
**Representation of Love and Loss through Magical
Realism in Leslye Walton's *The Strange and
Beautiful Sorrows of Ava Lavender***

A Thesis

By:

Hadiyatul Ishlahiyah

Reg. Number: A93214141



**ENGLISH DEPARTMENT
FACULTY OF ARTS AND HUMANITIES
SUNAN AMPEL STATE ISLAMIC UNIVERSITY
2018**

DECLARATION

The Undersigned,

Name : Hadiyatul Ishlahiyah

Reg. Number : A93214141

Department : English Department

Faculty : Arts and Humanities

Declares that the thesis she wrote to fulfill the requirement for the Sarjana Degree (S1) in English Department, faculty of Arts and Humanities, Sunan Ampel State Islamic University of Surabaya entitled “*Representation of Love and Loss through Magical Realism in Leslye Walton’s The Strange and Beautiful Sorrows of Ava Lavender*” is truly her original work. It does not incorporate any materials previously written or published by another person except those indicated in quotations and bibliography. Due to this fact, she is the only person responsible for the thesis if there is any objection or claim from others.

Surabaya, 28th June 2018

The Researcher,



Hadiyatul Ishlahiyah

Reg. Number: A93214141

APPROVAL SHEET

Thesis Entitled

**Representation of Love and Loss through Magical Realism in Leslye
Walton's *The Strange and Beautiful Sorrows of Ava Lavender***

This thesis has been approved by the advisor to be examined

Surabaya, 28th June 2018

Thesis Advisor,



Sufi Ikrima Sa'adah, M. Hum.

NUP: 201603318

Acknowledged by

The Head of English Department,



Dr. Mohammad Kurjum M.Ag.

NIP. 196909251994031002

**ENGLISH DEPARTMENT
FACULTY OF ARTS AND HUMANITIES
SUNAN AMPEL STATE ISLAMIC UNIVERSITY
2018**

EXAMINER SHEET

Thesis Entitled

**Representation of Love and Loss through Magical Realism in Leslye
Walton's *The Strange and Beautiful Sorrows of Ava Lavender***

This thesis has been approved and accepted by the board of examiners of English
Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya in
Surabaya, 28th July 2018.

The Board of Examiners:

Head of the Examiner



Sufi Ikrima Sa'adah, M.Hum.

NUP: 201603318

Examiner II



Abu Fanani, M.Pd.

NIP. 196906152007011051

Examiner III



Dr. Wahyu Kusumajanti, M.Hum.

NIP. 197002051999032002

Examiner IV



Abdulloh Ubet, M.Ag.

NIP. 196605071997031003

Dean of Faculty of Arts and Humanities



Dr. H. Agus Aditoni, M.Ag.

NIP. 196210021992031001



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA
PERPUSTAKAAN

Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax.031-8413300
E-Mail: perpus@uinsby.ac.id

LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI
KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Sebagai sivitas akademika UIN Sunan Ampel Surabaya, yang bertanda tangan di bawah ini, saya:

Nama : Hadiyatul Ishlahiyah
NIM : A93214141
Fakultas/Jurusan : Adab dan Humaniora / Sastra Inggris
E-mail address : hadiyatulishlahiyah@gmail.com

Demi pengembangan ilmu pengetahuan, menyetujui untuk memberikan kepada Perpustakaan UIN Sunan Ampel Surabaya, Hak Bebas Royalti Non-Eksklusif atas karya ilmiah :

Sekripsi Tesis Desertasi Lain-lain (.....)

yang berjudul :

Representation of Love and Loss through
Magical Realism in Leslye Walton's "The Strange
and Beautiful Sorrows of Ava Lavender"

beserta perangkat yang diperlukan (bila ada). Dengan Hak Bebas Royalti Non-Eksklusif ini Perpustakaan UIN Sunan Ampel Surabaya berhak menyimpan, mengalih-media/format-kan, mengelolanya dalam bentuk pangkalan data (database), mendistribusikannya, dan menampilkan/mempublikasikannya di Internet atau media lain secara **fulltext** untuk kepentingan akademis tanpa perlu meminta ijin dari saya selama tetap mencantumkan nama saya sebagai penulis/pencipta dan atau penerbit yang bersangkutan.

Saya bersedia untuk menanggung secara pribadi, tanpa melibatkan pihak Perpustakaan UIN Sunan Ampel Surabaya, segala bentuk tuntutan hukum yang timbul atas pelanggaran Hak Cipta dalam karya ilmiah saya ini.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Surabaya,

Penulis

(Hadiyatul Ishlahiyah)
nama terang dan tanda tangan

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Love is an enigma (Chapman 4). It is a feeling just as much as it is an abstract thing. God granted love to all his creatures that experience it through so many different ways. Through those differences, love creates its own unique and diverse definitions. Someone's experience with love can affect how they perceive love, and further how they define love. As God's creature, every human being experiences love (Masters paragraph 5). Whether they really do believe in it or not, accept it or not, acknowledge it or not, express it or not, they have this very emotion. It is not just confined as the tie of a relationship between a male and a female, or two of the kind, neither is simply just an attraction to the things other than oneself. But love is something more meaningful. Fisher argued that it may be understood as a function to keep human beings together against menace, and also facilitating the continuation of the species (5-8).

With love, comes another one, loss. One cannot expect love without having to face the consequences of the loss (Vandider paragraph 2). Loss brings grief, or in other words, an intense sadness when something terrible happens, which is the loss itself. And just as much love creates a perspective to its bearer, loss does so too. Furthermore, loss is not only affecting the way they perceive the possibility of another love later in their lives, but also how they see the world in general can

deliberately change. And it is not only limited to human beings alive that experience love and loss, the characters in literature experience it too.

These characters in literature are somehow mirroring those of people in real life. They are sometimes, if not all the time, experience the same emotion as people in real life. It is due to fact that as we all know, literature is a mirror of life. Authors create something that readers can relate to, so that they can connect with the story even more. And as Dr. Paul Leon Masters stated that “every human being experiences love” (paragraph 5), characters created inside the literary works happen to be in the same path. No matter how many genres literature clustered into, love, and subsequently loss become the main and sometime secondary main theme of literature. It also can be found in magical realism, or some prefers the term magical realist literature.

In literature, magical realism is a term used to describe a situation or an event that is a combination between everyday realities and supernatural elements that are woven seamlessly into one single story (Barton 31). These magical realist stories seem so normal yet so strange, but the readers can still relate to them due to the realities that are still being the prominent aspect of the story itself. Part of it is that the characters also experience the same emotions such as previously stated before, love and grief caused by loss.

The term ‘magic’ in magical realism itself refers to the sense of newness in which the reality is exaggerated as well as endowed with something rather entirely different from what it usually is. Thus it made something entirely new from the different basic concept of this reality because of the clarity and clinical details enticed

to it. Franz Roh further gives addition to his explanation that this concept of magic which is designated to oppose 'realistic' (qtd. In Hegerfeldt 13). The key to interweave the magical elements that are used to be the opposite of realistic into the reality itself lies on the scheming of the narrative on how the author represent the life his or her characters when they experience the magic in their lives, treat it as any other events that happen to them. Just like a normal person dealing with their everyday matters, characters in magical realism story deal with magical events and situation as if it is what the creator of the world will it to be. They demonstrate that those magical elements are just part of their reality (Hegerfeldt 14).

Those realities combined with the newness of magical elements inside the novel somehow create an entirely new perspective of love and loss when the characters experience them themselves throughout the novel. This makes the love and loss representation inside magical realist novels pretty much fascinating to be explored. Everyone has their own amazing stories about love, and while some characters may have pair of wings, ability to project their feeling into their cooking, or even reading every little change of weather as an omen, love could be more magical than how the author created these characters enticed with wonders. But who knows exactly what the author has in store?

