The Many Faces of *Otherness*: *The Other* and the Dichotomy of *Good and Evil* in the Works of Neil Gaiman

Bakalářská práce

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Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně pod odborným dohledem vedoucího práce a uvedla jsem veškeré použité podklady a literaturu.

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Abstract

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This thesis will explore the concepts of the Gothic, Fantasy and Fairy tale, as they manifest in *the Other* and *good and evil*, in the selected novels of Neil Gaiman, *Neverwhere* (2005), *The Ocean at the End of the Lane* (2013), *Coraline* (2002) and *The Graveyard Book* (2008). The theoretical part will provide the introduction of the author Neil Gaiman and his major works along with the conceptual background needed for the analysis of the selected novels. The aim of this thesis is to examine how interconnected the three literary modes – the Gothic, Fantasy and Fairy tale – are in the realisations of the concepts in Gaiman's novels for both children and adults. The proportion in which the literary modes are present will also be examined, as the concepts are not necessarily realised in the same way in each of the novels.

Key words: Neil Gaiman, *Neverwhere*, *The Ocean at the End of the Lane*, *Coraline*, *The Graveyard Book*, the Gothic, Fantasy, Fairy tale, *the Other*, *the monster* character, *good and evil*

Anotace

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Tato bakalářská práce se zabývá koncepty gotiky, fantasy a pohádky, konkrétně koncepty *Jiného* a *dobra a zla*, ve vybraných románech Neila Gaimana, *Nikdykde* (2005), *Oceán na konci ulice* (2013), *Koralína* (2002) a *Kniha hřbitova* (2008). Teoretická část představí Neila Gaimana a jeho hlavní díla a poskytne také konceptuální rámec, který poslouží k analýze vybraných děl. Cílem této práce je prozkoumat, jak se vybrané tři literární mody – gotika, fantasy a pohádka – propojují v realizaci konceptů v Gaimanových románech pro děti i dospělé. Zkoumáno taktéž bude, v jakém poměru jsou tyto literární mody přítomny, protože pojmy nemusí být v každém z románů realizovány stejným způsobem.

Klíčová slova: Neil Gaiman, *Nikdykde*, *Oceán na konci ulice*, *Koralína*, *Kniha hřbitova*, gotika, fantasy, pohádka, *Jiný*, postava *monstra*, *dobro a zlo*

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Introduction

The aim of this bachelor thesis is to examine the concepts and realisation of *the Other* and the dichotomy of *good and evil* in the literary modes of the Gothic, Fairy tales and Fantasy in the selected works written by a British author Neil Gaiman. The thesis will focus on how the concepts are realised through the three literary modes and in what proportion they are distributed. The intention of the thesis is to examine whether the concepts are realised differently or in a similar manner throughout the novels. The analysis provided in the final, practical part will focus on four novels in total. Two novels are primarily aimed at adults – *Neverwhere* (2005), which was first published in 1996 but was republished in 2005 as author's preferred text, and *The Ocean at the End of the Lane* (2013). The other two novels can be labelled as children's literature – *Coraline* (2002) and *The Graveyard Book* (2008).

Gaiman's work is discussed only in a few edited collections, even though many articles are written about his novels and comics. If any part of his work has attracted scholars, it is, perhaps, Myths and Fantasy such as in *Neil Gaiman's The Sandman And Joseph Campbell: In Search Of The Modern Myth* (2003) and *The Mythological Dimensions Of Neil Gaiman* (2012). Upon careful reading of Gaiman's novels, the author of this thesis considers not only Fantasy but also the Gothic and Fairy tale literary modes combined together to play major roles in the core of his work. This thesis will thus investigate how concepts of these three literary modes are realised in selected Gaiman's works through close reading analysis which will examine the concepts and their relation to the literary modes interconnectedly rather than in isolation for it is the belief of the author of this thesis that the elements of the modes are combined int he realisation of the concepts. The thesis will show how *the Other* and *good and evil* are realised and how they interact in the author's characters.

