



**IDEOLOGICAL ECHOES OF WEREWOLVES FROM MYTHOLOGY TO
FICTION: A COMPARATIVE STUDY ON WHITLEY STRIEBER'S *THE
WOLFEN* AND STEPHENIE MEYER'S *NEWMOON***

THESIS

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**ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY**

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THESIS

Presented to the English Department,
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as One of the Requirements to Obtain
the Award of SarjanaSastra Degree
in English Studies

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DEDICATION PAGE

I would like to dedicate this thesis to:

1. My beloved father, Anies Soegiarto and my mother Eny Rahayu S. Thank you so much for affection, endless prayers and sacrifices.
2. My Sister and her husband, Dewi Prihatini, S.H and Denny Nofriansyah. S.H., thank you for all your advices and supports.
3. My best friends, Ferina Tri Wulandari, S.S and Fitriatul Hasanah, S.S , thank you for enjoy, advices, sharing silly things and your supports.
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5. My lecturers who have taught me their knowledge and given me their patience in every step of my study.
6. My Alma mater.

MOTTO

"IF YOU BELIEVE, YOU CAN ACHIEVE."

(Anonym)



DECLARATION

I hereby state that the thesis entitled *Ideological Echoes of Werewolves from Mythology to Fiction: A Comparative Study in Whitley Strieber's The Wolfen and Stephenie Meyer's New Moon* 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 publications.

I certainly certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

Jember, June 15th2015

The Candidate,

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Finally, I hope this thesis will be useful especially for the progress of English Literature.

Jember, June 2015

Dyah Kumelar Ayu K

SUMMARY

Ideological Echoes of Werewolves from Mythology to Fiction: A Comparative Study on Whitley Strieber's *The Wolfen* and Stephenie Meyer's *New Moon*; Dyah Kumelar Ayu Korini, 080110101033; 2015; 57 Pages; English Department Faculty of Letters Jember University.

This research focuses on the echoing process mythologies to fiction. The main problem of this research is the ideological echoes of European and Native American mythology of werewolves to fiction in Whitley Strieber's *The Wolfen* and Stephenie Meyer's *New Moon*. In this case, the researcher assumes that literary works are influenced by other sources in the social life. The authors of literary works may 'imitate' or 'borrow' the character from mythology. Here, mythologies of werewolves are acting like an ideology which influences the authors of both novels while describing the werewolves in their novels.

In conducting this research, the researcher uses comparative approach. This approach is the method in analyzing the research problems. In order to get a further understanding of werewolves' character in those novels, there are several points to be compared in this research. They are the types and source of influence, the characteristic of werewolves in mythologies, the characteristic of werewolves in both novels, and also the commonsense of werewolves which supports the ideological echoes of werewolves from mythology to *The Wolfen* and *New Moon*.

As the result, this research has found that the werewolves' characters in *The Wolfen* and *New Moon* have been influenced by the myths. The myths are European mythology of werewolves and Native American mythology of werewolves. The European mythology of werewolves is echoing in *The Wolfen*. And, werewolves, in

New Moon, are the result of the acculturation between Native American and European mythologies of werewolves. The role of myth, here, can be noted as the ideology itself. Thus, it can affect the author in describing of the character in his or her literary work.

Keywords : Werewolves, Comparative Study, Mythology, Fiction, *New Moon, The Wolfen*

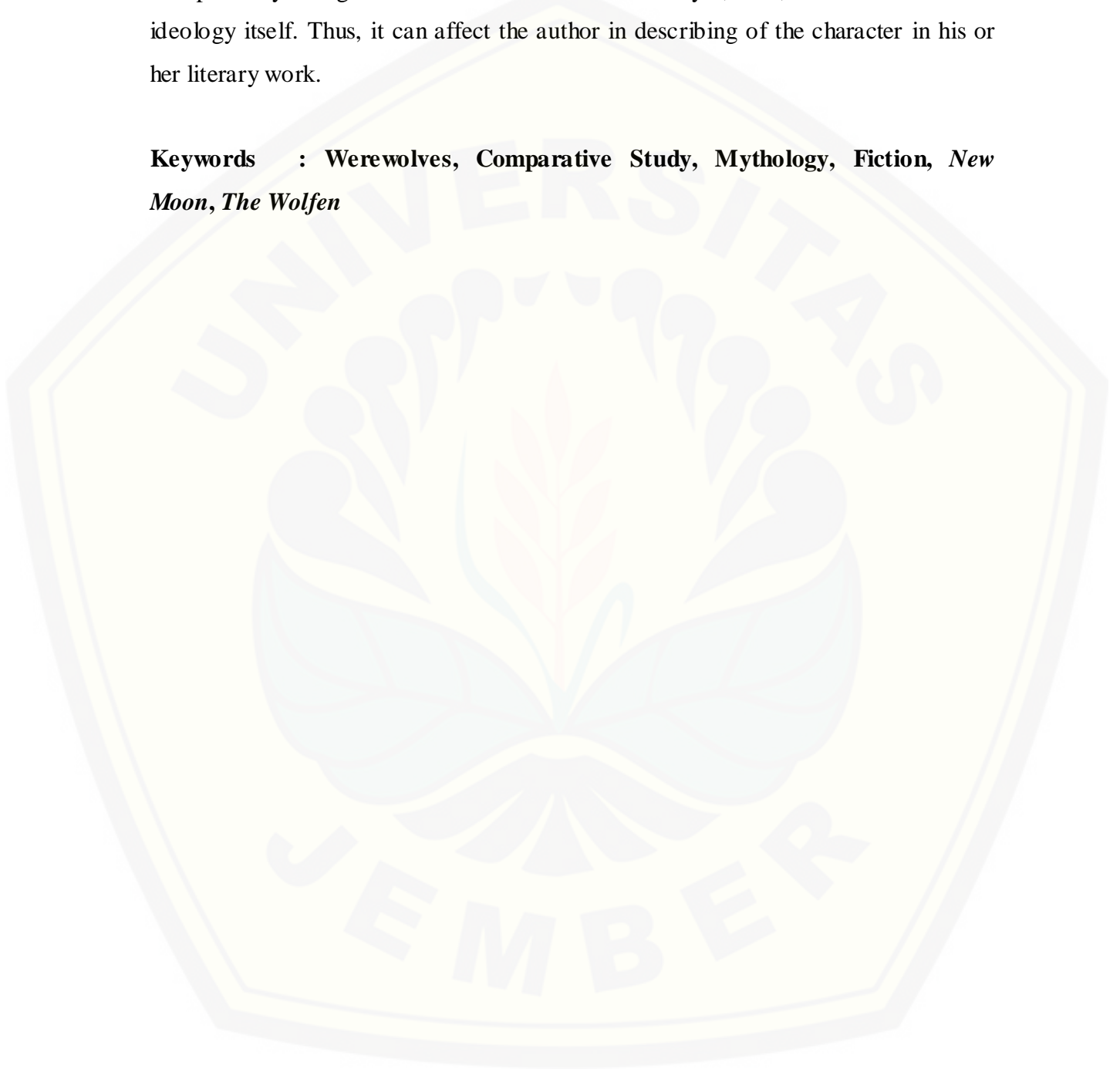


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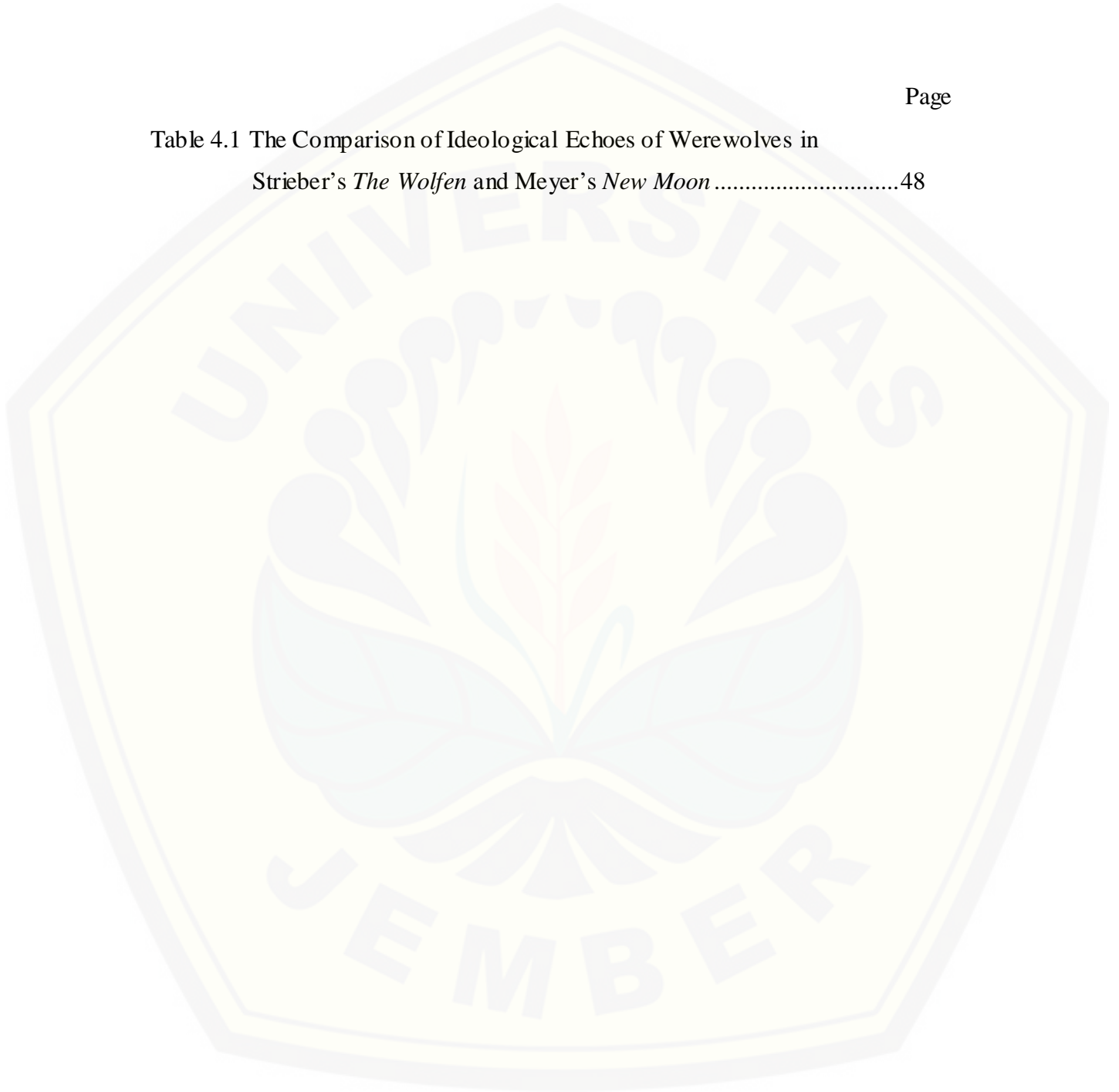
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CHAPTER 1.INTRODUCTION

1.1 The Background of Study

Werewolves have been popular since ancient Greek mythology. They have many terms depending on the mythological culture in several countries. Some of them called as Lycantropy, Loup- Gorou, Lupins, etc. According to Baring-Gould in *Book of Werewolves*, werewolves are men or women who can change into the form of a wolf, either through magical means or through judgment of the gods in punishment for some great offence (1865:09). Werewolves are mythological humans with the ability to change their shapes into wolves or wolf-like creatures. Bitten by the werewolves, or placed under a curse, people turn their shapes into werewolves.