This is why the researcher gets interested to further investigate the magical realism in a novel and how the author uses it to represent how love and loss is handled by the characters with those extraordinary traits. Because there had been a million and one studies regarding magical realism inside of a literary work but throughout its history, the majority of it has been more into the fact that magical

realism being used for political critiques and heavily attached it to the post-colonialism and postmodernism only. The researcher feels like those are not the only theme in magical realism. Love and loss could not be less charming than those to be explored.

In order to fulfill this study of exploration of love and loss within magical realism, the researcher found a novel entitled *The Strange and Beautiful Sorrows of Ava Lavender*, penned by an American debut author Leslye Walton that tells a story of titular character Ava Lavender who was born with a pair of white and brown speckled wings sprouting out of her shoulder blades. Ava lives with her mother and grandmother, both are single mothers, in fictional neighborhood called Pinnacle Lane in modern day Seattle, Washington.

Ava's mother and grandmother are no less strange and sorrowful than Ava herself. They have been through great loss of their respective loves throughout their lives just as much suffering as Ava when she was infatuated with the man next door who mistaken her, born with wings, as she being an angel sent from God above just for him. This led to the most devastating tragedy of the history of Ava Lavender's and her ancestors' strange lives, that is the attack done by Nathaniel.

This novel is written in a unique narrative style, in which the narrator, Ava Lavender haven't even born through the halfway of the novel. Ava narrates the life of her grandmother and her considered strange family as well as the life of her mother by using third person point of view up until the moment Ava Lavender was born in that novel, she starts to use the first person point of view for her own upbringings yet

characteristic of this method is the analysis done inductively, focus in individual meaning through interpretation (Cresswell 32). Dey explained that The core of qualitative analysis lies in the related processes of describing phenomena, classifying it, and seeing how our concepts interconnect (31) so then it can be inferred that the data analysis will be done with words in the form of description rather than in statistic and the result of the research doesn't need hypothesis testing. Thus based on this explanation the writer feels descriptive qualitative method will be the most suitable design for this research since this study will consist a description.

Furthermore, this study applies magical realism as the main theory. This theory is used to explore how the author illustrates magical realism throughout the novel *The Strange and Beautiful Sorrows of Ava Lavender*. Meanwhile, the color wheel theory of love and Hay and Kessler typology of loss will be used in this study as supporting theory to help further understanding of the concept of love and loss that the author represented by using magical realism.

2. Data Source

This study uses two kinds of data sources, that is primary and secondary data sources. The primary data sources of this study is the literary work itself *The Strange and Beautiful Sorrows of Ava Lavender* novel. The novel will be downloaded from the social media website, www.vk.com in the form of PDF and/or of EPUB for handy reading on the researcher's mobile phone. The data

will be in the form of Ava's narrative regarding the illustration of magical realism inside of the story and also in the form of conversation, thought, and still the narrative of Ava that contain the description of the way love and loss being perceived by other characters that Ava also narrates in the novel.

The researcher will also make use of any references such as articles, journal, fan-based websites, and also reviews as secondary data source to get a better understanding of the novel and to get any other additional information of the novel and its main character as the focus of this research with its providing the explanation relate to the statement of the problem.

3. Data Collection

First, the researcher will read the novel *The Strange and Beautiful Sorrows of Ava Lavender* by Leslye Walton multiple times to get the best understanding of the novel as well as to be able to distinguish the magical realism inside the novel. After that the researcher will do highlighting and collect the phrases, sentences, and paragraphs that contains and describe the magical events of the novel and also those describing the love and loss experienced by the characters to put them together into a list. The list of selected data will be classified according to the statement of the problem.

4. Data Analysis

The data collected from the previous step will then be analyzed in this step. The researcher analyzes the listed magical events and further describing how magical realism presented in the novel based on the evidences in the selected data list. Furthermore, the researcher will employ the magical realism theory in order to strengthen the argument of magical realism existed in the novel.

After that the researcher analyzed the classified data refer to the second research question regarding the representation of love and loss through magical realism. In this case, the researcher employs the color wheel theory of love and Hay and Kessler's typology of loss thus explanation of love and loss representation through magical realism in the novel is retrieved. And last, the researcher concludes the analysis in the forms of representation of love and loss as experienced by the female main protagonist through magical realism in the novel.

Being that the extraordinary and magical events are recounted just as casually as the ordinary ones, the readers sometimes finding difficulties in straighten them out. Adding it that they are written in such a vivid description unlike the mysteriously transmitted traditional narratives such as myth and folklore. Tzvetan Todorov explains that this irreducible element “goes beyond the uncanny as it exists as an incidental element in various kinds of narrative” (qtd. In Faris 7).

The laws of the universe along with its conventional norms of reason and logic, while still being accepted as it helps understand and later describe the culture, the magical realist authors, as Amaryll Chanady puts it “abolish the antinomy between the natural and the supernatural on the level of textual representation” (qtd. In Faris 8). This led to the readers’ doubts from judging this magical realist story as rational or irrational. Cooper similarly sees “the relationship between the magical and the scientific” as essential to magical realism (220). She further argues that “it is the narrative space where the educated writer’s simultaneous ironic distance from and acceptance of, prescientific worldviews negotiate the magical realist stance” (Cooper 221). So textually, by bringing the irreducible element side by side with the normal happenstance, magical things “really” do happen inside the story.

Readers find themselves accepting the story to be as the as the narrators or characters’ projections due the fact that these irreducible elements are seamlessly assimilated into the realistic textual environment of the story (Faris 8). The outrageousness of the reality is often underrated by the ordinary people’s casual

known historical events (Faris 15). There are also elements that differ from the mythical components of traditional tales, though they are related to them. The combination of these implies that historical events and myths are both essential aspects of our collective memory (16).

3. The Unsettling Doubts

The third characteristic of magical realism is that while reading the magical realist fiction, hesitation sometimes happen before the readers categorize the irreducible element as it is, hence they experience some unsettling doubts. It frequently stemming from the implicit clash of cultural systems within the narrative. And because belief systems differ, obviously, some readers in some cultures will hesitate less than others, depending on their beliefs and narrative traditions (Faris 17).

Todorov's formulation of hesitation of the uncanny, which will led to the existing of fantastic, is a difficult matter since there are many variations upon how an unexplainable event that requires some alteration of the laws of the universe happens. Hesitation may obscure the irreducible element, which consequently is not always so easily perceived as such. The contemporary Western reader's primary doubt is most often between understanding an event as a character's dream or hallucination and, alternatively, understanding it as a miracle (qtd. In Faris 17-18).

secondary styles identified by Lee contain features of the primary love styles but also possess their own unique characteristics. And aside from that, John Alan Lee also identifies nine tertiary colors or styles of love. Which are maniac eros, maniac ludus, maniac storge, agapic eros, agapic ludus, agapic storge, pragmatic eros, pragmatic ludus, and pragmatic storge. But for the purpose of this study, the researcher will only point out the primary and secondary colors of love with the explanations below:

1. Eros

The first primary color, eros, is an intensely emotional experience that is similar to passionate love. In fact, the most typical symptom of eros is an immediate and powerful attraction to the beloved individual. The erotic lover is “turned on” by a particular physical type, is prone to fall instantly and completely in love with a stranger, heavily attached to that of love at the first sight. Erotic lover rapidly becomes preoccupied with pleasant thoughts about that individual, feels an intense need for daily contact with the beloved, and wishes the relationship to remain exclusive. Erotic love also has a strong sexual component. For example, the erotic lover desires the beloved sexually, usually seeks some form of sexual involvement fairly early in the relationship, and enjoys expressing his or her affection through sexual touch. In sum, Lee stated that the erotic lover is “eager to get to know the beloved quickly, intensely—and undressed” (qtd. In Steinberg 50).

