



**THE TRANSFORMATION OF MONSTERS REPRESENTATION IN NEIL
GAIMAN'S *THE GRAVEYARD BOOK***

THESIS

By:

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**ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
2015**



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THESIS

A thesis presented to the English Department, Faculty of Letters, Jember University
as one of the requirements to get the award of
Sarjana Degree in English Studies

By:

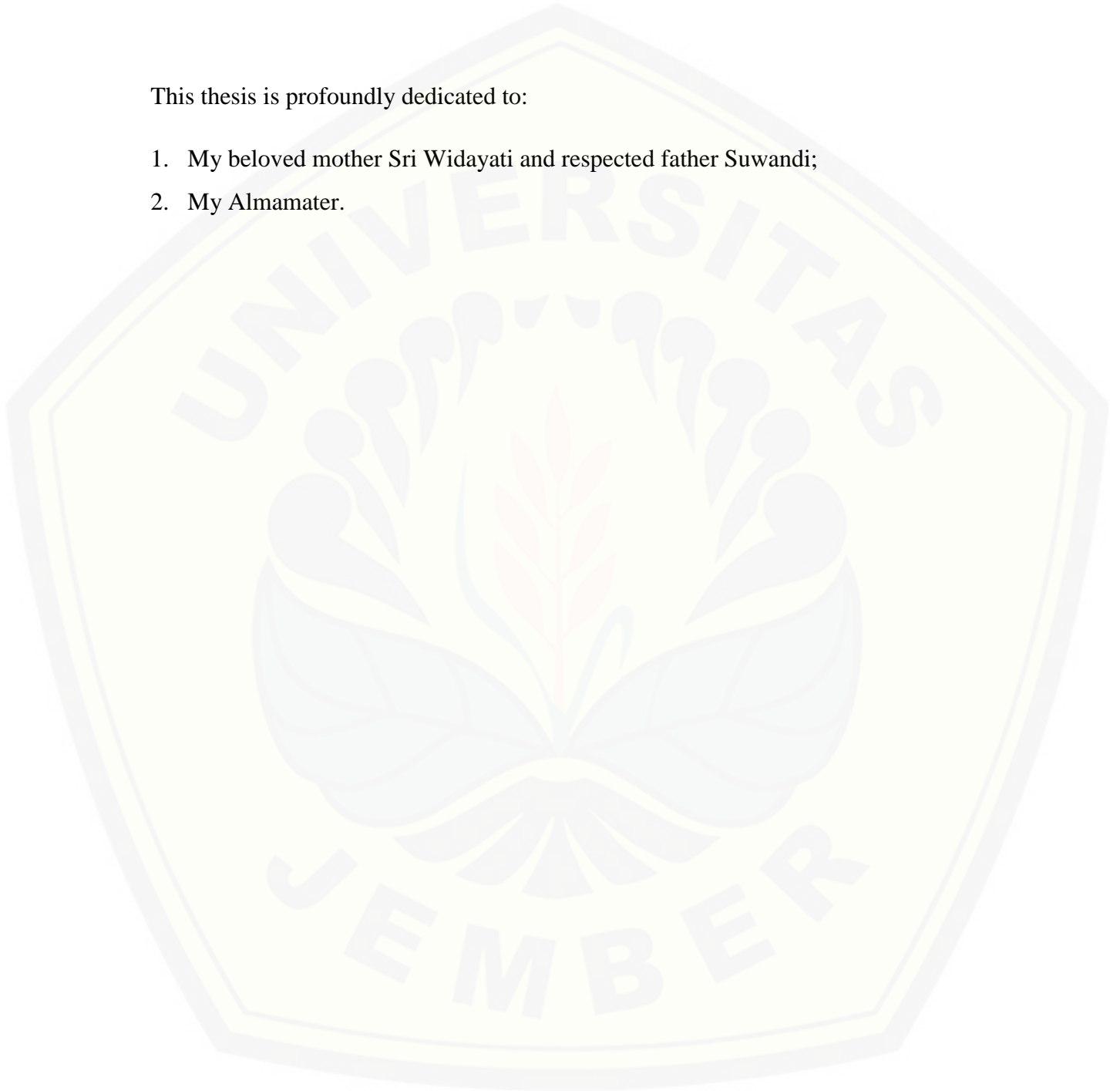
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2015**

DEDICATION

This thesis is profoundly dedicated to:

1. My beloved mother Sri Widayati and respected father Suwandi;
2. My Almamater.



MOTTO

Monsters are real, and ghosts are real too. They live inside us, and sometimes, they
win. *)

She just goes a little mad sometimes. We all go a little mad sometimes, haven't you?
**)

*) <http://thoughtcatalog.com/amy-sachs/2014/10/10-quotes-about-real-life-monsters-that-are-scarier-than-halloween/>

***) Hitchcock, Alfred. (Director). 1960. *Psycho* [Film]. (Available from Paramount Pictures)

DECLARATION

I hereby state that the thesis entitled “The Transformation of Monsters Representation in Neil Gaiman’s *The Graveyard Book*” is an original piece of writing. I certify that the analysis and the research described in this thesis have never been submitted for any other degree or any publication.

Jember, June 2015

The writer

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APPROVAL SHEET

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SUMMARY

The Transformation of Monsters Representation in Neil Gaiman's *The Graveyard Book*; Anisa, 10011010101044; 2015:44; English Department, Faculty of Letters, Jember University.

The Graveyard Book, a novel written by Neil Gaiman tells the story about a boy named Bod whom is raised by monsters live in the graveyard such as vampire, werewolf, ghouls and ghost. The story not only tells about Bod's life but also the difference representation of the monsters. The monsters in the novel are the same as the monsters exist in gothic literature such as vampire, werewolf and ghouls. The role of monster in gothic era is made to spread terror while monsters in *The Graveyard Book* have the opposite role. They are pictured as helper, harmless and kind. It leads to the three main questions to be problem to be discussed, the monsters as the significant element in horror fiction, the representation of monsters in preceding novels and the changing role of the monsters.

The research uses inductive method to analyze the data. First, the writer reads the *The Graveyard Book* novel as the primary data. Secondly, the writer chooses the data relating to the research topic. The writer also reads the other references to add the data about the topic. The writer applies the postmodern theory by Linda Hutcheon to analyze the transformation of the monsters representation. Finally, the writer comes to the conclusion.

From this analysis, it can be concluded that the representation of monsters reflected to the society. Monsters in Gothic era are created to spread horror and terror while monsters in postmodern society try to fit into human society. It by means that the postmodern marks rely on the monsters exists in *The Graveyard Book*.

ACKNOWLEDGEMENT

First of all, I would like to express my gratitude to God who gave me blessing and guidance. So, that I am able to finish this thesis. The achievement of this thesis will not be reach without the help of many people. Therefore, I would like to express my appreciation to:

1. Dr. Hairus Salikin, M.Ed., the Dean of Faculty of Letters and Dra. Supiastutik, M.Pd., the Head of English Department, Jember University.
2. Hat Pujiati S.S., M.A., as the first advisor and L. Dyah Purwita Wardani SWW S.S., M.A., as the second advisor;
3. Lecturers in English Department;
4. The librarians in the Faculty of Letters, Jember University and in Central Library of Jember University ;
5. My dear sisters Arya, Adinda and Aldila;
6. My 'Bosom Buddies' Natalia 'Dara' Puspita, Mustika 'Caca' Widaretno, and Osiyana 'Rere' Oktagiovani;
7. My 'Rainbow House' friends Yeni 'Baby' Kim, Tina 'Ntun' Rosyida, Kharisma 'Nindi' Hanindita and Lina'Maknyimut' Widhi.

Writer

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CHAPTER 1. INTRODUCTION

This chapter provides information of the section that is constructed in the making of the thesis. This chapter consists of the background of the study, problem to discuss, and the goal of the study.

1.1 The Background study

Horror fiction is one of the literature genres that aims to emerge feeling of shock, fear and dread. According to Cuddon, horror story is fictional narrative which brings out the effect of shock and fright to the reader that persuades feeling of repulsion and loathing, (2007:340-341). In other words, horror story aims to scare the reader. Create a story based on fear is the important factor to emerge horror and terror emotion. The idea to create fear is not merely from the plot and setting but also from the character. The characters that are used to create the sense of fear can be in the form of monsters. The classical monsters such as Dracula, Frankenstein, werewolf, Dr. Jekyll and other monstrous creatures were created as the object of horror to emerge fear. Those monsters mentioned were made to scare the reader, not only in appearances but also roles.

