

**THE EXISTENCE OF MAGICAL REALISM IN COCO (2017) AND KNIGHT KRIS (2017)
FILMS: A COMPARATIVE LITERARY STUDIES**

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ABSTRACT

The film is one of the world's most famous contemporary literary works. Apart from having engaging visuals, films also contain messages. Film research has art elements that bridge society's culture and beliefs that reflect social reality, cultural values, and magical beliefs. This research was conducted to analyze the similarities and differences in the representation of magical realism between the films *Coco* (2017) and *Knight Kris* (2017) based on the theory of magic realism from Wendy B. Faris. The research methods used are qualitative. This method is done by examining directly on the object so that the problems found are straightforward and can be analyzed appropriately. The results showed five characteristics of magical realism in the films *Coco* (2017) and *Knight Kris* (2017) based on Wendy B. Faris' theory. Faris' theory and the results of comparing the five characteristics in the two films. The differences in magical elements are pretty significant in the way magical realism is interpreted, especially in both films' beliefs, cultures and traditions.

INTRODUCTION

The film is one of the world's most famous contemporary literary works. Apart from having engaging visuals, films also contain messages. Film research has art elements that bridge society's culture and beliefs that reflect social reality, cultural values, and magical beliefs. This research was conducted to analyze the similarities and differences in the

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representation of magical realism between the films *Coco* (2017) and *Knight Kris* (2017) based on the theory of magic realism from Wendy B. Faris. The research methods used are qualitative. This method is done by examining directly on the object so that the problems found are straightforward and can be analyzed appropriately. The results showed five characteristics of magical realism in the films *Coco* (2017) and *Knight Kris* (2017) based on Wendy B. Faris' theory. Faris' theory and the results of comparing the five characteristics in the two films. The differences in magical elements are significant in how magical realism is interpreted, especially in both films' beliefs, cultures, and traditions. Films are among the most popular contemporary literary works worldwide. Apart from engaging visuals, films also contain messages. Films are fiction and nonfiction stories presented in audiovisual form that are used as entertainment (Putri et al., 2021). Along with the times and technology, films are increasingly accessible. Besides entertainment, films are also effective media in conveying cultural values, traditions, and messages (Kurniawati et al., 2021).

Research in films has an element of art that bridges the culture and beliefs of society because every film reflects the social reality, cultural values, and magical beliefs that exist in society. Art also acts as a medium of communication to convey messages implicitly through visuals (Asri, 2020). For example, dark lighting in a film can create a creepy atmosphere associated with magical things (Hassam, 2023). Magical refers to the supernatural and is often depicted in films as an element of art. Some films represent the existence of magic in society through myths, rituals, and legends related to everyday life. Some stories and cultures can be used to examine the existence of magic in society and influence the actions and behaviors of people who believe in it (Fajrin et al., 2023). The belief in magic is inherent and has become a culture in people's lives and has developed in various aspects of people's lives.

Magical realism is magical or nonsensical literature presented traditionally in contemporary literature (Wendy B. Faris, 2004). According to (Wendy B. Faris, 2004), magical realism has five characteristics: The irreducible element, The phenomenal world, The unsettling doubts, The merging realism, and the disruption of time, space, and identity. The irreducible element is an irreducible element that cannot be explained rationally; examples are magical objects and magical sounds. The phenomenal world is a recognizable real- world story setting with magical elements. Troubling doubts are doubts caused by the clash of cultures in the narrative. Whether magical things happen, as the narrative does not

give a definitive answer. Merging realism is merging the real world with the magical world, such as the modern world with the traditional world without clear boundaries. The last one is the disruption of time, space, and identity, which is the disruption of space, time, and identity that can change from the real world to a magical world that cannot be explained naturally and logically. This genre is mainly found in works from Latin America that incorporate supernatural elements in social life and later developed in several media, such as films (Wibowo & R, 2019). Magical realism shows the existence of things beyond reason that occur naturally without a reasonable explanation. The development of the magical realism genre has also made its way into literary works in Indonesia. However, magical realism that develops in Indonesia is closely related to people's beliefs, such as myths and regional culture (Nastikaputri & Ardi, 2022). Even so, the differences in magism do not change the elements of magical realism.