2. Ludus

The second primary color of love is ludus. Ludus means “game” in Latin (Steinberg 48). The ludic lover views love as a game to be played with skill and often with several partners simultaneously. The ludic lover has no intention of including the current partner in any future life plans or events and worries about any sign of growing involvement, need, or intense attachment from the partner. Ludic lover oftentimes avoids seeing the partner too often, believes that lies and deception are justified, and expects the partner to remain in control of his or her emotions. In addition, ludic lovers tend to prefer a wide variety of physical types and view sexual activity as an opportunity for pleasure rather than for intense emotional bonding. Steinberg further points out that the expectation may also be that the partner is also similarly minded. If a relationship materializes, it would be about having fun and indulging activities together (48).

3. Storge

Storge is the third primary love color. Described by Lee in his book *Colours of Love: an Exploration of the Ways of Loving* as “love without fever or folly” (77), storge resembles C.S. Lewis’s concept of Affection in that it is stable and based on a solid foundation of trust, respect, and friendship (qtd. In Regan 9). Indeed, the typical storgic lover views and treats the partner as an “old friend,” does not experience the intense emotions or physical attraction to the partner associated with erotic love, prefers to talk about and engage in shared interests with the partner rather than to express direct feelings, is shy about sex, and tends

to demonstrate his or her affection in nonsexual ways. To the storgic lover, love is an extension of friendship and an important part of life but is not a valuable goal in and of itself.

4. Pragma

Pragma, a combination of storge and ludus, is, as Lee puts in his words “the love that goes shopping for a suitable mate” (124). The pragmatic lover has a practical outlook on love and seeks a compatible lover. He or she creates a shopping list of features or attributes desired in the partner and selects a mate based on how well that individual fulfills the requirements. And vice versa, he or she will drop a partner who fails to “measure up” to expectations. Pragmatic love is essentially a faster-acting version of storge that has been quickened by the addition of ludus.

5. Mania

Mania, the combination of eros and ludus, is another secondary love style. Manic lovers lack the self-confidence associated with eros and the emotional self-control associated with ludus. This obsessive, jealous love style is characterized by self-defeating emotions, desperate attempts to force affection from the beloved, and the inability to believe in or trust any affection the loved one actually does display. The manic lover is desperate to fall in love and to be loved, begins immediately to imagine a future with the partner, wants to see the partner daily, tries to force the partner to show love and commitment, distrusts the

partner's sincerity, and is extremely possessive. This love type is "irrational, extremely jealous, obsessive, and often unhappy" (Lee 15).

6. Agape

Agape is similar to C.S. Lewis's concept of Charity and represents an all-giving, selfless love style that implies an obligation to love and care for others without any expectation of reciprocity or reward (Regan 10). This love style is universalistic in the sense that the typical agapic lover believes that everyone is worthy of love and that loving others is a duty of the mature person. An agapic lover believes that this love is conditional. And that he or she views their partners are blessings (Steinberg 48). With respect to personal love relationships, an agapic lover will unselfishly devote himself or herself to the partner, even stepping aside in favor of a rival who seems more likely to meet the partner's needs. Although Lee believed that many lovers respect and strive to attain the agapic ideal, he also believed that the give-and-take that characterizes most romantic relationships precludes the occurrence of purely altruistic love (Regan 11).

2.1.4. Typology of Loss

Typology of Loss is a concept of differentiation in unique ways people experiencing loss and grief. It must be noted that grief is an emotion caused by loss. This Typology is first coined by Louise Hay and David Kessler in their book titled *You Can Heal Your Heart* which targeted to help people to "cope with their own loss

2. Loss in Limbo

Limbo refers to the situation where someone is without prior knowledge, waiting for a fate whether the loss would be truly happened or not. A person can experience loss in limbo for no certain period of time. It could be short but also long enough to finally be able to tell whether the loss is finally happened. But sometimes the truth of loss is never revealed. Thus being in the limbo of loss is, in itself, loss (Hay and Kessler 13)

3. Disenfranchised Grief

Disenfranchised grief can be felt when someone experiences a loss but others do not acknowledge the importance of the loss in the person's life. Others may not understand the importance of the loss or they may minimize the significance of the loss (Hay and Kessler 14). Disenfranchised grief can take place when someone experiences the loss of an ex-spouse, a pet, or a co-worker. The other side of disenfranchised grief is when you experience a loss such as when the person you are caring for has dementia or a decline in their physical abilities. The person is physically present but they are also absent in other significant ways (*Elizz* paragraph 9).

4. Absent Grief

Absent grief is when someone does not acknowledge the loss and shows no signs of grief. This can be the result of complete shock or denial of the death. It can be concerning if someone experiences absent grief for an extended period of time (*Elizz* paragraph 19). But aside from that, it can be said that the person

suffers from this grief is somehow be able to let go of loss, or simply has nothing else to do with the lost one anymore. In this case, the sufferer would not be in much of a concern (paragraph 20).

5. Anticipatory Loss

Anticipatory loss often starts when the person you are caring for gets a significant diagnosis and their health begins to deteriorate. Feelings are related to the loss of what was or what you thought life was going to be like. It can be difficult to speak with others about anticipatory grief because the person you care for is still alive and you may have feelings of guilt or confusion as to why you are feeling this kind of grief (*Elizz* paragraph 5).

6. Chronic Grief

This type of grief can be experienced in many ways: through feelings of hopelessness, a sense of disbelief that the loss is real, avoidance of any situation that may remind someone of the loss, or loss of meaning and value in a belief system. At times, people with chronic grief can experience intrusive thoughts. If left untreated, chronic grief can develop into severe clinical depression, suicidal or self-harming thoughts, and even substance abuse (*Elizz* paragraph 10).

7. Cumulative Grief

This type of grief can occur when multiple losses are experienced, often within a short period of time. Cumulative grief can be stressful because a person

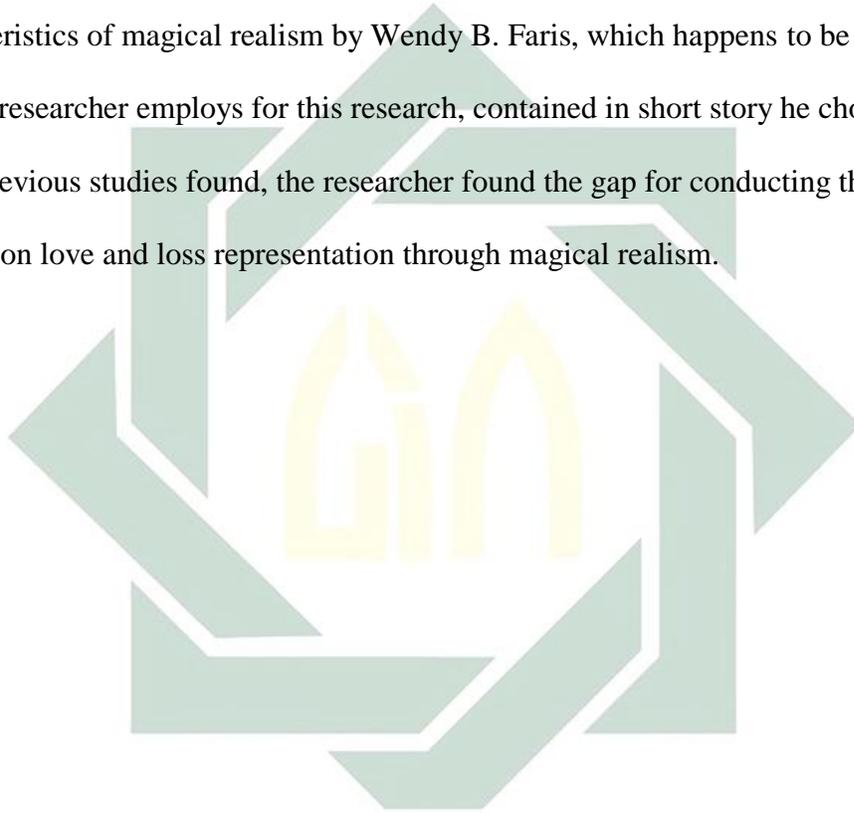
new one. The comparison of researches can give insights to the readers that the topic proposed in the present research is worthy of detailed exploration (4).