As stated in Victoria Prohaszkova's journal, *The Genre of Horror*, the genre of horror developed from the Gothic literature in the early 1800's and became dominant genre of the time. The Gothic fictions almost full of dark romance story which is associated with Gothic architecture like ruin castle or ancient graveyard and gory style in the story. Gothic arouse in England during the era of romanticism. David Punter in his book, *The Companion to the Gothic*, stated that romanticism is a revolt against aristocratic norms, the rationalism of science and the industrial revolution. Romantic era characterizes by emphasizing intuition, imagination, and

feeling over reason and logic. The existence of nature is also seen as an escape from society's perception and restriction, (2012:14-16). Romantic era concerned on the nature and human feeling over reason and logic against society. Romantic era also distresses with medieval folklore and rural life against modern life. The monsters exist in the romantic era such as vampire, werewolf, ghoul, Dr. Jekyll and Frankenstein becomes notable icon of because they represent the rejection against normal society. They will not become part of normal society because of their grotesque appearance, (Falk,2012:1).

The notable monsters like vampire, werewolf, and ghoul increased their popularity in 19th century. Vampire and werewolf has become strongly associated in Europe with the emerge of *Dracula* written by Bram Stoker, (Cuddon,2007:341). They were pictured to be threatening, powerful, alluring, and evil, not only on their appearances but also in their roles. The story about ghoul which originally comes from Arabic literature also brings the theme of horror and terror in the Gothic era. The aim of hideous appearance and role of the monsters is to show the theme of horror and terror. As Noel Carroll (1990:42) stated that the main point of horror imagery in horror fiction is to create threat and horrify feeling. The object uses to bring out the emotion not merely comes from the setting, mood but also in the character, but not all the characters are people, sometimes in the form of houses, objects or even creatures. Therefore, in order to be threatening, it would be appreciated if the monsters be physically dangerous. But, present monsters are portrayed differently. Instead of scary and threatening, they are pictured as kind, beautiful, and look very much normal like any other human beings who mean no harm.

One of the novels which brings out the change of the monsters is *The Graveyard Book* written by Neil Gaiman. The novel tells the story about the boy named Bod who lives along with the supernatural creature exists in the graveyard. When Bod was a little boy, his family was brutally murdered by the man named Jack

which is revealed in the end of the story that he is one of the members of secret society. Baby Bod managed to escape by crawling to the nearest graveyard where the supernatural creature arises at night. Soon, the occupants of the graveyard feel pity toward him and manage to raise him. It took the graveyard dweller to raise Bod. The monsters such as vampire, werewolf, ghouls, and other supernatural creatures take their proportion to raise him. The monsters that are used to have bad and evil archetype seems to change their role into good, angelic, caring and have comedic portrayal. The transformation of these monsters is an interesting topic to dig further. That is why I decided to take this topic to be my research by analyzing the transformation of monsters representation in Neil Gaiman's *The Graveyard Book*.

1.2 The Problem to discuss

Monsters or creatures take an important role to elicit the emotion and reaction of fear and horror. The role of monsters in classical horror fiction intends to create eerie and dreadful on past condition. Meanwhile, the monsters in *The Graveyard Book* as one of the products of postmodern horror fiction present in different way. Therefore, the discussion of this research focuses on the transformation of monsters representation in the Neil Gaiman's *The Graveyard Book*.

1. How does the monsters represent as significant element in horror fiction?
2. How are the transformations of monsters in their previous form in the preceding novel?
3. Why does the role of monsters in *The Graveyard Book* change?

1.3 The Goals of the study

There are several goals of making this research. First, is to figure out the representations of monsters as the significant element of horror in the novel *The Graveyard Book*. Second, is to know the representations of monsters from the

preceding novel. The last goal is, to uncover the transformation of monsters representation in the novel *The Graveyard Book*.

Moreover, this thesis provides more understanding and information for the other who will analyze the same topic from *The Graveyard Book* novel by using theoretical review of postmodern. Hopefully, this thesis will give contribution to the readers in understanding about the transformation of the monsters that occurs in the novel *The Graveyard Book* by Neil Gaiman. Finally, this thesis is expected to help the reader to gain information about the transformation of Gothic through postmodern fiction.



CHAPTER 2. THEORETICAL FRAMEWORK

This chapter presents two subchapters. First is the previous research which contains explanation from other researches that relate to the topic discussed. Second is the theoretical framework which elaborates the theory of postmodern by Linda Hutcheon that is applied in this thesis.

2.1 The Previous Researches

The previous researches give contribution to add some information related to this thesis. The previous research is a journal written by Gisele Manganelli Fernandes in 2010 from Sao Paulo State University, Brazil. Her journal entitled *The De-Totaization of History in Tim O'Brien's the Things They Carried (1990)*. Fernandes shows the perspective of the soldiers of Vietnam War and also represent the analysis of historical fact by using the postmodern theory of historiographic metafiction by Linda Hutcheon.

Based on the researcher's analysis, writing or telling stories is the way the author find to bring back the past. The narrator and also the writer named Tim O'Brien described an event occurred in the middle of his Vietnam War. *The Things They Carried* tells the story about Lieutenant Jimmy Cross who always carries letters and photos from his lover named Martha, and spend most of his time thinking of her. His platoon company, Ted Lavender was shot dead while relieving himself. Cross blames himself for the dead because he was too busy thinking about Martha. He later burns the letters and photo of Marta. The primary action of the novel is that O'Brien's remembering the past, working and reworking the details of these memories of his service as soldier into something meaningful. Fernandes in her research conclude that whether O'Brien's story is truth or not on the central issue, he

work of fiction aims to show several possibilities to de-totalize “total History”. The remarkable aspect of his writing is to show that stories are joining the past to the future and by remembering, it will leads into a story. It also proves the power of literature is to construct and reconstruct historical past.

Second previous research is taken from an essay written by Han-yu Huang in 2007 from Tamkang University, Taiwan. Her essay is entitled *Monsters, Perversion, and Enjoyment: Toward a Psychoanalytic Theory of Postmodern Horror*. She discussed about the horror genre in literary and cinematic narrative in the 19th Gothic era and in the contemporary postmodern horror film. She used the concept of uncanny to explore the motif of excess, monstrosity, transgression and doubling in the Gothic literature, the she used Freudian superego to analyze the transformation of the motif in the postmodern cinematic narrative. According to the writer, the monstrous characters in the 19th century like Frankenstein, Mr. Hyde, Dracula and other mythical monsters like ghost, ghouls and werewolf belonged to Heimlich type. It means that those monsters in Gothic fiction are always represented within imaginary scenario or cannot be captured through symbolic and imaginary. In postmodern horror film, those kinds of monsters appearance and taboo transform into fear, violence and evil of everyday life. Monsters are not in the form of monsters but in the form of human itself. In the classic works, it was pictured that monsters and mythological creature often related to the ruined castle, dark sublime landscape and freaky monsters that usually occur in Gothic fiction, while in postmodern literature they turn into some kind of murders, crime scene, dead bodies that are planned and design to be major cause to the reader to be shocked or terrorized.

There are some differences among the two previous researches and this research. The first study had a main goal of analyzing the depiction of diversity view of the past by using historiographic metafiction by Linda Hutcheon. The second study focuses on transformation of monsters in 19th century to the postmodern cinematic narrative using Freud theory of Uncanny. This study, on the other hand,

focuses on the transformation of monsters of Gothic fiction and postmodern horror fiction.

2.2 Postmodern Theory by Linda Hutcheon

According to Linda Hutcheon, postmodern is a cultural phenomenon that is associated with various sort of like architecture, literature, photography, film, painting, video, dance, music and so on (1989:1). It means that postmodern is a reaction to claim certainty or objective to explain something in reality. Reality that is not mirrored human understanding, but also constructed as the mind tries to understand between its own particular and reality or said to be representation which in Linda Hutcheon is called as postmodern representation. Postmodern representation is a self consciously of image, narrative and product of ideology.

Hutcheon takes on postmodernism that begin with the concept of mimesis. Mimesis means the assumption that representation is the duplication of the reality that frames the reality in it that should be represented. In some way, a duplication of 'the real' and also there is a real. It does not mean to have too much reality, but to question what reality means and how people attend to know.

For Linda Hutcheon, postmodern challenges the realist mimetic assumption about representation that believes of the weakness between sign and referent or word and world by using de doxification. To doxify means to denaturalize the contrived reality that ideology assumes as truth. As stated in *Politics of Postmodernism*, Hutcheon assumes that human made structure of narrative is not natural. To make it natural as it is given, it is considered by totalizing the representation.