The films *Coco* (2017) and *Knight Kris* (2017) are two examples of literary works in the form of animated films with themes of magical realism that describe social life. *Coco* (2017) is an animated film produced by Pixar that carries Mexican culture, namely the celebration of Día de los Muertos, a tradition of celebrating death that is still preserved in Mexico and has become one of the characteristics of the Mexican people, especially in Central and Southern Mexico (Amelinda & Franzia, 2020). The film tells the story of Miguel, a music-loving boy trapped in the spirit world. Miguel meets his long-dead family. He cannot return to the world because he does not get the blessing of Mama Imelda, who gives conditions so that Miguel does not approach the world of music. Meanwhile, Miguel's music is exceptional because he wants to be a musician like Ernesto De La Cruz. Miguel also tried to get his family's blessing to return to the world without losing his dream of becoming a musician.

Knight Kris (2017) is a film set in Javanese culture. It is based on a puppet story that combines mythological creatures and magic using a modern narrative. The story begins when a boy named Bayu enters an ancient temple and finds a kris firmly embedded in the ground (Bangsawan, 2021). Bayu tried to pull it out, and instantly, a miracle happened. Bayu turned into a tiger with superpowers. However, with the removal of Kris, Asura, who was locked up in the temple, was also freed. Asura is a cruel giant locked up for thousands of years with a kris by a knight. With the help of Empu Tandra, an old ape spirit guardian of the Kris, Bayu tries to prevent Asura from destroying his village.

Both animated films represent how magical realism exists in modern visual narratives that create fantastic elements in their respective cultural realities. *Coco* (2017) and *Knight Kris* (2017) feature traditions and cultures considered magical and part of people's daily lives. The film *Coco* (2017) focuses on rituals related to death as a form of respect for deceased ancestors by remembering them through the celebration of *Día de los Muertos* (Toloh, 2020). This tradition illustrates the close relationship between humans and ancestors who have passed away as a cultural identity and strengthens family ties in Mexican society. Meanwhile, the film *Knight Kris* (2017) focuses on people's belief in the myth of the magical power of *kris*, artifacts, and Indonesian culture (Marcella & Azeharie, 2024). The *Kris* myth in the film *Knight Kris* (2017) shows how Indonesian culture teaches the value of courage and responsibility through the *Kris*, which acts as a cultural identity with historical and spiritual values that must be respected and preserved as part of Indonesian culture.

Besides similarities, *Coco* (2017) and *Knight Kris* (2017) also have differences. The film *Coco* (2017) is closely related to Latin American traditions that depict the spirit world as colorful and live life like humans in the spirit world. Meanwhile, the film *Knight Kris* (2017) is more conventional. In the film, the magical element is more related to mythology and the magical power of the *Kris* that can change anyone who manages to pull out the *Kris*. The films *Coco* (2017) and *Knight Kris* (2017) incorporate magical elements in every tradition and belief in everyday reality. Both films are appropriate objects for comparative literature research because both films display the traditions, myths, and cultures in each film.

Comparative literature is a research technique to compare the similarities and differences of literary works (Priventa et al., 2023). Generally, comparative literature studies analyze two or more literary works with different backgrounds but still have the same elements (Mughtar & Hayati, 2022). Research on comparative literature does not limit the types of literary works that can be used as objects of study. The researcher is free to choose the type of literary work to be studied, which can be two or more literary works (Muriyana Tri, 2022). Research on comparative literature is usually conducted to compare similarities and differences between two or more objects. In this topic of magical realism, the similarities and differences discussed in this research include cultural similarities and differences, magism in animation, visuals that contain magical realism, and objects

considered magical in animated films.