But because of the novel that will be analyzed in this research, *The Strange and Beautiful Sorrows of Ava Lavender* penned by Leslye Walton, was published in 2014 as her debut novel, by the time this particular research is being written, it is only in its fourth year being available in bookstores. In that time span, this novel can be considered as a newly published work in literature. The researcher tries to find other researchers' work regarding this novel, but at the time this thesis is being written, the researcher has not been able to find any work of research on this novel yet.

Aside from that, the researcher tries to find other researchers' work regarding the chosen topic of this research, which is love and loss represented through magical realism in a novel to be able to open a new possibility to find related studies. But yet, the researcher has not been able to find any of it. So instead, the researcher includes a few of the previous studies regarding magical realism. But since it will be too board regarding the vast number of conducted researches, the researcher only includes those conducted by the students of Indonesian universities.

The first of those researches would be the one conducted by Suci Sundusiah of *Universitas Pendidikan Indonesia* whose writing entitled *Understanding Magical Realism Danarto and Marquez* in which she focuses on the magical realism inside of both authors' works from different cultures, Danarto is Indonesian and Marquez is Latin American. The next one is by Rizka Septiana of *Jember University* whose writing entitled *Magical Realism and the Erasure of the World in Yann Martell's Life of Pi in Postmodernism Perspective*. In her research, she focuses on the erasure of the

world as caused by magical realism and how the author represented postmodernism in magical realism work. And the last one that would be in this review is written by Umar Mahfuzh of *State Islamic University of Syarif Hidayatullah* entitled *Magical Realism in A Shinagawa Monkey Short Story by Harumi Murakami: the Concept of Characteristics of Magical Realism* by Wendy B. Faris in which he focuses on the characteristics of magical realism by Wendy B. Faris, which happens to be the same one the researcher employs for this research, contained in short story he chose. With those previous studies found, the researcher found the gap for conducting the research focuses on love and loss representation through magical realism.



serves as an example of Drabble's "recurrence in a kaleidoscopic pattern often found within magical realist works" (20). This event further led to the many strange occurrences throughout their settlement there.

The event of the settlement went out of the ordinary firstly when the patriarch himself, Beaugard Roux, was caught in an ironic mix-up with another man looks exactly like him who happened to be caught sleeping with a butcher's wife. He was, ironically, butchered and thrown to the river despite people's belief that he ran away with a Germanic woman (13). This led to the impending disappearance of Maman, Beaugard's wife, who literally grew transparent that her children could reach through her (16) as if passing through, as Emilienne describes it, "a wisp of steam" (14). Maman, with the tragedies including the deaths happened to her children, later completely disappears and leaving behind a small pile of blue ashes on her bed that Emillene keeps in throat lozenges empty tin (24).

About the deaths of her children that truly destroyed Maman, those are Margaux's suicide after giving birth to her illegitimate child with Emilienne's fiancé (19), René's murder committed by his gay lover after being caught by his wife (20), and also the youngest Pierette's magical transformation of becoming a canary to attract her bird-watcher crush (15) which all are happened consecutively. These tragedies are the example of Zamora's "alteration of the ordinary and the everyday into the extraordinary and the unreal" (113). What people see in ordinary family where they are experiencing deaths of family members, these characters went through it as well. But the deaths aren't merely 'not alive anymore' rather they are killed off by something ordinary people wouldn't expect in real life. Although those odd

surprisingly sweet smelled broken hearts, and salty, sea-like redolence of sadness and death (43). She also has the ability to find out the pregnancy of woman just by smelling a combination of brown sugar and stargazer lilies (42-43). Living in Seattle, known as the wettest part of the U.S., this magical talent of hers will later come to the point where she is able to differ seasons according to its rain smell (90), except in that one rain in which her daughter's attack took place though, this particular rain smells differently, like what she describes as "bad omen and fear" (137).

Emilienne, being the strangest of the Roux, also happens to have odd talent that granted her a nickname 'witch' by her fearful neighbor. It was all started by simply helping her insomniac neighbor with peonies garland to wear (Walton 27). Then it later developed into her strange-messages-filled dreams and reading birdcall according to the direction they are chirping. And not to forget what younger Viviane theorize as "communicate with the dead" despite being dismissed with mere "ghosts don't exist" answer (65). It was not without proof that Viviane said so. From the moment she sets her footstep on Seattle soil, the ghost of Fatima Inês who has been plaguing her former house for years prior to Lavender family's purchase was showing herself ever so slightly. And not to forget her deceased siblings who seem to never cease from existence following her around when she was pregnant and alone in the house (29). Her siblings' unfading into the afterlife is not exactly without purpose. Later in the novel, René, the only spirit capable to communicate despite his face being destroyed in his former life, was determinedly sending her a warning through her grandson Henry who apparently is the only one beside her that is capable to

communicate with the deceased about the attack that is going to happen after the *rain* falls (101).

That being said, those magical talents and oddness are recounted as simple as if Ava's possession of wings is similar to how she would possessed a mole in her skin. Or that Viviane's exceptional talent is just as common as someone who has the gene of bakers running through her veins. And also the phrenologist's daughter herself, Emilienne, having through all of the loss and tragedies, maybe some of her heart is simply couldn't let go of her siblings thus made their appearances as something quite normal to a woman who still mourning. This casual depiction will eventually led to the difficulties for the readers, just as Faris predicted, regarding the status of the events (7) whether they are true to their irreducible element characteristic or not.

Even so, it can be seen when Ava Lavender first went out with her best friend Cardigan Cooper and her brother to the reservoir, Ava had to face all of the suspicious teenagers whether she really posses wings thus forcing her to show off her cloaked wings to them. And not to forget the 'witch' whisper that has been following Emilienne around and literally floating through the window also creates a description to the culture within the society inside the novel on how they regard supernatural phenomenon just as much as reservoir kids with their signature teenagers inquisitive uncertainties over Ava's wings. By bringing out the doubts and regards as such, the author creates the illusion that those are just the reality of the story. And it truly is happened, because if it is not, they would not get reaction from other characters in the novel.

(136) is another depiction of authentic teenage life that the stricter the parent's rules are, the more they are trying to break it.

Another genuine depiction of real life is the story of the inseparable Viviane and Jack, neighboring kids first met at the lawn, they both quickly become best friends that later grow into a romantic relationship. Viviane, being a curious little girl that she always is, was curious with Jack's digging works at his father's lawn that somehow showed Jack something he never get from his father: attention and approval. Being bullied by the neighborhood boys for befriending Viviane, she once again proved to be someone he can be with to get those boys approval by being able to "outrun and *outspit* any of them" (Walton 39). In return, Viviane, whose childhood is basically raised herself at the bakery shop was somehow finding Jack to be the one that gives her 'her life' that after the time Jack enrolled at Whitman College in Walla Walla, she became lifeless that "she spent her days trying to forget the sound of his voice, and her nights trying to remember. She spent hours standing by the mailbox waiting for letters that did not come, sitting by a telephone that would not ring." (51)

Realistic tale of the Roux family is another one. When we see the family at first when they are still living in the small village of Trouville-sur-Mer, we see a family with four children, which can be considered a lot, desiring to move somewhere grander or in this case the patriarch dream city *Manhatine* New York. The immigrants who move into the United States along with their American dreams often find themselves to be not in the their what so called dream city due to the fact that the skill they acquire from the previous job at their homeland could not afford those U.S. cities. In this case, Beaugard skilled phrenologist talent that became his only job at

France could not afford the city known as the most expensive in the world. In Manhattan, an expensive city where they can barely afford low quality meat and limp carrots to eat, they live in a small tenement that according to Maman smells “distinctly of cat urine” with only two rooms wherein Beaugard and Maman sleep in one and the elder girls, Emilienne and Margaux, in the other one. The only boy in the family René, sleeps under the kitchen table and the youngest Pierette is in a bureau drawer (12). Their misery of living in the big city as an immigrant family does not end there because surely as it has been explained in the previous section that tragedies keep happening to the Roux family that at the end of the first chapter, what’s left of the family were Maman’s blue ashes, yellow canary formed Pierette and the brokenhearted Emilienne (23).

