

**Resistance and Identity: A Magical-Realist Study of Self-Discovery  
in Alix E. Harrow's The Ten Thousand Doors of January**



المقاومة والهوية: دراسة واقعية سحرية للاكتشاف الذاتي في رواية "عشرة آلاف باب يناير"  
لأليكس إي. هارو  
محمد قادر محمود

[mohammed.mohammed@uoh.edu.iq](mailto:mohammed.mohammed@uoh.edu.iq)

قسم اللغة الانجليزية، كلية التربية الأساس، جامعة حلبجة، إقليم كردستان، العراق.  
أ.د. زانيار فائق سعيد

قسم اللغة الانجليزية، كلية اللغات، جامعة السليمانية، السليمانية، إقليم كردستان، العراق  
[zanyar.saeed@univsul.edu.iq](mailto:zanyar.saeed@univsul.edu.iq)



**الكلمات المفتاحية:** أليكس إي. هارو، الهوية، الحدية، الواقعية السحرية، ما بعد الاستعمار،  
المقاومة، اكتشاف الذات

**كيفية اقتباس البحث**

محمود , محمد قادر , زانيار فائق سعيد , المقاومة والهوية: دراسة واقعية سحرية للاكتشاف  
الذاتي في رواية "عشرة آلاف باب يناير" لأليكس إي. هارو، مجلة مركز بابل للدراسات  
الانسانية، آيار ٢٠٢٦، المجلد: ١٦، العدد: ٥.

هذا البحث من نوع الوصول المفتوح مرخص بموجب رخصة المشاع الإبداعي لحقوق التأليف  
والنشر ( Creative Commons Attribution ) تتيح فقط للآخرين تحميل البحث  
ومشاركته مع الآخرين بشرط نسب العمل الأصلي للمؤلف، ودون القيام بأي تعديل أو  
استخدامه لأغراض تجارية.

مسجلة في  
**ROAD**

مفهرسة في  
**IASJ**



## *Resistance and Identity: A Magical-Realist Study of Self-Discovery in Alix E. Harrow's The Ten Thousand Doors of January*

Resistance and Identity: A Magical-Realist Study of Self-Discovery in  
Alix E. Harrow's The Ten Thousand Doors of January

Muhammad Qadir Mahmood

Department of English, College of Basic Education, University of  
Halabja, Kurdistan Region, Iraq.

[mohammed.mohammed@uoh.edu.iq](mailto:mohammed.mohammed@uoh.edu.iq)

Prof. Dr. Zanyar Faiq Saeed

Department of English, College of Languages, University of Sulaimani,  
Sulaimani, Kurdistan Region, Iraq

[zanyar.saeed@univsul.edu.iq](mailto:zanyar.saeed@univsul.edu.iq)

**Keywords** : Alix E. Harrow, Identity, Liminality, Magical Realism, Postcolonialism, Resistance, Self-Discovery

### **How To Cite This Article**

Mahmoud , Muhammad Qadir , Zanyar Faiq Saeed ,Resistance and Identity: A Magical-Realist Study of Self-Discovery in Alix E. Harrow's The Ten Thousand Doors of January , Journal Of Babylon Center For Humanities Studies, May 2026,Volume:16, Issue 5.



This is an open access article under the CC BY-NC-ND license  
(<http://creativecommons.org/licenses/by-nc-nd/4.0/>)

**[This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License.](http://creativecommons.org/licenses/by-nc-nd/4.0/)**

### **Abstract**

This paper, titled *Resistance and Identity: A Magical Realist Study of Self-Discovery in Alix E. Harrow's The Ten Thousand Doors of January*, claims that the magical Doors, distinguished by their deliberate capitalization, are not simply fantastical elements but rather central narrative features serving as essential means of resistance and self-discovery. Magical realism is adopted as an approach to textually analyse and interpret the novel with the aim of supporting the claim above, by treating the Doors as magical realist 'irreducible elements' that defy

***Resistance and Identity: A Magical-Realist Study of Self-Discovery  
in Alix E. Harrow's The Ten Thousand Doors of January***



logical perception. The outcome of this research demonstrates how magical realism functions as a mode of narration to critique the social and political constraints imposed on marginalized individuals and to explore the fluid, nomadic, and self-determined nature of identity. This research work is organized by first introducing the study's methodological framework. The subsequent section, 'Confinement and Control in January's World,' is about the central problem of the narrative, highlighting the social, racial, and controlling systems that delimit the protagonist's reality. The analysis then moves to 'The Doors as Mechanisms of Escape and Self-Discovery,' presenting the direct solution by exploring how the Doors function as magical realist 'irreducible elements' that enable January to navigate through and proclaim her identity. This paper concludes that the magical Doors in Harrow's novel function as irreducible elements of liberation, enabling January's transformation from a confined girl into an independent agent who reclaims her agency. Ultimately, the novel portrays the story of the Doors as a form of resistance, positioning imaginative works as central implements for marginalized individuals to regain agency and liberation.