Generally, wolves are known as carnivore animals and live in packs. They are the top-down regulation of ecosystems. As the top predators, the ecosystem becomes simplified without their presence. Forder notes that they are opportunistic predators (2006:6). As the carnivores, their dentition jaws are likewise adapted to their food. The fear of wolves has been invasive in many societies, even though humans are not the wolves' natural prey. These all appearances of wolves lead people to mislabel wolves as vicious and evil.

In a tale, the role of wolves sometimes is known as an antagonist character. Wolves can also be known as protagonist characters. Sometimes, the author determines the role of wolves based on the author's point of view on wolf. In a fairy tale, such as *Little Red Riding Hood*, the wolves are portrayed as the antagonist one. However, in other folktales, the wolves are called as the hound of God to protect human and play as positive characteristics.

In 1800's, world literature was dominated by story about myth, folklore, legend, etc. This situation had inspired many authors to use werewolves as the ideas

in their literary works. In this case, werewolves move from “living” myth to literary works by artists who incorporate the stories, places, and characters from the mythological tradition in their own efforts.

As it is shown by the title, this research wants to compare the characteristics of werewolves within two novels; they are *The Wolfen* by Whitley Strieber and *New Moon* by Stephenie Meyer. In those novels, werewolves have a role at the same condition. These creatures play as a supporting character, which supports the main character. Although they are in the same role, their characterizations are completely different. In *The Wolfen*, werewolves are depicted as frightening and harmful for human, while in *New Moon* werewolves are depicted as friendly werewolves. Both novels had their own concept in constructing the characterizations of werewolf.

The Wolfen (1978), written by Whitley Strieber, was popular in 1980's era. This novel tells the story of two police detectives in New York City who discover that a pack of tricky and vicious wolf-like creatures are stalking the city. These predators are not traditional werewolves. They are a separate race of intelligent beings descended from wolves. They live secretly alongside mankind in the cities and quickly killing anyone who learns about their existence. The werewolves, in this novel, are depicted as a predator and dangerous creature that is able to kill human.

These characterizations are noted as the European characterizations which show a bad image of the werewolves. Baring-Gould, in *Book of Werewolves*, notes that lycanthropy was a criminal offence in much of Europe during the late Middle Ages (1865:02). It usually met a horrible end. These appearances echoed to United States through the immigration of European's people who brought their tradition to United State of America (USA).

Generally, werewolves' myths have existed very seriously in the wilder corners of Europe, America and, indeed, in most other parts of the world. One reason for the popularity of this image could be the danger of wolves. Wolves are

staying near a village means danger for the society. No other animal is present in as many regions as the wolves. The wolves are present in Asia, Europe, and America. In fairy tales all over the world, wolves play a major role. In German tales, as of little red riding-hood or the seven goats, the wolf is the antagonist. It also appears in the south Slavs tales such as 'Vukodlak' (wolf's hair). Green notes that this kind of lycanthropy is combined with vampire (1997:841).

In other conditions, Strieber's werewolves are quite different with werewolves that are described in Stephenie Meyer's *New Moon*. In the novel, werewolves are depicted as a group of a human who can change into wolf to protect humankind from other dangerous creature such as vampires who suck human blood. Here, werewolves are depicted as a full-wolf form, good creature, and ready to protect and to help human from other threats. These characterizations relates to the acculturation of Native American and European's mythology of werewolves. Their wolf form closely relates to the concept of werewolves in European mythology and their intelligences come from the Native American mythology of werewolves

There are also werewolves which have a function as protectors of communities. Green notes this kind of werewolf as a "dog of God" (1997:841). This kind of werewolf works against the sorcerers who were allied with the devil. Even this 'dog of God' has a wolf's form. This guardian werewolf acts as heroic eyes and ears, stalking the night to protect humanoids in need.

Furthermore, in Native American's concept of werewolf or shape-shifter, these creatures are not only viewed as curse but as a way to get closer to nature. As it is noted in www.native-languages.org wolves figure prominently in the mythology of nearly every Native American tribe. Here, most of Native American tribes believe that wolves are considered closely related to humans. This characterizations and presentations of werewolves are echoed clearly on Meyer's *New Moon*.

Actually, every place has its own conception on the characteristic of werewolves. Thus, each concept of werewolves within those novels is ideologically

influenced by myths. This operation can be called as ideological echoes of werewolves from mythology to fictions. The myths of werewolves which are echoing inside the literary works can be considered as the operation of ideology. Ideology, here, is a system of belief of an individual or group that is concreted in humans lives as their behavior. It has an existence and historical role in its society.

Hodges (Without Year) also notes that ideology is socially-oriented. It identifies a unitary object that fit in complex sets of meaning with the social agents and process that produced them. Ideology is also able to influence people to believe or follow principles thought. The spread of ideology one to other mind in person or society which involved by history, culture, religions, politic, and ethnic can be called as ideological echoes. Related to this research, myth refers to ideology which is formed by culture (Tieghem in Enani, 2005:25). It influences in the artistic method of descriptions, as it is represented in the literary works.

The ideological echoes of werewolves from myths to fiction seen in both novels are really different. Strieber's *The Wolfen* brings werewolves' characterizations which are based on European mythology. However, *New Moon* has shown the cooperative descriptions of werewolves. Here, Meyer's *New Moon* brings Native American's mythology of werewolves and mixes it with the European mythology of werewolves. Therefore, it can be noted that *The Wolfen* and *New Moon* have their own root culture. The root of culture, here, can be traced as the ideology itself.

For that reason, this research focuses on the ideological echoes of werewolves from mythologies to fiction which are traced from Whitley Strieber *The Wolfen* and Stephenie Meyer's *New Moon*. In this case, this research wants to compare the werewolves' character within those two novels. It also uses comparative literature as the method to discuss the ideological echoes on both novels. By comparing these novels, this research indicates that there are some differentiations in describing werewolves. Both have different elements in conducting and producing

the characteristics of the werewolves itself. These elements can be shown up by analyzing the source of influence, the characteristics of werewolves in mythologies and in both novels, and the commonsense of werewolves that support the ideological echoes from mythology of werewolves to fictions.

1.2 The Problems Statements and Research Questions

The main problem in this research discusses the ideological echoes of werewolves from mythology to fictions seen in *The Wolfen* and *New Moon*. This condition leads this research to compare the werewolves within those two novels. Thus, in order to discuss the problems, this research provides five questions. They are;

- How are werewolves in European and Native American mythology?
- How are werewolves described in *The Wolfen* and *New Moon*?
- What are the ideological echoes from European mythology to fictions seen in *The Wolfen*?
- What are the ideological echoes from the result of acculturation of werewolves between European and Native American mythology to fictions seen in *New Moon*?
- What are the results of the comparison between the ideological echoes from mythology to fictions seen in Whitley Strieber *TheWolfen* and Stephenie Meyer's *New Moon*?

1.3 Goals of Study

The aim of this research is to know the descriptions of werewolves in Whitley Strieber's *The Wolfen* and Stephenie Meyer's *New Moon* through investigating their roots in European and Native American mythology.

Hopefully, this research is aimed to know ideological echoes of the character of werewolves from European and Native American mythology to characteristics of werewolves appeared in *The Wolfen* and *New Moon*. Hence, this research also aims to make a comparison between the ideological echoes of werewolves from mythology to fictions seen in *The Wolfen* and *New Moon*.



CHAPTER 2. LITERATURE REVIEW

2.1 The Previous Studies

This subchapter focuses on the previous researches. Here, there are two researches which also compare two literary works and do comparative studies. The first is *The Comparative Study on the Vampire in Stephenie Meyer's Twilight and Vampire in Bram Stoker's Dracula* arranged by Sheila Yulianti. In her research, Yulianti describes the similarities and differences of vampire characters that are depicted in different novels.

The second research is *The Comparative Study of the Theme, the Plot, and the Main Characters' Character in Mark Twain's The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. It is arranged by Taufik Ismail and it concerns to compare the intrinsic elements of two literary works. In his research, Ismail notes that literary works are not always free from influence. Thus, he states that both Mark Twain's works have relations to each other (Ismail, 2011:4). Then, he finds that there is inter-textual relation between Mark Twain's works, particularly in theme, plot, and the main characters (Ismail, 2011:51).

The objects of all previous studies are different from the research presented now. In this research, the writer wants to analyze werewolves seen in two novels, *The Wolfen* and *New Moon*. Those novels have different ideological roots that makes the characterization of werewolves in those novels are different from each other. This research focuses on the process of ideological echoes from mythology of werewolves to fiction in 1970's and 2000's era seen in *The Wolfen* and *New Moon*.

2.2 Theoretical Frameworks

Here, this research presents the approach and the theories that are used to analyze the problems. It makes the discussion clearer and accurate. As it is mentioned before, this research wants to discuss the differences of werewolves' characteristics within two novels in the field of comparative study. Comparative literature is the comparison of one literary work with another or others (kinds of human's expression such as prose, poetry, myth, legend, and etc.). The comparison can be carried out on the basis of theme, character, form, or the other elements of literature. Here, a literary work can be compared from the point of view of themes and others elements of literature. Like character analysis, theme allows grouping of literary texts regardless of their background (context).

Furthermore, Kanar (1999:290) states that, comparative literary study distinguishes one subject with another subject through the identification of the similarities and differences. The example of the comparison of werewolf on Whitley Strieber's *The Wolfen* and Stephenie Meyer's *New Moon* is discussed in this research. Both novels have werewolves as their characters. However, they have different characteristics in depicting the werewolves. In the view of comparative literature, this case can be analyzed using comparative way. Comparative literary study identifies and explains the similarities and differences between two subjects to help judgment about them. Hence, this comparison helps the researcher to know what lies beyond both literary works.

T.S. Eliot (1920) notes that "no poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead" (Baldor, 2003:10). This notification shows that a literary works is not created in isolation. Literary works cannot be separated from other writers on the society. The author is influenced by other views, myths, social conceptions and moral values where the author lives in. For example,

the creation of werewolf character in *The Wolfen* and *New Moon* is quite related to the previous characterizations that appear in European mythology and Native American mythology. The werewolf characterizations, projected in both novels, are the result of the authors' appreciations to the social conceptions of werewolf. This means that both of the authors of those novels are conceptually influenced by their social believes in their circumstances.

This comparative study, here, is not only to reveal the original or to draw its effects but also, this comparison, focuses to know the relations between the differences and similarities, the meaning behind them, and the characteristic of society (Damono, 2005:54). This assumption is taken as the reaction of literary work as the product of society. A literary work, actually, has the relation with culture and the setting where it is produced. Here, the culture or, for this presented research, the myth of werewolves in European mythology and Native American mythology act as an ideology that becomes a commonsense which echoes among the society and has influenced werewolves characterizations within *The Wolfen* and *New Moon*. Thus, it can be assumed that literary works can be compared based on their own cultures which are crystallized on them.

2.2.1 The Concept of 'Influence' in Comparative Literature

The comparative literature is inclined to favor questions which can be solved on the basis of factual evidence. In conducting this study, the comparist accustoms to the term of 'influence'. This term remains on the process of how literary works may be inclined by other texts. Bassnett writes "the idea of a cultural heritage that sprang from the people, from the 'genuine', 'authentic' voices of collective upon which the nation was based, was very powerful one in the age of revolution ..." (1993:15). In other words, a text goes beyond time and space. A text may be influenced by the other texts across period on place.

In French-school tradition, there are two majors of 'influence' in literary study. They are 'literary and non-literary influence' and 'direct and indirect influence' (Enani, 2005:15). The notion of 'literary influence' can be defined as the study to seek and trace the reciprocal relation between two or more literary works. This is a basis of French comparative literature. In other conditions, theorists have said that the influenced author does not absorb some elements of a literary work into his or her own work; but rather some main materials which he/she reshapes into his or her literary work.