Linda Hutcheon uses the term Historiographic metafiction to deserve paradoxical and historical complex in postmodern fiction. Paradoxical means a statement or proposition that sees self contradictory or absurd but in reality expresses a possible truth. [<http://dictionary.reference.com/browse/paradox>. Thursday, 7th

August 2014.01.00 AM]. To resolve the problem of mixing of reflexive fictional and factual history, Historiographic metafiction represents not only in a world of fiction but also in a world of public experience through the text. (1989:36)

“In very real sense, postmodernism reveals a desire to understand present culture as the product of previous representation” (Hutcheon.1989:58)

Based on quotation above, Hutcheon tries to emphasize that the essential part of postmodernism is the reworking the past. It is like the main form of “the presence of the past” in historiographic metafiction. It means that we cannot go back to the past to represent history. We can only access the past through the text.

Postmodern text constantly uses historical documents in such way to stress the discursive representation of the past, one of the way is by threatening the text as parody. According to Linda Hutcheon, parody is the repetition with critical distance which marks difference rather than similarity (1989:6). Parody is one of the major forms of modern self reflexivity. It is called as form of the inter art discourse and it challenges the humanist assumption about originality and uniqueness. Parody does not mean to lose its meaning and purpose of art, but it makes a new and difference significant (1989:94).

For Hutcheon, parody does not disdain the context of the past but to accept the fact that separate from past using irony. Postmodern works with parody. Postmodern society could be the proficient parodying everything that relates to the social Meta narrative. Postmodern literature considers that the world in somewhere is the result of social construction. It is built by society in time and space which creates perception of possibility more than one world in the world of fiction. The worlds of social construction are built by social ideology.

CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY

Research design and methodology guides to a researcher in conducting the research. This chapter consists of the type of research, data collection, data processing and data analysis.

3.1 The Type of Research

The research analysis of this research uses qualitative data. Blaxter et al. state that

“Qualitative research, on the other hand, is concerned with collecting and analyzing information in as many forms, chiefly non-numeric, as possible. It tends to focus on exploring, in as much detail as possible, smaller numbers of instances or examples which are seen as being interesting or illuminating, and aims to achieve ‘depth’ rather than ‘breadth’” (Blaxter, 1996:61).

It means that the qualitative research uses non numeric data to intend the certain information. Since the data that is used in *the Graveyard Book* are in the form of sentences and words, the writer uses qualitative data in this thesis. The data is taken from analyzing the words, quotations, sentence, figurative narrative situation and narration as stated in the novel.

3.2 Data Collection

To do the research, it needs primary and secondary sources to collect data and information relating to the topic discussed. The primary data in this research is taken from the quotes, phrases, sentences and statements in the Neil Gaiman’s novel entitled *The Graveyard Book* published in 2008 by Harper Collins e-books.

The secondary data is also used to gain accuracy of the research about the transformation monsters in Neil Gaiman's *The Graveyard Book*. The secondary data is taken from the article, website, videos, journals, and the previous researches with the similar topic of research. The book and e-book used are *The Politics of Postmodern* and *The Poetic of Postmodernism* by Linda Hutcheon, *The Were-wolf* by Clemence Housman published in 2004, and *The Pickman's Model* by H.P Lovecraft published in 1927, and many more.

The data are needed to obtain an understanding to analyze the research by identifying the information which is found in the text and documents. After collecting the data taken from the novel, the data which does not relate to the topic research will be removed to make a brief and clear explanation.

3.3 Data Processing and Data Analysis

This research tries to comprehend about the transformation of the monster in Neil Gaiman Horror fiction entitled *The Graveyard Book* by comparing the representation of the monsters in the novel to the monster from the preceding story. The research uses inductive method to analyze the data. Inductive method is the process form of thinking from specific to general idea (Shaw,1972.201).

In this research the discussion is started by reading *The Graveyard Book* by Neil Gaiman to find the problems that are related to the transformation of the representation of the monster. I use the theory of postmodernism by Linda Hutcheon as tool to analyze the transformation of monsters representation in the novel *The Graveyard Book* by Neil Gaiman.

After collecting the data from the novel, the research is begun with the analyzing the monsters as the significant elements of horror fiction in literature. The analysis continues to analyze the representation of the monsters in *The Graveyard Book* novel by Neil Gaiman and the preceding novels. Then, I analyze the change of

the monsters representation and why they transform using the postmodern theory of parody and historiographic metafiction by Linda Hutcheon. The data in the novel are used to examine the analyses of transformation of monsters representation in the novel *The Graveyard Book* by Neil Gaiman.



**CHAPTER 4. THE TRANSFORMATION OF MONSTERS
REPRESENTATION IN NEIL GAIMAN'S *THE GRAVEYARD BOOK***

The discussions of this chapter are divided into three subchapters. First is the monster as the significant element of horror in *The Graveyard Book*. Second is the representation of monsters in *The Graveyard Book* and the preceding novels to find the transformation of monsters. The writer uses historiographic metafiction to find the presence of the past event in the present. Third is the changing role of monsters. The writer uses parody to analyze the changing representation of the monsters.

4.1 Monsters as the significant elements of horror in *The Graveyard Book*

Horror fiction is one of the kinds of narrative that intentionally purposes to make the readers feel scare, fright, shock and terror. The word 'horror' derives from Latin word '*Horrere*' which originally means to make the hair stand on end, tremble or shudder. It is believed to relate to the existence of supernatural phenomena.

Horror fiction had been featured in American and British literature in the various forms from the late 17th century until present day. The stories mostly feature with ghost, witch, ghouls, werewolf and other supernatural creatures. Horror story appears as a discrete genre in late 18th century after the long debates about its definitions. The beginning of horror fiction as genre happened in the late 18th century with the raise of Gothic Literature. Gothic originally refers not only for narratives but also arts. According to David Punter in his work *The Gothic*, Gothic derives its name from the word 'Goth' refers to the people of Goth brought by Germanic tribe. The term Gothic is applied to all things about medieval during the Renaissance following the idea of Dark Ages because of the fall of Roman emperor, (2004:5). Gothic in literature refers to the subgenre of Romantic Movement that focuses on mystery and horror. Gothic fiction contains element of gory, supernatural, doom, gloomy, demonic power and torture.

Nowadays, horror fictions are different. Recent horror fictions emphasize on the realm of social and cultural phenomena. The representations of Gothic horror to postmodern become distorted, but do not leave its classical roots. The Gothic style exists in postmodern literature. It connects with the terror that relies on postmodern text that is characteristically Gothic. Maria Beville states in her book *Gothic Postmodern* that

“In the condition of postmodernity, which is dominated inexorably by simulation and representation, the experience of terror and its sublime, self-realising effects is one of the most extreme happenings in the existence of the subject.” (Beville, 2009:56)

From the quotation above, it shows that the elements of classical horror fiction differently rely on the fear, terror and sublime on the postmodern horror fiction. Linda Hutcheon, in her book, cites that the postmodern concept is “the presence of the past” (2003:4). It means that the works of postmodern fiction does not make the new concept, but rework the old differently. The element of classic horror still bound in postmodern horror.

Neil Gaiman’s *The Graveyard Book* is one of the products of Gothic postmodern fiction. It includes to the postmodern text that is characteristically Gothic. Such as those existing in the general horror story, *The Graveyard Book* brings the theme of horror which can be seen through the setting. The main setting is in the graveyard in Old Town somewhere in England on the present day. The setting is said to be horror because it happens in the graveyard. Graveyard is the unusual place for living. Graveyard is the place where dead people are buried. On the other hand, Bod, the protagonist, lives in the graveyard and surrounded by the inhuman creature such as, ghost, ghouls, vampire and other features monsters. The theme of terror is found in the suspense theme which occurs in the story. Bod, as the main character is pursued by the killer who murdered his entire family. Jack, the killer, who always brings jack knife in his pocket is one of the member of the top secret brotherhood famously known as ‘The Jacks of All Trades’ lead by old man named

Jack Dandy. The emergence of 'the jack' is intentionally to create the motive of terror. Terror is produced by suggestion and certainty while horror produced by feeling when one suffer to something frightful, for example, Bod's life in the graveyard.

The horror in the story purely comes from the graveyard setting, but also in the event that happens in the graveyard. The event that happens in the graveyard originally comes from the horror rooted in folklore or the past events. As Cuddon states that "the history of horror fiction originally comes from supernatural horror rooted in folklore and religious tradition of death. It relates to the existence of afterlife, belief of evil, demonic ritual or witchcraft which for some people referred to the association with the devil," (2007:339). The horror in *The Graveyard Book* appears in the form of the *Danse Macabre*. The *Danse Macabre* or Macabray is the dance in which the dead summoning the living to dance along the graveyard. The appearance of the *Danse Macabre* in the graveyard symbolizes the unity and harmony between two worlds, the dead and the living, as seen in the following quotes

"The dance sped up, and the dancers with it. bod was breathless, but he could not imagine the dance ever stopping: Macabray, the dance of the living and the dead, dance with the Death. Bod was smiling, and everyone was smiling." (Gaiman,2008:71)

The dance describes as the joyful moment between the dead and the living. They seem to be overjoyed under the spell from the sound of the music on the Macabray. Both the living and the dead forget about the dance in the following days. It is said that Macabray is the tradition. The old tradition about the coming of the winter and the winter flower bloom in the graveyard are cut and given to everybody, men and women, young and old, and rich and poor (Oosterwijk, 2008:147).