The thesis is divided into two parts – the theoretical and practical part. The theoretical part briefly introduces Neil Gaiman along with his works and connection to the Gothic, Fairy tales and Fantasy. Then the theoretical part establishes the conceptual background based on Mieke Bal's conceptual theory, which works with a close reading analysis. The thesis shall define the idea of a *conceptual approach* as a core of the methodology, introducing the ensuing theories regarding the Gothic, Fairy tales and Fantasy fiction, focusing mainly on the concepts of *the Other* and *good and evil* which

will be analysed in the practical part of the thesis. Also present will be *the monster* character which shall be analysed as an element of *otherness* for its relation to the concept, establishing thus the monstrous *Other*. The practical part uses the conceptual background as a foundation of the analysis of the selected works in order to draw a conclusion from it. The author of this thesis expects that the analysis will lead to the conclusion that Gaiman creates the *othered* characters by combining *otherness* with the *good and evil* dynamics and interconnecting in their aspects the Gothic, Fantasy and Fairy tale literary modes.

1. The Theoretical Part

In the theoretical part, the selected author Neil Gaiman shall be introduced alongside his major works and connections will be drawn between Gaiman and the concepts of the Gothic, Fairy tales and Fantasy. After the introduction of the author this thesis shall focus on the conceptual background, defining the term *concept* and the employment of the term according to the cultural theorist Mieke Bal. The following sections shall provide definitions of the three modes – the Gothic, Fantasy and Fairy tales – and the concepts that will be used in the analysis of the selected works. The concepts in question shall be *the Other* and *good and evil*.

1.1 The Author

This section shall provide the introduction to the selected author and the major works written throughout his career. The aim of this thesis shall also be introduced, mentioning the concepts of the Gothic, Fairy tales and Fantasy that the author of this thesis considers to be interwoven in the selected works.

1.1.1 Neil Gaiman and His Work

The author of this bachelor thesis chose to analyse selected works of the major contemporary English author Neil Gaiman. Gaiman, born in 1960 in Hampshire and now residing in the United States, is a prolific writer best known for his children's book *Coraline* (2002) and adult novels such as *Stardust* (1999) and *Good Omens* (1990) co-authored with the late Terry Pratchett. Gaiman is also appraised for his dark fantasy comic book series *Sandman* (1988–1996). All the works mentioned made their way onto the television screen which only goes on to show how popular Gaiman has been for nearly four decades. His debut piece, a biography named *Duran Duran* after the band it concerns, was published in 1984 and his latest publication is the illustrated poem *What You Need To Be Warm* (2023). As the author himself mentions in *Prince of stories: the many worlds of Neil Gaiman* (2008), his first novel, though never published, was a children's book *My Great Aunt Ermintrude* written either in 1981 or 1982.[1] In other words, Gaiman started as a children's writer and the author of this thesis has the belief that Gaiman still continues to use Fairy tale elements in his work whether that be

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[1] Neil Gaiman, interview by Hank Wagner, et.al, "Part Eleven: The World of Neil Gaiman" in *Prince of stories: the many worlds of Neil Gaiman* (New York: St. Martin's Press, 2008), 468.

in adult or children's fiction. Gaiman is an acclaimed writer of both children's and adult literature but as Tara Prescott mentions, many of his works are not written for a specific age group and they are also considerably hard to describe when it comes to their genre.[2] After investigating not only Gaiman's children's novels but also novels mainly intended for adults, all of which were published from the span of the 1990s to the 2010s, the author of this thesis came to the conclusion that all the works share elements of the Gothic, Fairy tales and Fantasy. This thesis shall analyse Gaiman's work by applying two concepts – *the Other* and *good and evil* – which are both used in the Gothic, Fairy tales and Fantasy fiction, on the selected work. The thesis will try to investigate how these concepts are realised, whether their realisation leans more toward the Gothic, Fantasy or Fairy tales mode as well as whether Gaiman combines the realisations of each of the concept across the three modes in *Neverwhere, The Ocean at the End of the Lane, Coraline* and *The Graveyard Book.*

A question may arise as to what do Fantasy, Fairy tale and the Gothic have in common. The concepts of Fantasy and Fairy tales usually go hand in hand in popular literature and when one takes a closer look at Gaiman's works, no matter for whom they are recommended, these two modes are present. In addition, which might at first seem unusual, they are combined with the Gothic mode, even though the Gothic literature is not as popular as the aforementioned two. Yet when examined, the Gothic is quite compatible with both Fantasy and Fairy tales as shall be seen in the section regarding modes as well as the section which follows the interconnectedness of both the three modes and the concepts of *the Other* and *good and evil.* Fairy tales are usually associated with younger readers, while the Gothic is associated more with adult readers, with Fantasy alternating between the two age groups. What interests me, thus, is in what proportion, regarding the Gothic, Fantasy and Fairy tale, are the realisations of the concepts used in the selected works which cross the borders of what is considered children's and adult literature.

