and serve their life in church, whereas Protestant women believed that women's life was under men, which was formed by marriage (Saari, et. al, 2002:545). This happened because the transition of religious identity between Catholic and Protestant. Shakespeare tended to negotiate the religious identity which accepted Protestant doctrine though he grew in Catholic education.

In addition, the wise of Theseus shows by giving chance for lower class to perform in front of merchants as the following dialogue "I will hear that play, // for never anything can be amiss⁶² // when simpleness⁶³ and duty tender it" (Shakespeare and Raffel, 2005:116). Theseus is described as 'benevolent ruler who governs with justice and humanity' that pay attention to lower class as well (Daiches, 1961:254). The monarch system has a big authority to rule its government well. The text draws the situation that the leader of government is a good and wise leader in which is hoped by many people especially the lower class to build peaceful governance. Shakespeare agreed that monarch were appointed divinely whom honour and justice spring; it builds mutual responsibility toward ruler and ruled (Sanders, 1994:153). Nevertheless, it is shown by Theseus in the text that he is prudent and honourable and is a mirror of Elizabeth that preserved stability in nation.

The phenomena above draws the image of Renaissance age to audiences which was uneasy to be traced straightly to the conclusion. The discourse of dream and the life of

lower people in the play exhibits the audiences that there is a different condition between the kingship and commoners. Commoners are described as the ambitious people as their life are under wealth so that people is not amazed as they prosecute the wealth itself to live. Thus, in many ways, they produce money by becoming clown artists, which entertain court members and is mocked by them as if they are funny objects (Carter and McRae, 1997:76). In fact, this is not really mockery as they also do satire language and joke to satirize the rich people (Daiches, 1961:253).

The distinction between the have and the lower is related to the discourse of traditional and modern in which court members can have modern thought as the influencer of people to spread this thought, whereas the lower is still traditional as they developed the folktale and myth within them. In addition, the dream is a symbol of mystical treasures of people thought to think about their imagination, which represents either bad or good events. This also caused the restriction from the Church which did not allowed people to do anything that was unrelated to Church as the heresy which could annoy the peace of country (White, 1999:120). It is said through the last phenomena that the dream of people is having a wise rulers that can rule the country well and make a good atmosphere. However, the emergence of magical things in the story is the way to do protests to Church that delimited the freedom to think. In addition, the myth and the real also differ the discourse into modern and traditional which symbolize through the have and the lower.

2. The Discourse of Unity Realms

There are two elements in magical realism mode of writings that shows the discourse of unity realms. They are unsettling doubts and merging realms. In this strategy, the researcher explores the discourse on how magic realm and real world are coexisted in *A Midsummer Night's Dream*. This discourse appears as uncanny or hesitation phenomena toward the reader. Nevertheless, the social condition of Renaissance period and the ideology of Shakespeare are still analyzed dialectically through the narratives and dialogue as the purpose of this thesis.

Though the unsettling doubts and merging realms are almost the same in context, they still have particular distinction when they are identified in details. The characteristics of the text lead hesitation toward reader when both realms met and leads to analyze the unsettling doubts (Faris, 2004:17). Meanwhile, the integration of the text and material,

which is felt as life beyond the grave, leads to analyze the merging realms (Faris, 2004:21-22). These concepts can relate to the definition of magical realism itself as Yusono (2017:10) said that it is the blending between supernatural or irrational walk together with realism. Therefore, combination of those elements is clarified to emerge new discourse in the text that is compiled in this subchapter.

This analysis describes how fairies' power influence human life. The discussion still talks more about unsettling doubts in the text. The unsettling doubts really convey the relation between fairies and human that implied meaning and hegemony to readers. It is asserted by a great potent of spirit. As magical realism confirms that 'attempts to bridge the gap between ancient divinity and modern absurdity' (Faris in Yusono, 2017:13). Shakespeare in *A Midsummer Night's Dream* illustrated how powerful fairies do many things to human world even though it affects bad treatments to them. The event happens because there is a debate in fairies world between the king (Oberon) and the queen (Titania) to snatch away a child to become their follower as their domination proof. Hence, this following quotation explains the power of fairies as the parents of human.