Those vividly detailed representation of the world as we live in is definitely what set the distinction of magical realism from fantasy literature (Faris 14). Because as it has been widely known of the fantasy, it is built in the world entirely different from what we live in along with magical creatures and all. In magical realism, or in this case, *The Strange and Beautiful Sorrows of Ava lavender*, we see all of the main characters are living the life as we do. The details of magical events that are endowed within those realistic life depictions such as Ava’s wings as the drawback of her restricted social life, Viviane’s odd talent to distinguish Jack from others by his turtle wax and soap scent, and also magically strange tragedies happened to Emilienne’s whole family are what makes this particular literary work as magical realism instead of just realism (14-15).

In magical realist fiction, readers often found the historical anchoring done by the author to enforce the realistic elements when the fantastic ever so slightly push through (Faris 15-16). Here, Walton also did this particular technique on her work that can be seen when she puts the story of the SS France in which the Roux family was aboard, was on its maiden voyage a week after the sinking of the *Titanic* (Walton 9) which was accurately in real life happened at April 14 1912 and SS France maiden voyage itself at April 20 1912. Another one is the Second Great War that Jack was so eagerly trying to enlist, but to Viviane's delight, he was rejected due to his flat feet and poor eyesight (48).

Aside from those histories, following Faris statement that said sometimes magical realist author made "a distinctive recreation of historical events, often alternate versions of widely known historical events" (15), Walton also includes it in her book. That is the summer solstice celebration that somehow written as a celebration for magical child inhabiting the house at the end of Pinnacle Lane, Fatima Inês de Dorez per her own brother, the Captain's only request for his pioneered patronage to continue (Walton 22). This alternate version of the history of pagan holiday once pointed out by a character, a strict Catholic parishioner with such disgust saying "That they would put such effort into celebrating a pagan holiday seems only appropriate! Monsters." (140) Even so, Walton still provides a lengthy explanation of the origin of the solstice celebration from the mythology as well as different ways people around the world celebrate summer solstice, and of course the essence of the celebration at Pinnacle Lane itself:

are something grander than merely “*a slight physical abnormality*” (Walton 5), and then Cardigan Cooper’s inquisitively asking Ava to fly that eventually she could not proof that the wings are useful for her while simultaneously says that she knows she was not an angel because they have white wings (81). Here the readers are subtly made to think that Ava’s wings are somehow are not some bodily parts that made her posses magical ability showcasing through physical wings thus doubting the wings itself are magical.

In the previous section, it has been explained that Emilienne is able to communicate with the dead, which throughout the novel has been seen numerous times when her siblings trying to communicate with her, even though she is able to block them, or René in particular since he is the only one of her deceased sibling able to speak, from trying to communicate with her, she realized that “the more she ignored him, the louder the ghost of René tried to speak.” (Walton 100). From this depiction of the sibling communication, it somehow across our minds as the readers that perhaps it was just Emilienne’s hallucination when she is alone at the house that presumably was haunted by the previous inhabitant that she herself described as “the young girl restless spirit” (29).

Being sensitive and all, Viviane also theorizes around her mother’s ability to communicate with the dead, for which it was being dismissed by Emilienne’s mere “ghosts don’t exist” answer (Walton 65). This further indicates that we, as the readers are being instructed to hesitate (Faris 20). Perhaps with those siblings of Emilienne’s still following her around even when she has already moved on with her life to a different city is somewhat an allegorical metaphor of *the ghost of the past* that is

following her no matter how much she tried to ignore it and letting go of it. This perceiving is somehow obscuring the element of ghost that exists within the magical realist fiction. Because as the readers move on to the next pages later on, the readers see that Henry, Emilienne's grandson, was finally be the one that the ghost of René succeed in communicating with (101), and as the narrator of the story, Ava was narrating the exchange as if it was really happening that the Sad Man, or René was a warning from beyond to warn them about the attack about to happen to Ava that ironically, was not expected by those Henry tried to warn.

Another one the readers see from Emilienne is that when she was being called 'witch' by the neighborhood, the first time the Lavender family set foot in Pinnacle Lane, or at particular time when Connor first open his bakery in Pinnacle Lane, the author made her seen as if it was one of her what so called 'natural' talent to be able to decorate the bakery when "choosing the butter-yellow paint for the bakery walls and the white lace valances for the windows" and that she "arranged wrought-iron tables and chairs across the black-white-tiled floor" somehow made the customers feel this is the perfect place to enjoy their breakfast, in which further give a huge impact of the success of the bakery, even though behind the scene (Walton 27-28). By way of saying that it is her 'natural' talent just as much as peony garland for insomnia, hearing birdcall as omen, was an implication that yet again it was somehow a magical talent of hers that somehow helps the success of the bakery. Still, the author once again makes us doubting it was her magical talent by saying that her having impeccable taste was, of course simply because "she was French" (28).

ornithologist's attention, despite the end result being that "the bird-watcher never noticed Pierette's drastic at gaining his affection and instead moved to Louisiana, drawn by its large population of *Pelecanus occidentalis*" (Walton 15) thus failing her humanly feeling while still trapped in animal world.

Being still in the bird form, Pierette was not belonged in the human world either, since her transformation, she can only communicated with her family by chirping, which can be seen the day Margaux giving birth to Emilienne's fiancée, Satin Lush's yet another son with mismatched blue and green eyes (Walton 19). At this particular time, Emilienne was just arriving at the family apartment when Pierette was waiting for her outside with "such a twitter that Emilienne had to stuff her poor sister-bird into the pocket of her jacket" (15) indicating that she was in a humanly excitement or panic that she could not show it as how a human (in a human form) would do. Eventually her family "became accustomed to Pierette's cheery morning songs and to the tiny yellow feathers that gathered in the corners of the rooms and stuck to their clothes" (15) when she was in her bird, which lasted for the rest of her lifetime.

Upon Emilienne's moving from Manhattan to Seattle with her newly wedded husband, Pierette, still in her yellow canary form, was one of the only remains of the family along with Maman's blue ashes. So when Emilienne decided to move, she had to bring Pierette along with her (Walton 25), although as it turns out that "Pierette, who'd never been emotionally stable even in human form, hadn't survived the weary cross-country train ride" from New York state to Washington state. In the end, Pierette, who was brought to Seattle inside a shoe box, at last was buried along with

their mother's blue ashes "in the empty garden bed behind the new house marked only by a large river stone" (26). The burial marked the end of her captivity in both animal and human worlds, because after she became a ghost that along with her siblings, following Emilienne everywhere, eventually at one point was able to transform herself once again from her canary form to the girl she was even as a ghost (161).

The ghost of Pierette, along with both of her deceased siblings Margaux and René, in which they are playing pivotal role in the development of Emilienne supernatural talent, also provide us with a vivid representation of the magical realist vision that particularly exists at the intersection of two worlds, or as Faris define as the "double-sided mirror that reflects in both direction" in which she said is inhabited by "ghosts and texts, or people and words that seem ghostly" (21-22).

Emilienne, strange talents and all, sometimes found herself in a daydream that she was "back in that dilapidated tenement in Beauregard's Manhatine — when the high notes of Pierette's effervescent laugh still echoed through the hallways, when René's beauty still rivaled her own, before Margaux had betrayed her" (29) that somehow later when she grew older gets more intense that she was within her contemplation of which if she never married Connor and never left *Manhatine*.