In conclusion, I have presented the author and his major works, drawing attention to the literary modes of the Gothic, Fairy tales and Fantasy that appear in the novels selected for the analysis. The analysis will work with these three modes and their shared concepts of *the Other* and *good and evil*, and therefore the term *concept* will be defined in the following section.

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[2] Tara Prescott, introduction to *Neil Gaiman in the 21st Century: Essays on the Novels, Children's Stories, Online Writings, Comics and Other Works,* ed. Tara Prescott (Jefferson: McFarland & Company, 2015), 2.

1.2 Conceptual Background

As it was previously mentioned, this thesis explores the concepts and their realisation of the Gothic, Fairy tales and Fantasy in the selected works of Neil Gaiman. Before discussing the three modes and their shared concepts, the very idea of what concept represents and how it can be used shall be addressed in the next section. After the term is delineated, the three literary modes shall be introduced along with their realisation of the two concepts – *the Other* and *good and evil* – and how they will be used in the analysis. This thesis shall in the next section define concept according to the article *Working with Concepts* (2009) by the Dutch theorist Mieke Bal. The methodology of this thesis will use as its basis the conceptual approach of Mieke Bal developed in *Narratology: Introduction to the Theory of Narrative* (1997), *Travelling Concepts in the Humanities: A Rough Guide* (2002), and *Working with Concepts* (2009) which applies concepts alongside with elements of theory after a careful close reading analysis of the selected texts.

1.2.1 Defining Concept

Concept has many meanings throughout the various fields of study and each scholar can have their own slightly different definition, too. The American philosopher Tyler Burge summarises the traditional philosophical Aristotelian view of concepts as "sub-components of thought contents. Such contents type propositional mental events and abilities that may be common to different thinkers or constant in one thinker over time."[3] This definition provided by Burge is a useful one in the field of philosophy but for the purposes of this thesis a more detailed definition is needed.

This thesis wants to present concepts as methodological tools of narratology for the close reading analysis. The definition this thesis thus applies is used by the Dutch cultural theorist Mieke Bal. Bal defines concept as an abstract representation of an object which travels throughout history and also between disciplines and scholars.[4] In other words, the idea of what a concept is changes over time and it can be used intersubjectively and interpersonally. According to Bal, if concepts are employed in the right way, they "can become a third partner in the otherwise totally unverifiable and

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[3] Tyler Burge, "Concepts, Definitions, and Meaning," in *Metaphilosophy 24*, no. 4 (1993): 309–25. Accessed November 24, 2023 http://www.jstor.org/stable/24439033.

[4] Mieke Bal, "Working with Concepts." *European Journal of English Studies*, (vol. 13, no. 1, 2009), 18, 20.

symbiotic interaction between critic and object.[5] Concepts thus not only interact between disciplines and scholars but also between the scholar analysing the object and the object itself creating a bridge between the two.

In *Travelling Concepts* (2002), Bal rejects theory as the only methodological way to conduct an analysis as it is too dogmatic on its own. Bal's solution to keep using theory in methodology is to make theory more approachable and flexible. This is where the term 'concept' finds its use. According to Bal, a close analysis should be "informed but not overruled by theory, in which concepts are the primary testing ground."[6] This way the analysis becomes less stiff and brings a new perspective on the object. As Bal also notes, it is important to work with concepts as interpretative tools after reading the chosen text as a text should not just be inserted into a theory with the expectation of yielding a sufficient outcome on its own.[7] Bal argues that "[o]n the basis of a careful reading of the text, as well as a careful attention to one's reader's response, one selects those elements of the theory that one thinks particularly relevant to the text. Those will be […] the features that triggered one's interest in the first place."[8] Therefore, the approach of this thesis is to not first choose a theory to apply to the selected works, but rather to begin, as Bal suggests, by reading the works in question and observing what theories, their elements in particular, the readings invite. By using concepts as interpretative tools of theory in the analysis, the thesis is allowed to observe how the *othered* characters and the *good and evil* dynamics are realised in selected novels and whether their realisations intersect and interact with each other in Gaiman's work without the need to go into the depth of each individual discipline.