In his work, *The Gothic Vision: Three Centuries of Horror, Terror and Fear*, Dani Cavallaro argues that the element in fiction that represent horror, terror and fear can be include in horror fiction when the elements of the **darkness, haunting,**

narrative and the self, child and adult, and monstrosity occur (2002:ix). Neil Gaiman's *The Graveyard Book* story has the characteristic of those elements.

First is the darkness. Darkness in the general stereotype is gloomy Gothic style that usually related with ruined castle, dragon and dungeon, haunted house, stormy weather and dark forest. Darkness relates to mythology associated with religion and ancient tradition. Darkness is often based on the stereotype and counterbalance by recognition of its positive aspect (2002:23). Second is the dark place. Dark place in *The Graveyard Book* is represented by the graveyard. Graveyard in Old Town is said to be the resting place for some ten thousands souls. Dark is associated with the night. By night, the graveyard's dead souls come out from their tomb and bustle in entire cemetery. Graveyard as a dark place also relates with the gloomy style abandoned funeral chapel, iron door padlock, ivy on the sides of spire and growing tree on the roof. Third is the dark time. Dark time is the moment or event that emerges the sensation of dread and horror using historical instrument. Dark time is associated with the private moment sorrow of doubt. It often happens when someone feels frightened and conscious of being alone. Fourth is the child and adult. Horror fiction tends to construct the child as contradictory creature. The children are associated with innocence and pure. On the other hand, because they are not fully accomplished in the way of knowing anything, they are threatened into the structure of adult society.

Since this research discusses about the transformation of monsters representation, monstrosity, as the significant element of horror fiction is important things to be underlined. Monsters have been the object of fascination in horror story. The purpose of monsters appearance is to create horrified figure which seeks to destroy the oral order in which they are created to scare the readers. However, in order to be threatening, it is sufficient that the monsters are physically dangerous. The notion of monsters as intellectual and odd creatures portrayed by its physical deformities or it could be charismatic (2002:171). Monsters as the object of horror

fiction may not only physically terrifying but also psychology, mentally and socially threatening. Monsters discussed in this research are Vampire, werewolf, ghouls and witch. Those monsters mentioned earlier have their own characteristics in their kinds. According to Noel Carroll, in his book *The Philosophy of Horror or Paradoxes of the Heart*, assumes that there are two kinds of structure for the composition of horrific being, *fusion* and *fission* (1990:43).

Fusion is the construction of the creature which has blurs distinction between the dead and the living in one figure.

“A fusion figure is a composite that unites attributes held to be categorically distinct and/or at odds in the cultural scheme of things *unambiguously* one, spatio-temporally discrete entity.” (2004:43)

The quote states that fusion figure is one composite being. It has one identity in single character. The possession figure also includes in this category because the character still has one identity. In *The Graveyard Book*, this structure belongs to the monsters such as vampire, ghouls and witch. Silas the vampire in the novel is pictured as neither living nor dead creature. He lives at night and during the day he disappears. Ghouls exist in the graveyard also belongs to this structures. Ghouls are physical deformities monsters which eat human flesh and brain or it called as the living dead. They are often classified as undead because they live in world, the living and the dead. As seen in the following quotes

“His guardian looked at him with eyes like black pools and said, “I do not know. I know many things, Bod, for I have been walking this earth at night for very long time, but I do not know what it is like to dance the Macabray. You must be alive or you must be dead to dance it—and I am neither.” (Gaiman.2008:67)

Silas lived for a long time. It is said that he lived infinitely older than Bod. He was living a long time before Bod who lived in present day society. As living dead creature, he lived by night and rests in the day. Living dead creature or sometimes it is called as the undead is the immortal creature. Silas is immortal because he has lived

until present day civilization. One of the hints that indicate Silas has lived for periods is the attributes he wears. It mentions that Silas packed his belonging in beauty black leather with brass fitting and a black handle bag which is at least a hundred and fifty years old. The kind of bag that is usually brings by a Victorian doctor or undertaker (2008:310).

Referring to the *unambiguously* form of the monsters as stated by Carroll which means that the form of the creature is distinct or exact, ghoul is included into this criteria. Ghouls, in *The Graveyard Book*, are said to take on the form of the first people they eat. It means that they form of the ghouls still have the whole shape and they do not change repeatedly. The following quotation mentions the original appearance of the ghouls as follows,

“Below them, a whole troupe of the little creatures were bouncing and running and leaping, heading for the path below them, and before he could say another word, he was snatched up by pair of bony hands and was flying through the air in a series of jumps and lurches, as the creatures headed down to meet the others of their kind” (Gaiman, 2008:38).

The ghouls in *The Graveyard Book* are described as small, bonny and fleshless creatures. Since they eat human corpses they turn into the victims' appearance. The ghouls in *The Graveyard Book* took the figure of famous people such as, The Duke of Westminster, The Bishop of Bath and Wells, The emperor of China, Harry S. Truman, and Victor Hugo. Nevertheless, the form of the ghoul is in the one single being that makes them into fusion structure.

The monsters that characterize as the possession monsters also belong to this structure. Possession monsters mean the monsters that are inhabited by the demon. The witch in *The Graveyard Book* belongs to the fusion structure. Stereotypically, the witch is the person who practices witchcraft or practice with demonic ritual. The witch counts as the fusion structure because they still have one single identity.

Second structure is the fission. Fission is the structure of the creatures that have multiple identities and metaphysically related. The significant monsters are doppelgangers and werewolves. As stated by Carroll that Fission is divided into two types, spatial and temporal.

“Fission, then, in horror occurs in two major forms—spatial fission and temporal fission. Temporal fission—which the split between Dr. Jekyll and Mr. Hyde exemplifies—*divided characters in time* – while spatial fission—for instance, the case of doppelganger—*multiplies character in space*.” (2004:47)

The quote describes that there are two types of fission figure: spatial and temporal. Temporal fission means that the figure is in single body then transforms into another form. A monster is included into the temporal fission when character is divided so that the figure has two identities. Spatial means that the character is distinct or opposed element. A monster is included into the spatial fission when the character is divided in space, for example the double of William Wilson by Edgar Allan Poe.

Monsters, in *The Graveyard Book*, consist of mythological and grotesque deformed creature. The hound of God or the creature represents a mythological creature of a werewolf. The hound of God is also known as Miss Lupescu that has both identities of human and wolf. Therefore, she includes in the temporal fission figure. Her body of a human is transformed into the wolf. The human identity and wolf identity do not fuse. It still occupies the same body, but the identity is changing.

4.2 The transformation of monsters in the preceding novel and *The Graveyard Book*

The representation of monsters changes from classical to postmodern. The changing of monsters is influenced by the boosting of Motion Picture industry. According to Becky Siegel Spratford in her book *Horror Reader Advisory*, the expansion of cinema industry makes novels and films share the themes and

characters of horror to produce a change popular view of horror, (2004:5). Monsters as the significant character of horror fiction are automatically adjusting those developments. Monsters in Neil Gaiman's *The Graveyard Book* are the example of the transformation. Monsters exist in *The Graveyard Book* are pictured differently from classical monsters. The differences of monsters are not only from the appearance but also their behavior.

Comparing monsters from classical to postmodern monsters cannot be separated from the history. Postmodern monsters certainly more or less have same characteristics of classical monsters. As Linda Hutcheon stated on her book

“Fiction and history are narratives distinguished by their frames, frames which historiographic metafiction first established and then crosses, positing the generic contracts of fiction and history”, (2003:110)

The quote above means that one of the fiction and history has their respective places. By using historiographic metafiction both term of history and fiction become inseparable. Historiographic metafiction refers to the one of kind of postmodern novel which both reflexive and paradoxically lay on past event (1989:6), as develop in Neil Gaiman's *The Graveyard Book*. The representation of monsters in *The Graveyard Book* is the imperfect copy of classical monsters. The monsters exist in *The Graveyard Book* is the duplication of the monsters from the Gothic era. The monsters appear indifferently from classical monsters without relieving its significant characteristic. Vampire is always known for its character of blood sucker, a werewolf is always accepted as the form of shape shifter animal, a ghoul and zombie are always recognized with the brain eater, and a witch is always connected with the demonic ritual. Those stereotypes always adhere in many forms of literature and media. Examining in contrast the monsters by its appearance and role is more comparable because they are changeable without losing its classical roots. As stated by Hutcheon that ‘the paradoxical mixing of seeming opposite result in its

representations' (1989:6). The presence of historiographic metafiction tries to blend both fiction and historical events as it happens in *The Graveyard Book*.

