Research Expansion: Emphasizing Fantasy Story Text in Indonesian Language Learning

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Abstract

Fantasy story text is an Indonesian language learning material for the seventh-grade. The theory of fantasy text, as proposed by Todorov and Jackson, can accommodate a wider reference. The purpose of this paper is to provide insights related to fantasy stories by analyzing two fantasy novels, *Nataga: the Little Dragon* (NLD) and *Anak Rembulan* (AR). This paper uses descriptive analytical comparative method. Using Anderson's scaffolding of fantasy text construction and Todorov and Jackson's theory of fantasy text, the two novels are described, analyzed, and lastly compared. The findings show that NLD is similar to fables. However, NLD is not a fable because fables are short and they contain moral values. In AR, this merging is not due to any disorder–neither physical nor mental–because there is no text marker indicating that. Getting students to be more familiar with reading fantasy stories is one of the right ways for teachers to improve students' literacy skills. The teachers are not limited to understanding the fantasy stories contained in the textbook. It is also necessary for them to gain more insights by reading other works so that research on learning fantasy story text is broader and of higher quality.

Keywords: fables, fantasy story texts, marvelous, mimetic, uncanny

Introduction

Fantasy story texts or fantasy fiction are Indonesian language learning materials that must be taught in schools, especially junior high schools. In the seventh-grade of the junior high school syllabus, it is stated that the primary material of fantasy text includes understanding and examples, elements, structures, linguistic rules, retelling, the principle of varying, and the steps of writing fantasy story text (Ministry of Education and Culture, 2017). Text material for fantasy stories is formally only contained in the junior high school syllabus. Primary school and high school do not explicitly include fantasy stories as learning material.

Fantasy story texts as a learning material are intended only for the seventh grade of junior high school. Seventh graders, on average, are 14 years of age. By relating it to developmental psychology, the age of 14 is in the category of adolescents. According to Piaget's cognitive development theory, 14 years of age are in the early stages of formal operations. At this stage, a child is able to logically solve abstract problems (Woolfolk, 2009: 53). Thus, we can assume that fantasy story texts are literary works that are suitable for adolescents. It is evident from examples of fantasy story texts quoted in Indonesian language textbooks are excerpts from the novels *Nataga: The Little Dragon* by Ugi Agustono and *Anak Rembulan* by Djokolelono. Both are novels for teenagers.

However, is it true that fantasy text or fantasy fiction is synonymous with literature for teenagers? The researcher agrees that the novels *Nataga: The Little Dragon* and *Anak Rembulan* are

fiction for teenagers. They could even be for children because the main character (Nono in *Anak Rembulan*) is still in the fifth grade of elementary school. Meanwhile, *Nataga: The Little Dragon* is similar to a fable because the characters are anthropomorphic animals.

Referring to previous studies, fantasy fiction is not a literary genre specifically for children or adolescents. Modern Indonesian literary works that are considered unconventional or absurd, such as Putu Wijaya and Danarto, are also fantasy fiction. This is supported by Prihatmi (1993a, 1993b), who analyzed Danarto and Putu Wijaya's works for thesis and dissertation purposes, respectively. It is also supported by Setijowati and Chasanah (2005), who studied Agus Noor's short stories.

According to the revised edition of the textbook *Bahasa Indonesia SMP/MTS Kelas VII* (2017), a fantasy story is a fictional story of the fantasy genre. Fantasy is defined as an imaginative world created by writers. The characteristics of a fantasy story include magic, strangeness, or mystery; story ideas are open to the imagination of the writer so that they are not limited by reality or real life; the setting is across time and space; the characters are unique and have supernatural powers; the story is fictional; language is varied, expressive, and tends to use non-formal variations. The book also explains that there are several types of fantasy stories. By comparison to real life, there are two types of fantasy stories, namely total fantasy and partial fantasy. By the background of the story, there are contemporary fantasies and fantasies across time (Harsiati, Trianto, & Kosasih, 2017).

The view that fantasy story texts are literary works for children and adolescents because they are only available in the seventh-grade syllabus to affect scientific research. This is true, especially for research related to fantasy texts in Indonesian language learning. The research tends to use or apply fantasy text theory according to the understanding contained in junior high school textbooks. Researches by Febriyanti et al. (2017); Kapitan et al. (2018); Yahya et al. (2018); Zahrina and Komariyah (2018); Irmawati et al. (2019); and Rozak, et al. (2020) are related to writing fantasy story texts in seventh-grade and the understanding of fantasy story text used in this researches are in line with the description in the textbook.

