

Magical Realism Depicted in Disney's Film *Enchanted* (2007)

Aqila Khairunnisa^{a*}

^a Universitas Negeri Surabaya, Indonesia

*Corresponding author. E-mail address: aqila.19016@mhs.unesa.ac.id

ABSTRACT

Magical realism is still becoming a theme that is quite attractive to the wider community. This is indicated by the number of film productions that use magical realism as a theme. Disney is one of the companies that quite often produces well-known films that use magical realism for its theme. One of the Disney movies that uses this theme is *Enchanted*. *Enchanted*, directed by Kevin Lima and released in 2007, is a film that tells the story of a young maiden named Giselle who lived in an animated magical kingdom named Andalasia. She always wondered that one day she would meet a prince as her true love and live happily ever after with him. However, her wish had to run aground when she was tricked by Queen Narissa who disguised herself as an old woman and caused Giselle to be carried away to the real world, precisely in New York City. There are so many illogical things that happen while Giselle is in the real world, which makes the writer interested in researching this movie using the theory of magical realism from Wendy B. Faris. Faris. The research method that being utilized for this study is descriptive qualitative. The results of this study will be presented with a description of the phenomena that occur and accompanied by several images for proof. The primary data that being used in this study is the Disney's film *Enchanted* released in 2007 and directed by Kevin Lima. The results of this study show that *Enchanted* film has characteristics such as The Irreducible Elements, Phenomenal World, Unsettling Doubts, Merging Realms, and Disruption of Time, Space, and Identity. However, disruption of time is not identified in this movie. This study also discovered how magical realism affects the perspective of the characters in the *Enchanted* film.

Keywords: magic, realism, magical realism, *Enchanted*

INTRODUCTION

Film is a work of art in the form of a series of live images that has various elements of art to complement spiritual needs. The elements of art that exist and support a film include visual art, photographic art, architectural art, dance art, literary poetry, theatre art, music art, and others. Filmmaking must also go through a thought process and technical process, in the form of searching for ideas and story ideas. While the technical process is in the form of artistic skills to realize all ideas, ideas or stories to become a film that is ready to be watched. Films also have several different genres. Starting from horror, drama, thriller, comedy, action, and many more. The first film was created in 1805 by the Lumiere Brothers. In 1899, George Melies started making films with an editing style with the title 'Trip to The Moon'. Starting from there, films slowly began to continue to be produced and developed.

A film would be boring without a theme. Theme is a very important element for the storyline in a film to be easily understood. With the development of the times, there are so many cultures that influence daily life that can be a source of creative ideas to be applied to film. One of the themes that is quite loved by the public is magic realism.

Along with the times, there are many studios that produce films using the concept of magical realism. One of which is The Walt Disney Company. This company has produced a number of amazing films with the theme of magical realism. Disney has produced a lot of films with fairytale theme. One of their most famous works is *Enchanted* (2007).

The *Enchanted* film tells an animated story about Giselle, a young maiden who lives in a magical kingdom called Andalasia. She lives in a forest where she is surrounded by animals that are always accompanying and helping her in daily life. Giselle is always waiting for the arrival of a prince who will live happily ever after and share a true love's kiss with her. Her wish was granted when a prince named Edward came to her and they immediately planned to tie the knot. On their wedding day, on the way to the wedding venue, Giselle is confronted by an old hag (soon revealed as Edward's stepmother, Queen Narissa in disguise) who incites her to make her wish at a wishing well, which turns out to be a ruse. Not yet finished making her wish, Giselle is pushed into the well, which turns out to be a portal between fairyland and the real world. Giselle is transported to New York City's Time Square while transformed into a live-action version of herself. Giselle felt very confused until she was finally found and helped by a divorce lawyer named Robert and her daughter, Morgan. After going through daily life together, each of Giselle and Robert gained a new outlook on life. Giselle, who comes from a fairy tale and has a belief about the existence of true love's kiss and happiness that lasts forever, gained insight from Robert that life in the real world is not as beautiful as the life that is often depicted in fairy tales. Meanwhile, Robert, who originally did not believe in the existence of true love's kiss and happiness that lasts forever, became convinced that these things can actually happen in real life, despite the bitter reality.