She reached up and touched the belled lip of her old cloche hat — the one painted with red poppies — and the house on Pinnacle Lane fell away, replaced by the crumbling plaster walls of that derelict apartment: the kitchen sink, with its cracked porcelain and lines of rust circling the drain; the old-fashioned icebox, with its metal hinges and the square block of ice that made them feel rich even when the cupboards were bare; the bureau with the drawer where Pierette slept and the corners where her feathers gathered; the sofa René balanced on his forearms.

than any other on the block.” These strange cherry trees at the end of Pinnacle lane were started to sprigs its blossoms at winter that caused “the pink blooms scatter across the snow-covered lawn.” And by the time of that aforementioned early-coming spring, those cherry trees were literally “bursting with cherries so red they were purple, and so large and ripe their skins were cracked, the juice leaking down the tree’s branches and soaking into the ground.” Those seemingly magical fruits were surely growing out of hand that “all the jars of cherry jam Emilienne made, all the cherry pie they sold at the bakery, barely made a dent in the amount of fruit falling from the tree.” (Walton 68)

This particular example can also serve as the example of the disruption of space, because as it has been known, the soil of winter season would not be suitable for a tree to continue growing or *living* with their leaves still intact on their branches, they will hibernate and shed every single leaf at the fall and keep their bald form through the winter season. Thus here, our sense of space is also shaken by the impossibility of tree growing their leaves, let alone blossoming at January.

Disruption of space is also presented at the very end of the rain disappearance that led to the infamous Ava’s attack once again. At that time, Viviane was able to smell the rain hours before the water began to fall as if the rain was somehow in mere distant of the sky even though that particular day had been “a beautiful day, all clear blue skies and warm sunshine” and that “there had been no indication that it would be anything but a picturesque midsummer’s night, except for the smell” (138) indicating that the cumulonimbus responsible for that night’s rain was not near enough that is able to be seen the hours before.

For the disruption of identity, it only exists within the background story of Gabe, the gentle giant, later became Viviane's lover prior to his arrival at the Lavender house doorstep. He was the only child of a presumably royal blooded hooker who was killed by her client one night. Being only ten years old, he curled up beside his dead mother on her bed for days until the corpse began to decompose, then he finally decided to leave the apartment (Walton 53). For the next years, Gabe moves around a lot. "His incredible height made people believe he was fifteen when he was ten and eighteen when he was twelve." This helped him to find jobs to the point where he worked as a carpenter assistant and lived with his family. His identity as a young kind was disrupted by his height that one night, the carpenter wife "entered his room and climbed on top of him" and doing something sexual to him that he "burst into tears, crying, "I'm thirteen!" and run out of the house, his pajama pants wrapped around his ankles." (54)

Gabe false identity caused by his height later also helped him to lie about his age when he was being the first male to enlist to the Second Great War in Hawaii beaches. He was, of course without question, allowed to join as a soldier, even though in the end, he was not seen fitting to fight in a battle due to his sensitive nature as a teenager growing up all by himself. He "served canned meat and soluble coffee" in the mess and mourning every death of his fellow soldiers thus led him to be discharged with fatigue as it "proved too exhausting to mourn so many lives" (Walton 54) especially when you just found the family you never had growing up.

as his lover and his whole plan and intention to get hold of Ava. Inexperienced Ava on the other hand, perceived Nathaniel with such pure feeling of how a girl met her first guy in her teenage years. How Nathaniel shows his desire for Ava through his personal journals and Ava's own descriptions of her daydream about Nathaniel is the way the author, Leslye Walton represents love, which according to John Alan Lee's typology falls under the type of eros and mania (Steinberg 50).

Eros, according to Steinberg, as the first primary color on John Alan Lee's colour wheel of love is mainly known as an immediate and powerful attraction (50). This can be seen immediately from the very first time Nathaniel arrived at Pinnacle Lane when he first "spotted a pair of white and brown speckled wings behind the parched lilac bush in the next yard over" that he instantly attracted to it described with "entirely new and unfamiliar feeling stirred inside him" (Walton 96-97). Nathaniel is clearly depicting the eros lover whom according to Lee is turned on by a particular physical type (Steinberg 50), which in this case, is Ava's wings, a product of the irreducible element of magical realism. It should be noted that before setting foot at Pinnacle Lane, Nathaniel is characterized as a pious man who never done anything sexual even touching his own genital when peeing (96). He obviously is not prone to fall in love with a stranger unless that stranger has wings that according to this religious man is attached to an Angel or "an agent of God" that he blindly thought was sent for him as "his most reverent follower" with her "beautiful angelic face". Thus he soon becomes obsessed with her to the point of asking to touch her wings and later pleasuring himself with holed feather pillow.

Fatima Inês led her to the church where Nathaniel, who was the head of the altar guild, was there. Ava oddly showcased some strange demonstration of her fever that later falsely become the reason that Nathaniel, with his eros love style, abandoned his post at the church obsessing over Ava whom he now utterly believe as an angel.

He turned and saw me, my wings exposed. He paled. For reasons even I remain unsure of, I dropped to my knees, raised my chin, and opened my mouth. For a moment he stood unmoving, possibly awestruck by the close proximity of the blooms of my lips. Then he held up a paper-thin wafer and brought it to my mouth. I reached up and touched it with my tongue.

A strange pink fire sparked and jumped from my parted lips. A sharp gasp came from the doorway of the nave where the rest of the parishioners now stood.

The fire was still dancing on my tongue when Nathaniel, regaining his senses, dropped the flaming host from his singed fingers. He stamped the flames out with his foot, instantly immortalizing the incident with a black mark on the carpet. I blinked as though emerging from a trance, then scrambled to my feet and stumbled from the church. (Walton 125)

Aside for being the main reason of Nathaniel's infatuation and Ava's lack of confidence, her magical body parts, a pair of white and brown speckled wings also served as the loss that present the grief for Ava as well as the grief to Ava for other people heard her attack.

After his eros love get the best of him, Nathaniel decided to invite Ava to his house and made love with her only to find out that she was just a girl, not an angel as how he had believed it all the time. It angered him and ultimately caused him to chop off her wings that later led to her distorted grief for the loss she experienced that night. This particular grief that is characterized with changing behavior can be seen with her confine herself within her room, barely speak any words and grew hostility towards Rowe that reminded her with tragic love before him. Another thing that came with distorted grief is self-destructive behaviors that unfortunately also present to

Jack it was all with freedom as it is the beginning of the storge love style that according to Lee is based on friendship (77). Emilienne's granting freedom for Viviane further shown when she sense the arrival of a good love at Gabe's arrival, she did not force it upon her daughter and let the agape love of Gabe to find its own way to Viviane's heart.

Viviane's and Jack's love is best described as storge love style because they are both each other's best friends, which is a main characteristic of storgic lover that their love is not based on physical attraction (Lee 77). In fact Viviane was described within the book that her facial features "were nothing special—just a pair of brown eyes, a nose, a set of lips" while Jack, though attractive, was somehow the scent of his, described as "the light scent of soap and Turtle Wax" (Walton 42) that caught Viviane's keen sense of smell, mentioned three times throughout the book.

Another characteristic of storge lover is that they are shy about sex (Lee 77), which can be seen when they spent the night together at the reservoir in which most of the time abruptly stopped when Jack's body "hovering a few inches above hers" and that particular night after the theater grand opening, Viviane stopped Jack when he "reached for her waist" that later turned it into a battle of whose scar is more hideous than the other (Walton 46). Aside from that, as storgic lovers tend to demonstrate their affection in nonsexual ways (Lee 77), Viviane, with her bubbly personality, declaring while racing up the hill to her house yelled "We're in love! We're in love! We're in love!" for which her neighbor awakened and smiled at that (Walton 50). Unfortunately for Viviane, with storgic love style that sees no importance of this friendship extension love as a valuable goal of life (Lee 77), Jack

in the end left her for another girl he met at college Laura Lovelorn that deemed fit to his father's expectation of him to be 'useful'.

