CHAPTER II

THEORITICAL REVIEW

This chapter discusses about the theories used in this research. The theories are included several ideas on gothic by Botting (2005), supernatural beings by Shtulman (2008), factors of the actions from Bal (2010), and the others theories from researchers such as Gurdijeff (2015) about supernatural phenomena and Prohászková (2012) about horror literature which can support the discussion. Focusing on the issue, supernatural is part of life that basically cannot be explained by role of science, because it is involved God's power, magic or mysterious phenomena by official science (Gurdijeff, 2015: 1). However, there are a lot of institutions or researchers who make a research about supernatural until now. They try to show the supernatural by taking pictures and recording sounds or videos to proof the existence of supernatural.

2.1 Supernatural as Gothic Feature

The supernatural is represented and explained in many field of study such as in religions, mythical stories, and literary works. In literary works, there is a period which can be considered the rise of the supernatural; it is called Gothic period in Romanticism era. That era differentiate into two; light romanticism and dark romanticism. It explained in the following quotation.

> *"Another feature of Dark Romanticism is its relation to Gothic fiction, which shares many conventions found in Dark Romantic works. It has common elements of darkness and the supernatural characters with sheer terror. Gothic's themes of dark mystery and skepticism regarding man can be found in Dark Romanticism, as well. These features cannot be observed in Light Romanticism."* (Figun, 2010: 1).

Simply, light romanticism is a part that full of beautifulness such as a romantic story, natural goodness, and calmness situation. Besides, dark romanticism is full of darkness experiences such as evil, sickness, death, gloomy, and curses. It is known as Gothic. Julita (2008: 1) explains that "Gothic was a literary form in the late eighteenth century. As a literary term, gothic can be defined as the subgenre of the novel with eerie, supernatural or horrifying events."

In late eighteenth century, Gothic text uses horror and terror as a way to create supernatural story according to gothic scope, horror and terror explained by Ann (1826), she stated that

> *Terror is characterized by "obscurity" or indeterminacy in its treatment of potentially horrible events; it is this indeterminacy that leads the reader toward the sublime. Horror, in contrast, "nearly annihilates" the reader's responsive capacity with its unambiguous displays of atrocity.*

In other words, terror is threatening and horror is a nuance that come from terror. In gothic scope, *Dracula* (1897) is one of gothic literature. In the novel *Dracula* (1897), it represented fictional beings called Dracula which horrible character, showed as someone who has supernatural ability change his form to a bat or killing somebody by sucking a blood. According to the presentation of Dracula in the novel, the ability of Dracula gives the nuance of horror and brings the terror for the common human. Furthermore, the existence of Dracula as fictional, clarified that fictional beings is created by human imagination.

The supernatural beings that contained in the novel could be derived by social myth that inherited from generation to generation and invented by the author. The invented myth can be based on social culture or religion which attempted to represent the experiences of horror and fear. It is because oldest and strongest human emotion is fear. (Prohászková, 2012: 1). In line with

Prohászková , Lovecraft stated that the oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown (2009). Both of those ideas have similarity about the concept of human fear, it identified that the emotion of fear from human feeling is a reason the existence of horror and terror become characteristic of supernatural things especially from supernatural beings and to identified why supernatural beings become one of reasons of human fear, Prohászková (2012) stated in her article that:

> *"To every unexplainable phenomenon they attributed a character, human or inhuman, which they associated with supernatural skills and invincible power. And since the human imagination knows no limits, a wide scale of archetypal characters have been created, such as gods, demons, ghosts, spirits, freaks, monsters or villains. Stories and legends describing their insurmountable power started to spread about them."* (2012:1)

According to the quotation, human fear is because human imagination which created the shape of supernatural beings although it seen irrational, but, it can be bound up with scientific and religion terms and have correlation with mysterious natural energy and creating a force as unhuman which is exist in the real world.

2.2 Supernatural beings

Supernatural beings are conceptualized as persons with counterintuitive properties (Shtulman, 2008: 1). Counterintuitive properties means that supernatural beings which impossible to exist in real life. However, supernatural beings around this world resemble a human's characteristic. According to previous quotation from Prohászková, several supernatural beings such as God, demons, ghost, spirits, freaks, monster, or villains have their own skill which some of its characteristics same as human or can be accepted rationally by human.

Supernatural beings in the novel are generally known by people around of the world with different name, shape, and story. The variation of supernatural beings around the world depend on each own culture. Generally, Shtulman (2008) classified supernatural beings as two typical of supernatural beings. Those typically found in fictional and religious context. Henceforth, it is known as fictional beings and religious beings.

2.2.1 Fictional Beings

In literary works, there are a lot of fictional beings represented such as monster, dwarf, elf, and so on. Shtulman (2008) classified those as fictional beings. In fictional contexts, he added the characteristic of fictional beings that it tends to be less believable than religious beings. Furthermore it tends to be manifested in literary works than religious beings. According to supernatural beings, Shtuman (2008) explains that:

> *Fictional beings differ from religious beings in two important ways. First, fictional beings tend to be less believable than religious beings. Second, fictional beings tend to be anthropomorphized in art, literature, and discourse more consistently than religious beings (which are depicted anthropomorphically in some contexts but not others).*

According to the passage, it is explained clearly about the differences between fictional supernatural beings and religious supernatural beings. Fictional beings is based on human imagination. For example, mostly people believe about the existence of God which categorized as religious beings, but, it is difficult and nearly impossible to be believed the existence of fictional beings such as zombies, vampire, monster, Dracula, and so on in real life. It is oppositely with religious beings which easily to believe.