In other words, each author has changed the interpretation and made it new. Everything that author did have been influenced by the past author, and everything that author did will influence literary work to come. Anheier and Gerhards notes that "the reputation and acclaim of writers indicated by their influence on other writers. Either they transform literary tradition or genres or they establish themselves as "significant others", thereby mapping out new ground in artistic creativity" (2008:138). Thus, for all literary styles, as well as any art form, they are always evolving into new forms that are still impacted by the past.

On the other hand, the concept of 'influence', here, is the movement of idea, theme, and image from literary text into another. Therefore, comparative literary studies are organized round certain categories that can provide motivation for inter-literature analysis and function in the manner of framework for critical observation (Parthasarathi, 2002). They are literary themes, genres, influences, movements, periods, styles of expression and literary theories.

Then, the non-literary influence focuses to trace the effect of culture on literature. At this point, I have to define the definition of *idea*; because, this terms is really needed to comprehend what the non-literary influence is. Here, idea refers to our more reflective or thoughtful consciousness as opposed to the immediacies of emotional experience (Stallknecht, 1961:117). In every piece of literature, an idea can be defined as a theme or topic which our reflection may be concerned. Thus,

non-literary influence is a study to trace the effect of culture which influences the consciousness of the author when he or she writes his/her literary work. The idea of something that becomes theme in their works is already existed in their culture. Here, the author has to be placed as a social creature that may be influenced by their cultures. Therefore, when we try to comprehend the author's idea, we have to find out what kinds of the characteristics of the idea that already existed in their work (in this case, werewolf).

In accordance with the problems to discuss, the concepts of non-literary influence, here, is used to compare *The Wolfen* and *New Moon*. They have their own characteristics according their cultures and myths where they come from. For example, in *The Wolfen*, the characteristics of werewolf within Strieber's work are influenced by European mythology on werewolf. This novel portrays the worst characteristics of werewolf. In European myth, during medieval time, there was a belief in certain folktale signs of a werewolf. It is such a creature with low-set ears, and bushy eyebrows that met in the center of the forehead, and with curved fingernails. The werewolf held a common universal trait in medieval Europe. The pure viciousness and carnal appetite of the werewolf would ignite a religious frenzy. Thus, the church had a view that the wolf was a creature of the devil, and a werewolf was the embodiment of Satan. These all characteristics of European myth of werewolf are clearly described within Strieber's work.

The characteristics of werewolf in European myth is quite different from the characteristics of Native American myth of werewolf. In most native cultures, wolf is considered a medicine being associated with courage, strength, loyalty, and success at hunting. Wolves are closely related to humans such as the Quileute, one of Native American tribes. The fictionalized version of the tribe have been shown in Stephenie Meyer's *Twilight* series. In the books (*New Moon* also), some members of the Quileute tribe are capable of shapeshifting into wolves, and they are enemies of the vampires. They are Jacob Black, his father Billy, and members of Jacob's werewolf

pack. The features of werewolves in Native American myth, which mixes with the features of werewolves in European, are clearly described in *New Moon*. These all inherited characteristics of cultures are the proofs that there is non-literary influence from mythology to fiction.

2.2.2 Ideological Echoes

There are so many factors which supports the process of ideological echoes from mythology to fiction. In this case, the term of ideological echoes refers to the relationship between a literary work and its society. This concept is related to the concept of non-literary influence above. In the role of non-literary influence, the ideological echoes examines the role of other idea that is echoed in literary work. In this case, Juvan (2008:2) notes that “aside from past literary works there were many other powerful impulses for artistic creativity (e.g., ancestry, race, surrounding, historical period, and spirit of the time or nation)”. By this quotation, it can be assumed that the myth, as an idea, is an impulse in creating a literary work.

Basically, literature is a form of history where things evolve through culture such as stories (Juvan, 2008:6). Therefore, the study of historical background gives to a piece of literature a sense of historical reality. The study of idea and their place in history or mythology will always be concerned with the pattern of transition, which are at the same time patterns of transformation, whereby ideas pass from one area of activity to another (Stallknecht, 1961:121). In other words, Juvan notes this literary work as a national literature that communicates in the course of its history with several system of other literatures, such as a folktale or folklore about werewolf. By these all conditions, it can be said that literary work bring all kinds of ideas, which are viewed differently by different authors (Enani, 2005:25).

Literary work, here, can be placed as the part of a people’s ideas. It operates at an ideological level. In other words, it is the harbor of all kinds of ideas which are

viewed differently by different writers. In this part, the idea is seen as an element in that complex structure of social perception, or not seen at all. Here, the idea also can be called as an ideology. Freedon (2003:5), using the term “ideology”, notes that ideology was a sublimation – in its various guises such as morality, religion, and metaphysics-of material life. In this case, ideology is defined as the collective ideas held in an untouchable think by a culture. It presents the dominant ideas as a common sense.

Literary works, as a product of culture, are created ideologically. In this case, they often act in ways that reinforce and help to maintain society’s ways of thinking. In Victorian era, for example, literature was used by the English upper class to express and transmit the moral value systems to their society. In other words, the literary text reflects the dominant culture and ideology of the author’s community it derives from. It pass continually from one context to another and, even within the mind of a single individual (Moula, 2012:786). This remains to the relationship between literary work and its society. The relationship is that history makes up culture and both culture and history makes up literature. Literature is basically a form of history where things evolve through culture such as stories. In this case, it has been said that society influences literature. The productions of literary work are bound up with the way they produce their material life.

Moreover, ideology can be defined as something that thrives 'beneath' our consciousness, in a kind of 'taken-for-granted' way (Campsall, 2013). In other words, they don't need to reflect and questioning the truth. Here, ideologies can prevent them from recognizing what is truthful, or what is right and what is wrong with our society. The notion of general ideology in literature is used to maintain the condition of the image in literary work. In other words, the image has the same state with the existing condition as it is known by the author or readers’ thinks or views.

Therefore, it can be seen that the operation of ideology is equal to the process of the myth itself. Myth has its origin in a particular expression of an experience;

while, ideology is an expression of a particular role in a social situation. Ideology and myth are shared by the society in the same process within their consciousness. Werewolf which is known as the imaginative creature is the myth shared by all culture around the world. As it is said by Halpern on his journal, "Myth" and "ideology" are closely related conceptions which enjoy a wide, and accordingly a very loose, usage in our time (1961). Myth, as it is said by Halpern (1961), is associated with ideology.

In order to produce his/her literary work, the author may use the myth as a material to complete his/her work. The myth is a form of human belief. It is just like the ideology itself. This means that the production of literary work can not be separated from the author feeling, point of view, and etc. They are integrated to the literary works in the form of idea. As it is noted by Shamsuddin, any literature cannot live alone in isolation from the pack of other literatures, without being weak and fading (2012:13). These all conditions lead to show that *The Wolfen* and *New Moon* also use mythological creature as the character in their stories.

CHAPTER 3. RESEARCH DESIGN

3.1 The Type of Research

The writer uses qualitative research in conducting this research. Qualitative research focuses on analyzing information in description (text), from collecting detailed data in the form of words or images. Different with quantitative research which focuses analysis with numbers, this research is presented in descriptive way (Creswell, 2008:58). Therefore, the qualitative data is compatible to use in this research because all data and information are in the form of sentences or words.

3.2 Data Collection

The technique of data collection is documentary. All the data which are taken from those materials are in the form of sentences or words in several books, articles, journal, or any information from internet data which are relevant with the problems do discuss about werewolves. The primary data of this research are taken from the novels, *The Wolfen* by Whitley Strieber and *New Moon* by Stephenie Meyer about the characteristics of werewolves.

Furthermore, the secondary data are taken from several books and other references about werewolves. The book is written by Sabine Baring-Gould, 1865. *Book of Werewolves* describes werewolves in many terms and cultures at many countries. It also describes about European werewolves and Native American werewolves which relates to this research. The other references, which are taken from internet such as essays, articles, magazine or any other text, are used to strengthen the researcher arguments about werewolves within Whitley Strieber's *The Wolfen* and Stephenie Meyer's *New Moon*. The next are the theoretical books. They

are *Comparative Literature, A critical Introduction* (1993) written by Susan Bassnett and *Theory of Comparative Literature* (2005) by M. M. Enani. These books relate to comparative study in literary works. On the other hand, the books also tell about history of comparative literature in French School.

3.3 Data Analysis

After reading and collecting the primary data from Whitley Strieber's *The Wolfen* and Stephenie Meyer's *New Moon*, I have found that those novels have the similarities and the differences. Those novels only have one similarity. Both of novels have showed that werewolves' descriptions are influenced by the myth. Thus, in conducting the discussion, I need to analyze the descriptions of werewolves within two novels.

In analyzing werewolves, I investigate the source of influence within those novels. There are two myths which influenced *The Wolfen* and *New Moon*. They are European and Native American mythology of werewolves. After finding the source of influence of werewolves' descriptions, I investigate the echoing process of myths which are spread out within the novels.

Then, I analyze the process of ideological echo of European mythology of werewolves in novel *The Wolfen*. In this case, I need to investigate the European mythology of werewolves' characteristics and the echoing characteristics in *The Wolfen*. The characteristics are about the form of werewolves and its intelligences.

Next, for Stephenie Meyer's *New Moon*, I am also doing the same process as it is done in *The Wolfen*. Here, I explore the mixing proces of ideological echoe from Native American and European mythologies of werewolf. In this case, I take two kinds of description of werewolves brought by European and Native American myths. Furthermore, I take werewolves' characteristics in the novel *New Moon* as the

proofs of the process of ideological echo of the acculturation of two kinds of werewolves.

Finally, I have discovered European mythology and Native American mythology of werewolves at both of novels. In this part, I put Whitley Strieber's *The Wolfen* as the result of the echoing process of European mythology of werewolves; while, werewolves in Stephenie Meyer's *New Moon* is the result of the echoing process of the acculturation of European and Native American Mythologies of werewolves. By these all, in the last subchapter, I need to compare them in order to find the similarities and differences from those novels *The Wolfen* and *New Moon*.

CHAPTER 4. IDEOLOGICAL ECHOES OF WEREWOLVES FROM MYTHOLOGY TO FICTION: A COMPARATIVE STUDY ON WHITLEY STRIEBER'S *THE WOLFEN* AND STEPHENIE MEYER'S *NEWMOON*

4.1 The Ideological Echoes of Werewolves from European Mythology to Werewolves in Whitley Strieber's *The Wolfen*

4.1.1 Werewolves in European Mythology

Werewolves had a rich documentary history in Western literature prior to the nineteenth century (Du Coudray, 2006:12). The ancient myth of *Lycan* is one of the earliest accounts of the metamorphosis of a human being into a wolf; recounted by Pausanius and Appollodorus. This Greek mythology describes Zeus transforming the King of Arcadia into a wolf as punishment for serving a meal of human flesh (Mercante and Dow, 2009:623).

References to lycanthropy also appeared in early European literature in the work of the poet, the travel writer, the historian and the physician; Paulus Aegineta. He describes lycanthropy as a disease caused by 'brain malfunction, and hallucinogenic drugs' (Stewart, 2007). In the nineteenth century, new accounts of lycanthropy have been developed by folklorists, mythologists, historians and other social commentators. Punter has argued in Du Coudray (2006:14),

the resurrection of such subject matter was linked with the emergence of modernity; 'vampires are the most obvious case in point: the legendry itself is age-old, and even in British literature there are plenty of pre-romantic allusions, but only in the early nineteenth century was vampirism brought into alignment with more modern anxieties.

Like vampire, Werewolves are re-created as a modern monster in nineteenth-century texts as it is shown in Strieber's work *The Wolfen*. They are unordinary wolves with special power.