The human mortals want their winter cheer.¹³⁹ // No night is now with hymn or carol¹⁴⁰ blest. // Therefore the moon, the governess of floods,¹⁴¹ // Pale in her anger, washes¹⁴² all the air // That¹⁴³ rheumatic¹⁴⁴ diseases do abound. // And thorough¹⁴⁵ this distemperature¹⁴⁶ we see // The seasons alter. Hoary-headed¹⁴⁷ frosts // Fall in the fresh lap¹⁴⁸ of the crimson rose, // And on old Hiems'¹⁴⁹ thin and icy crown¹⁵⁰ // An odorous chaplet¹⁵¹ of sweet summer buds // Is, as in mockery, set. The spring, the summer, // The childing¹⁵² autumn, angry winter, change // Their wonted¹⁵³ liveries. And the mazèd¹⁵⁴ world, // By their increase,¹⁵⁵ now knows not which is which. // And this same progeny¹⁵⁶ of evils comes // From our debate,¹⁵⁷ from our dissension.¹⁵⁸ // We are their parents and original.¹⁵⁹ (Shakespeare and Raffel, 2005:35-36)

The text above states that there will be disaster or mischief things to human life because the dispute of gods in fairies land. It is assumed that it includes third element of magical realism called unsettling doubts. It is because the hesitation of how fairy arranges human world are appeared in the plot of the story. This supernatural aspect points the power had by fairies to rule human land. Fairies are illustrated having more magic strength as their excess than mortals. It is also said that God has strong power to anything that human wants to within limits of the prison (bible.org). The influence of gods and goddesses are illustrated as the powerful strength to man power. It explains how if the fairies are mad at each or get angry toward human will ruin human world. It affects big events to human world through natural disaster made by the fairies. As it is said, "Therefore the winds, piping¹²² to us in vain, // As¹²³ in revenge have sucked up from the

sea // Contagious fogs¹²⁴ which, falling in¹²⁵ the land.” (Shakespeare and Raffel, 2005:34). This quotation explains that fairy as representation of gods and goddesses have strong power to human world.

The drama depicts power of gods as the highest power in world hierarchy. It means human does not have any power to against them. However, the magical elements are realized by the people at Renaissance era since this era is the transition of Catholic to Protestant and religious to secular. This phenomena means people in Renaissance still believed toward gods and goddesses as they worshipped to them to build their world in peacefulness. The position of fairies and human as the representation of magic world is conveyed by magic theorist’s Pomponazzi in Grendler (1997:43). He stated that magic is viewed as heavenly and earthly realms. He believed that human world is a microcosm or small universe that is a mirror of the larger universe or cosmos. Furthermore, the reason fairies having similar structure to human is because the supernatural is the larger universe of human being which had to be worshipped.

The complex story of Shakespeare plays always brings the hesitation and bizarre experience of the readers toward the merging realms. The story is not only covered by single phenomenon, but also emerging multiple phenomena which are read as something marvellous. From above, the characteristic of this play can be confirmed as magical realism. Thus, one element reveals the meaning of the phenomenon as the so-called merging realms. The merging realms also mention the cross-world love phenomenon in *A Midsummer Night’s Dream*. Below quotation explores more of that phenomenon.

... But I know // When⁹¹ thou hast stol’n away from fairy land, // And in the shape of Corin⁹² sat all day, // Playing on pipes⁹³ of corn⁹⁴ and versing⁹⁵ love // To amorous Phillida.⁹⁶ Why art thou here, // Come from the farthest steep⁹⁷ of India, // But⁹⁸ that, forsooth,⁹⁹ the bouncing¹⁰⁰ Amazon,¹⁰¹ // Your buskined¹⁰² mistress and your warrior love, // To Theseus must¹⁰³ be wedded, and you come // To give¹⁰⁴ their bed joy and prosperity. // Oberon How canst thou thus for shame, Titania, // Glance at¹⁰⁵ my credit¹⁰⁶ with Hippolyta, // Knowing I know thy love¹⁰⁷ to Theseus? // Didst thou not lead him through the glimmering¹⁰⁸ night // From Perigenia,¹⁰⁹ whom he ravishèd, // And make him with fair Aegle¹¹⁰ break his faith // With Ariadne and Antiopa?¹¹¹ (Shakespeare and Raffel, 2005:32-33)

The quotation above clarifies the merging realms of magical realism. This phenomenon is signified as unsettling doubts in which reader feels alien toward the phenomenon because of fairy’s affair with human. Faris (2004:23) confirmed that as the merging realms, which blurs the border of magical and reality that the discourse of merging realms is questioned each other. In other words, magical realism is not presented

as the wholeness, but it is appeared in parts by the context (Pujiati, 2017). The text conveys the uncertainty of Oberon and Titania that can have affairs with human as the closeness of human world and fairies realm. They are jealous of each other because their partner falls in love with someone else that surprisingly is a human. Oberon falls in love with Hyppolita and Titanie with Theseus. It is clarified that fairies also has feeling as human has. They can feel love, crush, jealous, angry, or happy. However, Shakespeare illustrated the fairies as similar to human. Thus, they not only have super power to influence human's world, but also have feeling as if they are common creature. Furthermore, fairy is pictured to have sexual desire and no perfection in human gaze to confuse their power as influence of logical way of thinking in this age.