The *Enchanted* film is an amalgamation of the actual world with the realm of fairy tales. The world of fairy tales has been replaced with cartoon or animation characters, but it still believes in the concepts of true love and the first kiss. The actual world is filled with activity; there are many tall buildings, conflicts arise when living, etc. Additionally, this is where the movie starts to get particular because to the federation between the real world and the realm of fairy tales. This film presents a perfect blend of animation and live-action. Those who watch this film will think it is an animated film at the beginning, right up to the point of transitioning from animation to the real world. Therefore, the writer is interested to use *Enchanted* film as the subject for this study. The objective of this study is to identify the characteristics of magical realism that are depicted in the *Enchanted* film. This study also aims to analyze how magical realism affect the character's perspective in the *Enchanted* film.

There are several previous studies which the writer uses as references to conduct this study. The first previous study is 'Magical Realism in Riggs' *Miss Peregrine's Home for Peculiar Children* written by the author Intan Mustika Wati which was being published in 2018. The purpose of this study is to reveal the presentation of magical realism in this narrative and investigates how magical phenomenon is presented in the text. The result shows how magical world displayed into the narrative yet by one or another still feels logical. The story is made more interesting by the unusual elements combined with everyday things. The second previous study is "Magical Realism in Toshikazu Kawaguchi's *Before the Coffee Gets Cold*" written by Vera C. Debora and Susanne A.H. Sitohang. This study was published in 2023. This study examines *Before the Coffee Gets Cold* by Toshikazu Kawaguchi's use of magical realism.

Finding the traits of magical realism and outlining the importance of using the magical realism shown in the book are the objectives of this research. The results found are that there are five characteristics of magical realism in the novel; 1) the irreducible elements of magic, 2) the phenomenal world, 3) unsettling doubts, 4) merging realms, and 5) the disruption of time. It is also discovered that the novel's time-traveling and ghostly elements are important for using magical realism to critique observed, knowable reality and investigate and comprehend reality from a new point of view.

Unlike the previous studies above that mostly analyzed the characteristics of magical realism that are depicted in some written literary works, the writer is using film literary works as the object of this study. This study also analyzes on how the characteristics of magical realism affect the character's perspective in the *Enchanted* film.

MAGICAL REALISM

The terms "Magischer Realismus" and "magical realism" were first used in Germany in the 1920s in relation to paintings of the Weimar Republic that attempted to capture the mystery of life beneath the surface reality, according to Zamora and Faris in their 1995 book *Magical Realism: Theory, History, and Community*. According to Faris, "magical realism blends the extraordinary with the actual world such that the marvelous seems to develop naturally inside the ordinary, erasing the line between them". Disadvantaged voices that have been drowned out will eventually reappear via voices that have occupied a place (Faris, 2004). According to Faris' book *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, magical realism has five main characteristics (Faris, 2004). These five primary characteristics are irreducible element, phenomenal world, unsettling doubts, merging realms and disruption of time, space and identity.

THE IRREDUCIBLE ELEMENT

The first characteristic of magical realism is Irreducible Elements. According to Faris, who cited David Young and Keith Hollaman, the irreducible elements of magic are events that defy the formulations of the laws of the world that have been used in Western empirical discourse, i.e., logic, familiar knowledge, or received belief. In other storytelling traditions like mythological, religious, and folkloric, it frequently incorporates in-depth explanations of things that are not entirely related into common world. Additionally, irreducible elements are well assimilated into the realistic textual environment, according to Faris (2004: 8). This means that any comments made by readers are not a problem because narrators and characters, who serve as role models for readers, will not be affected. In other words, "irreducible elements are well assimilated into the realistic textual environment, this causes the emergence of statements from narrators or characters who model such acceptance for their readers."

PHENOMENAL WORLD

The second characteristic of magical realism is phenomenal world. A thorough portrayal of the environment in which magical happenings take place is one of the components of magical realism. The creators of magical realism novels utilize the world of reality with specific details as the backdrop for magical events to occur rather than a new world or a world in the middle of nowhere like the creators of fantasy stories. This is done to persuade the audience that the

magical occurrences are legitimate. The phenomenal world is so strongly present. It may be distinguished from metaphor and fiction. By using a lot of detail, which frequently creates a fictitious world that mimics our own, it often looks to be a genuine fact of reality. Amazing magical features that clearly deviate from realism may be found in magical realist fiction. These details are more loosely bound from their conventional function as an imitation of life in literature and art than ever before.