Since Neil Gaiman's *The Graveyard Book* as the product of postmodern fiction represent the historiographic metafiction in which the novel is essentially writing the context representing the past in the present, thus this research studies the intertextuality of this novel and the previous novels. Julia Kristeva as cited in Maria-Eirini Panagiotidou thesis states that 'text is actually permutation of text, an intertextuality in a space of given text, in which several utterances, is taken from other text, intersect and neutralize one another' (2011:2). The statement means that intertextuality method reference to another literary works. Intertextuality in this research is by tracing the text from this novel and the previous form of the novel to find the transformation of the monsters.

There are lots of different ways of the postmodern author to create new form of the intertextuality. Hutcheon takes on the Historiographic metafiction to bring the combining between the past and the present idea.

“But in historiographic metafiction the very process of turning events into facts through the interpretation of archival evidence is shown to be a process of turning the trace of the past (our only access to those events today) into historical representation.” (1989:57)

The quote means that historiographic metafiction is the kind of postmodern narrative which keeps on tracing the past that relates to present representation. It is fictionalized actual historical events to the element of the narrative. In *The Graveyard Book*, the turning point of the historiographic metafiction is on the theme power of the female character. The character of the werewolf in both past and present novel is portrayed by the female character. In the past event, a woman is considered to have no power. Though it raise several story of the female werewolf which is stereotypically said to be female killer and the arising of the feminist power, but the power of the women is still presented in blur story. The character is

said to be fierce and tough, but still they carry on the belief of what women should be. On the contrary, *The Graveyard Book* does not merely embrace the power of the female but also represents the present day society.

4.2.1 The Transformation of Stoker's Dracula into Gaiman's Silas: Violent Evaporation of Vampire

Vampire is undoubtedly famous fictional character in horror fiction while Dracula is convincingly the most famous fictional character of vampire. The idea of vampirism has its origin in ancient perception of the undead creature.

Both Dracula and Silas almost have similar trait of become vampire. Both of them are immortal creatures. They do not have reflection in the mirror and water. They are avoiding sunlight. Dracula was mentioned to be afraid of the silver stake. On the other hand, Silas does not clearly mention that he is afraid of silver but in the end of the story it is revealed that he avoids silver stuff. The earlier story about vampire begins with the publication of *The Vampyre* written by Polidori. The story also inspires the making of *Dracula* by Bram Stoker. According to Theresa Bane from her book *Encyclopedia of Vampire Mythology*, the publication of *The Vampyre* by Polidori gives massive ideas of vampire literature (2010:142). *The Vampyre* tells the story about aristocrat, wealthy and heartless vampire named Lord Ruthven who seduces many women and dries their blood. These characters of Lord Ruthven created the archetype of vampire until these days. Not only character of Lord Ruthven, *The Vampyre* also established the element of literary vampire that still used in many vampire stories. According to Rosemary Ellen Guiley, she states that the notable elements in from Polidori that become embedded in literary vampire such as: 1) the vampire is the product of resurrection of the dead, 2) vampires are not creature of the past but live in present society, 3) vampires come from aristocrat people, 4) vampires are mysterious, dark and seductive creatures, 5) vampires not only attack for food but also make intimate contact with his victims, 6) the vampires have

supernatural relationship with the moon (2005:301). Dracula has all those characteristics. On the other hand, Silas as the product of modern day monsters are not applying all those characteristics. Silas is convincingly reanimated dead, that is why he is called as the living dead. He is not dead or alive creature.

Back in the classical horror fiction, vampire was seen as an evil and spreading terror creature. On the other hand, nowadays vampire is likely to be the human with special ability. However, postmodern vampire has several similar traits with classical vampire. As stated by Linda Hutcheon that 'postmodern reveals a desire to understand present culture as the product of previous representation' (*Politics of Postmodernism*, 1989:58). It means that the postmodern fiction has parts from previous representation. The same concerns also happen to the traits of vampire. Vampire is said to be immortal. As in the following quotes

“She grew paler as she asked faintly, 'Why?’

‘Because’, he answered solemnly, ‘he can live for centuries and you are but mortal women. Time is now to be dreaded, since once he put that mark upon your throat.’” (*Dracula*, 2008:451).

“You go outside. You go outside every night.”

“I am infinitely older than you, lad. And I am safe wherever I am.”

“I’m safe there too.” (Gaiman,2008:19).

Count Dracula and Silas are also immortal. Immortality in Silas by all mean is the significant traits of a vampire. Dracula is seen to live for centuries. He has lived for a long time and will probably live much longer in the future. Meanwhile, Silas as mentioned above only said to live infinity older than Bod. There is no more explanation about how long he will live in the future. To become immortal, Dracula has to kill more people and drink their blood. He keeps doing it to keep his youth and regain his power. His spreading ‘disease’ will keep continue if no one stopping it. Therefore, the character of Abraham appears. Contrarily, Silas the vampire used to keep his immortality by playing safe with social life not interfering human life and he seems like avoiding human society by live in the graveyard with another supernatural human being.

The immortality happens to Count Dracula and Silas that is the symbol of the alienation. Dracula is being alienated because he lives as undead creature. It makes him lives for a long time in his Dracula castle. Being undead is different from being human. Human are mortal creatures. They can grow and die. Undead creatures do not work like that. They are stuck in the ages and they cannot live in human society because they can be considered as freak creature. It is why Count Dracula lives in his castle. Silas is also being alienated because he is either dead or alive creature. The appearance of Macabray is the portrayed as the alienation. He was clearly forbidden to follow the dance because he was not alive and dead.

Postmodern vampire now breaks the rules from classical vampire, especially in their traits. Classical vampire appears to spread terror. As Noel Carroll stated that 'in order to be threatening, it is sufficient that the monsters be physically dangerous', (1990:43). The dangerous aspect that makes vampire scary is on their symbolic item of fangs and blood drinking. Vampires are immortal, so, in order to survive they consume blood. Vampire cannot consume blood if they do not have the fangs. Therefore, fangs are representation of the fear. Dracula was feared of having fangs. His fangs can make another human being become evilish creature like him. Fangs also appear to represent parasite behavior. Dracula uses fangs to absorbing the people's blood. The Dracula's preys become weak while he becomes strong. Vampire also needs to drink blood to keep them alive. That is the same that Dracula does to keep them immortal and also to obtain nourishment for the body. On the contrary, Silas the vampire does not specified to have neither fang nor blood drinker. Milly Williamson as in Elísabet Erla Kristjánsdóttir's thesis cited that 'the twentieth century produced a new generation of morally ambiguous, sympathetic vampire who lure audiences with the pathos of their predicament and their painful awareness of outsidersdom,' (2014:12). The statement shows that the present day vampire are likely to be different. Vampires tend to have morally acted which show sympathetic vampire. The exceptions of fangs of Silas supposedly because of his partake into

sympathetic vampire. If he does not have fangs, so he cannot suck blood. It is apparently that Silas lives in today society. To be part of the society everything should be fit in that society. Dracula's role and appearance are meant to scare and give the horrific imagery to the readers. In the classic time, people love Dracula's monstrosity. However, in the present day those kinds of thing become old fashioned in society. As Hutcheon stated that

“The process of making stories out of chronicles, of constructing plots out of sequences, is what postmodern fiction underlines. This does not in any way deny the existence of the past real, but it focuses attention on the act of imposing order on that past, of encoding strategies of meaning-making through representation.” (1989:67)

The changing representation from Dracula to Silas by means to show the way to impose the order on the past as Hutcheon mentioned above. The transformation of Dracula into Silas creates a new representation of the vampire which is called as sympathetic vampire.

However there are many changes in vampire abilities and weaknesses as represented by Silas. Postmodern vampire keeps some of their abilities from their ancestor, but it also slightly changes. It is said that Dracula changes their victim into vampire. Vampire is basically undead creature. Being undead means they are either alive or dead. Dracula drone his prey's blood to make them thirsty and find another human to drink their blood. Vampire also has ability to transform into multiple forms, such as the storm, fog, thunder, bat wolf, fox, and even transforming his body size to become small or huge. On the other hand, Silas transforms only into a bat. The limitation of Silas' shape shifting ability also gives the limitation of his appearance in the story. Dracula is created to be stronger than human while Silas is seen as only human who has extraordinary ability.