Werewolves were said in European folklore as physical traits even in their human form. Within European culture, Werewolves are depicted as the transformation from a peasant, foreigner, and lust person. The appearance of werewolves in its animal form varies from culture to culture. They are portrayed as being indistinguishable from ordinary wolves. They are often looked larger, and retain human eyes and voice. They can run faster than others. These all characterizations are clearly portrayed in the first chapter of Strieber's novel; "from ahead of them came further sounds-rustlings and more of the unusual growls" (Strieber, 1978:3). This quotation shows the unusual sounds which belong to werewolves as the first of horrifying impression of the story.

Werewolves in early modern Europe were reported in villages and were seldom found in towns or cities. In *The Wolfen*, Strieber writes that the setting of the novel is in Brooklyn (Strieber, 1978:2). Later, Strieber notes that the werewolves live and stay hiding in the city along with human. In Europe, being werewolves were rarely a good thing. People believe that werewolves were evil creatures. Thus, it makes a sense when Strieber notes this creature as "a monster" in his novel (Strieber, 1978:14). The word "monster", in Hornby's dictionary, is described as a large, ugly and frightening creature, or a large or ugly person, animal or thing (Hornby, 1995:753).

In terms of the impact of religious reformation, werewolves were treated as sorcerers since they were said to have used their free wills to have a pact with devil. This condition is being noted in *The Book of Werewolves*. Baring-Gould notes that "they attribute to sorcerers the power of metamorphosing certain men into beasts, but the form of a dog is that principally affected by them" (1994:47). In other words, Jean Bodin in Tung Lo (2013) also listed about the law which noted that the sorcerers or even werewolves had to be sentenced to death. He states that "[t]he first occupation of witches is to deny God and religion. The law of God condemns that

person who has left the true God for another to be stoned,..." (Bodin in Tung Lo, 2013:23).

Baring-Gould also notes the other type of werewolves. The type is called as a Trolls. This creature is a belief that appears in Norway. He, later, notes that it is "person who can assume the form of a wolf or a bear, and again resume their own; this property is either imparted to them by the Trollmen, or those possessing it are themselves Trolls" (Baring-Gould, 1994:47). Second type is called *Vlkodlak*. The Greek were-wolf is closely related to the vampire. Baring- Gould state, "*Vlkodlak* is a condition of person falls into a cataleptic trance; after return of the soul the body put through violent exercise. After death he become vampires" (Baring-Gould, 1994:50). It is familiar among the Bulgarians and Slovakiens people. The types of werewolves have many terms in many countries. It depends on culture, folklore and history behind it.

The researcher, here, is going to focus on the characteristics of werewolves in *The Wolfen*. Within his novel, Strieber is leaving some traces about werewolves of Normandy. It can be seen when Ferguson read the book about werewolves and retell it to Becky. Here is the detail of Ferguson's conversation

"In Normandy," Ferguson read for the third time, "tradition tells of certain fantastic beings known as lupins or lubins. They pass the night chattering together and twattling in an unknown tongue. They take their stand by the walls of country cemeteries and howl dismally at the moon. Timorous and fearful of man they will flee away scared at a footstep or distant voice. In some districts, however, they are fierce and of the werewolf race, since they are said to scratch up graves with their hands and gnaw poor dead bones" (Strieber, 1978:69).

Normandy, here, is one of regions in France (Steiger, 2012:126). People in this area call the werewolves as the loup-garou.

The Loup-garou, in French tale, is depicted as the horrid monster that rips and tears its victims to bloody shreds (Steiger, 2012:128). Furthermore, Steiger (2012:29) describes the *loup-garou* as "a hairy beast that walked upright on two legs. Its face

was sworn to be like Satan or devil, and its entire body was said to be covered with dark, bristly hair”. It has a glassy eyes and the face covered with hair.

According to descriptions above, the researcher will explore more about characteristics of werewolves of Normandy which have been depicted in Strieber’s *The Wolfen*.

4.1.2 Werewolves in *The Wolfen*

In this subchapter, the researcher focuses on werewolves which are portrayed in Strieber’s *The Wolfen*. Strieber’s *The Wolfen* is clearly and proportionally portrayed the characteristics of werewolves of Normandy. Normandy, here, is a region of northern France. It has a tranquil landscape of half-timbered houses and grazing cattle. The characteristics of Normandy’s werewolves can be detected through their forms, appearances, intelligentsia, and also the time while they emerge. Green (1997:840) in *FOLKLORE: An Encyclopaedia of Beliefs, Customs, Tales, Music, and Art*, notes that this bloodthirsty werewolves move at night and must assume the human form before daybreak. This condition is clearly portrayed in *The Wolfen*,

When they were occasionally glimpsed by man the pack passed as a group of stray dogs. Normally they hunted at night. By day they slept in lairs so carefully concealed—in basements, abandoned buildings, wherever they could find a spot—that man never realized they were there. Dogs also posed no problem. To them the scent of the packs was a familiar part of city life and they ignored it (Strieber, 1978:46).

The quotation above shows that this bloodthirsty wolf also hunts other animals, occasionally humans. Particularly, in Eastern Europe, the transformation brings a radical change in the person’s behaviour, by making them a carnivore (Mercante and Dow, 2009:1029). Thus, they are closely related to the witches or the sorcerers that make a pact with the Devil.

Then, for the detail descriptions of werewolves, in this subchapter, the researcher provides two kinds of werewolves' characteristics such as their form and its intelligence.

A. Wolf formed

The form of the wolf within Strieber's *The Wolfen* is quite large and it is bigger than an ordinary wolf. Strieber describes that

Judging from this paw it was on the large side, maybe bigger than a wolf. Possibly a hundred and eighty pounds. Even alone such a creature could be extremely dangerous, highly so in pack. Unlikely it was a mutant wolf, they were too radically adapted to their traditional prey (1978:46-47).

This is a powerful version of werewolves. Tresca (2005:12) notes that the wolf form of werewolf is somewhat larger in size with a longer and broader snout. This shows that werewolves are much more muscular than the ordinary wolf. This condition is substantiated by Doctor Ferguson's analysis when Wilson asks him about the species;

A wolf, I'd say. Actually it does look more like the paw of a giant wolf except for those toes. The toes are really wonderful. A marvellous evolution. They are beyond canine, as I understand the genus. That's why I keep asking you for a head. I just can't do more with this thing unless I get more of the body. It's too new, too extraordinary (Strieber, 1978:52).

Beside its body size, the *Wolfen*'s coats colour is dusky brown and its head perches on neck much longer than a wolf. Here are the details of the *Wolfen* description in Strieber's *The Wolfen*;

Their coats were dusky brown; their heads perched on necks much longer than that of a wolf. They had large pointed ears; all cocked directly at this alley ... The eyes were light gray, under jutting brows. And they were looking where the ears were pointing (Strieber, 1978:62).

These conditions are in the same descriptions as Tresca writes in his book. Tresca notes that the wolf form of werewolves has gray, brown, or black fur which is common among western European (2005:10). The werewolves also have straight ears with sharp, pointed muzzle (Tresca, 2005:10).

Judging by the size of its body, the werewolves' weight is about 175 lbs (79 Kg) up to 300 lbs (136 Kg) (Tresca, 2005:10). And Strieber (1978:47) also clearly notes that the weight of *Wolfen* creature is "Possibly a hundred and eighty pounds". This description is really different in nature from the ordinary wolf. Theberge (2004:31) notes that the measurement of gray wolf is 53 lbs (24 Kg) for female and males 67 lbs (30 Kg). Therefore, Strieber calls this creature as "big as timber wolves" (1978:62).

These appearances bring a monstrous wolf images to our imaginations. Thus, in Strieber writing, when Becky shows evidence the paw-print, Wilson shakes his head showing his shock and he says "A monster. Something big and fast and mean enough to accept this kind of training. Not all breeds would" (Strieber, 1978:13). Within Wilson's utterance, Strieber also notes that the monstrous dog is close to the wild, huskies, and German shepherds (Strieber, 1978:13). Some people may note that Husky and German shepherd have bigger size than the ordinary dog. Later, Strieber notes that

The eyes were also light grey, under jutting brows ... the faces were not even a little human but they were clearly intelligent. They were worse than the face of tigers, more totally ruthless, more intractable (1978:62).

This quotation brings an extraordinary appearance of the creature and gives a dreadful sense or imaginary to people who read it. Through these conditions, people can imagine about the kind of creature which appearance is worse than the face of tiger.

Thus, it can be simplified that this creature *The Wolfen* is a marvellous evolution of wolf (1978:52). It has paws and canines tooth that are bigger than the

ordinary wolf. These physical appearances are also fully equipped with high intelligence. And, Ferguson calls it as the *wolfen*. He states that

“I’ve been down to the public library. He looked up, his face impassively concealing the determination he had formed to try to communicate with the creatures. “It’s all there, just like I thought it would be. The evidence that this species is intelligent is pretty strong. *Canis Lupus Sapiens*. The *Wolfen*. That’s what I want to call them (Strieber, 1978:85).

Therefore, on the next subchapter, the researcher wants to discuss in further about their intelligence that is depicted by Strieber’s *The Wolfen*.

B. Werewolves Intelligences as Negative Characters

In European folklore, wolves were described as more sinister mythological figures. Eastern European and Scandinavian peoples have painted wolves in mythology as bloodthirsty and demonic. This condition also clearly portrayed in Strieber’s work. Strieber, in the first chapter of the *Wolfen*, describes the werewolves as demonic murderer. He writes that

DiFalco started to make the turn and draw his pistol. That was the mistake. Ten seconds later their throats were being torn out. Twenty seconds later the last life was pulsing out of their bodies. Thirty seconds later they were being systematically consumed (Strieber, 1978:3).

This quotation shows the action of the *Wolfen* in killing its prey. It is only in thirty seconds, their prey have been tortured and murdered easily. Furthermore, Strieber also gives the detail about how the *wolfen* hunts and tortures its prey.

The mother took the brain. The father took a thigh and buttock. The first-mated pair ate the clean organs. When they returned from their duty the second-mated pair took the rest. And they pulled apart the remains and took the piece by piece and dropped them in the nearby lake. The bones would sink and would not be found at least until spring, if then. The clothing they had shredded and scattered half a mile away. And now they kicked as much new show as they could over the blood of their feast. When this was done they went to a

place they had seen earlier, a great meadow full of the beautiful new snow that had been falling (Strieber, 1978:58).

The quotation also shows that *The Wolfen* have a fine intelligence in washing out their track after the feast.

The Wolfen tells about two detectives in New York who involve in the investigation of suspicious deaths in the city. They reveal that these all are the work of a race of intelligent creature descended from a wolf called the *Wolfen* (Strieber, 1978:85). It is the separated race that has been hidden from existence and discussed only in legends.

The *Wolfen* are highly intelligent and superior to human beings, whom they consider weak and easy prey. They can attack with such speed that if a person sees one, his or her throat has already been ripped to shreds. Here are the details about how they attack their victim/prey;

The attackers moved almost too quickly, their speed born of nervousness at the youth of their victims. The shirts were torn open, the white chests exposed, the entrails tugged out and taken away, the precious organs swallowed. The rest was left behind (Strieber, 1978:2).

Through the descriptions above, it can be noted that the creature tortures and tugs out the precious organs of the easiest prey using their physical ability.

In other situation, they also able to analyse and ensure that their prey is an easy kill, before they launch their attack. This condition is clearly noted within the novel. Strieber notes

They all heard it; a footstep on the stair. They looked to their leader. ... As the elders had feared, the killings of young humans had caused an investigation. And these two had been at that investigation. Now they were here, obviously following the pack. Their scent became more powerful as they drew nearer: an old man and a young woman. No danger, they would be an easy kill (Strieber, 1978:29).