UNSETTLING DOUBTS

The third characteristic of magical realism is Unsettling Doubts. According to Faris (2004), Magical Realism raises issues about whether irreducible elements exist in the actual world or in the magical realm, raising doubts about how to separate them. When presented with two opposing interpretations of the same events, the reader may hesitate, which might leave them feeling unsure. The topic of believing takes on a crucial significance in this scenario. since the blend of magic and realism generates a sense of confession toward the readers, the world becomes hazy in unsettling doubts. The condition makes the line separating the actual world from the magical world hazy. It occurs when a literature depicts two diametrically opposed cultural occurrences. Here, audience will frequently have uncertainties about whether an occurrence is a character's dream or a hallucination. Since magic and reality are intermingled, the readers will be perplexed as to whether or not it is a dream, leading them to suspect that something is unusual.

MERGING REALMS

The fourth characteristic of magical realism is merging realms. Merging realms is when two realms or universes merge, the gap of uncertainty exists. In terms of cultural history, magical realism frequently combines traditional or ancient indigenous realms with contemporary society. The literature combines the mystical with the material in a metaphysical way. According to Faris (2004), there is an open space that exists between the unsure areas, giving the reader the impression that the two worlds are almost the same or very similar.

DISRUPTION OF TIME, SPACE, AND IDENTITY

Last but not least, the fifth characteristic of magical realism is disruption of time, space, and identity. Even while they might still be tied to reality, magical realism stories and texts frequently feature fantastical or supernatural characters in inventive time and place settings. In Faris's (2004) explanation of the fourth component of magical realism, "the chaos of time, space, and identity," these fantastical yet plausible time and space settings and character identities are all references to this concept. According to Faris (2004), the occurrence of magical events in "actual" environments provides a space intended to describe a remote realm that is incomprehensible to Westerners leading modern lives. To Westerners who are accustomed to contemporary life, that is inconceivable. Using the idea that contemporary viewpoints vanish or are rejected, the author creates the setting, topic, and storytelling technique. The author also uses narration and in-depth character exchanges to explain the mystical occurrences that take place.

METHOD

The research method that being utilized for this study is descriptive qualitative. The results of this study will be presented with a description of the phenomena that occur and accompanied by several images for proof. The primary data that being used in this study is the Disney's film *Enchanted* released in 2007 and directed by Kevin Lima. In the *Enchanted* film, there are several magical realism phenomena that will be analyzed in accordance with the magical realism theory proposed by Wendy B. Faris. Faris proposed that there are five characteristics of magical realism. They are The Irreducible Elements, Phenomenal World, Unsettling Doubts, Merging Realms, and Disruption if Time, Space, and Identity. To collect the data, the writer watched the film multiple times and taking the necessary scenes of the film as the proves of magical realism, supported by subtitles as additional data.

FINDINGS AND DISCUSSION

CHARACTERISTICS OF MAGICAL REALISM IN *ENCHANTED*

The components or traits of magical realism are covered in Wendy B. Faris' 2004 book *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*. Subsequently, she put forth five characteristics that define Magical Realism: The Irreducible Element, Phenomenal World, Unsettling Doubts, Merging Realms, and Disruption of Identity, Time, and Space.

The magical realism characteristics put out by Wendy B. Faris—such as the Irreducible Element, Phenomenal world, Unsettling Doubt, Merging Realms, and the Disruption of Time, Space, and Identity—are present in the *Enchanted* film. In order to have a deeper understanding of the data, the researcher will provide all of the findings in the conversation that follows.

THE IRREDUCIBLE ELEMENT

The first characteristic of magical realism is Irreducible Elements. According to Faris, who cited David Young and Keith Hollaman, the irreducible elements of magic are events that defy the formulations of the laws of the world that have been used in Western empirical discourse, i.e., logic, familiar knowledge, or received belief. In other storytelling traditions like mythological, religious, and folkloric, it frequently incorporates in-depth explanations of things that are not entirely related into common world.