According to Gates et al. (2003), some fantasy fiction is intended for children and adolescents, and some is for adults. In terms of writing techniques, both can use the same literary device. Gates et al. (2003) provided examples such as E. B. White's *Stuart Little* and Franz Kafka's *The Metamorphosis*. The facts of the story and the literary tools of the two novels are not much different. However, because *Stuart Little* is a novel for children, the protagonist is also a child (George Little) who befriends the character Stuart (an anthropomorphic little mouse). Meanwhile, Franz Kafka's novel tells the story of a character named Gregor Samsa who one day wakes up from his sleep and has turned into a giant insect which results in him being shunned even by his own family. Gregor Samsa's problems are typical of adults and are different from those of George Little's in *Stuart Little*.

Fantasy fictional characters often have supernatural powers, and the stories are set in shifting space-time, making it difficult for common sense to accept. However, fantasy fiction has not always been this way. Even one fantasy element can indicate that the work is fantasy fiction. Gates et al. (2003) provided an obvious example, namely the children's novel *The Borrowers* by British author Mary Norton. The novel, which has been adapted to feature films, both live-action and animation, tells the story of a girl named Arriety Clock and her parents. They are no different from other working-class families in England, such as their physical appearance, the way they dress, and the furniture in their homes. One thing that distinguishes them is their bodies are small, which are only a few inches tall.

Gates et al. (2003) also explained that, historically, the direct ancestors of fantasy stories are folklore and fairy tales, which can be traced to myths from the classical oral tradition. Early fantasy literature for children and adolescents emerged in the nineteenth century with the publication of Hans Cristian Andersen and Lewis Carrol's *Alice in Wonderland*. Nonetheless, they are heavily influenced by the collection of traditional stories by Charles Perrault (17th century) and Brothers Grimm (18th century).

Based on the explanation of Gates et al. (2003), fantasy stories not only cover literature for children and adolescents but also literature for adults. A fantasy story doesn't have to be a far cry from reality. Even just one non-realistic element can make a literary work classified as fantasy. Another exciting thing is that fantasy stories have links to oral traditions and literature, such as myths, legends, and fables. Thus, the explanation of fantasy stories contained in Indonesian textbooks is incomplete. This incompleteness creates a narrow understanding which results in a limited study of fantasy story texts.

Thus, this paper aims to provide insights related to fantasy stories as learning material in seventh-grade Indonesian language textbooks. To accomplish that, the researcher will analyze the fantasy literary works contained in the book using the framework of fantasy fiction theory and conclude the study results.

Materials and Methods

The method used in this paper is descriptive comparative analysis. The analysis was carried out using the theoretical framework of Anderson and Anderson (2003), Todorov (1973), and Jackson (2009).

According to Anderson and Anderson (2003), there are two main types of texts, literary texts and factual texts f, followed by diverse text subtypes. They include literary text types such as narrative, poetry, and drama. There are also humorous texts, romance, crime, real-life fiction, historical fiction, mystery, diary-novels, adventure, fantasy, and science fiction stories in the narrative text type.

Narrative text type tells a story. The goal is to present a worldview that is entertaining or informs the readers or listeners of something. The unique features or characteristics of narrative text can be seen from its construction and language. In terms of structure, narrative texts have steps, namely orientation, complications, sequence of events, resolution, and coda. In terms of language, the narrative text has characteristics such as the presence of a specific character, words marking the time of an event, verbs to indicate the actions taken in the story, and descriptive words to describe the characters and to set (Anderson & Anderson, 2003: 8).