Human is created to think, therefore human must consider to analyze the events happened to them, including dreams. Dream as the title of Shakespeare's play become a significance symbol in the drama itself because dream may have some interpretation toward the readers. This analysis of dream is clarified to have meaning in magical realism gaze. The dream is interesting to analyze because the rich of meaning is conveyed realistically and magically as the following quotation that tells about the discourse of dream.

Hermia (awaking) Help me, Lysander, help me! Do thy best // To pluck¹¹⁸ this crawling serpent from my breast! // Ay me, for pity.¹¹⁹ What a dream was here. // Lysander, look how I do quake¹²⁰ with fear. // Methought a serpent eat¹²¹ my heart away, // And you sat smiling at his cruel prey.¹²² (Shakespeare and Raffel, 2005:54)

The above quotation tells about Hermia's bad dream where she is left by Lysander. Hermia feels that there is a snake plucks to her body and eats her heart, whereas Lysander only sits and smiles cruelly. Suddenly, Hermia shouts and frights of her own dream while she sees that Lysander has gone from her side. Hermia's bad dream is actually signed something. It is indicated that dream symbolizes that bad things can also really happened. People in traditional perspective believe that bad dreams signifies bad events that will happen next. This strategy is applied in the text through Hermia's bad dream, which makes Hermia thinks that bad luck follows her and Lysander.

The fact that bad dream signs bad luck in real world is proven through the continuous circumstance that Lysander loves Helene in sudden without any reasonable things. This phenomenon is actually clarified as unsettling doubts which emerges the hesitation to reader whether after she wakes up, she will face bad things or not. Unsettling

doubts mean the existence of fantasy during the story makes reader hesitates between the uncanny events where the events are still explainable by the law, but simultaneously do some alteration in those laws (Faris, 2004:17).

The circumstance of magical realism emphasizes the dream as the real things in natural life, so as the traditional gaze about dream that believed that dream is the oracle mirror of life, like how shaman predicted the human condition through his or her oracle glass. Furthermore, people know their future destiny through the dream as it is oracle of their own life. In this stage, Shakespeare tried to re-appear the concept of dream, which is rich with the interpretation or assumption of people of the prosperous of magical issued in Renaissance. The so-called modernity is to reason the dream with the empirical issued that was experienced by former society. On the other hand, the traditional concept is combined with their beliefs that dream comes from God so that God gives some consequences toward bad or good things had been done. However, the dream as the realistic element of magical realism is used as the strategy to re-exist the marginal voice of supernatural, which is alienated by the hegemony of modernity which countered the presence of God in handling the dream itself.

Another phenomenon is the power of fairies which is described as the power of God. In the narrative, fairy is a godlike characters which knows every circumstances happen in human world. This is mirrored the belief of people where God monitors human activity to know the goodness and badness as Holy Bible states that ‘no human is innocent in the sight of God’. (“God-Watch Human” September 20, 2017). It is possible for the almighty God to do some thing to human who even changes the destiny or situation. Furthermore, human must worship God in order to make close relation to God so that the hope can be formed. As the consequences, if humans do good things, they will receive good consequences and the opposite. This also draws Shakespeare as a person who lived religiously within Catholic influences since his childhood (Alexander, 2000:104). Furthermore, the merging realms and unsettling doubts show the closeness between God and humans, which are described as a worship activity. Gods, symbol of supernatural power from ancient Greek myth, are described having similar personality as humans which need love and dominance in their life. Therefore, as the need of spiritual living in the society, Shakespeare emerged the picture of fairy which is presented as God.

However, the merging realms and unsettling doubts are the strategy to show the closeness of humans and God as the spiritual need in their life.

3. The Uncanny Circumstances

This strategy used in the last element of magical realism is called disruptions space, time, and identity. Faris (2004:23) said that this event ‘disturbs received ideas about space, time, and identity’ so that readers feel uncanny toward phenomenon emerges phenomenon in the fictions. Meanwhile, this phenomenon strengthens the weird of magical realism poetics that present the magic realm and real world at once to become hybrid fictions that does not wholly realism or magical things. In this subchapter, the uncanny phenomena analyze the characters who undergoes confused identity because of unexplainable events and the events that are questioned how they happened. However, the contexts of Renaissance era and Shakespeare’s ideology follow the analysis to prove the disruption space, time, and identity connected to the events happened in Renaissance era to know the significants beyond *A Midsummer Night’s Dream*.