Then, for the last movement, the leader of the *Wolfen*'s pack makes a sound to his pack to attack the weakest prey. This movement is described as follows;

Certain sounds attracted humans. This fact was often used in hunting. A little cry, like one of their children, would bring even the most fearful within range of attack. And the child's cry was most easily heard by the women (Strieber, 1978:29).

In this quotation, it can also be seen that the weakest prey of *the wolfen* is a woman; because, they are easily trapped by using a little cry.

The other evidence which shows the intelligence of this creature is also seen when the leader of *Wolfen's* pack warns his pack to hold back the attack. Here, the leader also thinks to find the solution (Strieber, 1978:29). Sometimes, they use certain sounds to attract its prey. Strieber notes that

Certain sounds attracted humans. This fact was often used in hunting. A little cry, like one of their children, would bring even the most fearful within range of attack. And the child's cry was most easily heard by the woman (Strieber, 1978:29).

Through this quotation, this strategy is often used by the pack to hunt its prey. In this condition, the preys are the detectives itself (Wilson and Becky) because those detectives have known the presence of the pack (Strieber, 1978:39).

The *Wolfen*, here, really does not like if there is someone in the city know the presence of the race; because, it will decrease the chances to hunt its food. It can be seen in this following citation,

If their knowledge of this pack spread, all the race would suffer. First, the many packs in this city would be hurt, the others nearby, and finally everywhere. Better that man not know of the packs ... Now these two humans had to die else they go among all the human cities and warn them of the presence of death in their midst (Strieber, 1978:45).

These conditions become a reason why they have to hunt those detectives. These also become the evidence about their intelligent to survive within the city. Thus, they will conceal their presence in basements of abandoned buildings.

Like a dog at most, this creature also has a sensitive organ which has been used to hunt. The organ is a nose. Forder notes that the wolf's sense of smell is so well. It can smell its prey from more than 1.75 miles away (Forder, 2006:6). It is quite the

same to the characteristic which is described by Strieber. Strieber notes in the conversation between Becky and the Doctor “Let me see if I can quantify it for you. The nose of a bloodhound is perhaps one hundred million times more sensitive than that of a man” (Strieber, 1978:49). This skill can be seen while the *wolfen* hunts its prey. It is described by Strieber as follows;

If there were more than a few convulsions on the part of the food she would disappoint the pack. She opened her nose, letting the rich smells of the world back in. She listened up and down the street. Only automobile traffic, nobody on foot for at least fifty yards. She cocked her ears toward a man leaning in a chair inside the brightly lit foyer of a building across the street (1978:58).

This quotation shows that the *wolfen* has used its nose as a tool to sense the present of its prey. That they can sense the body oils and exhale breathes of their prey.

Despite their intelligence and thought communication, the *Wolfen* commits the mistake of attacking the detectives in the beginning of the story and thus setting them on their trail. Strieber weaves in plenty of werewolf lore and facts about the intelligence and social organization of wolves, and provides narrative from the perspective of the *Wolfen*.

It is quite different to several other European legends that portray werewolves as nurturing or heroic figures. The ancient Celts may have believed that the wolf safeguarded the fecundity of the land, while ancient Scots may have portrayed the wolf as a goddess who looks after wildlife. Ancient Roman legend typically holds that Romulus and Remus, the founders of the Roman Empire, were nurtured as infants by a female wolf. In all of these societies, wolves in mythology were believed to represent leadership and heroism.

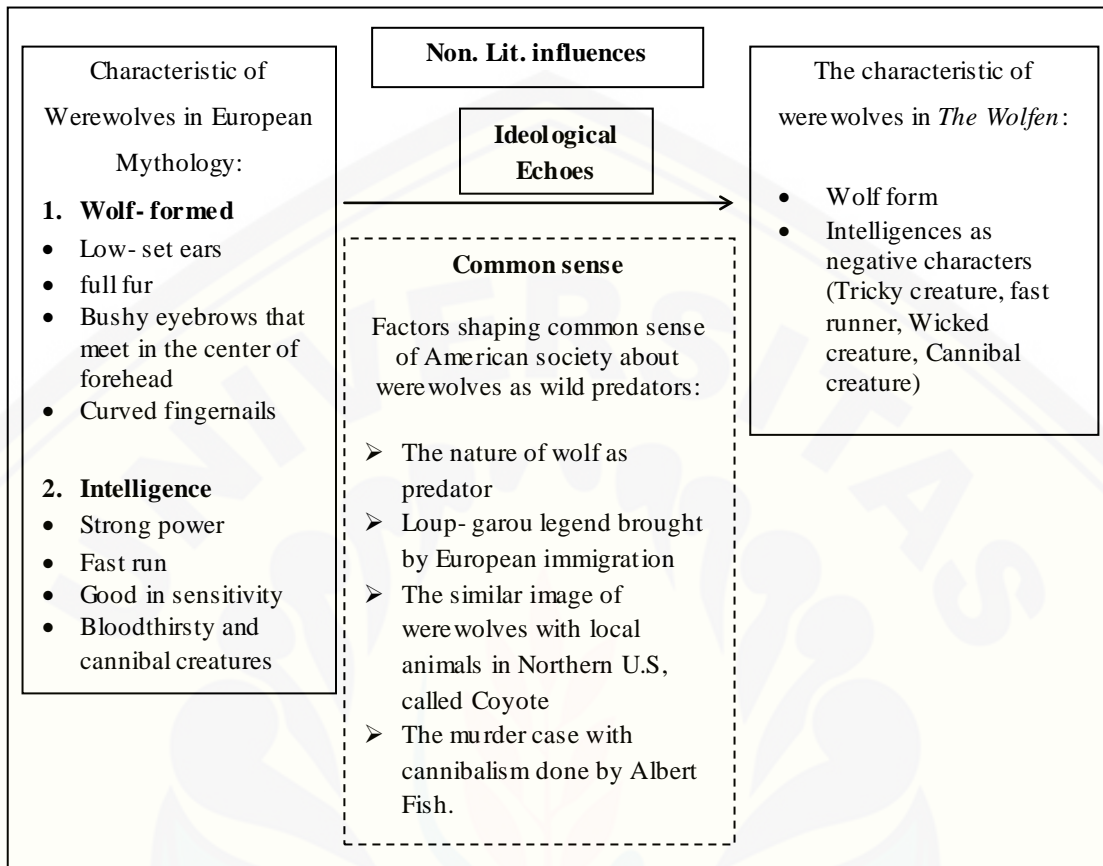
In Strieber’s work, there are no good descriptions about werewolves on it. His novel (*The Wolfen*) is a thriller novel which brings eerie feeling in every single page. The characteristic of European’s werewolves’ mythology are actually brought by his novel.

4.1.3 The Common Sense of Werewolves from European Mythology to Werewolves in *The Wolfen*

Here, the researcher discusses further the echoing process of werewolf from European mythology to character of werewolves in American novel in 1970s, *The Wolfen*. This session also brings several evidences that show American point of view of werewolf as a terrible creature. This view is called as a common sense. The term of common sense refers to the dominant idea around American society which influences their minds particularly in 1970s.

The European mythology describes werewolves as terrible creatures that are indistinguishable from ordinary wolves. They are often looked larger and they can also run faster than other cannibal creatures. In European mythology, werewolves were bad animals and evil creatures. American literary work, *The Wolfen*, is influenced by bad image of werewolves in European mythology. The process of influence idea from mythology, culture, folklore to the novel or a literary work called as non- literary influence.

The images of werewolves as terrible and evil creatures are shown in the American novel *The Wolfen*. Their forms, appearances, intelligent, cannibalism and also the time while they emerge are clearly and proportionally portrayed as same as werewolves' mythology in Normandy as European mythology. The chart below shows the ideological echoes of werewolves from European mythology to werewolves in Whitley Strieber's *The Wolfen*:



Picture 4.1 Chart of The Ideological echoes of werewolves from European mythology to werewolves in Whitley Strieber's *The Wolfen*

In this case, the characteristics of werewolves in European mythology as terrible creature influence the American society. This mythological image resonates on many generations. It exists and becomes a common sense in society until comes to U.S at 1970s Era in same image. This operation called as the process of ideological echoes. The bad image of werewolves from European mythology gives impact to literary work. In this case, the European mythology of werewolves influences Whitley Strieber in making his novel, *The Wolfen*.

The common sense of U.S society in 1970's is shown that werewolves are terrible creatures. This European mythology of werewolves exists and unchanged in

many generations. It occurs because of several views that influence American society. They are: the nature of wolf is a predator. A wolf is a carnivore animal and fearlessly attacks the people. Thus, the society believes that wolf is a terrible animal in ecosystem. Forder notes that wolf is opportunistic predators (2006:6). Therefore, this belief becomes stronger and grows up to the people.

Then, the tale of the *loup-garou* (a common legend across French Louisiana) brought by European immigrant. This French's folktale of werewolves was also migrated to U.S by the migration of European people to U.S (Godfrey, 2008:39). Later, Godfrey notes that

The United States ended up with *loup-garou* tales in old French settlements like Green Bay, Wisconsin and New Orleans, Louisiana, as well as witch trials in Salem, Massachusetts, and *waarwolf*, or werewolf, stories among the German emigrants of Pennsylvania. Some immigrants believed the werewolves were imported from overseas, hidden inside the bodies of those able to shape-shift or stowed away in the holds of great ships. And today superstitious people insist that these same infernal creatures still rove the contemporary world by night (2008:39).

Through the quotation above, it can be noted that the tale of werewolves was imported to America and it is settled in several city; such as Green Bay, Wisconsin, New Orleans, Louisiana, Massachusetts, and Pennsylvania. Thus, the *loup-garou* legend has also been spread for many generations who stay near the French settlers, in Louisiana (New France) or via the French Canadian immigrant centuries ago in several cities; such as Green bay, Wisconsin, new Orleans, Louisiana, Massachusetts, and Pennsylvania (werewolfpage.com, 2010). And, this belief still lives and exists among people in America, although the mythology of werewolves in terrible creature comes from European.

The author of *The Wolfen*, Strieber uses Brooklyn as the setting of story (Strieber, 1978:1). Brooklyn is a town in U.S that is bordered by Massachusetts and Pennsylvania. In this place, the legend of *loup-garou*, exists and often the story-telling was used for fear. One example is stories were told by elders to persuade the

children to behave. In reanimating the werewolf, Strieber shows *the Wolfen* as a wild species of wolf-like creature that have hidden themselves from civilization.

Furthermore, there is similar image of werewolves with local animal in Northern U.S called coyote. Interviewed by McCarty in 2003, Strieber revealed that his inspiration in making *The Wolfen* was a coydog (McCarty, 2003). A coydog, as it is noted by Strieber, is a mixed breed between dog and coyote. This mixed breed is smart enough to live in urban area. It also has superior hearing, eyesight and smell (McCarty, 2003). In his first novel, Strieber used these characteristics as the main characteristics of his mystical creatures called as *the Wolfen*. The ferocity and intelligence which they dispatch of their victims lends them a malicious. These conditions let werewolves character known as a strong and smart killer.