The transformation of the vampire can be seen in the following table.

Vampire Transformation

Vampire traits	Dracula	Silas
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Setting	- Gothic era	- Present day
Weakness	- Sunlight	- Less powerful in daylight
	- Downfall	- Can be destroyed by driving stake on his heart
	- Garlic and crucifix	- Afraid of garlic and crucifix
		- Cannot stand long enough under the sunlight
		- Cannot be destroyed by stake nor crucifix
Ability	- Origin	- Turning victim into vampire
	- Shape shifting	- Shape shifting ability into many forms
	- Mortality	- Immortal
	- Strength	- Extremely strong
		- Does not catch prey
		- Turn himself into a bat
		- Immortal
		- Strong
Appearance	- Fangs	- Have fangs
	- Reflection	- Does not have reflection and cast no shadow
		- Does not have reflection
Living	- Dietary	- Drink blood
	- Sleep	- Sleep with coffin with soil in it
		- Consume only one food
		- Hanging down in the spire

Postmodern vampire creates to new character of the vampire. They are trying to fit into human society but not merely left the classical structure such as the shape shifting ability, immortal, fangs, etc. The table above presents that the traits that exist in the postmodern vampire seemingly only the traits that acceptable in the present society. As Milly Williamson states in Kristjánsdóttir that ‘modern vampire is no longer predominantly a figure of fear in Western popular culture, but a figure of sympathy’ (2014:13). The vampire traits that refer to the brutality or fearing aspect seem to be blurred which describe in the story. Dracula was attributed to be feared from his appearance to his role. It makes the concept of how vampire should be. Otherwise, Silas as a vampire is not clearly explained about his role and his appearance as vampire should be. The violence attitude that used to be the trademark of the vampire is weakened in the Silas’ character.

4.2.2 The Transformation of Housman’s White Fell into Gaiman’s Miss Lupescu: Solitary Werewolf

Werewolf is mythological creatures that have been part of legends and storytelling, usually occurs in horror story. Sometimes, werewolf is also called as lycanthropes. The term comes from ancient Greek words ‘lakos’ means ‘wolf’ and anthropes means ‘human’. In many stories, werewolf often relates with supernatural power, like witchcraft. According to Rosemary Allan Guiley in her book *The Encyclopedia of Vampire, Werewolf and Other Monsters*, she states that werewolf, like witches seen as the servant of the devil. It characterizes by murder and cannibalism. In northern Europe, werewolf refers to people, who have ability to transform into another animal, (2004:316). In many culture, werewolf is belief to have shape shifting ability. Shape shifting is ability to transform into another form, [<http://www.gods-and-monsters.com/shapeshifter.html>. Tuesday, March 31, 2015. 01.06 AM]. In both stories of werewolf in Neil Gaiman’s *The Graveyard Book* and

The Were-Wolf by Clemence Housman more or less have similarities and differences.

In *The Graveyard Book*, werewolf is portrayed by Miss Lupescu, a substitute teacher. She is also called as 'the hound of God'. Rosemary Ellen stated that human may live strong bond with wolves which is dog evolve, (2005:316). It means that the supernatural human which have ability as shape shifter can be transform into either wolf or dog. Miss Lupescu is the transformation of the great hound called 'The Hound of God' which guards the gate of Hell. Dog which is considered as another transformation of werewolf has been come up since 15th century. As stated by Bod Curran in his book *The Encyclopedia of the Undead* that the dog and wolf are represented for the feral and uncontrolled element in human that opposed to its natural against the Christian belief of encourage. At the end of 15th century, Europe was in the period of witch hunts. It was believed that the world was approaching to downfall. The devil was loose and working with their agent to assure the destruction of Godly, (2006:96-97). White Fell in Clemence Housman *The Were-Wolf* was described as female with devilish pleasure. She characterizes as uncontrolled killer. Unlike the representation of White Fell, Miss Lupescu was depicted as the servant of God. Miss Lupescu is religious and she believes in God. The character of White Fell as female werewolf is portrayed as the female criminal monster. She is described as strong, beauty and enchanted female with killer instinct contrast to Miss Lupescu with her caring and charming character.

Werewolf in *The Were Wolf* and in *The Graveyard Book* comes from different background. Werewolf written by Clemence Housman takes the time in Scandinavian age. As stated in *The Book of Werewolf* by Sabine Baring Gould, werewolf in Scandinavian folklore refers to *Berserkr* which means a man who possessed by superhuman powers to access diabolical fury, (2002:11). *Berserkr*s are the warrior who always wears bear skin to their armor. They join the battle with full of savage and rage. Viking *berserkr*s believe of wolf as their totem and put on wolf

coat and to give warning to their enemy by howling like the wolf. It is believed that *berserks* are the cross between the human and the beast. After some time, the *berserks* use to point out the man who filled and possessed with rage and savage until he is no longer quite human because he is given the control of the beast within. Shaping from the Scandinavian folklore, werewolf in *The Werewolf* has shared the impression of the *berserks*. White Fell the werewolf is mentioned of being mysterious women with killer instinct. She always wears thick wolf fur cape. White Fell' traits still following the shading of Scandinavian folklore. She appears to be more human-like after changing. She also attributes not only to be werewolf but also full armed killer. As mentioned in the story that she was fierce, desperate, axe-armed woman, (2004:21). Her feature was reminding of the *berserks*. She attacks people with anger and fill with rage by using her axe. The difference is *berserks* use wolf coat as their supporting object and gain spirit of the beast while White Fell is in the form of werewolf but in more human-like appearance. Meanwhile, the werewolf portrayed by Miss Lupescu represents the present day werewolf. There is no weapon and no bloody killing. While White Fell transformation depicts as killer female beast in more human-like appearance, Miss Lupescu represents average women transform into more wolf like werewolf and sometimes into giant hound. There is opposite image between both character of White Fell and Miss Lupescu. White Fell represents evildoer but transforms into more human like, on the other hand, Miss Lupescu depicts as average women who work as teacher but transforms into more wolf-like appearance. Supposedly, this could be happens because present day werewolf blurred his evildoer role. Meanwhile, as a monster, werewolf should have attribute to make the sense of horror appear. If it is not from the role of the monsters that make the taste of horror then it should be in the appearance.

The werewolf represent by Miss Lupescu is rather to be solitary werewolf. She lives alone even though there are many kind of the hound of God like her. Miss Lupescu represents the present day private lives as the way of living people. She

chooses to live alone outside of her pack. Her choice to solo living affected on her eagerness. Different with White Fell who likes to kiss her victim before kill them, Miss Lupescu has no sexual lust.

Werewolf Transformation

Werewolf Traits	White Fell	Miss Lupescu
Setting	- Scandinavian middle age	- Present day
Appearance	- More human-like	- More wolf-like
Ability	- Shape shifting - Human to wolf	- Human to hound and big grey wolf
Wolfish behavior	- Living in a pack - Moon changing - Fast running - Killing and fight	- Living in a pack - Change at midnight - Has wonderful speed - Killing two people
<u>Eagerness/taste</u>	- Raw flesh and blood - Sexual lust	- living alone - change when needed - running fast - Attack when needed
	- Demanding raw flesh - Kissing before killing	- Eat human food - Does not have sexual appeal

White Fell who is portrayed as female killer beast, now her representation is changed into average woman worker which is portrayed by Miss Lupescu. Both of

them are the independence woman in different aspect. White Fell with her beastly killing while Miss Lupescu with her teaching method. White Fell does not need the help from the male werewolf to kill people and Miss Lupescu does not need a man help to support her living.

4.2.3 The Transformation of Lovecraft's Ghouls into Gaiman's Ghouls: Parodic Ghouls

Ghouls in many popular stories refer to the Undead Creature who eats human flesh that is also called as brain eater which usually lives in the Graveyard. Guiley states in her book that ghouls are derived their name from Arabic term 'Ghul' means 'masculine' and 'Ghula' means 'feminin' from Arabic folklore (2005:136). The portrait of ghouls can be seen slightly through the short story of *Pickman's Model* by H.P Lovecraft and *The Graveyard Book* by Neil Gaiman. The *Pickman's Model* published in 1926. It tells the story about the famous painter named Richard Upton Pickman. He is famously known as the ghoulish painter which means his painting often relates to ghouls. One day, Thurber, Richard Pickman's friend is invited to take on tour in his night gallery. For Thurber, Pickman's gallery is more terrified than Pickman's painting. The ghouls painting seem to grow more evil and horrific. Suddenly they hear noise from the next room. The strange noise makes Pickman to fire his gun and accidently Thurber grabbed and ripped the monstrous painting. He decides to leave the gallery. Eventually, he put the torn piece of painting from his pocket and realized that it was a photograph not a painting. He finally reveals that the ghouls do not come from Pickman's imagination but depict from reality. Ghoul in *The Graveyard Book* is almost having similar appearance from ghoul in Pickman's Model with less scary looks.