And that separation from Jack when he enrolled to college is the time when Gabe, the gentle giant, came to Viviane's life with his agape love for her, which tragically is one-sided for a significant amount of time since Viviane is still mourning the loss of Jack. According to Lee, agape is a selfless love style that represents an all-giving that implies an obligation to love and care for others without any expectation of reciprocity or reward (qtd. In Regan 10). This can be easily distinguished through Gabe's early years as Emillinne's new house guest. When Gabe first arrived at Pinnacle Lane, he took a glimpse of Viviane in front of the bakery and after finding out her residence, he decided that he went straight to the house with "every intention of offering up his soul in return for a room" under the same roof with Viviane. Emilienne then willfully took Gabe in as a carpenter who basically made every improvement in the house for Viviane, whom he barely managed to be in the same room without accidentally doing awkward things (Walton 52).

And just fitting perfectly to agape characteristic that the agapic lover will step aside in favor of a rival who seems more likely to meet the partner's needs (Regan 11), Gabe, with his gentle heart, could only watch when Viviane left him at the solstice festivities to go to the reservoir with Jack (Walton 61). Even at Viviane's flight scene after they went back to the celebration to introduce her to Laura Lovelorn, Gabe only went back home later in the evening when he came across Jack with his clothes go all wrong after their affair at the dahlia bush. Gabe held his urge to fetch Viviane, laid half naked on the yard instead only spied her from the bathroom

window (62). Ultimately, Gabe was always there despite Viviane never noticed him the whole time while mourning Jack through the loss in limbo and her disenfranchised grief.

Throughout the time span Viviane spent waiting for Jack's letter while he was away at the Whitman College, Viviane was experiencing what is called loss in limbo. Limbo refers to the situation where someone is without prior knowledge, waiting for a fate whether the loss would be truly happened or not, which according to Hay and Kessler actually has no certain period of time, which can take months or years even (13). At the time when Viviane was waiting for the letter that Jack promised to send daily, which sadly "falter to three a week, and then two, and then none at all" in a matter of two dismal months (Walton 51), she was in state of uncertainty whether or not he truly had left her. She was promised, so she hold on to the promise, not daring to speculate things because Jack had not given her any information about his wellbeing, so she waited until the night of the solstice when the truth of the loss is finally revealed, she truly lost Jack to Laura Lovelorn, the loss within the limbo turns into the disenfranchised grief.

According to Hay and Kessler, Disenfranchised grief can be felt when someone experiences a loss but others do not acknowledge the importance of the loss in the person's life. Others may not understand the importance of the loss or they may minimize the significance of the loss (14). Other people in Viviane's life, or in particular her mother Emilienne, did not acknowledge the importance of the loss of Jack Griffith to Viviane's life due to the fact that she was the one who heard a "birdsong announcing good love's arrival" upon welcoming Gabe to their household

(Walton 154). The loss itself initially happened months before it was revealed the night of the solstice, so others would expect Viviane to be able to cope with the life without Jack. But unfortunately for Viviane, even how hard she tried to conceal her grief, it reflects through how she behave throughout her pregnancy with Jack's children. She even screamed his name and hoping he would be waiting on the other side of the room when she goes into labor (72). In the end, Gabe with his agape love was the only one who always been there for her children, add up to other reason why Viviane's loss for Jack is merely disenfranchised.

After conceiving a twin as a single mother, Viviane grew as a woman to not only succumbs within her grief of the loss of her former lover, but also worried about her children. And to that, with the attack happened to her daughter Ava, Viviane once again experience such a loss with a grief that fits best with the description of a chronic grief. While experiencing this particular grief after Ava's attack, Viviane took the path of the avoidance of any situation that may remind her of the loss. It is also happened to the fact that Viviane as described previously that she has a keen sense of smell as her 'magical' talent, is able to smell Ava's misery while at home, so she decided to take Emilienne's place as the baker at the bakery.

It shamed her to admit it, but Viviane relished her hours in the bakery, away from the awful odor of misery and despair that wafted through the hallways of our house. It was so strong that my mother often covered her nose with a handkerchief just to walk by my room. They had to hire a nurse to change my bandages. What happened to me was so horrible, Viviane tried not to think about it, often tried not to think at all. Instead, she filled her time with menial tasks, like baking bread and pastries, which she always brought home to serve after my lunch. (Walton 171)

hopelessly in love with at the age of sixteen. This other boy, dubiously named Dublin, was just like the one before him. He left Emilienne after giving this girl her first kiss to run off with another girl name Carmelita Hermosa (Walton 15). Both of them resembles what ludus love style stands for; game, having fun together, and no intention of including the current partner in any future life plans or events (Steinberg 48)

Heartbroken with those first attempts at love, two years later at the age of eighteen, a man named Satin Lush came into her life. After the two of them fight their way through the rain under Satin's umbrella, Emilienne brought him home and "introduced Satin to her family as her betrothed". Even though Satin has the intention of including Emilinne in his future, his revealed true identity and intentions are heavily attributed to ludus love style in which they are known as having several partners simultaneously. It was first discovered when Emilienne's sister, Margaux was pregnant with a mysterious guy in which at the day of her labor Emilienne came across seventeen children with mismatched eyes resembling those of Satin's scattered throughout twelve blocks she raced by only to find out that her newborn nephew also happened to have those eyes, indicating that he was fathered by Satin Lush as his eighteenth illegitimate child.

The betrayal of Satin Lush and Margaux led to complicated loss and a cumulative grief for Emilienne. Because after all, Margaux was still her sister, the one who followed her around like her own shadows. So when Margaux carved her own heart that eventually killed herself, Emilienne went through a great loss that gets complicated by the fact that she is also losing someone she thought she loved by the

betrayal from both of them. It was also a cumulative grief because it was occurred right after Pierette's transformation into a canary and followed close by with René's murder by William Peyton.

With the loss of all her siblings all happened in the span of two years, the cumulative grief is certainly stressful for her because she "doesn't have time to properly grieve one loss before experiencing the next" (*Elizz* paragraph 11). It gets severed by the fact that complicated loss is severe in longevity that in Emilienne's case lasted throughout her entire life due to the fact that the ghosts of her siblings still followed her around as her unwelcome guests that tirelessly make frantic gestures to get Emilienne's attention (Walton 29). Fortunately for Emilienne, the only warning sign of complicated loss that happened to her is that she went through a radical lifestyle changes that she gave up everything related to beauty and music. She was once took up the harpsichord and sang every night with her siblings, but after the death of her siblings, she would not even touch the harpsichord both in real life and or when she visited *Manhatine* in her daydream (127).

What may adds up to Emilienne's cumulative grief is also the death of her mother, Maman, whose "poor heart made all the more fragile by the loss of her children, soon disappeared completely". Her death was described as not being a corpse but instead she was "leaving behind only a small pile of blue ashes between the sheets of her bed". That last remain of her mother was kept by Emilienne "in an empty tin of throat lozenges." (Walton 24)

But the loss itself, however, was an anticipatory loss because Maman had been "slowly making her own disappearance" after the loss of her husband who

ironically thought to be running away with a German woman while in fact was butchered and thrown into the river. At first, Emilienne noticed that one day “on a busy street corner, she reached out to take hold of her mother’s hand. Her fingers slipped right through, as if passing through a wisp of steam” (Walton 14). After that, she grew “more transparent, enough so that her children could reach right through her to place a milk bottle in the icebox” (16) that eventually led to her disappearance completely into a small pile of blue ashes. This disappearance of Maman somehow make it more bearable for Emilienne because her death is not as abrupt as her siblings and that she can get used to the fact that even though she was still alive, parts of her was not. So when she was completely gone, the grief is an anticipatory one that has little to no effect compared to the sudden death of her siblings in a small time span.