The writer found a scene that depicted irreducible elements. The first is the day after Giselle was found by Robert and his daughter, Morgan, and taken to the apartment where they lived, Giselle woke up and saw Robert's apartment which was as messy as a wrecked ship. Seeing this, Giselle decided to do the same thing she did in Andalasia, which is summoning animals to help her clean Robert's apartment. The animals that came included rats, pigeons, cockroaches and flies.



Figure 1. Giselle tells the animals to help her cleaning up Robert's apartment. (00:25:59 -00:26:15)

In Figure 1, after the animals gathered, Giselle immediately explained her intention of summoning them and miraculously, the animals immediately understood Giselle's intention and immediately did some chores such as washing dishes, washing clothes, brushing the bathroom, dusting with a vacuum cleaner, throwing garbage in its place, and so on. Humans talking to animals like talking to fellow humans is certainly something that is very impossible to happen in the real world. From this scene, we can see that magic has influenced the communication between Giselle and the animal so that they can understand each other while normally in the real world, human and animals are only able to communicate to their kind. As the result of this magical event, Robert and Morgan were affected by the arrival of the animals as it was very unusual in the real world. They panicked because the animals came from outside the apartment and they were certainly not clean and immediately chase them away. However, despite the uncleanliness of those animals, they managed to make Robert's apartment looks totally different than before because it is very clean.

PHENOMENAL WORLD

The second characteristic of magical realism is phenomenal world. A thorough portrayal of the environment in which magical happenings take place is one of the components of magical realism. The creators of magical realism novels utilize the world of reality with specific details as the backdrop for magical events to occur rather than a new world or a world in the middle of nowhere like the creators of fantasy stories. This is done to persuade the audience that the magical occurrences are legitimate. The phenomenal world in the *Enchanted* film can be found in the setting which is used as a means for the occurrence of magical phenomenal.

Queen Narissa sent Giselle to a place where "happily ever after" does not exist, as she described, and that place is New York. New York, in the real world, is known as a business city where definitely most of the people have a rational mindset and tend to distrust magic. As we all know, New York is the largest city in the United States and is a very busy city due to its role as a global city that also become a hub for culture, finance, high technology, entertainment, and media. It has a big impact on education, politics, business, health care, science, life sciences, research, technology, education, travel, dining, and the arts, fashion, and sports. New

York, which is frequently referred to as the world's most significant city and its capital, is home to the United Nations headquarters and serves as a major hub for international diplomacy.

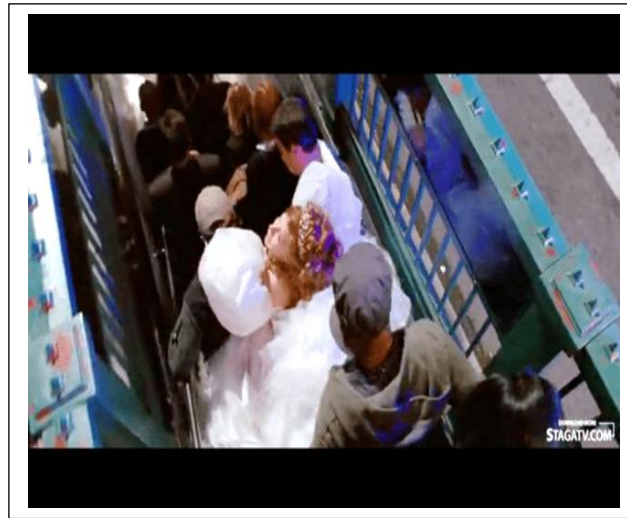


Figure 2. Giselle being dragged into the subway by the crowd (00:13:14)

In Figure 2, after being stranded in the middle of New York's Time Square, Giselle felt very confused by the situation there, which was of course very different from her home place, Andalasia. As her wedding gown prevented her from moving freely, she was being stumbled upon multiple times due to the dense crowd. Giselle wandered around the surrounding area until she was dragged into the subway line by the flow of people going down to the basement. This scene is showing the audience the atmosphere of a very crowded New York City where many people are passing by on foot, some people are heading to the subway, and merchants are selling on the side of the road. The atmosphere shown is exactly the same as the real world. The tall buildings, the subway entrances, the glittering lights of the many buildings that adorn the city are real objects that can be found not only in New York City but also various cities in other parts of the world. All of the events that Giselle experiences are still happening in the real world, where New York is a real city, and its existence is very obvious. This is in accordance with what Faris wrote. Realistic descriptions create a fictional world that resembles the one we live in, often by extensive use of detail (Faris, 2004).