Some previous studies have also examined Wendy B. Faris's theory of magical realism using a different topic with the title "An Analysis of The Darkest Part of The Forest by Holly Black in Light of Wendy B. Faris' Model of Narrative Techniques in Magical Realism" by Bushra Munawar, Hina Rafique, dan Huma Amin tahun 2020 (Munawar et al., 2021). This research focuses on how the novel "Darkest Part of the Forest," a fantasy genre, is juxtaposed with magical realism so that it is considered to meet the criteria of magical realism texts. This research is a postmodernist text analysis that contributes to the fantasy genre. Another research that has similar relevance is entitled "Narration of Magical Realism in Yudhi Herwibowo's Short Story "Pintu" as a Reflection of the Culture of Mysticism in Indonesia" by Ismail Marzuki and Sumiyadi in 2021 (Marzuki, 2021). This research was conducted to measure the strength of magical realism in a short story that carries mystical culture in Indonesia. The researcher revealed that the short story "Pintu" has a strong level of magical realism. The characteristics of Irreducible Element, Phenomenal World, Unsettling Doubts, and Merging Realism prove this. The research on the novel "The Darkest Part of the Forest" and the short story "Pintu" is slightly different from the research on the film *Coco* (2017) and *Knight Kris* (2017), which focuses more on comparative literature between two cultures that have their uniqueness through historical and family elements. This research aims to analyze the similarities and differences in the representation of magical realism between the films *Coco* (2017) and *Knight Kris* (2017) based on the theory of magic realism from Wendy B. Faris. The focus of this research is the similarities and differences between the two films in the context of the existence of magic in each culture, namely Mexican culture and Indonesian culture, especially Java.

METHOD

The research uses the qualitative method to analyze magical realism in literary works. Qualitative research is a method for analyzing phenomena, social events, and beliefs and attitudes of a particular group that is descriptive (Fiantika, Wasil M, Jumiayati, Honesti, Wahyuni, Jonata, 2022). This method involves examining the object directly so that the problems are apparent and can be analyzed appropriately. The primary data used in this research are the animated films *Coco* (2017) and *Knight Kris* (2017). The data collection technique is carried out with a descriptive approach, namely by watching the films *Coco*

(2017) and Knight Kris (2017), understanding the content, recording verbal data related to magic, and analyzing the findings in the literary works (Rusandi & Muhammad Rusli, 2021). Data processing involves reading and understanding the collected data and categorizing the data types according to their characteristics. In this research, the data presentation technique describes footage or screenshots from the animated film (Theum & Wijaya Putra, 2021). Then, the data is analyzed and interpreted based on Wendy B. Faris' magical realism theory.

FINDINGS AND DISCUSSION

In the result and discussion section, the researchers analyze the application of magical realism theory from Wendy B. Faris in the films *Coco* (2017) and *Knight Kris* (2017) based on five characteristics, namely the irreducible element, the phenomenal world, the unsettling doubts, the merging realism, and disruption of time, space, and identity; as well as comparing the findings of the film *Coco* (2017) and *Knight Kris* (2017). Both films have magical elements through story narratives in everyday life with fantasy elements, presenting exciting characters with their journeys from the real world to the magical world.

The Irreducible Element

An irreducible element cannot be simplified. This characteristic defines magical realism, which emphasizes the presence of events that contradict reality.



Figure 1. Irreducible Element "Coco" (2017)

Miguel: "I am gonna play in the plaza, just like you did!"

In the film *Coco* (2017), an irreducible element is found in Ernesto de la Cruz's guitar, which is deliberately placed in a particular room in the cemetery so that the people of Santa Cecilia

always remember and remember Ernesto. As Miguel said in this scene, he would play at the plaza. Miguel deliberately took the guitar to use as an instrument in the music competition that took place in Santa Cecilia. The guitar has a magical element that cannot be explained rationally because Miguel can enter the spirit world just by holding it without knowing how this can happen. The guitar's magical properties are evidence of elements that cannot be reduced and explained logically.