Anderson and Anderson (2003: 28) explained if we intend to concrete the characteristics of the construction and language of the narrative text into fantasy texts. In terms of building or structure, the hero character has magical or supernatural powers in the orientation stage of the narrative text. The setting may be in another dimension, in which there are characters such as gods, sorcerers, and so on. Next is a complication, in which the forces of evil try to influence well. The complexity in the form of this complication proceeds to the stage of the sequence of events, in which there are components of the quest, the battle for good against evil, imaginative descriptions, the use of magical powers, actions involving fairies, dragons, and other mystical beasts, and the heroism of a character. Finally, in the resolution stage, it will be affirmed that good always overcomes evil forces. In narrative texts, especially fantasy texts, the coda stage does not always appear. Coda appears when the narrator wants to conclude a story with moral values or a specific message explicitly.
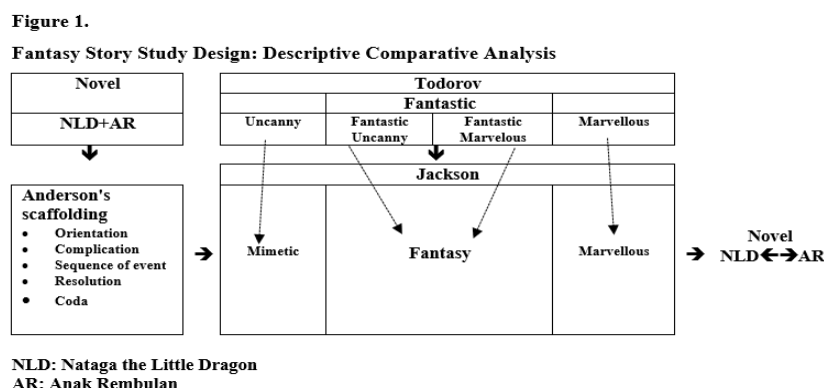
In the seventh-grade textbook, the structure of fantasy stories only consists of orientation, complications, and resolution (Harsiati et al., 2017). Mahsun (2014) also suggested the same thing. Knapp and Watkins (2009) stated that, based on the opinion that complications consist of a series of events and reflections, there is a possibility that a series of events converge or become a part of the complication.

The role of the readers is crucial in fantasy texts (Djokosuyatno, 2015; Todorov, 1973). Todorov used the term fantastic, which is the indecision or doubt felt by a person who only knows the laws of nature contradict events that seem supernatural.

According to Todorov (1973), fantastic stories can be divided into five categories, namely uncanny, excellent uncanny, amazing itself, fantastic marvelous, and marvelous. A story is categorized as uncanny if the story is presented naturally and does not confuse the readers, even if it displays things that are considered extraordinary/odd/strange. Marvellous stories are presented in an illogical way and can only be understood by imagination and fantasy alone. If the story begins with hesitation, but the readers can rationalize it at the end, the story is considered fantastic uncanny. Lastly, if the story begins with something logical and natural but ends with the readers' hesitation, it falls into the category of marvellous fantasy.

Todorov's theory is simplified by Jackson (2009; Prihatmi, 1993), who stated that there are three ways of expressing fictional prose: marvellous, mimetic, and fantastic. Exquisite is found in fairy tales, saga, and the like. Mimetics are found in realist fiction such as historical novels and popular novels. Meanwhile, fantastic is somewhere in between. According to Jackson (2009), fantasy text mixes marvellous and mimetic elements. These elements emphasize that what is told is real or based on reality, much like conventional realist fiction. These elements then break the assumption of realism by introducing a component called the manifestation of unreal. This will withdraw the readers from the familiarity of the everyday real-life world into a strange world in a marvellous text.

The novels contained in the textbook, Ugi Agustono's *Nagata the Little Dragon* (NLD) and Djokolelono's *Anak Rembulan* (AR), were analyzed using this framework. NLD was published by PT Gramedia in 2015 (first print). NLD consists of 13 chapters and 280 pages. AR was published by Mizan Publisher, with the first printing in 2011 and the second printing in 2020. This paper uses the second issue of AR. Although there are changes in the illustration of the cover, there is no change in terms of the content of the latest issue. AR consists of 45 chapters and 350 pages.

Figure 1.

Fantasy Story Study Design: Descriptive Comparative Analysis

NLD: Nataga the Little Dragon
AR: Anak Rembulan

Figure 1. Fantasy Story Design: Descriptive Comparative Analysis

The analysis of the two novels focused only on factual structures because this aspect can be linked to the characteristics of fantasy stories. This analysis was done using the scaffolding compiled by Anderson and Anderson (2003). The two novels were then analyzed comparatively. Finally, this paper was then concluded along with the suggestions and recommendations needed to improve Indonesian language textbooks and the applicable curriculum. The design of the study can be described in Figure 1.

Results and Discussion
Analysis of the Novels
This section describes the analysis of both Ugi Agustono's *Nataga: The Little Dragon* and Djokolelono's *Anak Rembulan*. These two novels were deliberately analyzed because, based on the reading, the two novels seemed to have different fantasy characteristics. Both novels are coincidentally contained in the Indonesian Language textbook for seventh grade.