UNSETTLING DOUBTS

The third characteristic of magical realism is unsettling doubts. To get readers to accept the coexistence of two seemingly incompatible aspects—magical and real—at the same time, authors of magical realism fiction always include magical elements in a reality or real-world context. The author does, however, also make an effort to question the mystical occurrences that happen to readers who constantly employ reason in their reasoning. Regarding this aspect of magical realism, Faris said, "A third quality of magical realism is that the reader may hesitate between two contradictory understandings of events, and hence experience some unsettling doubts, before categorizing the irreducible element as irreducible" (2004: 17). In the *Enchanted* film, the unsettling doubts that arise are about true love's kiss and the happily ever after concept.

After leaving the office where Robert works, Giselle and Robert take a walk in the city park while having a talk. Robert asked Giselle how long she and Prince Edward had been together. Giselle answered that she had only met Prince Edwards for about a day. Hearing Giselle's answer, Robert obviously does not believe her. He asked Giselle how come she fell in love with a guy that she does not even know and decided to get married with him. Giselle answered that she knows what is in Prince Edward's heart, that is why. In return, Giselle asked Robert how long he and Nancy have known each other. It is revealed that Robert and Nancy have known each other for five years. Robert proceeds to explain that most normal people in the real world get to know each other before they get married. In this case, they usually go on a date in some place special, or just hang out and talk. They usually talk about each other like themselves, their interests, their likes and dislikes, and so on.



Figure 3. Robert and Giselle are talking about their belief about love (00:47:04 - 00:47:06)

In Figure 3, Giselle later adds that he forgot something, which is happily ever after. Hearing that, Robert immediately denied it and said that happily ever after doesn't exist. This belief about happily ever after has become a very common thing in fairy tales. Most fairy tales are always end up in a happy ending. Considering that Giselle came from Andalasia, a fictional and magical kingdom, no wonder that she believes in it so much. Meanwhile Robert, being a part of modern society, definitely disagree with that because reality also has bittersweet things that can affect ourselves, physically or mentally.

MERGING REALMS

The fourth characteristic of magical realism is merging realms. Merging realms is when two realms or universes merge, the gap of uncertainty exists. In terms of cultural history, magical realism frequently combines traditional or ancient indigenous realms with contemporary society. The literature combines the mystical with the material in a metaphysical way. According to Faris (2004), there is an open space that exists between the unsure areas, giving the reader the impression that the two worlds are almost the same or very similar.

Merging realms can also be found in the *Enchanted* film. Queen Narissa has a magic orb that which can connect to another dimension. In this film, the magic orb helps her sees events that are happening in the real world.



Figure 4. Queen Narissa is watching Giselle through a fish tank and scaring a fish (00:36:51 - 00:36:54)

In Figure 4, Queen Narissa is seen watching Giselle who was brought by Robert to his office, through a fish tank which located in there. Queen Narissa also scared one of the fish in the tank until it hurriedly swam away out of fear. The fish tank here acts as a medium for the merge of two different realms, namely the place where Queen Narissa is and the real world, to be exact the office where Robert works. The real world is represented by the fish and the fictional world is represented by Queen Narissa because logically, fish in the real world cannot react to something that is not real, hence something magical or otherworldly must be underneath it.

DISRUPTION OF TIME, SPACE, AND IDENTITY

Last but not least, the fifth characteristic of magical realism is disruption of time, space, and identity. In addition to fusing different realities, Magical Realism questions accepted ideas about temporal, spatial, and personal structures. Our traditional understandings of the temporal dimensions of the past, present, and future might be upended if it turns out that these divides are ill-defined or did not exist at all. The blending of several realms or the activities of the magical world into the actual world causes disruptions to our sense of space and identity (Faris, 2004). In the *Enchanted* film, the writer finds evidence of disruption in space and identity. However, the evidence for disruption of time is not found in the *Enchanted* film. Faris (2004) stated that in literature, the act of disrupting space entails pushing the boundaries of known places and exploring imaginary or alternate universes. It could include surreal or fantastical components that go beyond conventional concepts of space.