**الملخص**

ترجم هذه الورقة البحثية، المعنونة "المقاومة والهوية: دراسة واقعية سحرية لاكتشاف الذات في رواية "عشرة آلاف باب يناير" لأليكس إي. هارو، أن الأبواب السحرية، التي تتميز باكتابتها المتعمد بلأحرف الكبيرة، ليست مجرد عناصر خيالية، بل هي سمات سردية محورية تُعدّ وسائل أساسية للمقاومة واكتشاف الذات. وقد اعتمدت الواقعية السحرية نهجًا لتحليل الرواية وتفسيرها نصيًا، بهدف دعم الادعاء المذكور قبلا، من خلال التعامل مع الأبواب كـ"عناصر واقعية سحرية لا يمكن اختزالها" تتحدى الإدراك المنطقي. وتُظهر نتائج هذا البحث كيف تعمل الواقعية السحرية كأسلوب سرد لنقد القيود الاجتماعية والسياسية المفروضة على الأفراد المهمشين، ولاستكشاف طبيعة المرنة والرحالة، والمحددة ذاتيًا للهوية. يُقسّم هذا البحث إلى قسمين: الأول يُقدّم الإطار المنهجي للدراسة، والثاني بعنوان "الحبس والسيطرة في عالم يناير"، ويتناول المشكلة المحورية في الرواية، مُسلطًا الضوء على الأنظمة الاجتماعية والعرقية والسيطرة التي تُحدّد واقع بطلة الرواية. ثم ينتقل التحليل إلى قسم "الأبواب كآليات للهروب واكتشاف الذات"، مُقدّمًا الحل المباشر من خلال استكشاف كيفية عمل الأبواب كعناصر أساسية في الواقعية السحرية، تُمكن يناير من التعبير عن هويتها وإعلانها. ويخلص البحث إلى أن الأبواب السحرية في رواية هارو تُمثّل عناصر أساسية للتححرر، مُتيحةً تحوّل يناير من فتاة حبيسة إلى شخصية مستقلة تستعيد



## *Resistance and Identity: A Magical-Realist Study of Self-Discovery in Alix E. Harrow's The Ten Thousand Doors of January*

زمام أمورها. في نهاية المطاف، تُصوّر الرواية قصة الأبواب كشكل من أشكال المقاومة، مُبرزة الأعمال الإبداعية كأدوات مركزية للأفراد المهمشين لاستعادة زمام أمورهم والتحرر.

### **Introduction**

Magical realism acts as a significant narrative mode for resisting hegemonic power by merging the fantastical with the mundane to explore marginalized identities. Alix E. Harrow (1988-) applies this mode in *The Ten Thousand Doors of January* to examine identity, self-discovery, and colonial subjugation. Previous studies have concentrated on the protagonist's internal journey and socio-political concerns. For instance, a thesis interprets the protagonist's journey as an existential and an internal quest for agency and belonging (Sa'idah 4). While Ayesha Khan, Aisha Waheed, and Fatima Saleem analyze the novel through feminist and postcolonial perspectives, arguing that the Doors act as "third spaces" that empower resistance to oppressive structures (15). These studies establish the Doors as crucial for transformation; however, they do not examine how magical realism as a narrative mode challenges hegemonic hierarchies through **its** irreducible elements that disrupt perceptions of identity, time, and space.

This study explores how the magical Doors provide a **direct** resolution for January to tackle her problem **of** being caught under confinement. This paper builds on such research by claiming that the magical Doors are the crucial mechanisms that enable January's self-discovery, a process that embodies direct opposition to her oppressive world. This analysis is conducted within the framework of magical realism, employing a qualitative literary exploration that combines a theoretical investigation of the mode with a close textual study of the selected novel. The methodological groundwork analyzes key concepts of the approach, including the irreducible element represented by the Doors, the merging of realms, and the disruption of identity, time, and space. These concepts demonstrate the mode's capacity to blur the boundaries between the factual and the fantastical.