2.2.2 Religious beings

Belief in the existence of religious supernatural beings is a universally accepted in most of culture (Brown, 1991). The universally accepted belief is based on religion that spread in the society.

In religion, human learns everything includes the religious beings such as God, Angels, Satan, and Messiah (2008). Shtulman (2008) is also stated that religious beings possesses ability that human beings do not have such as the ability to fly, to live forever, or ability to be everywhere at once (2008: 1).

The existence of religious beings is believed by adherents although religious beings explained differently by different religion. The explanation is not of its shape or form of religious beings, but, the explanation is mostly about the characteristics and its role in real life. For example, the existence of God has control for everything, Angel as the servant of God which always doing His order, different with Satan as the disturber for mankind and struggling to bring a mankind to hell. Therefore, the manifestation of religious beings is difficult to describe, different with fictional beings which can be described in many forms.

2.2.3 The Similarities between Fictional Beings and Religious Beings

Shtulman (2008) stated that the fictional beings have similarity with the religious beings. The similarities are between fairies (fictional) with angels (religious), because both of them have wings and doing some magic or have miracles. Second, ghosts with God, because both of them are invisible and undying. Third, vampires have similarity with Satan, because they can change shape and have an extraordinary powers of enchantment. Last, zombies with messiahs, because both of them started their existence as humans and rose from the grave following their humanly

death. According to this research, those similarity is to recognize and strengthen the relation between fictional and religious beings.

2.3 Classes of Actor

Since supernatural beings is part of character in literary work, it could be recognized by the close analysis of actors. The theory from Bal (2010) is used to explain how the supernatural being is manifested. According to the Bal there are several things that must be analyzed about the actions of actors such as, subject and object, power and receiver, and helper and opponent.

2.3.1 Subject and Object

In literary works, the purpose in story is important. Basically in the literary works, the purpose of an actors is interest part. According to the role classes of actors, a subject actor has a goal in the story line and then the subject has struggled to reach the aim. The flow of struggled subject to reach the aim will be complicated when there is another actors which involved in the story has different role with subject. It means that the characters especially in the novel can be recognized by each action according to their role and there are three classes to be distinguished by the classes of actors such as subject and object: actor x aims goal to Y. X is called subject-actant, Y is called object-actant. The existence of object is not always person and aspires to get certain purpose. The explanation about subject and object is explained by Bal (2009: 197): *the object is not always a person. The subject may also aspire towards reaching a certain state.* It means that subject as an actor who have a purpose to reach the aim as an object has important role in the story. Without subject or object, the story will not have a value and pointless.

2.3.2 Power and Receiver

The subject aims to reach goal toward object is difficult, thus it needs a power. Power is a tool for subject to reach the aim as explained according Bal (2009) in the following passage.

> *a form of communication, and we can, consequently, distinguish a class of actors – consisting of those who support the subject in the realization of its intention, supply the object, or allow it to be supplied or given - whom we shall call the power. (Bal, 2009: 198)*

The relation between power and receiver with subject is a relationship that has very important role. It is because without power, the subject cannot change or do anything to get the aim. According to Bal (2009), power is supported subject to reached the aim. Basically, power is not concrete things, however it is an abstract things such as destiny, time, abilities, or anything else that owned by an actor include supernatural power. Based on power explanation, the aim of the subject is affected by power which allows or prevent subject to reach the aim by supplied the object and allow the object as the one who supplied or given power to object depend on the actions.

Besides of that, subject become a receiver when object give the power to the subject. In this case, object can be called as sender, because object possibly to give power to subject as receiver. As an example from Bal (2009: 199):

He: *subject* + *receiver*

She: *object* (sender) + *power*

(The person who as subject or object is dynamic, depend on context)

Receiver *function* *power*

a. John wants to marry Mary

According to the example above, Mary is object (sender) which give an answer or decision for John to marry her or not. Anything answer that given to John as subject (receiver) from Mary, it will be a power for John.

2.3.3 Helper and Opponent

Besides of subject and object or power and receiver, Bal also explained the others terms called helper and opponent. Those factors have an effect to influence while subject to reach the aim. The helper and opponent exist because usually to reach the subject's aim is difficult to achieve. The subject gets an obstacle while reaching the aim and then receives help. There are several characteristics to distinguish between helper and opponent. The helper is often abstract, but the opponent is dynamic, it could be form as concrete or abstract depend on necessity of the story. The helper often remains in the background, but the opponent is often comes the fore, the opponent is usually only one, but the helper is usually multiple. Basically, the helper will give solution to actor-subject to reach the aim.

In other words, between helper and opponent appear in several events in the story with different characters or characteristics. For example:

	Subject	*Function*	*Object*
a.	John	wants to marry	Mary

In this case, when John struggling to get his aim to marry Mary, there will be other factor that potentially make John fail to reach his aim. The factor that potentially make subject fail to reach the aim is called opponent. Besides, when John or subject in the story face with any trouble,

there will be other factor that will help John or subject to pass it. The factor that help subject is called helper. Basically, helper is not always person, but it could be as a things which have characteristic helping subject in the story. According to that, between helper and opponent are identified depend on event in the story.