The disruption of space is discovered by the writer when Giselle was being pushed by Queen Narissa who disguises herself as an old hag into a well. In Figure 5, Giselle who plunged deeper and deeper came to a point where the point was the barrier between Andalasia, the magical fairytale kingdom where she came from, and the real world. The well in Andalasia is

connected to a sewer in the middle of a New York City highway. From our point of view as an audience in the real world, we would not think that a sewer could be connected to a fictional world because it is highly impossible. In the real world, it is obvious that the existence of a sewer gives a sign that there is a large water channel beneath it so there is no way it becomes a portal to another dimension, let alone a fairytale world.

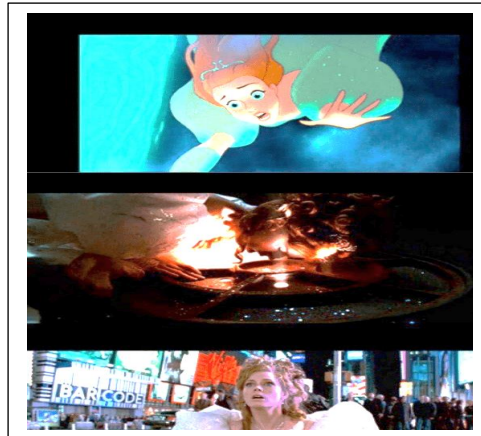


Figure 5. Giselle transported from Andalasia to New York City's Time Square (00:10:07 – 00:11:51)

Identity is another element that might be disrupted in magical realism. Through metamorphosis, characters might create relationships with other people, animals, or inanimate objects. These changes in identity may have deeper psychological or symbolic implications that explore themes of self-discovery, personal growth, and the fluidity of individuality (Faris, 2004). The writer discovered the disruption of identity in the *Enchanted* film from Giselle's character. Prince Edward's painstaking search for Giselle throughout New York City finally paid off. He managed to find Giselle in the apartment where Robert and Morgan live. After saying hello, Giselle told Prince Edward that there was something she really wanted to do, and that something was a date. As someone who comes from the world of fairy tales, Prince Edward certainly does not understand what a date is.



Figure 6. Giselle explains to Prince Edward what a date is (01:10:21 -

In Figure 6, Giselle explains to Prince Edward that date is a moment where lovers go out to dinner and talk about themselves including their likes and dislikes, as well as their interests. From this scene, it can be seen that Giselle really grasped what Robert had explained to her about a date, when they were having a walk in the city park (see Figure 3).

As previously explained, identity is another element that may be disrupted in magical realism. Through metamorphosis, characters can create relationships with other people, animals, or inanimate objects. As we know from the beginning of the movie, Giselle is from Andalasia, a magical fairytale kingdom that has happy things, like most fairy tales in particular. However, after being stranded in the real world (to be exact in New York City) and interacting a lot with Robert during her time at there, those experiences had led her to her personal growth, where she gained so many new insights related to the real world, one of which is about dating.

Another evidence of disruption of identity from the *Enchanted* film that the writer discovered is where Queen Narissa came to the Woolworth Building, where she attempted to murder Giselle by herself with a poisonous apple. Queen Narissa managed to convince Giselle to eat the poisonous apple, which sent her into a deep sleep, in result. Queen Narissa proceeds to escape from the building while bringing Giselle, but then stopped by Prince Edward. Giselle tried to be woken up by Prince Edward with a kiss, but it did not work. Prince Edward finally suggested Robert to kiss her, which resulted in Robert being hesitated until Nancy convinced him to do so. Robert kissed Giselle, and turns out it worked successfully. Giselle who managed to wake up from the deep sleep certainly made Queen Narissa become really infuriated.