This research work is organized by first introducing the study's methodological framework. The subsequent section, 'Confinement and Control in January's World,' is about the central problem of the narrative, highlighting the social, racial, and controlling systems that delimit the protagonist's reality. The analysis then moves to 'The Doors as Mechanisms of Escape and Self-Discovery,' presenting the direct solution by exploring how the Doors function as magical realist 'irreducible elements' that enable January to navigate through and proclaim her



***Resistance and Identity: A Magical-Realist Study of Self-Discovery  
in Alix E. Harrow's The Ten Thousand Doors of January***



identity. This paper concludes that the magical Doors in Harrow's novel function as irreducible elements of liberation, enabling January's transformation from a confined girl into an independent agent who reclaims her agency. Ultimately, the novel portrays the story of the Doors as a form of resistance, positioning imaginative works as central implements for marginalized individuals to regain agency and liberation.

**Methodology**

This analysis combines magical realist theory with close textual study. A principal characteristic of the mode is the *irreducible element*, a magical phenomenon defying logical explanation (Faris 7). The Doors function as such elements, presented as ordinary occurrences within the narrative. This grounds the fantastical in tangible reality, as the supernatural is presented "as if it were part of our everyday world" (Chanady 45). The analysis also employs the concept of *the merging of realms*, which brings together binaries like real/fantastical (Pérez and Chevalier 10). Magical realist texts situate themselves in liminal territories "where transformation, metamorphosis, and dissolution are common" (Zamora and Faris 6), blurring boundaries for characters like January.

Furthermore, the analysis examines how magical realism *disrupts* traditional notions of time, space, and identity. It uses temporal distortion to show how historical trauma persists (Ouyang 15) and treats space as a flexible domain for envisioning change (Pérez and Chevalier 7). This approach demonstrates how identities are reshaped through narrative (Sasser 3). Harrow's novel, *The Ten Thousand Doors of January* is selected because it uses this mode to explore transformation and identity. The seamless integration of the supernatural, presented in a "matter-of-fact manner," allows the narrative to challenge perceptions without breaking its realistic framework (Bowers 25). This methodology provides a lens to examine how the Doors serve as passages for escaping oppressive systems and discovering the self.

**Confinement and Control in January's World**

January Scaller, a biracial girl, lives in the "golden cage" of her guardian Mr. Locke's Vermont mansion, a life of material luxury that "is still a cage, even if it is made of gold" (Parson and Heckert 306). Her confinement becomes literal: "my room became a cell, which became a cage, which became a coffin" (Harrow 28), when punished for finding a Door. She feels further trapped when Mr. Locke commands her, saying, "You are going to mind your place and be a good girl" (Harrow 29). His control represents a colonial authoritarianism that seeks to possess and categorize everything, including January. He explicitly links her existence to submission, threatening: "The Society would not suffer such a creature





***Resistance and Identity: A Magical-Realist Study of Self-Discovery in Alix E. Harrow's *The Ten Thousand Doors of January****



to live” (Harrow 303), aiming to delimit January's liberty, warning her not to transcend the prescribed boundaries set for her. Locke’s actions reflect an ideology seeking to delimit any chance of freedom, as January declares; “Locke and his Society had spent a century rushing madly around that house, boarding up windows and locking doors” (Harrow 307). This reveals that suppressive hegemonies suffocate any possibilities for opening opportunities.

Locke imposes a rigid, deterministic worldview: the world has “a language... a geography, a currency, and... a color” (Harrow 52), demanding January to accustom herself to it. This conflict between imposed order and transformative change is central. Scholars note that ‘doors foster change,’ threatening Locke’s Society, which desires ‘stagnation and stability’ (Khan, Waheed, and Saleem 14). January’s struggle extends beyond the mansion to the racialized society of early 20th-century America. Jane explains the systemic persecution: “In this world, you cannot be black-skinned and found near a dead white man” (Harrow 227), this illustrates the discrimination of Black people and the degradation of their identity by white domination. Jane vividly points out this compounded oppression: “I am black in a nation that abhors blackness...” (Harrow 230). This reflects the “interrelated nature of various forms of discrimination” (Esmael and Saeed 709), demonstrating that January’s confinement is systemic, not merely personal.