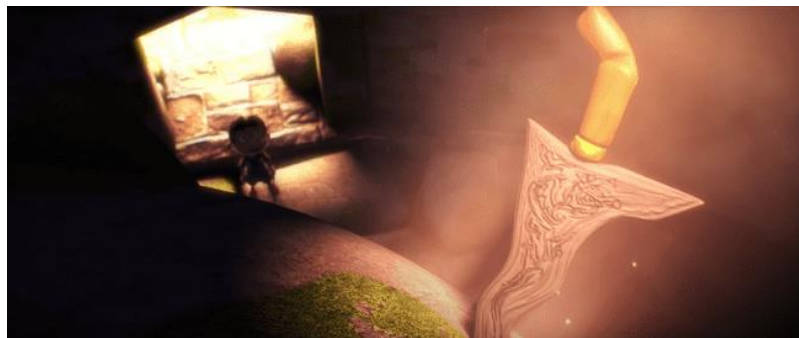


Figure 2. Irreducible Element "Knight Kris" (2017)

In the film Knight Kris (2017), the irreducible element is found in the keris, which Bayu found in a mystical ancient temple. The keris firmly attached to a giant statue became a source of curiosity for Bayu until he tried to pull it out, and a miracle happened. Bayu's necklace instantly sparkled and merged with the piece of the Keris that Bayu found. This made Bayu turn into a knight with super strength. The Kris is not only used as a physical weapon but also a source of strength for Bayu. The power of the Kris cannot be reduced by human logic.

The Phenomenal World

The phenomenal world is the empirically recognizable world setting.



Figure 3. Phenomenal World "Coco" (2017)

Elena: "We've put their photos on the Ofrenda so their spirits can cross over."

In the film *Coco* (2017), Miguel's life in Santa Cecilia as the son of a shoemaker is a representation of the phenomenal world. His life is surrounded by Mexican culture and traditions. One of them is the tradition of Día de los Muertos, which is a celebration of the commemoration of death by placing a photo of the deceased family on the Ofrenda. As said by Elena in this scene, the installation of the photo is not only to remember the deceased family but also a bridge for the deceased family to return to the world to celebrate Día de los Muertos with their family. Día de los Muertos traditions are believed to connect the natural world and the magical world.



Figure 4. Phenomenal World "Knight Kris" (2017)

Ayah: "Ini sepupumu dari kota."

(Father: "This is your cousin from the city.")

In the film *Knight Kris* (2017), the phenomenal world in question is Bayu's life as an ordinary little boy living in rural Indonesia. Initially, Bayu's life seems the same as the life

of society in general. As said by Father in this scene, Rani is his cousin from the city. His life changes when he starts having adventures with Rani. The quotation above is the situation when the father introduces Rani to Bayu, which becomes the beginning of their advantage together. The magic happens when Bayu pulls out a mystical kris in an ancient temple that is said to be a mystical place with frequent sightings. Bayu's magic Kris often exists in the real world, especially in Javanese culture, where it is believed to be a magic weapon with unexplainable powers. However, it is widely believed by the community.

The Unsettling Doubts

The unsettling doubts exist between the natural world and the magical world.



Figure 5. Unsettling Doubt "Coco" (2017)

Miguel: "That I am only un poco loco"

The film *Coco* (2017) is found in Life in the Land of the Dead or the World of the Dead, which is described as a world full of color and joy. When Miguel goes on a mission trip to meet Ernesto De La Cruz, Miguel auditions to perform in Ernesto's concert in the Land of the Dead. In the scene, Miguel sings a song called *Un Poco Loco*. Miguel did this to meet Ernesto and get his blessing to return to the real world unconditionally because meeting Ernesto was difficult, considering Ernesto was a famous musician during his lifetime. Doubts arise from Miguel's journey and experience in Land of the Dead, which shows the lives of spirits who carry out human-like activities such as auditions and concerts.



Figure 6. Unsettling Doubts" Knight Kris" (2017)

In the film *Knight Kris* (2017), Bayu's transformation into a knight is unsettling because it causes uncertain doubts in the film *Knight Kris* (2017). The changes experienced by Bayu also create tension between the reality and imagination of a child who dreams of becoming a knight to save his village. These doubts arise because the changes in Bayu are not the reality of human life. The existence of magical elements that envelop Bayu creates tension between imagination and reality.

The Merging Realism

The incorporation of realism combines the natural world and the magical world.



Figure 7. Merging Realism "Coco" (2017)

Miguel: "Oh, my proud Corazon."