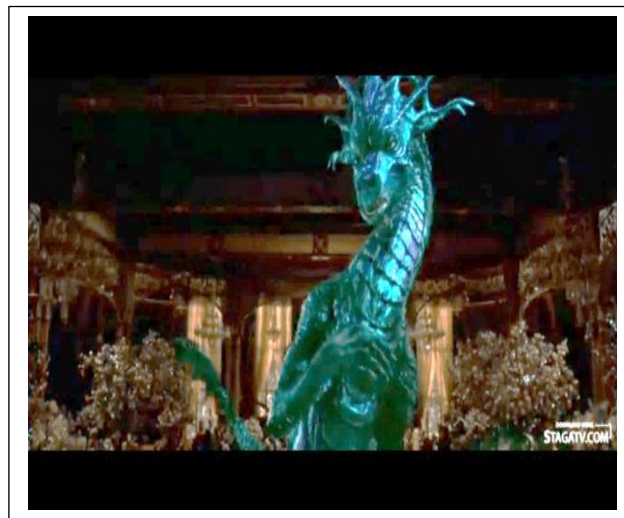


Figure 7. Queen Narissa transformed into a dragon
(01:31:32)

As we can see in the Figure 7, after Queen Narissa spelled a cast, she transformed into a gigantic dragon. This scene is very much in line with what Faris (2004) described that the form of disruption of identity may vary, one of which is being transformed into other individuals. The audience witnesses from the beginning of the film and clearly acknowledge that Queen Narissa appears in human form until finally she transforms into a dragon near the end of the film. Queen Narissa did a really breathtaking action where her original form before shifting shape is totally different.

MAGICAL REALISM AFFECTING THE CHARACTER'S PERSPECTIVE

One of the objectives of this study is to analyze how magical realism affect the character's perspective in the *Enchanted* film. Far from being simply a fashionable narrative device, magical realism has proved itself through the criticism it has generated to stimulate consideration of the relationship of fiction and representation to reality (Bowers, 2004). After watching the *Enchanted* film for multiple times, the writer found a point where magical realism managed to change the character's perspective. The point is when Robert finally believes that "happily ever after" does exist in the real world. Robert's accidental meeting with Giselle, followed by him spending a lot of time with Giselle, gave him a new perspective related to love. As the time goes by, Robert realized that he was in love with Giselle. Once, he and Giselle both attended a costume ball at the Woolworth Building. At one moment, the master of ceremony asked the guests to dance while exchanging partners with others, Robert was paired with Giselle while Nancy was paired with Prince Edward. During Robert's dance with Giselle, Robert implies that he develops special feelings towards Giselle and it turns out Giselle shares the mutual feelings with him. It can be said that almost all of the scenes that contain the characteristics of magical realism have created a progress for Robert in interpreting the meaning of love and also "happily ever after".



Figure 8. Robert stares at Giselle intensely during their dance (01:22:04)

Figure 8 shows that magical realism has brought the relationship between fiction and reality, where Giselle becomes the representation of the fiction world and Robert as the representation of the real world. Magical realism here becomes an intense relationship between readers or audiences and text or movie (Bowers, 2004).

CONCLUSION

A literary subgenre known as magical realism is defined by the depiction of the actual world mixed with magical or fantastical aspects. The subgenre of magical realism exists within the larger category of realism fiction. The world as it is portrayed in magical realism is grounded in truth, but it also contains aspects of fantasy that are assiduously incorporated and recognized

as daily events. Realistic and fantastical components are combined to create magical realism, which blurs the lines between the two and allows for the seamless integration of remarkable aspects into the everyday.

Based on the objective of this study, there are two research results found in this study. The first result is magical realism in the film *Enchanted* is depicted in five characteristics that have been proposed by Wendy B. Faris. These are The Irreducible Elements, Phenomenal World, Unsettling Doubts, Merging Realms, and Disruption of Time, Space and Identity. However, the disruption of time is not identified in *Enchanted* film. The Irreducible Elements in *Enchanted* film is shown when Giselle asking animals to help her clean Robert's apartment. The Phenomenal World in *Enchanted* is shown in the setting where Giselle is "stranded" after being pushed by Queen Narissa disguised as an old hag into a well. Giselle was being transported from Andalusia to New York's Time Square, where the place actually exists in the real world. Unsettling Doubts in *Enchanted* is shown by Robert and Giselle's conversation when they are walking through the city park. Robert explains to Giselle about a date, where couples usually hang out and talk about each other. Giselle added that Robert forgot one thing, which is "happily ever after". Robert immediately denied it because he thought that it does not exist. Merging Realms in the *Enchanted* movie is shown by Queen Narissa when she watches Giselle from the fish tank in Robert's office. The disruption of space in *Enchanted* is shown by the film's setting that changes from fictional to real. The initial setting is the animated magical kingdom named Andalusia, where Giselle comes from. After being pushed by Queen Narissa into the well, Giselle emerges from the sewers and the setting changes to New York's Time Square. Meanwhile, the disruption of identity is shown when Giselle explains what a date is to Prince Edward. Here, personal growth is experienced by Giselle because she really grasped what Robert has explained to her. Disruption of identity is also shown by Queen Narissa who transforms into a dragon because she is infuriated by Robert's success in waking Giselle up.