Locke’s world requires things to stay in their assigned places, contradicting January’s uncategorizable, hybrid identity. This illustrates a conflict that is central to literary fantasy's function as “a literature of liberation and subversion” (Mathews qtd. in Campbell xi). Her confinement becomes psychological torment; she fears remaining locked up “like some tragic orphan girl” or prey for vampires (Harrow 171), revealing that mundane, structured restrictions can produce lasting damaging effects on those subjected to them.

The novel uses magical realism to dismantle these hegemonic structures, demonstrating "where fatal cracks will appear" and imagining a better future of freedom in "what might crawl out of the ruins" (Attebery 21). This is represented in Locke, who is “afraid of change and uncertainty, of the Threshold itself. Of things outside his power, and things in between” (Harrow 313), uncovering the intrinsic fear within authoritarian power of the unknown and of any change, which it perceives as a direct threat to its control. In summary, January is confined by her guardian, a racist society, and a hegemonic authority that together impose a single, inflexible reality and devalue her racial identity. These



different types of oppression simultaneously affect each other, and expose marginalized individuals to an inescapable compounded form of oppression (Esmaeel and Saeed 708). The protagonist, therefore, is treated as the "Other," a downgraded girl deemed to be managed and manipulated.

### **The Doors as Mechanisms of Escape and Self-Discovery**

Against Locke's control, January uses the magical Doors as mechanisms of challenge. Magical realism here "becomes a critique... which narrates with great detail the atrocities experienced" (Bañuelos Limón 6). January opposes Locke's rigid worldview with her own: worlds should not be "prisons" but "great rambling houses with... magic passages in their closets" (Harrow 307). She imagines an expansive, free world, a home filled with magic passages to new areas, hidden treasures, and wondrous exploration where [residents](#) feel secure and free. Her navigation of a repressive and isolated upbringing exemplifies what anthropologist James Clifford terms "diasporic consciousness," a mode of being characterized by hybridity, movement, and multiple forms of belonging (247). January describes a moment of crossing: "I could already hear the rhythmic crash of the Atlantic, could already feel the infinite emptiness of the Threshold" (Harrow 267), a declaration affirms how reality can be reshaped through relocation, turning the impossible into the possible. Stepping through a Door, she feels "something bright and shining in me had finally unfurled... I was entirely myself, and I was not afraid" (Harrow 312). This is the transformative triumph gained through the Doors, which are irreducible elements that "cannot be explained by logic" (Young and Hollaman 4).

The magical doors are directly opposing Locke's rational control. They are positioned within the novel as they "are revolutions and upheavals ... axis points around which entire worlds can be turned" (Harrow 159). They embody the conflict between "the rationality of the colonizer and the magical beliefs of the colonized" (Huber qtd. in Mariboho 4), yet their magic is presented as an ordinary part of reality (Mariboho 18). They function as liminal spaces within colonial turmoil, challenging oppressive authority (Bhabha 114), demonstrating January's act of opening a Door as rebellion.

Her name, January, invokes the god of "the places between—over doorways," reflecting her liminal nature and wish to cross boundaries (Harrow 167). She resolves her conflict by embracing her power to rewrite her story: "The Door opens, I wrote, and I believed every letter of it" (Harrow 267). Hence, she employs the intrinsic ability of her own narrative, being deterministic in whatever she weaves about her journey





***Resistance and Identity: A Magical-Realist Study of Self-Discovery  
in Alix E. Harrow's *The Ten Thousand Doors of January****



of self-discovery. Her desire for escape is tangible when trapped at a Society party: “I wanted to draw a door in the air... and walk through it” (Harrow 89). This rebellion is necessary to avoid internalizing oppression and to reclaim agency (Christman 201, 205).

January’s first encounter with a Door unveils its transformative power: “I pushed my palm against the blue paint... I opened the Door, and stepped through. I wasn't anywhere at all. An echoing in-betweenness pressed against my eardrums” (Harrow 22–23), capturing the Door’s function as an unexplained, astonishing portal that begins her journey of self-discovery. This experience exhibits a change from the ordinary to the magical, creating a metaphysical shift. The act of merging physical sensations, like January's palm, her beating heart, and her breath with the magical event makes the reader perceive the magic as real and physical. Such states provoke a “fundamental shift” that helps her retain a “practical identity” continuous with her true self (Christman 206–210). She declares her future intent to live in the “wild in-between—finding the thin, overlooked places that connect worlds... writing them back open” (Harrow 326), intending to leave her intermediate world and start a new future. In doing so, January wants to go beyond the restricted boundaries and open the closed Doors that are shut in front of her by rigid societal categorizations. Thus, the Doors become prevailing spaces “of intervention in the here and now” (Bhabha 7), mirroring January's evolving nature and allowing her to revise her understanding of history and reconceptualize her own identity.