Published in 1970s, *The Wolfen* was known as the scientific novel that gave an acceptable explanation of the supernatural being known as the *Wolfen*. Thus, this novel can also be categorized as a horror fiction (McCarty, 2003). Horror fiction is the literature of the natural and supernatural, with the aim of unsettling or frightening the readers, sometimes with graphic violence (D'ammassa, 2006:v). Here is the detail of Strieber's work which shows a horror situation. This detail tells about how doctor Ferguson is killed by the pack of the *Wolfen*;

When they came out from under the cars, Ferguson stopped. They could smell fear thickly about him, it would be an easy kill. He spread his hands in the palms-up gesture he had seen in the ancient book. They took their time getting positioned. He looked into their faces. Despite his fear he was fascinated by them – cruel, enigmatic, and strangely beautiful. ... Three of them executed the attack while the forth kept watch. He was dead, his body rolled under a car within five seconds. One jumped into his chest to wind him; another collapsed his legs from behind, and a third tore his throat out the moment he hit the ground (Strieber, 1978:121).

The quotation above shows that Strieber brings the story of werewolves more lively in his horror novel *The Wolfen*. The story is not only about the horror, but also reanimated the mythological creature known as *the wolfen*.

Then for the last factor, there was a murder story that is done by Albert Fish in middle of 1920s. Noted by Scott (2007:76), Albert Fish had a nickname that referred to the mythological creature, werewolf. He was also known as the *Gray Man*, the *Werewolf*, the *Brooklyn Vampire* and the *Boogey Man*. Those all were earned because, all of the victims had been killed in a cruel way. Fish also consumed them (Scott, 2007:76-85). Most of his victims are the weakest just as the *wolfen* creature in Strieber work. Here, both (*the wolfen* and *Albert Fish*) are the evidences that werewolves are terrible creatures. People believe as an evil one in the society.

Werewolf character in Strieber's *The Wolfen* is influenced by European Mythology of werewolves. The characteristics of werewolf in *The Wolfen* are similar to mythology of werewolf in Normandy, France. The characteristics are wolf-formed, intelligent including miserly, tricky, cannibalism, fast. This novel shows the worst characteristics of werewolf. All of werewolf's characteristics described by Strieber can be noted as mosaic of European werewolf, especially for Normandy werewolf. It is shown in *The Wolfen*:

"In Normandy," Ferguson read for the third time, "tradition tells of certain fantastic beings known as lupins or lubins. They pass the night chattering together and twattling in an unknown tongue. They take their stand by the walls of country cemeteries and howl dismally at the moon. Timorous and fearful of man they will flee away scared at a footstep or distant voice. In some districts, however, they are fierce and of the werewolf race, since they are said to scratch up graves with their hands and gnaw poor dead bones" (Strieber, 1978:69).

In Normandy, there was a tale which depicts the presence werewolves. It was portrayed as a creature with low-set ears, and bushy eyebrows that met in the centre of the forehead, and curved fingernails. This tale also showed that the werewolf form was people who had a deal with the devil. The term of werewolves was well known

as *loup-garou* in France. Baring-Gould (1994:47) shows that the *loup-garou* (werewolf) is sometimes a metamorphosis forced upon the body of a damned person, who, after having been tormented in his grave, has torn his way out of it. Loup is French for wolf, and garou (from Frankish *garulf*, cognate with English werewolf) is a man who transforms into an animal (werewolfpage.com, 2010).

Then, on the next subchapter, the researcher will explore other image of werewolves in a good character. They act to protect their tribe as it is told by Stephenie Meyer's *New Moon*. The details of this character can be seen on the next subchapter.

4.2 The Ideological Echoes of Werewolves from Native American and European Mythology of Werewolves in Stephenie Meyer's *New Moon*

4.2.1 American Werewolves as the result of acculturation between Native American and European Werewolves Mythology

Werewolves are spread in many terms and characteristics in many countries according to the belief and culture. In society, sometimes the image of werewolves is as antagonist character and terrible creature. The image of werewolves can be different according to different mythology or folklore existing in each the region. In this subchapter, the writer will discuss werewolves which are good creatures or protagonists.

The story about werewolves can be found in every corner of America. When the first group arrived from Europe, they found that the New World or America had its own resident population of wolves, along with its own folklore about werewolves (Hall, 2007). These European immigrants brought their own werewolves tales with them and they were also influenced by their neighbours' lore. In this case, the American werewolves that we have known today are the result of acculturation between Indian tribe mythology and European werewolves mythology formed.

In the southwest America, there are many people who believe in the “skin walker” or Navajo werewolves. In fiction, the term ‘skin walker’ is often used as shorthand for any Native American werewolves. While in anthropology and folklore, it is reserved for Navajo werewolves. The skin-walker is a shape-shifter. It is a human at times and it is said to have the ability to assume the figure of any animal they desire, hanging upon what kind of abilities they require at that moment (Hall, 2007). The shape- shifter which is a human in wolf-shape exists along several native tribes in American. Sometimes, the society calls them as shaman.

Like werewolves creature, the skin-walker is a shape-shifter, human at times, and at other times taking on the aspect of an animal, usually at night. In its animal form, a Navajo’s skin-walker usually appears as a coyote (Godfrey, 2008:22). Although skin-walker may have a favourite form that they use, they have the power to become anything they wish. In this case, Nielson (2010) also notes that the skin-walker also possesses an ability to read human thoughts and also to pursue other humans. The society of Native American and Quileute tribe believe their ancestors are from several animals which are guard human live in harmony, and wolf is one of them. The Navajo’s skin-walker is a human who act as werewolves and have many abilities to help and save human lives.

Most of the indigenous people of Native America are familiar to the concept of werewolves. They believe that werewolves are not natural animal, but a creature of a spiritual world or another dimension (Godfrey, 2008:58). Many tribes in Native Americans, including Navajo, Quileute, and several tribes, believe werewolves as guardians and good mystic animal which have pure spirit. In other conditions there is also a belief among the Native Americans which is said that their ancestor was a dog. Baring-Gould notes that there is a story written by T.A. Jones in 1830 which says

In a short time he again heard-voices, and, rushing, suddenly into the tent, beheld some beautiful children sporting and laughing, with the dog-skin lying by their side. He threw the dog-skins into

the fire, and the children, retaining their proper forms, grew up, and were the ancestors of the dog-rib nation (1994:53).

However, in 2000s, when Meyer's *Twilight Saga* published, the people views on werewolf are changed. This change can be detected as the result of combination between the Native America and the European views on werewolves. Most of European's folklore told that werewolves were a terrible creature which had a wolf formed. Then, for the Native American tribe, werewolves or the shape-shifters were human's protectors and they did not change their body shape into animal forms. These all characteristics were exactly conjoining as the new form of werewolf that is known as a Quileute's werewolves in Meyer's *New Moon*. They are wolf formed as werewolves in European mythology. They also inherit Native American werewolves' intelligences and roles in their society. In this case, they are protecting human from the vampires. These all can be seen in Meyer's novel *New Moon*.

Furthermore, on the next subchapter, the researcher will bring the details of Native American's werewolves in Meyer's *New Moon*. In this case, this research also explores in brief the characteristics of Native American's werewolves as shape-shifters and their intelligent as depicted by Meyer in *New Moon*.

4.2.2 Werewolves in *New Moon*

Stephenie Meyer's *New Moon* tells about werewolves which are the result of acculturation between Native American mythology and European mythology. She uses her imagination about werewolves by taking legends and beliefs which common in Native American Tribe but the appearances seems as Werewolves of European and make it sense when the spiritual world of the Native American appear.

In *New Moon*, Quileute Legends concern the Quileute tribe, Native American Indians that live in the upper parts of the state of Washington. *Quileutes'* lore about werewolves or the shape-shifter is clearly stated in Stephenie Meyer's *New Moon*. She states "another legend claims that we descended from wolves-and that the

wolves are our brothers still. It's against tribal law to kill them" (Meyer, 2006:293). The Quileute tribe believe their ancestors are from wolves which are the protector of human does not as predator.

Furthermore, the detail descriptions of werewolves, in this subchapter are divided into two kinds of characteristics. They are the shape- shifters and their intelligence.

A. Shape- shifters

The form of werewolves in Meyer's work is taken from a result of acculturation between European mythology and Native American mythology of werewolves. In this case, the appearance of werewolves in *New Moon*, Stephenie Meyer does not pick the hybrid man-wolf variant as it is seen in Strieber's work *The Wolfen*. The werewolves of Meyer's work able to shift at any time like Quileute tribe legend. Most of the shape-shifting process is during times of excessive emotions (anger as the biggest trigger) (Meyer, 2006:312). This shape-shifting process is different to others Native American's werewolves (Navajo's skin-walker), which are they changing to werewolves by using a skin of coyote or wolf and pretending as a form of certain animals (Green, 1997:67).

It has large and big form like Strieber's werewolf, Meyer describes that

I stared at the monstrous creature, my mind boggling as I tried to put a name to it. There was a distinctly canine cast to the shape of it, the way it moved. I could only think of one possibility, locked in horror as I was. Yet I'd never imagined that a wolf could get so big (2006:243).

Later on, Meyer also tells the size of wolf by using another collocation of monstrous – the mammoth wolf – (2006:243). Beside their monstrous size, they also have another fur colour apart from the grey. It is a reddish brown (Meyer, 2006:244).

In their wolf form, this shape-shifter has dark eyes nearly black. It also has a horrifying feeling when they change from human into wolf. Meyer describes that

When I ... changed, it was the most ... horrible, the most terrifying thing I've ever been through – worse than anything I could have imagined. But I wasn't alone – there were the voices there, in my head, telling me what had happened and what I had to do. That kept me from losing my mind. I think. But Sam ... He shook his head. Sam had no help (2006:320).

Meyer's has noted that her werewolves do not need a full moon to change their shape into full wolf. They only need anger as the trigger of their shape shifting process. Therefore, it can be noted that Meyer's werewolf is different with Strieber's werewolf, *the Wolfen*. The character of werewolves in *The Wolfen* is permanent wolf- formed, which cannot change to human. Although the character of werewolves in *New Moon* has shape- shifter form, they can change themselves from human to werewolves and werewolves to human.

In Meyer's *New Moon*, the legend of Quileute werewolves appears as the enemy of vampire, and protect human from bloodsucker creature, it describe below:

The Quileutes had their superstitions about the "cold ones," the blood-drinkers that were enemies to their tribe, just like they had their legends of the great flood and wolf-men ancestors. Just stories, folklore, to most of them.

(Meyer, 2006:81)

However, they have a good manner of being aware on how terrible their nature. They are trying to block their desire to consume human's blood and does not transform into werewolves in front of human. They also want to protect the human. This condition can be clearly seen while Jacob Black as the shape-shifter tells to Bella that his pack is a protector.

He shook his head, smiling like a huge burden had been removed from his shoulders. "Of course not. Don't you remember what we call ourselves?"

The memory was clear—I'd just been thinking of that very day.

"Protectors?"

"Exactly."

"But I don't understand. What's happening in the woods? The missing hikers, the blood?"

His face was serious, worried at once. "We're trying to do our job, Bella. We're trying to protect them, but we're always just a little too late."

(Meyer, 2006:308)

Meyer's werewolves also have several wolf things such as their teeth, the heat of their bodies, and they also growl like an ordinary wolf. These characteristics are clearly depicted in Meyer's work "The wolf's muzzle wrinkled back over his teeth, and another growl rolled through his colossal chest. His dark, enraged eyes focused on me" (Meyer, 2006:325). In other conditions, Meyer also described the heat of the werewolf body through a conversation between Jacob Black and Bella. Here are the details of the conversation;

"Is that one of those wolf things?" I asked him. "The heat, I mean."

"Yeah. We run a little warmer than the normal people. About one-oh-eight, one-oh-nine. I never get cold anymore. I could stand like this"— he gestured to his bare torso—"in a snowstorm and it wouldn't bother me. The flakes would turn to rain where I stood" (Meyer, 2006:344).