Nataga: The Little Dragon (NLD)
This novel tells the story of the struggle of 6 komodo dragons from birth to adulthood. The characters of the novel NLD are animals, and the story is set in Tana Modo. At the end of the story, the narrator explains the geography, which then reveals that Tana Modo is Komodo Island that is adjacent to two other islands, namely Rinca Island and Gili Motang Island (Agustono, 2015: 277).

NLD was analyzed based on the structure of the text so that the facts of the story could be examined to determine the tendency of fantasy characteristics. The text structure framework uses scaffolding by Anderson and Anderson (2003).

Table 1. The structural framework of NLD novel text

No.	Text of Fantasy Scaffold	Novel *Nataga: The Little Dragon* by Ugly Agustono	Text Features
1	Orientation	The narrator tells that thousands of years ago, on an island called Tana Modo, which was ruled by wolves and demons, and there was born the children of Komodo dragon who tried to survive from the attacks of the adult Komodo dragons who tried to eat them. Of the dozens of baby Komodo dragons who were born, only six of them who survived, they are Lamia, Goros, Mora, Sikka, and the youngest named Nataga. They were born from Queen Ora, a female Komodo dragon with a blue tail. Queen Ora, along with her husband, King Ora, were the former rulers of Tanah Modo. With the help of the goddess of mist, Girfina, they ruled the animal kingdom in Tanah Modo justly and wisely. However, their kingdom was taken away by force because of the alliance of the wolf king and demon. From the mist kingdom, they spread evil forces to Tanah Modo and prepare to take control of the island along with the inhabitants.	marvellous
2	Complication	Every time dusk comes, Tanah Modo was covered by slimy mist; thus, the residents were afraid to come out.	marvelous

No.	Text of Fantasy Scaffold	Novel *Nataga: The Little Dragon* by Ugly Agustono	Text Features
		Nataga, even though he was still a child, could not get rid of his curiosity. After seeing it for himself and with information from the animals who had lived longer such as Maron (a monkey), Retta (a snake), and Certa (a parrot), Nataga and his siblings knew that it was caused by the wolf king and demons who tried to rule Tanah Modo. Nataga wanted to unravel the mystery of the mist that transformed into a wolf demon and preyed on the inhabitants of Tanah Modo.	
3	Sequence of Events	Nataga and his siblings, as time passed, trained hard to be skillful in battle. Due to his aptitude and intelligence, Nataga, who had a blue tail that can emit fire, was hailed as a leader by the inhabitants of Tana Modo to fight against the demons and wolf king. Nataga and his siblings, along with other animals, trained to face the assault from the wolf demons and demons. When the wolf demons attacked Tana Modo, all of the inhabitants of Tana Modo were prepared to face them who came from the slimy mist. Even though the wolf demons had the advantage in numbers, all the inhabitants of Tana Modo were not afraid because Nataga could destroy the wolf demons with the power of his blue tail that could emit fire.	marvelous
4	Resolution	In the last battle, Nataga faced off against a demon that could transform itself into terrifying forms and could revive itself after its body was destroyed. With the help of the goddess of mist and the goddess of the sea, Nataga acquired the weapon Mamboro, a heritage from King Ora, his father. As the gods had prophesied, the demon was dead. The Mamboro stabbed his heart. All of the inhabitants of Tana Modo were overjoyed because they were free from the evil forces of the wolf king and demons.	marvellous
5	Coda	There is no explicit moral code. The narrator ends the story by delivering the current situation of Tana Modo, which is known as Komodo Island as one of Indonesia's natural attractions.	mimetic

As shown in Table 2, the story's orientation, complication, sequence of events, and resolution has the fantasy trait in the marvellous category. These indicate that NLD is closer to fairy tales, es-

pecially fables. In fables, usually, the narrator starts with "Once upon a time." NLD also begins with a similar sentence,

"It started thousands of years ago, in an island far away, surrounded by seas, hilly, covered by Sabana forests, and barren when the dry season came. Every night a long howl of a wolf and the strange atmosphere was always heard echoing in the black cloud. The roar of animals in pain and dying occurred, frightening King Ora, and the goddess of the good mists was missing" (Agustono, 2015: 1).

The trait of marvellous always appears, even at the end of the story. Moreover, the mimetic characteristics also appear in the latter part of the story when the narrator tells the situation of the current Tana Modo. However, they do not stand out. This is shown in the following passage.