The Doors blend the familiar and strange, a technique creating “the denaturalization of the real and the naturalization of the marvelous” (Camayd-Freixas 10). An ordinary threshold becomes magical: “He stepped beneath the arch and into a vast, swallowing darkness... then he stepped out into burnt-orange grasses” (Harrow 136-37). Here, ordinary things are seamlessly altered into a medium for revealing the fantastic, exemplifying a defining technique of magical realism. The Doors become transformative tools which are, in essence, the literal and symbolic “third spaces” of the narrative. Their juxtaposition with Locke’s mansion of colonial artifacts creates a disruptive effect, a “‘third space’... of radical possibility for the subaltern” (Bowers 43). As such, they foreground conflicting discursive systems and reflect the striking tension between the colonized and colonizers (Slemon 12).

The Doors also disrupt linear time. They are “the beginnings and endings of every true story”; without them, worlds become “stagnant, calcified, storyless” (Harrow 159–160). They are entities that “float free in time” (Zamora 498). January experiences this when finding the burnt



***Resistance and Identity: A Magical-Realist Study of Self-Discovery  
in Alix E. Harrow's The Ten Thousand Doors of January***



Ash Door: “everything warped strangely in my vision... I was still wandering in the heart of the maze, entirely lost” (Harrow 298–99). This creates a “temporal caesura,” a lag offering a chance for identity reconsideration (Bhabha 242). January’s trapped reality conflicts with her desire for “wide-open horizons and... adventure” (Harrow 79), revealing how her identity is challenged **by** these contrasting **forces**.

Furthermore, the Doors disrupt space, enabling escape from confines of gender, race, and class. As liminal zones, they are “betwixt and between the positions assigned... by law, custom, convention” (Turner 95). January’s “in-between” state (Harrow 117) is a liminal phase allowing “scrutinization of the central values” of her culture (Turner 95). Through writing and the Doors, she reclaims her story, reflecting a dynamic, nomadic identity gained through “blurring boundaries without burning bridges” (Braidotti 26). This emphasizes how transformation and flexibility function to determine self-redefinition and agency. Magical realism proposes a “model of the self that is collective... not singular but several” (Zamora 498), matching this nomadic, transformative process. This model frames the central mission of self-discovery and identity reclamation as an “inescapable task,” “constituted by your choices and actions” (Korsgaard 19, 24–25).

### **Conclusion**

This paper has demonstrated how Alix E. Harrow’s *The Ten Thousand Doors of January* employs magical realism to chart a journey of self-discovery that is directly tied to the protagonist's confinement and her means of escape. The magical Doors function as an irreducible element of the genre, serving not merely as devices for physical travel but as the essential mechanisms for resistance and the reclamation of identity. The study has emphasized how racial, social, and controlling limitations establish the protagonist’s problem, causing her to be under a “golden cage” that subjugates her agency and hybridity. The analysis then positioned the Doors as the crucial mechanism that provides the practical solution for January’s problem, enabling her to gain psychological release and escape physical confinement. By blending the familiar with the strange, the magical Doors disrupt static observations of reality, constructing liminal spaces where January can reestablish her identity and oppose hegemonic supremacy.

The main implication of this research is that it **redefines resistance for the marginalized as an imaginative and inherent practice of self-narration**. It demonstrates that **liberation begins with the courageous act of authoring and envisioning a new reality, an act that precedes overt confrontation with dominating power structures**. Ultimately, the





***Resistance and Identity: A Magical-Realist Study of Self-Discovery  
in Alix E. Harrow's The Ten Thousand Doors of January***

novel asserts that identity is not a fixed inheritance but is continually reconstructed through choices, actions, and the daring employment of the available means for escape. While focusing on January's personal transformation, this study opens a path for future research. Further work could productively explore the "irreducible element" in other contemporary narratives of marginalized communities. Additionally, comparative studies might place Harrow's Doors alongside other portal fantasies to build a broader theoretical understanding of how magical entities function as mechanisms for resistance and self-discovery.