After going through those many heartbreaks from unsuccessful love and the loss of her whole family, Emilienne met a crippled man named Connor Lavender whose withered leg is the very reason that Emilienne married him (Walton 24). At first, it seems illogical from the previous statement saying that Emilienne’s ‘love’ for Connor was pragma love style. But when we see what Emilienne has been through with all of her previous loves leaving her for someone else, Connor was practically a compatible lover whose feature, or in this case his condition, fulfills the requirements of the essential part of pragmatic lover ‘shopping for a suitable mate’ (Lee 124) for Emilienne at the time. Surely having been left by her previous loves had been traumatized her that the first time she met Connor, she “decided that such a man would have trouble leaving anywhere, or anyone for that matter.” And it should also be noted that Connor “agreed to take her far away from Manhattan” for exchange of

giving him one child. Moving, as it turns out, is the very thing that Emilienne was needed the most with all of the tragedies happened to her while she was living there, even though she “would close her eyes as he made love to her so that she wouldn’t have to look at his misshapen leg.” (Walton 24)

Emilienne and Connor Lavender’s marriage lasted for only a year, give or take. Connor Lavender died suddenly after getting “a sharp twinge shot down his left arm” while locking the bakery door one evening. And then the next morning, “in shocked disappointment, and stunned horror, Connor Lavender realized he was dead”. And that left Emilienne with another loss that somehow, experienced with her little to no feeling towards Connor, was best suited the description of absent grief, which is happened when someone does not acknowledge the loss and shows no signs of grief (*Elizz* paragraph 20). Emilienne was in fact, upon finding out that her husband had been dead, calmly called the ambulance while whispering to the operator that they don’t need to hurry (Walton 31). It is simply because Emilienne has nothing else to do with her husband, thinking that she had been a good wife for Connor that even on his death, she would still dress him herself, fulfilling her silent promise. After that, as if any of it did not just happened, Emilienne went to the bakery carrying her daughter Viviane and started her life as a single mother and a baker (Walton 32).

Emilienne's deceased siblings is somehow invading the realm as if in a double sided mirror that can also be accessed by Emilienne through her daydreams.

The fifth characteristic is the disruption of time, space, and identity. The disruption of time can be seen by the early coming seasons. The disruption of space can be seen in the growing of the strange cherry tree that started blossoming in winter. Also, Pierette's drawer bedroom is also an example for that. Another one can be seen from the seemingly nonexistent distance of the cumulonimbus cloud and the smell of the upcoming rain. And as for the disruption of identity, it can be seen from the character Gabe, known as the gentle giant whose body always bigger and taller than his actual age that helped him lied about it.

With these findings, the researcher then found the representation of love, as in John Alan Lee's colour wheel of love, and also loss, which is Hay and Kessler's typology of loss. For the first main female character, Ava Lavender, the love she went through was the eros love style projected by Nathaniel Sorrows to her with the attraction of her wings, which is the irreducible element of this magical realist novel. She herself fell in love with Nathaniel in which she went through the mania love style that later contributed to the extraordinary fever. That fever led to the magical event of "fire dancing" on her tongue. Ava's wings also serve as the loss for Ava when Nathaniel attacked her, thus later became her distorted grief and the people around Pinnacle Lane's collective grief.

The second main female character is Viviane Lavender. She experienced storge love style when she was with Jack, a friend since childhood. Her ability to smell his distinguishable scent is the pivotal point of the depiction of their

relationship. Later, broken and left for another woman by Jack, Viviane was loved deeply in an agape love style by Gabe, known for his disruption of identity in this novel. Gabe had loved her when Viviane was still battling with her loss in limbo at the time she was waiting for Jack to come back to her. Until that loss turned into disenfranchised grief when Jack introduced Laura Lovelorn as a new lover. Viviane also went through a chronic grief at the event of her daughter's attack that forced her to avoid the house due to her magical talent of smelling the misery.

The third and the last of the main female character is Emilienne Roux. Before marrying Connor Lavender, Emilienne fell in love three times, all the ludus love style. For Connor, it was the pragma love style that suits her preferences of mate that would not leave her. Among the female characters, Emilienne experienced the most loss and heartbreaks. She went through the complicated loss that happened when her sister died carving her own heart out but it is the impact of her betrayal along with Emilienne's fiancée. Cumulative grief also happened to her because all the deaths of her family members are back to back events in a span of two years. Anticipatory loss also experienced by Emilienne when her mother slowly disappearing into blue ashes. Absent grief is also apparent when Connor Lavender died on their bed, Emilienne calmly called the ambulance and accepted her status as a single mother.

All in all, with the characteristics of the magical realism are found within the novel, the depictions of love and loss follow suit with the findings. The love and loss representations are all endowed if not caused by the magical things and events within the story, making the love and loss on their own are extraordinary events.

4.2. Suggestions

The researcher is fully aware that this research is not a finish line for this field of study. There are still a lot more to be explored in magical realism. It is currently still rarely be found within the studies done by English Department students in this university. So it opens to possibilities of how it can be explored further while still maintaining the uniqueness of one's research.

The same goes to the literature work itself. *The Strange and Beautiful Sorrows of Ava Lavender* by Leslye Walton. As previously stated, this novel is a relatively new in being published. There are a lot more interesting subject can be found within the novel. In fact, the researcher's chosen subject of the representation of love and loss is actually opening up a new question regarding the role of women within the novel. As it clearly was the case in this research that it focuses on those female main characters. Other than that, having been through a lot of love and loss, it would also be an interesting subject to study how psychological condition of the female main characters affects their lives respectively.

- . *Why We Love: The Nature and Chemistry of Romantic Love*. New York: Holt Paperback, 2004. PDF.
- Hart, Stephen M., and Wen-Chin Ouyang, eds. *A Companion to Magical Realism*. Rochester, New York: Tamesis, 2005. PDF.
- Hay, Louise L. and David Kessler. *You Can Heal Your Heart: Finding Peace After a Breakup, Divorce, or Death*. New York: Hay House, Inc., 2014. PDF.
- Hawthorn, Jeremy. *A Glossary of Contemporary Literary Theory*. 4th ed. New York: Bloomsbury Academic, 2000. PDF.
- Hegerfeldt, Anne C. *Lies that Tell the Truth: Magical Realism Seen through Contemporary Fiction from Britain*. Amsterdam-New York: Rodopi, 2005. PDF.
- Hoffmann, Gerhard. *From Modernism to Postmodernism, Concept and Strategies of Postmodern American Fiction*. Amsterdam-New York: Rodopi, 2005. PDF.
- Lee, John Alan. *Colours of Love: an Exploration of the Ways of Loving*. New Jersey: Prentice Hall, 1976. PDF.
- . *Lovestyles*. London: J.M. Dent & Son Ltd, 1976. PDF.
- Masters, Paul Leon. "Souls of Beauty Dwelling Amongst Us." *University Of Metaphysics*. N.p., 13 May 2018. Web. 12 June 2018.

- Regan, Pamela C. *The Mating Game: A Primer on Love, Sex, and Marriage*. Los Angeles: SAGE Publications, Inc., 2008. PDF.
- Rivkin, Julie, and Michael Ryan, eds. *Literary Theory an Anthology*. 2nd ed. Oxford: Blackwell Publishing, 2004. PDF.
- Selden, Raman, Peter Widdowson, and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory*. 5th Ed. Great Britain: Pearson Education Limited, 2005. PDF.
- Shindu, K. "The Concept of Magical Realism in Laura Esquivel's Like Water for Chocolate." *International Journal of English Language, Literature and Humanities*. 3.10 (2015): 2321-7065. *IJELLH*. Web. 2 Jan. 2018
- Steinberg, Robert J. *The Psychology of Love*. Connecticut: Yale University Press, 1989. PDF.
- Strecher, Matthew C. "Magical Realism and the Search for Identity in the Fiction of Murakami Haruki". *Journal of Japanese Studies*. 25.2 (1999): 263-298. *JSTOR*. Web. 2 Jan. 2018
- Thomas, Calvin. *Ten Lessons in Theory: An Introduction to Theoretical Writing*. New York: Bloomsbury Academic, 2013. PDF.
- Thamarana, Simhachalam. "Magic Realism in English Literature and its Significant Contribution." *International Journal of English Language, Literature and Translation Studies*. 2.4 (2015): 1-5. PDF.