3.1 Questioning Identity

The disruption of identity happened to human characters of *A Midsummer Night’s Dream*. This stage makes the human world shaking with the identity that often changes unexplicitly. The lovers of Athens mutually change the identity to love one lover then to another. Thus, the readers are made doubtful toward the phenomenon because it is strange to them as the poetics strategy of magical realism. These following quotations emphasize the change of identity in the text.

Demetrius (waking) O Helena, goddess, nymph, perfect,¹²⁵ divine, // To what, my love, shall I compare thine eyne! // Crystal is muddy.¹²⁶ O how ripe in show¹²⁷ // Thy lips, those kissing cherries, tempting grow! // That¹²⁸ pure congealèd¹²⁹ white, high Taurus snow,¹³⁰ // Fanned with the eastern wind, turns to a crow // When thou hold’st up thy hand. O let me kiss // This princess of pure white, this seal¹³¹ of bliss. (Shakespeare and Raffel, 2005:74-75)

So, as happened in Demetrius, the phenomenon not only affect one character, but the other characters also feel the similar circumstance that changes his identity by loving someone as shown in the next quotation.

Lysander (waking) And run through fire I will for thy sweet sake, // Transparent⁸⁶ Helena! Nature shows⁸⁷ art,⁸⁸ // That through thy bosom makes me see thy heart. // Where is Demetrius? O, how fit a word⁸⁹ // Is that vile name to perish on my sword! // *Helena* Do not say so, Lysander, say not so. // What though he love your Hermia? Lord, what though?⁹⁰ // Yet Hermia still loves you (Shakespeare and Raffel, 2005:51-52)

Both quotations above have some discourse toward the identity of the characters that are represented by Demetrius and Lysander. The first identity of Demetrius and Lysander are in love with Hermia. Those two men struggle to get Hermia's attention and love whereas Helena loves Demetrius, but he heeds her. Meanwhile, Hermia who loves Lysander is matched with Demetrius that makes Helena feels envy to her. In this strategy, the identity of the lovers os changed wholly in which Demetrius and Lysander suddenly love Helena without any questions and reasons. This change of identity is clarified due to the impact of the poison given by fairy.

The disruption of identity that has been mentioned through the significance of quotations that convey characters' identity changed extremely as it is stated by Faris. According to him, 'the multivocal nature of the narrative characterized the magical realism text extends to its character even to tend toward radical multiplicity (Faris, 2004:25). Hence, to read the phenomenon of the corrupting identity on the text required multi perspective so that the interpretation is still in line with the purpose. It is needed to include more than one perceiver, as it is the so-called defocalization (Faris, 2004:43). From this phenomenon, it can be read that the human world felt folly. The men power to love women are fooled in which they are made to submit to the women they love. It is contrast to previous phenomenon that the women are subordinated. Thus, the idea of interfere supernatural becomes something logic to be issued because the incapability of human to change themselves fast. Still, the poetics come to show the presence of marginal voice of women and spirits that have been subordinated in the midst of secular society. However, the empiric or logic think is challenged in *A Midsummer Night's Dream* by giving the fact of changing identity of human to love somebody when at first she was alienated simultaneously by the power of spirits.

Magical realism is the product of hybrid culture, which tries to merge the magical things and real things in an idea of story. This issue brings the question of identity of the characters and which side they belong. On the other hand, the realms of magic and real represents the traditional and modern ideology, which can be seen as contrast things. Throughout the magic, this strategy clarifies to emphasize the marginal voice within society to be appeared in the text. One of them is the marginal of women, which perceived as subordinate subject in society. Women are reputed as the submissive ones than men, which have power to rule. Contrastly, in *A Midsummer Night's Dream*, women are seen

to win the band of men authority. In Renaissance, women were also decried to get their rights, who did some protest to be listened by the authority (Sanders, 1994:142). The progressive women movement even made the community to bring feminism in the society. They demanded to get jobs with the same income in society and prosecuted to have freedom for marriage (Saari et. al., 2002:543). This is represented by Hermia and Helena who get their lover in final decision. Moreover, men are seen subjected to the fact and folly. The marginal voice from the lower class had been explained in the previous subchapter. However, the magical realism has purpose to bring out the marginal voice.