***Resistance and Identity: A Magical-Realist Study of Self-Discovery  
in Alix E. Harrow's The Ten Thousand Doors of January***



**Works Cited**

- Attebery, Brian. *Strategies of Fantasy*. Indiana UP, 1992.
- Bañuelos Limón, Diana Lizet. "Magical Realism as a Critique for Social Issues." *Academia.edu*, 2018, [www.academia.edu/37696344/Magical Realism as a critique for social issues](http://www.academia.edu/37696344/Magical_Realism_as_a_critique_for_social_issues).
- Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
- Bowers, Maggie Ann. *Magic(al) Realism*. Routledge, 2004.
- Camayd-Freixas, Erik. "Theories of Magical Realism." *Magical Realism*, edited by Ignacio López-Calvo, Salem Press, 2014, pp. 2-17.
- Campbell, Lori M. *Portals of Power: Magical Agency and Transformation in Literary Fantasy*. McFarland & Company, 2010.
- Chanady, Amaryll Beatrice. *Magical Realism and the Fantastic: Resolved versus Unresolved Antinomy*. Routledge, 2020.
- Christman, John. "Coping or Oppression: Autonomy and Adaptation to Circumstance." *Autonomy, Oppression, and Gender*, edited by Andrea Veltman and Mark Piper, Oxford University Press, 2014, pp. 201-15.
- Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Harvard University Press, 1997.
- Esmael, Aram Omar, and Zanyar Faiq Saeed. "Oppression of African-American Women in Maya Angelou's 'Our Grandmothers.'" *Journal of University of Raparin*, vol. 12, no. 2, Apr. 2025, pp. 708–21, [https://doi.org/10.26750/vol\(12\).no\(2\).paper32](https://doi.org/10.26750/vol(12).no(2).paper32).
- Faris, Wendy B. *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*. Vanderbilt UP, 2004.
- Harrow, Alix E. *The Ten Thousand Doors of January*. Redhook, 2019.
- Khan, Ayesha, et al. "Challenging Boundaries in Harrow's *The Ten Thousand Doors of January*: A Postcolonial Feminist Study." *Journal of Development and Social Sciences*, vol. 6, no. 2, Apr.-June 2025, pp. 13–22, [https://doi.org/10.47205/jdss.2025\(6-II\)02](https://doi.org/10.47205/jdss.2025(6-II)02).
- Korsgaard, Christine M. *Self-Constitution: Agency, Identity, and Integrity*. Oxford University Press, 2009.
- Mariboho, Rachael. "Practical Magic: Magical Realism and the Possibilities of Representation in Twenty-First Century Fiction and Film." *MavMatrix*, University of Texas at Arlington, 2016, [https://mavmatrix.uta.edu/english\\_dissertations/109](https://mavmatrix.uta.edu/english_dissertations/109).
- Ouyang, Wen-chin. "Magical Realism and Beyond: Ideology of Fantasy." *A Companion to Magical Realism*, edited by Stephen M. Hart and Wen-chin Ouyang, Tamesis, 2005, pp. 13-23.





***Resistance and Identity: A Magical-Realist Study of Self-Discovery in Alix E. Harrow's The Ten Thousand Doors of January***



Parson, Nia, and Carina Heckert. "The Golden Cage: The Production of Insecurity at the Nexus of Intimate Partner Violence and Unauthorized Migration in the United States." *Human Organization*, vol. 73, no. 4, 2014, pp. 305-14.

Pérez, Alberto, and Natalie Chevalier. *Magical Realism*. The Rosen Publishing Group, 2019.

Sa'idah, Wilda Miftakhus. *January's Journey in Searching for Life's Meaning in Harrow's The Ten Thousand Doors of January*. Approved thesis manuscript, Universitas Islam Negeri Sunan Ampel Surabaya, 2025. *Digilib UINSA*, <http://digilib.uinsa.ac.id/82068/>.

Sasser, Kim Anderson. *Magical Realism and Cosmopolitanism: Strategizing Belonging*. Palgrave Macmillan, 2014.

Slemon, Stephen. "Magic Realism as Postcolonial Discourse." *Magical Realism: Theory, History, Community*, edited by Lois Parkinson Zamora and Wendy B. Faris, Duke UP, 1995, pp. 407-26.

Turner, Victor. *The Ritual Process: Structure and Anti-Structure*. Aldine Publishing, 1969.

Warnes, Christopher. *Magical Realism and the Postcolonial Novel: Between Faith and Irreverence*. Palgrave Macmillan, 2009.

Young, David, and Keith Hollaman, editors. *Magical Realist Fiction: An Anthology*. Longman, 1984.

Zamora, Lois Parkinson, and Wendy B. Faris, editors. *Magical Realism: Theory, History, Community*. Duke UP, 1995.