Apart from the characteristics of its form, Meyer's work – *New Moon* – also has depicted some marvellous intelligence which the werewolves have. Thus on the next subchapter, I want to explore the werewolves' intelligence depicted in *New Moon*.

B. Werewolves Intelligences as Positive Characters

Most of experts in European and Native American mythology note that werewolves are described as negative mythological creatures with great intelligences. However, in *New Moon*, werewolves are portrayed as positive characters that inherit the same intelligences and physical abilities as the negative one.

These conditions are clearly showed by Stephenie Meyer. The quotation below shows the bright side of werewolves in Meyer's *New Moon*.

"Food's ready," she announced then, and the strategic conversation was history. The guys hurried to surround the table—which looked tiny and in danger of being crushed by them—and devoured the buffet-sized pan of eggs Emily placed in their midst in record time. Emily ate leaning against the counter like me—avoiding the bedlam at the table—and watched them with affectionate eyes. Her expression clearly stated that this was her family.

All in all, it wasn't exactly what I'd been expecting from a pack of werewolves (Meyer, 2006:338).

In this quotation, it can be seen that there is no bad portrait of werewolf's pack. It is quite different to the Strieber's work – *The Wolfen* –. In Strieber's work, werewolf's pack eats their food based on its familial structure. While in Meyer's *New Moon*, all of the members in werewolf pack have equal portion to eat and they do not consider human as their prey.

Werewolves, in *New Moon*, are also highly intelligent and maximize their excellent physical ability. Here are the details about their ability;

Jacob grinned back easily. "guess you'd have to be. Okay. See, when we're wolves, we can ... hear each other."

My eyebrows pulled down in confusion.

"Not hear sounds," he went on, "but we can hear ... thoughts – each other's anyway – no matter how far away from each other we are. It really helps when we hunt, but it's a big pain otherwise. It's' embarrassing – having no secrets like that. Freaky, eh?" (Meyer, 2006:317).

Through the descriptions above, it can be noted that in werewolf form, the shape-shifter can hear the sound even the other's thinking or the other werewolves. This ability makes werewolves are easy to communicate each other.

In the *New Moon* wolf pack has a kind of alpha and beta situation, the werewolves pack has a leader that called alpha, that are different with the werewolves in the legend. This conception is clearly depicted in Jacob gives the detail about the pack "*He chuckled darkly. Close enough. Sam told me I couldn't tell you. He's . . . the head of the pack, you know. He's the Alpha*" (Meyer, 2006:319).

In other situation, the shape-shifters in *New Moon* also have good speeds and reflexes. Meyer notes in the middle of conversation between Jacob and his pack

With Stunning speed, Jacob yanked a can opener from the counter and launched it at Jared's head. Jared's hand flicked up faster than I would have thought possible, and he snagged the tool just before it hit his face (Meyer, 2006:335).

The myth of a werewolf speed is derived from the activity of wolf in the wildlife. Robisch has noted that the ordinary wolf can sprint at speeds of thirty-five to forty miles per hour (2009:108). This ability is very useful to catch up its prey. Thus, it is very reasonable if Meyer portrays her monster is good in speed and reflex.

Beside their reflexes and speeds, they also have ability in regenerating their cells. So, they can heal their wound faster than ordinary people. This ability is illustrated by Meyer (2006:344) through Jacob's explanation to Bella about his ability.

"And you all heal fast—that's a wolf thing, too?"

"Yeah, wanna see? It's pretty cool." His eyes flipped open and he grinned. He reached around me to the glove compartment and dug around for a minute. His hand came out with a pocketknife.

"No, I do not want to see!" I shouted as soon as I realized what he was thinking. "Put that away!"

It is very common, in Native American legend, that the supernatural beings have an ability to heal their wounds instantly. Vlassoff (2009) notes that

In some tribes, shamans use shape shifting in a more serious manner. Wearing feathers, or the hide of his guardian spirit, the shaman will perform the animal's actions to imbue its healing powers in both himself and the patient.

According to quotation above, it can be seen that the shape-shifter has the healing power in order to protect its tribe. The healing powers help themselves to recovery from wound to protect other.

Referring to the *Wolfen*, the werewolves (shape-shifter) in Meyer's *New Moon* also shows that their nose is very amazing. Meyer (2006:409) shows when Jacob smells Bella's body scent; "He smiled a little. Yes, you do—you smell like them. Blech. Too sweet, sickly sweet. And ... icy. It burns my nose". Thus, it is quite sensible when Vlassoff notes in her writing that the Native American's shape-shifter can track an enemy without any other modern tools. She states that

Shape-shifting to his wolf counterpart was an asset to a warrior in warfare. His ability to silently track an enemy was often superior to an enemy's gun. In actual battle, calling one's spiritual animal, and becoming that animal, gave a warrior uncanny courage in the face of unbelievable odds (Vlassoff, 2009).

Meyer's descriptions on werewolves are quite different to Strieber's *the Wolfen*. She portrays werewolves as a heroic figure. In her work, Meyer has been succeeded in changing the descriptions about werewolves on it.

4.2.3 The Common Sense of American Werewolves from Native American and European Mythology to Werewolves in *New Moon*

In this subchapter, the researcher describes further on echoing process of Native American and European mythologies of werewolves to werewolves character in *New Moon*. Werewolves in *New Moon* are fictional characters which have mixed two kinds of mythologies. They are Native American and European mythology. In this case, she creates a new story about werewolves in United States

In Native American's legend, the shape-shifter, here, is portrayed as protector in the society. As the protector, it has strong power and good speed to do its job. This mythical being is also known as a good tracker. It can sense the presence of the enemy of the tribe. These all characteristics, which belong to the shape-shifter, become parts of the characteristics of Meyer's werewolves in *New Moon*.

Meyer also takes several European werewolves characteristics to complete the characteristics of werewolves in *New Moon*. As it is noted before, European mythology of werewolves shows that werewolves were known as terrible creatures. They have permanent wolf form with body fully covered by fur. These creatures also have strong power and can run faster. As the predator, they also have good sensitivity to track their prey. These all characteristics are really suitable to their role as the bloodthirsty creatures.

Meyer, in *New Moon*, allows her characters to tell the story concerning the legends of Native American, the shape-shifter. The character is Jacob Black. He is an integral focal point in Meyer's layers which tells about Native American history (Meyer, 2006:292-293). However, the only part that was borrowed from real Quileute legend was the folklore that the tribe was descended from wolves that able to convert themselves into Human. Frevele (2012) notes that;

While Meyer described a tribe that believed in shape-shifting, werewolves, and a steady supply of denim shorts, the wolf-related legend goes all the way back to the beginnings of the tribe's mythology. Only the first two Quileute people were transformed into humans from wolves. Since then, there is a lot of wolf imagery in tribal legend and art, but no one actually changes into wolves or vice versa. The tribe does, however, continue to honour the original wolves to this day.

The expression above shows that Meyer puts her right to mix Quileute's legend and her fictional concept on werewolves. Quileute or known as the Quillayute are a Native American people who live in western Washington State in the United States. It is located near the southwest corner of Clallam Country, Washington at the mouth of the Quillayute River on the Pacific coast.

Meyer uses La Push as a setting for her work *New Moon*. La Push is a real location and the home of the Quileute tribe in northern Washington State (Anderson, 2012). In this tribe, the shape-shifter is the one who brings light to people by creating sun, moon, stars, or causes the tides (quileutenation.org, 2012). To do these jobs, he

transforms into a completely different shapes. They are called as Raven, Bluejay, or coyote. In recreating the Quileute's shape-shifter, Mayer draws *werewolf* as a person who has able to transform him/herself into a giant wolf. People in Quileute tribe believe that the wolf is their protector and predecessor. It is resonant throughout their story and myth.

Overall, the characteristics of Native American and European werewolves are mixed up by Meyer as the new representation of werewolves. In this case, Meyer brings the soft characteristics of werewolves. Their strong physical ability and intelligence are usually used to protect society. Therefore, werewolves, in *New Moon*, can also be pointed as a new interpretation of the werewolves which the form is taken from European mythology of werewolves and intelligence come from Native American werewolves.

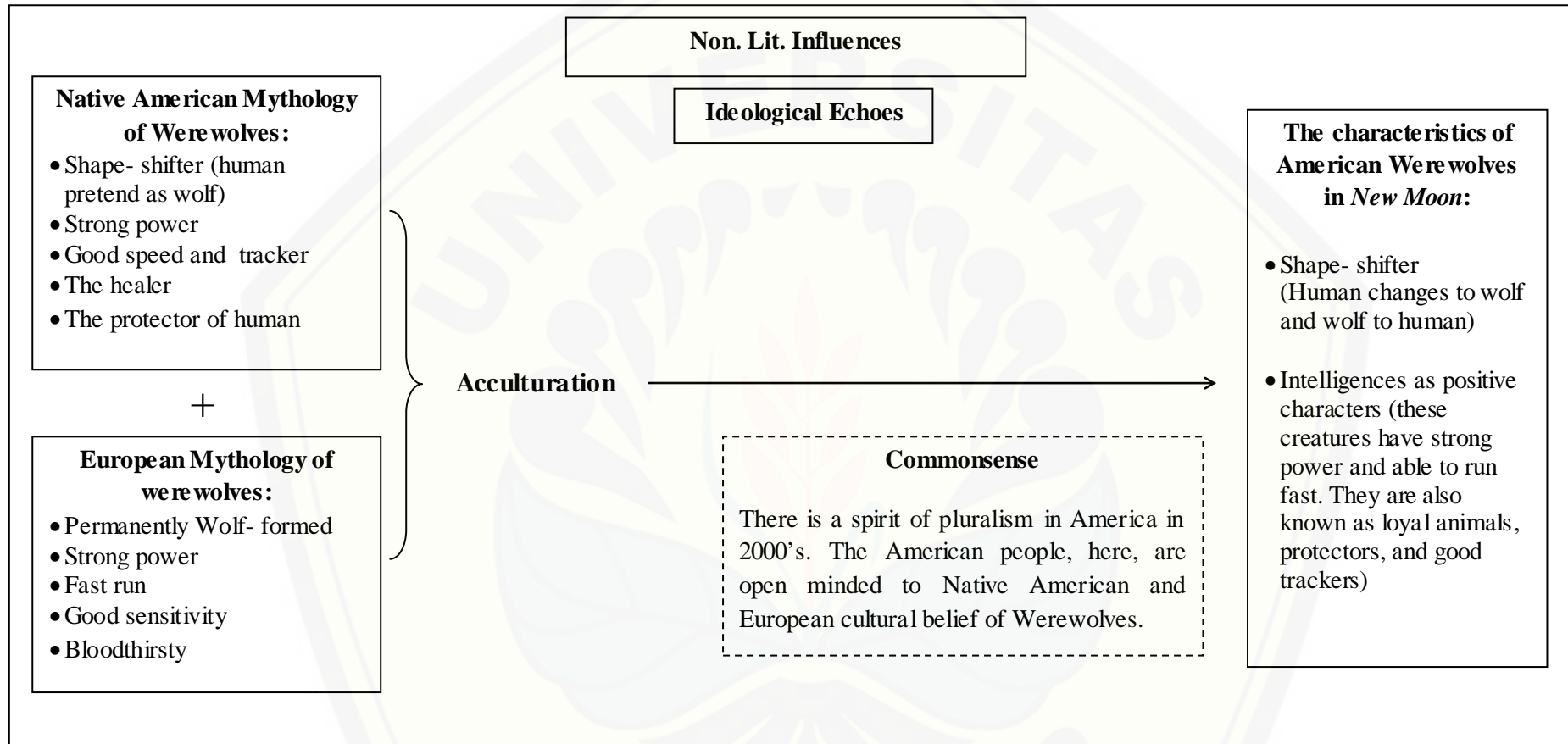
These werewolves character are produced by the common sense which appears in United States 2000s. These werewolves character become possible when we saw the growth of internet around 2000's. It has contributed to spread out people's communications around the world (Ludden, 1998). People easily get much information about other cultures or the myth which they concern about. On the other side, people in 2000's are known as open minded persons who are really aware not only to their culture but also to another culture. This is a spirit of pluralism.