The second result of this study is magical realism successfully influences the characters' perspective in the *Enchanted*. Magical realism successfully influences the perspective of the characters in *Enchanted*, especially Robert. Robert's accidental meeting with Giselle, followed by spending a lot of time with Giselle, gives him a new perspective on love. As time goes by, Robert realizes that he is in love with Giselle and finally Robert believes that "happily ever after" does exist in the real world.

For researchers who will conduct research related to the analysis of literary works with the theme of magical realism, the writer has a suggestion to research films with the theme of magical realism because visually, the characteristics of magical realism will be easier to identify, where the visuals can only be obtained through films. Besides identifying the characteristics of magical realism in *Enchanted* film, this study also analyzes the influence of magical realism on character's perspective. Magical realism in literary works has many interesting aspects to be researched. Therefore, the writer hopes that the future researchers can explore deeper discoveries related to magical realism in literary works for example from its culture, etc.

REFERENCES

- Amirullah, F. A. (2019). Magical Realism and Kafkas Construction of Identity in Haruki Murakamis Kafka on the Shore. *LITERA KULTURA: Journal of Literary and Cultural Studies*, 7(1).

- Asfahani, R. A. (2019). Magical Realism in Haruki Murakamis After Dark. *LITERA KULTURA: Journal of Literary and Cultural Studies*, 7(1).
- Bowers, M. A. (2004). *Magic(al) Realism: The New Critical Idiom*. London and New York: Routledge.
- Debora, V. C., & Sitohang, S. A. (2023). Magical Realism in Toshikazu Kawaguchi's Before The Coffee Gets Cold. *Jurnal Onoma: Pendidikan, Bahasa dan Sastra*, 9.
- Faris, W. B. (2004). *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*. Nashville: Vanderbilt University Press.
 doi:<https://doi.org/10.2307/complitstudies.44.4.0510>
- Hasanah, H. (2009). An Analysis of Giselle's Character in Enchanted Movie.
- Mahmullah. (2016). Magical Realism in Ahmad Sa'dāwiy's Frankenstein fī Bagdād. *Humaniora*, 28, 142-151.
- Mario, D. P. (2022). Magical Realism in The Madrigal Family in Film Encanto (2021). *Litera Kultura: Journal of Literary and Cultural Studies*, 10.
- Mulyani, N. I. (2023). Magical Realism in Jean-Pierre Jeunet's Amèlie (2001). *Litera Kultura: Journal of Literary and Cultural Studies*, 11.
- Putri, A. H. E. (2018). Realisme Magis Dalam Anime Durarara!! Season Pertama Karya Sutradara Omori Takahiro (Doctoral dissertation, Universitas Brawijaya).
- Sari, R. A. (2018). Narasi Realisme Magis dalam Novel Puya ke Puya Karya Faisal Oddang: Konsep Karakteristik Realisme Magis Wendy B. Faris. *Sapala*, 5.
- Sukoco, D. P. (2023). The Magical Realism in Makoto Shinkai's Kimi No Nawa (Your Name) (2016). *Litera Kultura: Journal of Literary and Cultural Studies*, 11.
- Wati, I. M., & Ayu, H. R. (2019). 'Magical Realism in Riggs' Miss Peregrine's Home For Peculiar Children. *Litera-Kultura*, 138-155.
- Zamora, L. P., & Faris, W. B. (2003). *Magical Realism: Theory, History, Community*. Duke University Press.