3.2 Questioning Circumstances

The next phenomenon is slightly different from the first phenomenon, which questioned the space between the fairies, characters, and even the audiences. This stage is a complex understanding since Shakespeare made all of substances of the story merged in one condition. It questions whether it is real event or just imagination of human. The details are shown in the below quotation.

Puck If we shadows have offended, // Think but this, and all is mended: // That you have but²⁵⁷ slumbered here, // While these visions did appear. // And this weak and idle theme,²⁵⁸ // No more yielding but²⁵⁹ a dream, // Gentles, do not reprehend.²⁶⁰ // If you pardon, we will mend.²⁶¹ // And as I am an honest Puck, // If we have unearnèd²⁶² luck, // Now to 'scape the serpent's tongue,²⁶³ // We will make amends²⁶⁴ ere long –Else the Puck a liar call. // So good night unto you all. // Give me your hands, if we be friends,²⁶⁵ // And Robin shall restore²⁶⁶ amends. (Shakespeare and Raffel, 2005:134-135)

The above quotation states that Puck serves the epilogue of the story. The *uncanny* in the epilogue presents through Puck's statement that disturbs audiences' thought when he says that he wants to make everything all right and peaceful; and says that it is only a dream. Furthermore, he communicates not to the characters, but more specific to the audiences about the consequences of each act done by the actors. This phenomenon questions whether it is true or not because Puck strengthens that it is just a dream so that the hesitation emerges inside the mind. The in-between is explicitly explained in this phenomenon. This hesitation is stated in magical realism theory that creates a new space that emerges the hesitation to reader (Faris, 2004:23). Furthermore, the circumstances are questioned repeatedly in which there is no solution and the end of it. This shows the rich and the mode of magical realism in a midst of Renaissance society in England as the model where the supernatural treasures still exist.

The phenomena above explain that this is the strategy of magical realism to bring out the marginal voice from the existence of the myth in society. This stage shows blurring of space, time, and identity which is as magical realism characteristic tries to resist modernity that cannot accept the in-between as it has made contrast term between magic and realism (Pujiati, 2017). In Renaissance, myth was almost exiled by the authority because it could emerge heresy toward people. All of the reality which did not relate to God and Holy Bible were accepted as heresy which meant that they were against the religion itself. As Elizabeth did as the reign of England, Shakespeare took in-between position which did not remove the effect of religion simultaneously and did not wholly received the band of religion. The in-between position is also presented in *A Midsummer Night's Dream* through the representation of Puck who has communicated to audience and humans that create hesitation on the readers. Hesitation of Puck's ability to access the worlds raises hesitation on the readers's consciousness.

CONCLUSION

Magical realism theory is used to analyse the text. The purpose of this research is to know whether *A Midsummer Night's Dream* is included to magical realism's mode of writing or not. Hence, the result shows that phenomena of magical realism is explored in the text though it is seen slightly. Shakespeare focused on the first and second elements of magical realism which differ magical phenomena and real phenomena; therefore, his work is regarded to be a realistic one. The consideration of magical realism mode is confirmed from *uncanny* events and *hesitation* that cause indeterminacy that still presented in the story to confuse the readers, so that defocalization is needed to infer the significance. The supernatural emerges as something exotic within a sophisticated culture in England. In addition, the influence of Renaissance, which spread modernity among the society, also affected Shakespeare to express his mode of writings. However, Shakespeare tended to be more realism in expressing his way of thinking in the text.

English Renaissance contributed a lot to Shakespeare's thought that leaned to separate religious doctrine and life as the ideological body of Elizabethan kingdom at that time because of conflicts between Catholic and Protestant to get authority within the kingdom. Thus, magic becomes a tool to give hegemony to people to not do several things which is said against of God. Moreover, Shakespeare had the purpose to seek wealth from

being playwright which was close to kingship structure so that his writing was more historic and describing court life. The magic also symbolizes kingdom's protection from any bothers. However, in terms of position and ideology, Shakespeare thought in modern manner though he did not reject the tradition by exploring it minorly. It is the sign of age transition from traditional to modern.

Magical realism is not affected wholly to Renaissance society, as its resistance to the modern itself, but trace of magical realism in this age remained significantly important to be analyzed. Although the issue of magical realism in Shakespeare work is only a slice, the step of traditional to modern can be concluded as the presence of that circumstance. The two realms in the text are not quite blurred as it is assumed in the framework. However, the magical realism in this text is clarified as the in-between-ness of a transitional condition of traditional to modern civilization with epistemological dominant. Meanwhile, magical realism as proposed in the theory is an in-between position of magic and realism with in-between dominants (between epistemological and ontological) as the condition of postmodern. Thus, the realism is the main things to explore in *A Midsummer Night's Dream*. Further research of magical realism is suggested to continue following its trace in history because it has a significant role to develop literary work in modern life.