The end of the movie *Coco* (2017) shows how the Día de los Muertos tradition occurs. The deceased's family celebrates the tradition by eating and singing together in the house's courtyard. As she does in the scene, she sings Proud Corazon Objects. Food in the real world can also be held and tasted just by touching it, and she instantly moves from the real world to the spirit world. This scene proves that memories can cross the boundary between life

and death in a cultural heritage tradition. It also proves the interconnected merging of the natural and magical worlds.



Figure 8. Merging Realism "Knight Kris" (2017)

Bayu: "Wah keren! Apa ini tempatnya?"

(Bayu: "Cool! Is this the place?")

In the movie *Knight Kris* (2017), Bayu's existence in two worlds is a unity of realism, namely in the real world and the world of Farnha. This is supported by the interaction between Bayu, Empu Tandra, the shadowy warrior Asura, supernatural beings, and ancient mythological creatures believed to have magic. Bayu's interaction with creatures from the supernatural world that cannot be explained logically in the real world supports the tension between reality and magic. As Bayu does in the scene, Empu Tandra sits on Bayu's head, and Bayu talks to him. The magical elements in Bayu's life create an experience between the real and supernatural worlds. This proves that the relationship between the natural and magical worlds is interrelated, like an interaction that creates conflict between the two worlds.

Disruption of Time, Space, and Identity

Disruption of time, space, and identity can change the real world into a magical world that cannot be explained logically.



Figure 9. Disruption of Space "Coco" (2017)

Miguel: This is you?

In the film *Coco* (2017), a Disruption of time, space, and identity appears when a fact is revealed about Ernesto's past mistakes that caused Miguel's great-grandfather to be forgotten and hated by all his family. This caused the Rivera family to ban Miguel's grandfather's photo from being in Ofrenda. Miguel's grandfather handed over his photo to be placed in Ofrenda as in the scene. After learning the facts, he brought the photo of his grandfather to the real world so that it could be placed in the Ofrenda, one of the conditions for the spirit to return to the real world. The photo is a clear example of space disruption, as magical things in the spirit world can be brought into the real world and vice versa.

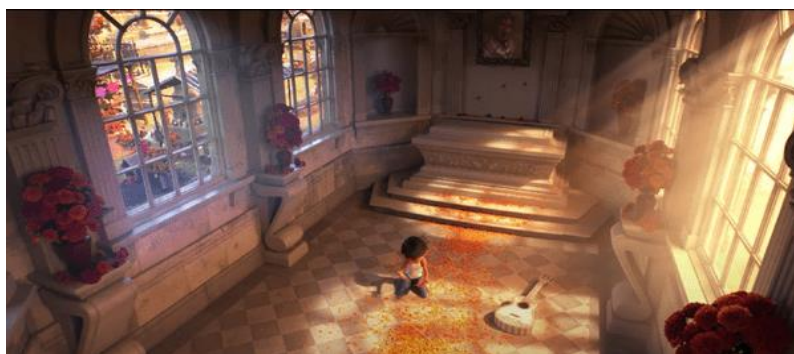


Figure 10. Disruption of Time "Coco" (2017)

Miguel's long journey back to the real world is a time disruption because Miguel returns to the same time he left the real world and moved to the spirit world. This disruption is considered to violate the temporal time flow of the real world. This disruption refers to illogical changes or discrepancies in time. It causes tension between the world of the world

and highlights the not- always-fixed nature of time that individuals can influence in a narrative.



Figure 11. Disruption of Identity "Coco" (2017)

Hector: "Ta-da, you look like the dead"

Identity disturbance occurs when the spirits in the Land of the Dead see Miguel as a human being, which causes unrest. This unrest causes Miguel to change himself and resemble a dead person. As Hector or Miguel's grandfather said, Miguel already looks like a dead person. This was done because Miguel did not want to be known by many people and was found by his family, who wanted Miguel to return to the real world and not interfere with affairs in the land of the dead.



Figure 12. Disruption of Time "Knight Kris" (2017)

In the movie *Knight Kris* (2017), the previous knight's curse that made Asura into a stone statue and locked him up in an ancient temple for 1000 years is disturbing and sounds impossible because the curse and the Kris are so old. This goes against the

expectation that ancient buildings or structures should have deteriorated or decayed over time.