"Regardless, Nataga made history in the life of all the inhabitants of Komodo Island and its surroundings. The life of the animals that were considered unusual became normal. However, everything changed. If we approached a Komodo today, it had to be at a certain distance and accompanied by a ranger. Komodo only existed on Komodo Island, live and breed around the Komodo Islands, not in the other parts of the world" (Agustono, 2015; 279).

Even though NLD is similar to fables, the story does not by conveying an explicit moral value. Even the narrator ends the story with a question.

"Does Nataga see the changes of komodo dragons on Komodo Island, Rinca, and Gili Motang? The answer lies in the most deep-seated instinct of those animals. Is there any bond about sincerity to those beasts?!" (Agustono, 2015: 279).

Anak Rembulan (AR)

The novel tells a story about a fifth-grader named Nono that goes on vacation from his hometown (Jakarta) to Wlingi (the name of the district in Blitar). During his vacation, he gets an extraordinary experience when he rests at Kali Njari that was surrounded by old walnut trees. The following will describe the structure *Anak Rembulan*, according to the scaffolding by Anderson and Anderson (2003).

Table 2. The structural framework of *Anak Rembulan*

No.	Text of Fantasy Scaffold	Novel *Anak Rembulan* by Djokolelono	Text Features
1	Orientation	Nono, a fifth-grader, went on a vacation by train alone to Mbah Sastro's house in Wlingi. Nono liked to go on holiday to Wlingi because he could ride his bicycle to travel around Wlingi and take a bath at Lekso River.	Mimetic
2	Complication	Nono was asked by Mbah Sastro to go to his great-grandfather's house, Mbah Pur, to get some fried tofu. On his way, Nono stopped for a bit at Kali Njari that had a big walnut tree. According to folklore, during the Dutch's colonization era, there was a boy named Trimo, who disappeared into that tree. Nono rested for a bit and soaked his feet in the narrow Njari river. When he was about to continue his way, he was surprised when he found out the bicycle that he parked at the tree was gone. Nono was even more surprised when a boy named Trimo asked him to hide because the Netherlands' army was hunting them.	Mimetic-marvelous

No.	Text of Fantasy Scaffold	Novel *Anak Rembulan* by Djokolelono	Text Features
		Suddenly, Nono was at the Dutch's colonial era.	marvelous
3	Sequence of Events	Captain d'Jaree found Trimo who was hiding with Nono. Nono was almost hanged for wearing Manchester United's shirt. The Dutch thought that Nono was on the side of their enemy, England. Nono escaped from the Dutch's army with the help of a Dutch kid named Non Saarce, Nono was trapped at Mbok Rimbi's kiosk who allied with a thieves group named Black Ant. Nono was forced to work at the kiosk, and he could not escape because wherever he went, he would always come back to the kiosk. Mbok Rimbi had supernatural powers, and she kept Nono at the kiosk because Nono was regarded as the moon child that would be sacrificed to Dewi Kali. Free from Mbok Rimbi's kiosk, Nono became a captive in a kingdom ruled by the Red Queen, a queen who was still a child with a cruel nature. She would punish everyone who sees her face. The Red Queen punished Nono, and he would be sacrificed to the crocodiles in the animal park. All of the kingdom residences would witness the execution. After escaping from the Red Queen's punishment, Nono had to be involved in a war that did not use weapons. Instead, the war used supernatural powers used by the warriors in the kingdom. In the war, Nono joined the red ants, who were also prisoners of the Red Queen. When the red ants joined their power, a loud explosion was heard, and Nono was brought back to reality. He ended up in a hospital.	Marvellous
4	Resolution	Nono was in the hospital, and he got an explanation from his mother and Mbah Pur. They told him that when he was at Kali Njari, Kelud mountain exploded, and cold lava poured out. Then, a huge fast hit Nono causing, him to get stuck on the old walnut tree that fell because it was too old. Nono was grateful because his Manchester United shirt was still on, even though it was torn apart, and Nono was surprised when his mother gave him Trimo's cloth belt. Nono was further surprised when he met a girl his age who resembled Non Saarfce, and a doctor who resembled the Red Queen.	mimetic
5	Coda	There is no explicit moral value.	

If we look at the scaffolding in table 2, the orientation has a mimetic fantasy trait. At the beginning of the novel, Nono was pictured as brave. He travelled by himself from Jakarta to Wlingi in East Java. The bravery is seen in the following text.