BIBLIOGRAPHY

- Alexander, Michael. (2000). *A History of English Literature*. Hampshire: Macmillan Ltd.
- Armitage, David. (2006). *British Political Thought In History, Literature And Theory, 1500-1800*. New York: Cambridge University Press.
- Asga, Hasbi. (2014). *Realisme Magis dalam Cerpen Arajang Karya Khrisna Pabichara: Konsep Karakteristik Realisme Magis Wendy B. Faris*. Yogyakarta: Universitas Gadjah Mada.
- Blaxter, L., Hughes, C and Tight, M. (2006). *How to Research*. Buckingham: Open University Press.
- Carter, Ronald and McRae, John. (1997). *The Routledge History of Literature in English Britain and Ireland*. London: Routledge.
- Daiches, David. (1961). *A Critical History of English Literature*. London: Martin Secker & Warburg Ltd.
- Faris, Wendy B. (2004). *Ordinary Enchantments Magical Realism and the Remystification of Narrative*. Nashville: Vanderbilt University Press.
- Grendler, Paul F. (2004). *The Renaissance (Vol I-IV)*. New York: Charles Scribner's Sons.
- Hegerfeldt, Anne C. (2005). *Lies that Tell the Truth Magical Realism Seen Through Contemporary Fiction From Britain*. New York: Rodopi B.V.
- Mahmudah. (2016). *Magical Realism in Ahmad Sa'dawiy's Frankenstein fi Bagdad*. *Humaniora*, Vol. 28, No. 2, Hal.142-151.

- Pujiati, Hat. (2017). *Realisme Magis Sebagai Strategi Eksistensi Kolektor Mitos di Ruang Hierarkis Sastra Indonesia in Udu, Sumiman (ed.): Literasi, Sastra dan Pengajarannya: Prosiding Seminar Nasional, HISKI Sulawesi Tenggara, Kendari: 29-30 April 2017 (pp 130-141)*. Fakultas Ilmu Budaya Universitas Halu Oleo, Kendari.
- Roman, Luke and Roman, Monica. (2010). *Encyclopedia of Greek and Roman Mythology*. New York: Facts On File, Inc.
- Saari, Peggy and Saari, Aaron. (2002). *Renaissance and Reformation: Biography (Vol. I-II)*. New York: U.X.L.
- Sanders, Andrew. (1994). *The Short Oxford History Of English Literature*. Oxford: Clarendon Press.
- Septiana, Rizka. (2015). *Magical Realism and the Erasure of the Worlds in Yann Martel's Life of Pi in Postmodernism Perspective*. Jember: Universitas Jember.
- Setiawan, Ikwan. (2012). 'Mencairnya' Kuasa: Sastra, Subjektivitas Cair, dan Resistensi terhadap Kuasa Budaya dan Negara dalam Perspective Poskolonial. *Jentera: Jurnal Kajian Sastra*, 1 (1), 1—11.
- Shakespeare, William and Raffel, Burton (ed.). (2005). *A Midsummer Night's Dream*. New Haven and London: Yale University Press.
- Smith, Lacey Baldwin. (1988). *This Realm of England 1399 to 1688*. Toronto: D.C. Heath and Company.
- Thamarana, Simhachalam. (2015). Magic Realism in English Literature and its Significant Contribution. *International Journal Of English Language, Literature And Translation Studies (Ijelr)*, 2 (4), 263—266.
- "Worshipping to God". (2017). Retrieved from <https://www.bible.com/en-GB/search/bible?q=Worshipping%20to520god>.
- "Sex and Marriage". (2017). Retrieved from https://www.bible.com/en-GB/search/bible?q=sex-%20and%20married&category=bible&version_id=392.
- "God –Watch Human". (2017). Retrieved from https://www.bible.com/en-GB/search/bible?q=God%20watch%20human&category=bible&version_id=392
- White, R.J. (1967). *A Short History of England*. Cambridge: Cambridge University Press.
- Yusono, Khoirunnisa Fayakun. (2017). *Magical Realism in Gabriel Garcia Marquez's A Very Old Man with Enormous Wings: A Postcolonial Perspective*. Jember: Universitas Jember.