Figure 13. Disruption of Space "Knight Kris" (2017)

Empu Tandra: "Sekarang pun kita sebenarnya berada di dunia manusia sekaligus dunia Farnha"

Empu Tandra: " Even now, we are actually in the real world as well as the world Farnha"

The disruption of space in this movie occurs when Bayu and Rani travel in two worlds, the natural and supernatural worlds, guided by Empu Tandra. As Empu Tandra says in the scene, they are between the real world and the Farnha world. This space disruption creates a misalignment between the different worlds, where the real and magical worlds become one and seem like the ordinary world.

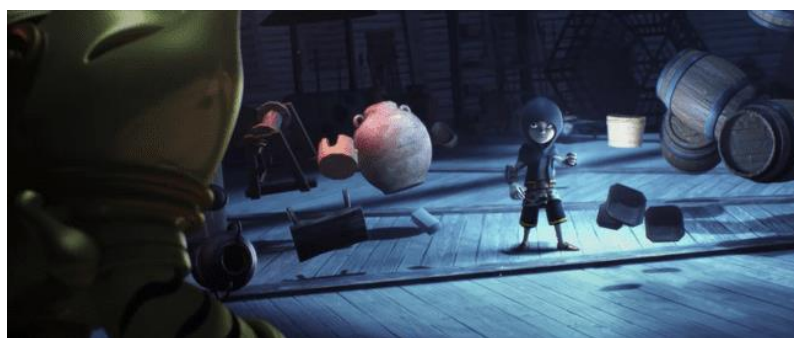


Figure 10. Disruption of Identity "Knight Kris" (2017)

Bayu: "Dia punya kekuatan aneh"

(Bayu:" He has strange power")

The identity disorder in the movie *Knight Kris* (2017) occurs when Bayu fights with Yudha in an ancient house in the forest. Bayu doubts his identity when he turns into a knight and does not know the power inside him and how to use it. As in the scene, Yudha has a power that causes Bayu to doubt himself. This is because Bayu has not fully mastered the Kris. Therefore, Bayu and the others travel to find five other Kris fragments to perfect the power.

Magical Realism Comparison

The Irreducible Element

In this characteristic, there are similarities and differences in objects considered magical, namely guitars and kris. The difference in the film *Coco* (2017) is that Ernesto's guitar is an irreducible element and is considered a magical object that mediates Miguel to the spirit world. In the film *Knight Kris* (2017), the irreducible magical item is a kris. There are historical and cultural differences in each of these country settings. The guitar is a common and popular musical instrument worldwide, especially in Spain (Andre Indrawan, 2019). The guitar was developed in Spain in the 15th century, where Spain has historical, cultural, and linguistic links with Mexico. The guitar is one of the musical instruments used to accompany the Día de los Muertos celebration (Martínez-Aguilar & Rodríguez-Cázares, 2023). Unlike the kris, it is a traditional weapon of the archipelago originating from Indonesia and has been recognized by UNESCO in 2005 as an intangible cultural heritage (Susanto et al., 2024). Not only is the Kris used as a weapon, but it is also used as a spiritual symbol that is seen as having historical value in the struggle of the Indonesian nation. Therefore, the Kris is often considered a magical object in the real world, especially in Javanese society, which believes in it. The similarities in the two films are magical objects that become a strong identity in each country's local culture and traditions.

The Phenomenal World

The films *Coco* (2017) and *Knight Kris* (2017) have different cultures and beliefs raised to create a phenomenal world. The film *Coco* (2017) believes in the Día de los Muertos tradition that can reunite families even though they are in different dimensions, while the film *Knight Kris* (2017) believes in a widespread myth in society. Both films raise issues and

beliefs in their respective countries. The film *Coco* (2017) brings up the Mexican tradition of Día de los Muertos, a celebration that Mexicans celebrate every November. Mexicans believe that the spirits of deceased families can reunite and celebrate Día de los Muertos with other living family members (Diah Utari Dewi Sulistyningrum, 2024). Meanwhile, the film *Knight Kris* (2017) utilizes local beliefs and myths developed in Javanese society, such as the magic kris, ancient temples considered mystical, and a supernatural kingdom led by the devil. This analysis shows that local culture can be adapted into literary works that create an empirical world still related to magical elements.