"Almost every long holiday, his father and mother took him on vacation to Malang, to his father's family, and Wlingi, his mother's family. This year, Nono had grown-up, now a fifth-grader, went alone to Wlingi, while his mother was in Malang, waiting for his father who had not get his paid leave" (Djokolelono, 2020: 11).

The complications that prompt the story to change the setting of places and times emerge when Nono was ordered by his grandfather, Mbah Mas, and Mbah Sastro to go to Njari to get food (tofu) at Mbah Pur's house. Nono rode a bicycle to Njari. When Nono was playing in the shallow Njari River, an unexpected event occurred.

"Nono looked around. He felt that something was odd. The water seemed darker. Now, it was clear again. And…the highway across the bridge seemed quiet. Or, it was dead. Maybe because it was in the middle of the day... what luck. No one saw him fell to the water. But.. those rice fields.. really? Earlier, it seemed like the rice fields were turning yellow. Now.. it did not look like it at all. More like a dry land overgrown with wild shrubs. Did he see it wrong? (Djokolelono, 1920: 33-34).

Starting from these events, Nono was teleported to the Dutch's colonial era and faced a series of extraordinary events. He was sentenced to hang because of the Manchester United shirt he wore, made a worker at Mbah Rimbi's kiosk, and sacrificed to Dewi Kali because he was regarded as the moon child. Nono was then sentenced to be fed to crocodiles and lions in the Red Queen's animal park. He also got involved in a war and intrigues between the Dutch's army, Non-Saarce, Trimo, Red Queen, Lembusuro, and Mahesasuro. Because he had the same fate as the Red Queen's prisoners, Nono made friends with the Black Ant groups, the five thieves of the Pandalima incarnation, Kangka (Yudistira), Jagal (Bima), Jlamprong (Arjuna), Pinten (Nakula), and Tangsen (Sadewa). It turned out that these five thieves had extraordinary powers. In fact, Nono's return to today's world was due to the power of this Black Ant group, as shown in the following text.

"What's wrong?" Nono was also surprised. Suddenly he felt the walls tremble. And the air became hotter. "They… unite their powers! They… ah… you… you have to go from this place… their powers are no match. Ah… this place.. will explode…." Pinten was nervous. Suddenly Non Saarce screamed. And Pinten's voice was heard really close, "Fret not! It's me! Come on, get in here." Suddenly, a massive shock was felt. And the loud explosion was heard along with the hot air that stormed in. That was the only thing Nono remembered" (Djokolelono, 2020: 253).

After the event, Nono was brought back to today's world, and he was hospitalized. Until this part, the readers surely understand that the sequence of events that happened to Nono was only a dream when he was unconscious. The reader will also know that when Nono played in Kali Njari, a large flood suddenly came because Kelud Mountain ejects cold lava. Nono was drifted and stuck in the fallen old walnut tree and unconscious, so he was brought to the hospital.

However, after he was in the hospital, some events start to puzzle the readers. For example, after Nono was conscious, he saw a girl that helped him when he was drifted; it turns out that the girl looks like Non-Saarce because of her white albino skin like a Dutch, and the doctor who took care of him looks like the Red Queen. Even so, we can comprehend this. Maybe when Nono was sick and had a high fever, between conscious and unconscious, he saw that girl or the doctor who took care of him, and they manifest in his dream. However, there is a chunk of texts that the readers find it difficult to find the answer to.

"Nono opened his blanket. Under the blanket, he wore an article of pajama-like clothing. White. Hospital gown. "Mm… mom… my shirt?" Nono touched his chest. "The MU one, a present from uncle Wedha." He started to think, was everything only a dream? "There, it's been washed. Drink this pill first." His mother gave him the pill and the water. Then, she opened the drawer under the little table. She pulled something and showed it to Nono. That shirt.

Red and torn apart. Clean. "This is what I was wearing?" Nono asked. "And this…" his mother said and gave him something like a belt. Long. Rolled up. Trimo's belt!" (Djokolelono, 2020:)

This passage makes the readers uncertain because the readers are faced with both reality and fantasy. Trimo's belt existed in the fantasy because that belt was given to Nono. However, this happened in Nono's subconscious. The fantasy element chimes in with reality when Nono met people who wanted to kidnap Saarce in the market because they thought Saarce was the daughter of the Dutch ambassador who visited East Java. Nono fought him with his karate and the belt. Nono suddenly felt that some sort of more substantial power helped him. That power, even though it was unclear, came from Trimo, who was from another world.