Ghouls in many stories often relate to Vampire because both of them come from human form before they transform. The ghouls eat human flesh while vampires drink human blood (Melton, 2011:291-292). Ghouls in *The Graveyard Book* turn

their prey into ghouls and take them into the ghouls' city. They are afraid of night gaunt, winged creature from hell. Ghouls in *Pickman's Model* tend to create the effect of terror. The portraits of ghouls are not clearly showing in the story but through the Pickman's painting.

The transformation of Ghouls can be seen in the following table.

Ghouls Transformation

Ghouls traits	<i>Pickman's Model</i>	<i>The Graveyard Book</i>
Setting	- Gothic era	- Present day
Characteristic	<ul style="list-style-type: none"> - Activity - Appearance - Becoming a ghouls 	<ul style="list-style-type: none"> - Nocturnal - Portrayed as large, ugly, pointed ears, flat nose and drooling lips form - Dead human sleep for a long time - Living dead (turning prey into ghouls)
Living	<ul style="list-style-type: none"> - Feeding - Place 	<ul style="list-style-type: none"> - Consumer of the flesh - Lives in the graveyard - Eat human flesh and brain - Living in the Ghulheim, an ugly city in Hell

The transformation of the ghouls clearly explains on their appearance. Classical ghouls are said to be the ugly, huge and gnawed creature. Ghouls in *The Graveyard Book* are still ugly but their appearance is created to be knowable.

4.3 The changing role of monsters in *The Graveyard Book*

Monsters in literature change significantly not only in appearance but also in their roles. The appearance of classical monsters cannot be separated from the Gothic era. Monsters in Gothic era tend to spread terror and horror. For centuries, Gothic author creates imaginative stories that addresses on present day fear. The monsters figure such as Dracula, werewolves, and ghouls are the dark imagery to draw the Gothic terror. The loneliness of Count Dracula, werewolf damnation, and ghoul's physical deformities are the product of sensibility of self isolation of Gothic theme. As Robert Harris writes in his article that Gothic novels contains an atmosphere of mystery and suspense. Needless to say, the role of monsters in Gothic is pictured as dark as the society at time. The arousing of crime in Gothic society affects on the work of literature. Dracula is seen as the hideous blood sucker. Werewolf is portrayed as serial killer and ghouls are portrayed as cannibal. One of the characteristic of Gothic fiction is haunting the victims to present the horror aspect and lingers its transformation to emerge in modern Gothic fiction.

Post World War II is considered as the earlier beginning of contemporary monsters literature. The portrayed of monsters seem to be changing. Instead of scary and threatening, they are pictured as kind, beautiful, sophisticated, and look very much normal like any harmless human being. Count Dracula was depicted as blood thirsty, heartless monsters, and possessed by dark and evil soul. Present day vampire as Silas from *The Graveyard Book*, on the other hand, is represented as harmless, caring, closer to human and not scary on the appearance. Werewolf is not much different with vampire. Classical werewolf in *The Werewolf* was characterized by seductive female beast, hideous hunter, and brutal female in the form of wolf. The female werewolf is depicted differently by Miss Lupescu. She is represented as the capable teacher, friendly, and caring female in the form of hound. Other classical monster that is portrayed differently is the ghouls. Ghouls in many stories were depicting as cannibal, unintelligent creature and corpse eater. In *The Graveyard Book*,

ghouls were meant to be dumb creature in ugly ape figure. The appearance of contemporary ghoul is also different from classical ghouls. Ghouls are used to be in the form of skinny stink skeleton creature while ghouls in *The Graveyard Book* are the rebirth of famous, wealthy and politically powerful men.

Gothic horror fictions are using monsters to emerge the effect of shock, terror and horrified to the readers. Therefore, the appearances of monsters become significant in the era. The readers like their monstrosity. They appreciate the distinction between the good and the evil. They are enjoying the existence of the victims. On the other hand, contemporary monster literature creates distinct movement to a new appearance. The purpose is to allow them to fit in present day society. In simple example, the appearance of the vampire is way too different from classical vampire. Present day vampire wants to fit into human society. Classical vampire tends to live as solitude being while present day vampire is considered as the affectionate creature. They live in society with human or supernatural being as like Silas who live in the graveyard. For the classical horror reader, it seems silly and obsolete

The Grave yard Book regards as one of the postmodern fiction because it is encompassing the postmodern mark. As Linda describes in her postmodernism that there are the underlined points in postmodern; parody and Historiographic metafiction. Hutcheon cited that

“Parody—often called ironic quotation, pastiche, appropriation, or intertextuality—is usually considered central to postmodernism, both by its detractors and its defenders...But this Parodic reprise of the past of art is not nostalgic; it is always critical.” (1989:93)

The quote means that parody is the central role of postmodernism. Parody creates the new form of the representation. Though it uses irony, parody does not mean to mock or to defect the imitated object of the past but to create new representation. As it mentioned in the following quotation

“with parody-as with any form of reproduction-the notion of the original as rare, single, and valuable (in aesthetic or commercial term) is called into question. This does not mean that art has lost its meaning and purpose, but that it will inevitably have a new and different significance”. (1989:93)

It means that the parody does not appear to destroy the past, but to preserve the past and to question it. By using irony, it stresses the difference between past and present form. As illustrated in *The Graveyard Book*, the monsters exist are the product of earlier monsters exist in Gothic era. The monsters still bring the root of the classic element but particularly they transform and present as self referentially in the new form. The parody in *The Graveyard Book* is well described by the appearance of the ghouls. The ghouls in the story represent in the form of famous, wealthy and powerful men such us The Duke of Westminster, Harry S. Truman and Victor Hugo. Originally the ghouls are taken the bottom level of the monsters if they put in the chart. They are ugliest, unintelligence, and do not have specific stereotype among other monsters. By recreating new look of the ghouls, it does not mean to mock the original representation of the ghoul. On the other hand, the new look of the ghouls appreciates the historical character in history, as it is said by Hutcheon that “while these are the words of a historian writing about historical representation, they also describe well the postmodern lesson about fictionalized historical representation.” (1989:57).

The ghouls in *The Graveyard Book* represent the well known historical person. The aim is to reincarnate the historical events. It is not in the form of the real person but through the transformation of the ghoul which creates a new fictional historical representation. The purposes of using of parody in the story supposedly to create the new representation that the ugly and deform monsters change into important creatures. It makes them to play the important role in the story.

Parody is related to pastiche, but unlike pastiche the parody use irony to imitate the earlier style and subject of an earlier text. On the other hand, pastiche is

the collage of literary narrative which relies on the object that already exists. Since *The Graveyard Book* is the mimesis of the Gothic novel, some elements of the Gothic still remain. As it is stated in Hutcheon that

“I supposed the very word ‘representation’ unavoidably suggests a given which that act of representing duplicates in some way. This is normally considered the realm mimesis.” (1989:32)

From this quotes it can relate that the element of Gothic still represent in *The Graveyard Book* as the work of postmodernism without copying the entirely Gothic but arrange differently. The settings of the Gothic monsters element still remain in *The Graveyard Book*. The mystery theme in the Gothic appears in *The Graveyard Book*. Mystery relates to the diabolical, strangeness, magic and prophecy which happen in the story. Fear, terror and sorrow also still occur in the story. The fear relates to the miserable, melancholy and mournful of the character. The surprising theme also still emerges with the wonder feeling of the monsters duplicity. The idea of anger that relates to the fury, rage and temper still use to gain the largeness of the monsters. The last theme is the dark that almost happen in entire story to appraise the iconic theme of the Gothic appear in *The Graveyard Book*. Both parody and pastiche are the example of intertextuality, as described in the following quotation

“Intertextuality replaces the challenged author-text relationship with one between the reader and the text, one that situates the locus of textual meaning within the history of discourse itself.” (1998/2004:126)

It means that intertextuality is the important element of the postmodern that recognizes the preceding works. Intertextuality of postmodern work depends on the work of literature that has been creating before or its history. As Hutcheon once said

“The past is something with which we must come to terms and such a confrontation involves an acknowledgement of limitation as well as power. We have only have access to the past today through its trace—document, the testimony of witness, and other archival material.” (1989:58)

The quote means that knowing the past is the important concern. Since people cannot teleport into the past, we can only examine the past through its trace, the document. In postmodern fiction, tracing the past is known by comprehending the earlier works. In *The Graveyard Book*, the intertextuality relies on the representation of the monsters, appearance and role. Both appearance and role of the monsters in the story relate to the text from another work. It does not mean to copy but it is used as the device to create new significant which become pastiche and parody. The appearance of the postmodern monsters such as Silas as a vampire cannot be separated from the preceding appearance of the Dracula as classical vampire. The doublings of the werewolf also still remain from past through the present as in the work of *The Were Wolf* from classic work and *The Graveyard Book* in the present. The last is the stupidity of the ghouls still exists even though it has been working in many representations.