Pluralism in America, as it is noted by Keyes, is simply a fact about society. That is to say, there is a plurality of beliefs and institutions that support the society in this country (2008:1). Pluralism can also be known as a set of untold truths about the world. In this research, there researcher refers pluralism as a term that is used to describe a certain cultural condition. The condition is when smaller groups within a larger society maintain their unique cultural identities. Their values and practices are also accepted by the wider culture.

These conditions also have its effect on the production of literary work. As we know, the author of literary work is the part of the society. Sometimes, he or she uses

the myth within the society as the material of his or her work. However, the growth of the internet can bring the other possibility. He or she, who has been already influenced by myths or believes which surround them, can easily find or get the other information about the other myths outside his or her surroundings. This condition can also affect his or her point of view in describing or creating his or her work. We can see these conditions while Meyer blends European and Native American myth of werewolves in describing or drawing the werewolves in *New Moon*.

To get in touch with the explanation above, the chart below will show the ideological echoes of Native American and European Mythology of werewolves within the characteristics of werewolves in *New moon*:



Picture 4.2 The Ideological Echoes from Native American and European Mythology of werewolves to werewolves in Stephenie Meyer's *New moon*

4.3 The Comparison of Ideological Echoes of Werewolves in Strieber's *The Wolfen* and Meyer's *New Moon*.

In this part, I want to compare the ideological echoes of werewolves from European mythology to werewolves in *The Wolfen* and the ideological echoes of werewolves from Native American and European mythology to werewolves in *New Moon*. Firstly, I determine several points to be compared. They are the source of influence, the characteristic of werewolves (their forms and intelligences) in mythologies and in both novels, and the commonsense of werewolves which supports the ideological echoes from mythology of werewolves to fiction (*The Wolfen* and *New Moon*).

The characteristics of werewolves within *The Wolfen* and *New Moon* are influenced by myths. This can be categorized as a non-literary influence. A non-literary influence is the effect of culture toward the consciousness of the author when he or she writes his/her literary work. Here, the authors of *The Wolfen* and *New Moon* use the myth as the source to make werewolves characters. However, the source of influence is different. In *The Wolfen*, Strieber used European mythology of werewolves in describing the characteristics of werewolves. And, in *New Moon*, Meyer had mixed two kinds of mythologies, namely European mythology of werewolves and American mythology of werewolves.

In European mythology, werewolves are described as creatures in the wolf form. It has a body covered by fur. It has curved fingernails and low-set ears. It also has bushy eyebrows that meet in the centre of fore head. However, the forms of werewolves in American mythology are quite different to the European one. The American mythology only has a tale about a shape-shifter. A shape-shifter is human who pretended to be wolf or the other animals. These two creatures (werewolves and shape-shifters) have some abilities and high intelligences. Based on their own mythology, both creatures have a strong power. They are also known as a fast runner

and a good tracker too. The differences between these two creatures are their roles within the myth. Werewolves, in European mythology, are bloodthirsty and known as cannibal creatures. Yet, shape-shifters, in American mythology, are the healers and human protectors. These all characteristics have been acquired and used as the source in constructing the werewolves within literary works (Strieber's *The Wolfen* and Meyer's *New Moon*).

Furthermore, the features of werewolves described in *The Wolfen* and *New Moon* are varying. In *The Wolfen*, the characteristics of werewolves influenced by European mythology on werewolf are known as the worst portrait of werewolves. It has wolf-form with low-set ears, and bushy eyebrows that met in the center of the forehead. The werewolves, in *The Wolfen*, are also described as the creatures which have a strong power and often look larger. They are also known as a fast runner. As a terrible creature, *The Wolfen* also shows that werewolves are tricky and wicked creatures. These all characteristics support the worst portrait of werewolves which can also be identified as a cannibal creature.

In other condition, *New Moon* shows the good descriptions of werewolves. Noted before, *New Moon*'s werewolves are the result of the acculturation of the characteristics of werewolves between European mythology of werewolves and American Mythology of werewolves. In this case, werewolves, in *New Moon*, possess the characteristics of both creatures (known as werewolf and shape-shifter). Yet, the form of werewolves in *New Moon* is different with werewolves in *The Wolfen*. Its form is derived from a shape-shifter. They are a human who can change his/her body into a wolf. Werewolves, in *New Moon*, also have a strong power. They are a fast runner, good tracker and very loyal to their pack.

Furthermore, there are some factors which are shaping the common sense of European and Native American mythologies about werewolves within *The Wolfen* and *New Moon*. For werewolves in *The Wolfen*, the factors are the nature of wolf as a predator in their wildlife, the legend of loup-garou brought by European immigrants.

Moreover, there is also a local animal in Northern U.S called Coyote. These all factors were already familiar for people who lived in United States 1970s. And, all of them were shaping the common sense about werewolves' characteristics in *The Wolfen*.

In different ways, *New Moon*, which has mixing characteristics of werewolves, also has its own factors. Within the Meyer's *New Moon*, we could see Quileute tribe's culture as the cultural background in constructing the werewolves' character. This cultural background mixes with some characteristics taken from European mythology of werewolves. In other words, this condition projected that there is a spirit of pluralism in American at 2000's. The Americans, here, are to be open minded to Native American and European cultural belief of Werewolves. Overall, the descriptions above can be summarized into the table below:

Table 4.1. The Comparison of Ideological Echoes of Werewolves in Strieber's *The Wolfen* and Meyer's *New Moon*

The Comparison of Ideological Echoes of Werewolves	<i>The Wolfen</i>	<i>New Moon</i>
Type of Influence	Non-literary Influence (From myth to fiction)	Non-literary Influence (From myth to fiction)
The Source of Influence	European Mythology of Werewolves	American Mythology of Werewolves and European mythology of werewolves.
Characteristics of Werewolves in Mythology	European Mythology of werewolves Form: <ul style="list-style-type: none"> • Wolf form • Low- set ears • full fur • Bushy eyebrows that meet in the center of forehead 	Native American Mythology of Werewolves Form: <ul style="list-style-type: none"> • Shape- shifter (human pretend as wolf) Intelligences (as the positives character) <ul style="list-style-type: none"> • Strong power

The Comparison of Ideological Echoes of Were wolves	<i>The Wolfen</i>	<i>New Moon</i>
	<ul style="list-style-type: none"> • Curved fingernails <p>Intelligences: (as the negative creatures)</p> <ul style="list-style-type: none"> • Strong power • Fast run • Good in sensitivity • Bloodthirsty and cannibal creatures 	<ul style="list-style-type: none"> • Good speed and tracker • The healer • The protector of human <p>European Mythology of werewolves:</p> <p>Form:</p> <ul style="list-style-type: none"> • Permanently Wolf- form <p>Intelligences (as the negative characters):</p> <ul style="list-style-type: none"> • Strong power • Fast run • Good sensitivity • Bloodthirsty
<p>Characteristics of Werewolves in Fiction</p>	<p>Form: Wolf form</p> <p>Intelligences (as the negative characters): Strong power Fast runner Tricky creature Wicked creature Cannibal creature</p>	<p>Form: Shape- shifter (human change to wolf, wolf to human)</p> <p>Intelligences (as the positive characters): Strong power Fast runner Smart animal Good tracker Protector</p>
<p>The factors shaping common sense of werewolves</p>	<ul style="list-style-type: none"> • The nature of wolf as predator • Loup- Garou legend brought by European immigrant 	<p>There is a spirit of pluralism in America in 2000's. The American people, here, are open minded to Native American and European cultural belief of Werewolves.</p>

The Comparison of Ideological Echoes of Were wolves	<i>The Wolfen</i>	<i>New Moon</i>
	<ul style="list-style-type: none">• The similar image of werewolves with local animals in Northern U.S, called Coyote• The murder case with cannibalism done by Albert Fish.	

CHAPTER 5. CONCLUSION

This research draws several conclusions obtained from comparing the character of werewolves in two novels, Whitley Strieber's *The Wolfen* and Stephenie Meyer's *New Moon*. These novels describe different portraits of werewolves. In order to compare the precise descriptions of werewolves within those novels, this research uses a comparative approach. There are several points to be compared in this research. They are the types and also the source of influence, the characteristic of werewolves including their forms and intelligences in mythologies and in both novels, and also the commonsense of werewolves which supports the ideological echoes from mythology of werewolves to *The Wolfen* and *New Moon*.

This research finds that the type of influence for these two novels was a non-literary influence. This condition happens because those novels are already affected by mythology in describing the werewolves' characters. The mythologies of werewolves echo within the novels like an ideology. There are two kinds of mythologies of werewolves which are echoing within the novels. They are European mythology of werewolves to fiction in Whitley Strieber's *The Wolfen* and acculturation between Native American mythology and European mythology of werewolves to fiction in Stephenie Meyer's *New Moon*.

In European mythology, werewolves are described as terrible creatures in a wolf form and have a role as a predator. They have strong power and can run faster. Yet, these descriptions are really different to mythological creature in Native American mythology. In Native American mythology, there is a story about the shape-shifters, humans who pretend and act as wolf or other animals. Just like the werewolves in European mythology, the shape-shifters also have a strong power and have a great speed in running. They also have great sensitivity to track the presences

of their enemy. Contrasting to the werewolves in European mythology, the shape-shifters in Native American myth are known as the healer and they are the protector of human. These all descriptions can be detected within Whitley Strieber's *The Wolfen* and Stephenie Meyer's *New Moon*.

In *The Wolfen*, this research finds that its werewolves are influenced by the characteristics of werewolves in European mythology. However, werewolves in *New Moon* are different. The werewolves, in *New Moon*, are the result of the acculturation of the characteristics of werewolf in European and Native American mythologies.

Furthermore, there are some factors which shape these all werewolves' descriptions. They are the common senses which are surrounding the novels. In this case, the factors, which are shaping the ideological echoes of werewolves in *The Wolfen*, are the common sense of people in 1970s. Most of people, in 1970s especially in United States, knew that the nature of wolf was a predator in the wildlife. In their social life, there was a legend which is spread out among them. It was the legend about Loup-Garou brought by European immigrant which is depicted werewolves as predator and cannibal creature. In further condition, Strieber also told that his werewolves in *The Wolfen* were inspired by the form of local animal in Northern United States, Coyote. Coyote is a kind of wolf family with their form likes big wolf and brown fur.

In contrast, Meyer in *New moon* mixes Native American and European mythology of werewolves in creating a new version of werewolves. In this case, the features of Native American mythology of shape-shifter are melted with the characteristics of European werewolf. These were projected by the spirit of pluralism in American at 2000's. People, in 2000's, were known as open minded person. They easily got much information about other culture or myths which they concern about. Meyer as the part of the society also has the spirit of pluralism which spread out in 2000's. Therefore, she can also be known as an open minded person.

Thus, it can be seen that the mythologies of werewolves have influenced the authors in portraying the character of werewolves within the fictions *The Wolfen* and *New Moon*. In *The Wolfen*, European mythology of werewolves has influenced Strieber in describing his werewolves. In addition, Meyer, the author of *New Moon*, has been influenced by two kinds of mythologies, namely European mythology of werewolves and Native American mythology of werewolves. These two mythologies have mixed up and produced the new representation of werewolves in *New Moon*. Overall, these all conditions provide that myth in the society can bring influence within literary works.

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