The Comparison between Nataga: The Little Dragon and Anak Rembulan

NLD uses animals as their characters, making it similar to fables. However, the heroism and supernatural powers of the characters remind us to legend. However, even though the characters are animals, NLD is not a fable. This is because in fables, the story is short, and they contain moral values (Sherman, 2008). NLD is a long story (279 pages), and it does not show an explicit moral value. NLD is also not a legend because the heroism of Nagata and his siblings is not related to the origin of the name of Komodo Island. They are also not derived from the oral tales of the people who lived there. Thus, it does not count as folklore. NLD demonstrates the sophistication of modern literary techniques, for example, slick plotting, logical plot, lively characters, and detailed setting descriptions.

The same goes for AR. There is sophistication from the factual element of the story. However, unlike NLD, AR shows the elements of folklore. In NLD, the marvellous traits already appear at the beginning of the story. AR only shows marvellous features in the complication. In NLD, the structure of the text is dominated by excellent. In AR, however, the design is dominated by mimetic in a frame of marvellous.

Furthermore, AR is not a framed story like classical literature works such as *Hikayat 1001 Malam* (2007) or *Hikayat Kalilah dan Dinnah* (2002). This is because the framed story in AR is also in framing stories. The structure of AR is similar to *Max Havelaar* (2014) by Multatuli or *Aheis* (2003) by Akhdiat Kartamihardja.

As Todorov (1973) and Jackson (2009) found, the merging of reality and fantasy is a characteristic of fantasy literature. In AR, this merging happened not because Nono was sick or had a mental disorder because there is no textual evidence that leads to it. As stated by Prasannan (2018), who quoted from Tolkien, imagination in fictional fantasy must be distinguished from dreams and mental disorders because, according to Tolkien (2012), dreams are devoid of art and mental disorders cause a lack of control. Tolkien asserted words achieve thaa good fantasy. That is the art of narrative.

Furthermore, magical realism appears in this novel when looking at the supernatural elements of fantasy that enter reality. According to Faris (2004), magical realism has five characteristics, fundamental elements, the phenomenal world, the unsettling doubts, merging realism, and disruption of time, space, and identity. Therefore, it is natural for a fantasy novel such as *Frankenstein* by Mary Shelley, published during English romanticism has characteristics of magical realism. In-

drawati et al. (2015) showed that supernatural realism novels appear in *One Hundred Years Solitude* by Gabriel Marquez, *Beloved* by Toni Morrison, or *Midnight Children* by Salman Rushdie and *Frankenstein* by Mary Shelley. Likewise, although AR by Djokjolelono is fantasy fiction for children and teens, these five magical realism characteristics potentially appear in the novel. It is supported by Roslan et al. (2016), who stated that magical realism merges fantasy and reality. As stated by Johnson & Laetz (2008), we have to admit that it is easier to identify the typical elements in fantasy rather than understanding the categories of fantasy itself.

Conclusions

The analysis results show that NLD is a fantasy story with a marvellous characteristic, while AR shows a fantastic, magnificent element. Understanding the factors of a tremendous, extraordinary story enables readers to read a more complex fantasy story by Agus Noor, Seno Gumira Ajidarman, Danarto, and Putu Wijaya. Therefore, the understanding of the fantastic story is not limited to total fantasy and partial fantasy because partial fantasy is a closer understanding of real fantasy. AR tends to be characterized by fantasy stories (in line with Jackson's theory) and fantastic marvellous (in line with Todorov's theory). It potentially even has a characteristic of magical realism (in line with Faris' theory).

On the other hand, NLD has excellent characteristics, and it is closer to folklore such as fables. However, NLD is still fantasy because it has the features of fables. NLD draws on the creativity of the author and shows the sophistication of modern literary works.

This study recommends the material of fantasy stories as a part of narrative text, not only for seventh-grade but also for higher grades, even high school. Fantasy stories are diverse, and according to the study by Menadue and Jacubs (2018), fictional fantasy and science fiction can improve the continuous reading habit, and they are also beneficial for the cognitive growth and academic achievement of their readers. Thus, habitual reading of fantasy stories is one of the right ways to improve students' literacy skills. The teachers are not limited to understanding the fantasy stories contained in the textbook. It is also necessary for them to gain more insights by reading other works, so that research on learning fantasy story text is broader and of higher quality.

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