Since *The Graveyard Book* is one of the products of postmodern works, it is supposedly reflected from the postmodern society. As Zygmun Bauman cited in Dennis Smith in *Zygmun Bauman: Prophet of Postmodernity*, that the postmodern begins with the self constitution of individual (1999:150). The self constitutional means that the living individual free to have self regulation in their life. The focus of the self constitution is in the sensation and display. As reflected by monsters in *The Graveyard Book*, they have their own living direction. Monsters live with their own life. The monsters depict in classical fiction different from the today's monsters fiction. The authors of classical monsters by all means follow the rule of the society. The type of society where the system of social is undertaken by bureaucrats, planners and expert, (1999:137). The society depict in Gothic fiction mostly portrays the high social class. It does not happen without reason, the social system at that time were controlled by the aristocrats. They have the full power to control. The creation monsters such as Dracula appear to be one of the products ongoing system social regulations. The low class society should follow the government rule whether they

like or not. To keep the society in order to be followed, the authority has the rule. Sometimes they used violence and impressing public display of their prestige. The reason of classical monsters in fiction is displayed violently. By contrast, the author of the postmodern monsters created the monsters to be individual because they are not in controlled of the authority. As John Lechte cited that power is no longer has substantive content and no longer something to be possessed and centralized. (2001:263)

Postmodern society also believes in moral space. As Smith states “They do not receive clear and consistent signals from ‘above’ or ‘outside’ about the nature of reality or what moral rules they should follow. As a result, there is a high level of fear that they will make massive errors of judgment and consequently get hurt.” (1999:158)

The quote means that people realize that postmodern freedom takes the risk which makes them to cope with insecurity. They become realizing the mortality and dealing with the relation with another living creature. The monsters in *The Graveyard Book* are morally created. Match with the Gothic monster that covers with violence and hideous appearance, *The Graveyard Book* monsters appear with more human like. They depict to live or to fit in human society. To fit in human society they have to live like human. This relates to the term of ‘I and the other’ according to Bauman in Dennis Smith’s:

“The self’s original condition is to feel responsibility for the Other – for those others who occupy the world along with the self. This urge is not rooted in a sense of duty that challenge.” (1999:162)

The quote state that the postmodern does not appropriate to follow what the category the other fit into. People have natural inclination to care for the others. They do not count who or what are the people they care of. The supernatural being exists in *The Graveyard Book* is reflecting this postmodern characteristic. The monsters take care of the human being which is having different world with them. They do not care of whoever he is and where he comes from.



The transformation of the monsters

Monsters	Characters	Features				Ability				Weakness			Surviving Ways			The Monsters's Role
		Form	Reflection	Sexual lust	Origin	Mortality	Strength	Shape shifting	Speed	Sunlight	Downfall	Garlic and Crucifix	Dietary	Sleep	type of Living	
Vampire	Dracula	Have fangs	Does not have reflection and cast no shadow			Immortal	Equivalent to strength of 20 men and immune to attack	Transform into multiple form		Less powerfull in daylight	Destroyed by driving stake through the heart	repelled by garlic and crucifix	Drink blood	Sleep with coffin with soil in it		Killer monster
	Silas	Does not have fangs	Does not have reflection			Immortal	strong enough to not to be hurt after being hit by car	transform into a bat		cannot stand long enough under the daylight			consume only one food	Hanging down in the spire		BoD's guardian
Werewolf	White Fell	human-like		Kissing the victim before killing			Transform from human into wolf at midnight	Superspeed					Demanding raw flesh and kill people	Living in a pack		Female killer beast
	Ms. Lupescu	wolf-like					transform from human into dog or wolf when needed	As fast as running dog					Eat human food and attack when needed	Solitary type		substitute teacher
Ghouls	Ghouls	Large, ugly, pinte ears, flat nose, drooling lips			Dead human sleep for a long time								Consume flesh or dead corps	Nocturnal creature		Object of the horror painting
	Harry S. Truman, Victor Hugo, Duke of Westminster	small, ape like and ugly			Living dead (turning prey into ghoul)						Afraid of the night gaunt (giant winged creature)		Eat human flesh and brain	Nocturnal creature		BoD's helper

- : Postmodern Monsters
- : Gothic Monsters
- : Classification
- : Monsters

The monsters analyze consists of the vampire, werewolf and ghouls. The characters of vampire consist of Dracula, a monster from Gothic era and Silas, a monster comes from postmodern era. The features that vampire have are form and reflection. Both Dracula and Silas do not have reflection and only Dracula who has the fangs. Each of the vampires has similar ability in different scale. Even though both monsters are immortal Dracula is stronger than Silas. He is able to transform into multiple forms while Silas only transform into a bat. Dracula has more weaknesses than Silas. He is less powerful in daylight and can be destroyed by repelling garlic and driving the stake through his heart. On the other hand, Silas's weakness is that he cannot stand long enough under the sunlight. Unlike Dracula who is well-known as the blood sucker, Silas is vaguely mentioned to consume blood. Different with Dracula who sleeps in the coffin, Silas prefer to sleep hanging down in the spire. At last, each vampire has different roles. Dracula appears as killer monster while Silas's role is as the guardian.

The two characters of werewolf monsters are female. Gothic werewolf is represented by White Fell and postmodern werewolf is represented by Ms. Lupescu. The appearance of White Fell is more-human like which means that her werewolf form almost similar to human. She can stands by her feet and holding the axe when in the form of werewolf. Unlike White Fell, Ms. Lupescu's werewolf transformation is in the wolf-like appearance. Both White Fell and Ms. Lupescu have shape shifting ability. What makes the different is that Ms. Lupescu able to transform into wolf and dog. Since both of them are half animal, they still have the animal instinct. White Fell still demanding to kill people while Ms. Lupescu, on the other hand, only attack when needed. As part of the wolf, White Fell lives with her pack. On the contrary, Ms. Lupescu lives alone. Both of these female characters have different role. White Fell is considered as the female killer beast while Ms. Lupescu' role is as the average substitute teacher.

The ghouls monster is represented with the similar character in both Gothic and postmodern novels. *Pickman's Model* represents the ugly, large and stinky ghouls monsters while *The Graveyard Book* represents the small and ape-like ghouls in the form of famous people such as Victor Hugo, Harry S. Truman and The Duke of Westminster. The origin of the Gothic ghouls comes from the dead human sleep for a long time while ghouls in *The Graveyard Book* are the living dead. The dietary of both characters of ghouls are different. Gothic ghouls consume the flesh of the dead corpses while postmodern ghouls appear in *The Graveyard Book* consume human flesh and brain. The role of ghouls in *Pickman's Model* is as the object of horror painting, while ghouls in *The Graveyard Book* have the role as the Bod's helper.

CHAPTER 5. CONCLUSION

Monsters as part of horror fiction have changed, not only on their appearances but also their roles. The classical monsters were portrayed as scary, powerful, with hideous appearances while postmodern monsters appear to be good looking and kind manner. The emergence of monsters is the significant element in horror fiction. Monsters gain its popularity during the Gothic era where people are strongly against society. Therefore, the monsters exist to represent the minority people which are rejected from the mainstream society because their dreadful appearance. Moreover, the grotesque appearance of the monsters was made to do so. They were created as horrified as possible to show up the sense of horror and terror in the story. On the other hand, present day monsters are different. They were portrayed more human-like rather than frightening. People in Gothic era accept the frightening aspect of the monsters. It is because the Gothic aesthetic is on the terror itself. They enjoy their madness, alienation and discrimination. They are enjoying when the victims are caught and extremely scared because the death becomes the object of terror. On the contrary, present day society does not idolize that kind of terror. They see that those points as the out-of-date fashion. To catch the prey they should fit to the society. By looking and act like human they are become part of human society. It makes them as sympathetic monsters. In *The Graveyard Book*, the monsters are pictured as sympathetic monsters. As the product of postmodern fiction, *The Graveyard Book* combines the present event and the past event. Therefore, the monsters exist still have several traits from their predecessor. The monsters still rely on the forebear traits but are made to be different in which they become parody. The parody which makes them different but still counts on the past circumstance. The historiographic metafiction appears as the one of the characteristic of the postmodern

fiction which reflexive and paradoxically lay on past events as develop in *The Graveyard Book*.



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