The Unsettling Doubts

This characteristic is the difference in the magical world shown in the film. The film *Coco* (2017) tends to show a colorful and entertaining spirit world even though the inhabitants of the spirit world are humans who have died. Meanwhile, the Farnham world in the film *Knight Kris* (2017) displays a world that looks like the real world in the forest with minimal lighting. This magical world also features a kingdom 1000 years ago led by the king of evil, Asura. The inhabitants of the Farnham world are mythological creatures, such as giants and shadow warriors. The similarities between the two films are that young children play both, and both enter a magical world they have never known before. In this magical world, they also travel to fulfill their respective missions. The films *Coco* (2017) and *Knight Kris* (2017) play a significant role as intermediaries between the natural and magical worlds.

The Merging Realism

The films *Coco* (2017) and *Knight Kris* (2017) are related to the magical world and influence each other. The similarity between the two films is the interaction of the two characters with magical creatures in the magical world. In addition, physical changes also create similarities between the two films. In the film *Coco* (2017), Miguel turns into a skull in the spirit world, while in *Knight Kris* (2017), Bayu turns into a knight in the form of a tiger. Meanwhile, the difference between the two films' magical worlds is that *Coco* (2017) depicts a positive atmosphere with a world full of colors and happiness. In contrast, the film *Knight Kris* (2017) emphasizes fighting and adventure in two worlds. Suppose you pay attention to the color palette, such as the bright colors used in *Coco* (2017) and the dark

colors with minimal lighting in *Knight Kris* (2017). Color is an integral part of film cinematography, as color and lighting contribute to the meaning and emotional state of the film (Adiwibowo, 2023). This analysis shows the themes and aesthetics of different worlds with different color palettes but still related between the natural world and the magical world.

Disruption of Time, Space, and Identity

The differences between the two films lie in the disruption of time and identity. In the film *Coco* (2017), the time disturbance occurs when Miguel returns simultaneously when he goes to the spirit world, and there is no significant time change in the real world. In the film *Knight Kris* (2017), the time disturbance occurs when the previous knight's curse on Asura reaches 1000 years, but the curse still exists until Bayu releases the curse. Similarities in these characteristics exist in the disruption of space and identity. Both films feature journeys that affect reality and change perceptions of their identities. Bayu's physical changes and Miguel's bodily integrity are identity disruptions in both films. Although there are differences and similarities in the disruption of time, space, and identity, the depiction of cultural context provides a unique perspective for the audience.

CONCLUSION

The films *Coco* (2017) and *Knight Kris* (2017) present representations of magical realism in each country. Therefore, the differences in magical elements are significant in how magical realism is interpreted, especially in both films' beliefs, cultures, and traditions. The film *Coco* (2017) brings up a tradition celebrated every year by the people of Mexico, a tradition believed to be the return of family spirits to the real world to celebrate Día de los Muertos together in a different dimension. The tradition is raised in an engaging animated film and has cultural values that must be preserved across generations. The film *Coco* (2017) is different from the film *Knight Kris* (2017), which focuses more on an adventure featuring regional myths that contain symbolism and are believed by the Javanese. Keris, considered to have magical powers, is an open secret to the people in the archipelago. The film *Knight Kris* (2017) is based on a commonly known Javanese puppet story that features magical elements in the real world and the Farnha world that Empu Tandra ascribes to. Not only are the differences prominent in both films, but the similarities regarding the magical world,

physical changes, and time disruption are also quite clearly displayed in both films. These two films have been considered before as research in comparative literature studies to show the two cultures between Mexico and Indonesia, but they still have the same magical elements.

This analysis can be used as a way for us to understand and preserve regional cultural heritage that bridges local traditions raised in a literary work. In the film *Coco* (2017), the celebration of Día de los Muertos is portrayed authentically, maintaining Mexican culture's characteristics. The film *Knight Kris* (2017) also utilizes elements of mythical beliefs, history, and local culture that build heroic narratives. This shows that film media can be used to introduce and preserve local culture.

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