To summarise, Mieke Bal views concepts as abstract representations of objects that change and travel among scholars and between fields. According to Bal, concepts can also create a link between the critic and the object, which can be useful when there are not many sources covering the topic. Bal argues that the reception approach might be more fruitful in an analysis than choosing a theory before reading the text, which will be examined. When used as elements of theory, concepts shall prove to work well in a close reading analysis, in which this thesis is interested.

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[5] Bal, "Working with Concepts," 19.
[6] Mieke Bal, "Concept," in *Travelling Concepts in the Humanities: A Rough Guide* (Toronto: University of Toronto Press, 2002), 44.
[7] Mieke Bal, introduction to *Narratology: Introduction to the Theory of Narrative* (Toronto, Ontario: University of Toronto Press, 2017), 3–4.
[8] Bal, introduction to *Narratology*, 9–10.

1.3 The Gothic

This section will be dedicated to the Gothic and the concept of *the monster* which shall be used in the analysis as a representation of the *Other*.

Many scholars have attempted to define what the Gothic stands for, yet the term remains a subject of discussion. In the first volume of the second edition of *The Literature of Terror* (2013), David Punter, who is recognised as a key figure in Gothic studies, suggests that "in literary context, 'Gothic' is most usually applied to a group of novels written between the 1760s and the 1820s"[9] such as Horrace Walpole's *The Castle of Otranto* (1764), which is considered to be the first Gothic novel, Anne Radclife's *The Mysteries of Udolpho* (1794) or Mary Shelley's *Frankenstein* (1818). All these novels share at least some of the main Gothic features Punter mentions such as "an emphasis on portraying the terrifying, a common insistence on archaic settings, a prominent use of the supernatural, the presence of highly stereotyped characters."[10] It is thus the conventional features that this thesis is interested in.

Each scholar has their own definition of the Gothic and of its essential features. Eve Kosofsky Sedgwick for example presents the Gothic as a set of recognisable conventional features such as "an oppressive ruin, a wild landscape, [...] sleeplike and deathlike states, subterranean spaces and live burial, [...] the poisonous effects of guilt and shame" and dreams.[11] Following the features of guilt and shame, Fred Botting points out that Gothic writings are fascinated by cultural anxieties and the crossing of their boundaries, and that "imagination and emotional effect" in such works win over rationality.[12] All these features mentioned in this and the preceding paragraph tie together the notion of what the Gothic stands for. According to Catherine Spooner, critics try to "loosen Gothic from the straitjacketing notion of genre in a variety of ways."[13] Spooner brings in the different views on the Gothic by academics such as Robert Miles in *Gothic Writing, 1750–1820: A Genealogy* (1993) and Michael Gamer in *Romanticism and the Gothic* (2000). For Miles, Spooner recounts, the Gothic is a

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[9] David Punter, "Introductory: dimensions of Gothic," in *The Literature of Terror: Volume 1. The Gothic Tradition* (New York: Routledge, 2013), 1.

[10] David Punter, "Introductory: dimensions of Gothic," in *The Literature of Terror: Volume 1*, 1.

[11] Eve Kosofsky Sedgwick, "The Structure of Gothic Conventions," in *The Coherence of Gothic Conventions*. (New York: Methuen, 1986), 9–10.

[12] Fred Botting, introduction to *Gothic* (London: Routledge, 1996), 1–2.

[13] Catherine Spooner, introduction to *The Cambridge History of the Gothic: Volume 3: Gothic in the Twentieth and Twenty-First Centuries*, ed. Catherine Spooner and Dale Townshend (Cambridge: Cambridge University Press, 2021), 7.

'discoursive site' and for Gamer an 'aesthetic.'[14] Spooner proves that there exist many accounts of what the Gothic represents and that one can work with the Gothic quite freely. In *The Gothic* (2004), Glennis Byron and David Punter say that "[p]erhaps despite, or perhaps because of, this concentration of critical activity, the Gothic remains a notoriously difficult field to define."[15] The Gothic, thus, does not have exactly clear boundaries and definitions although critics have tried to set them. This can be seen as a difficulty but, on the other hand, since there does not exist only one true definition, one can work with the Gothic with more freedom, choosing those elements of the theory which are useful for the scholar.

Though there is not one true definition of the Gothic, as each scholar has their own view on the matter, one can at least make out the general parameters of which the Gothic comprises by listing out its conventional features as seen in the first two paragraphs of this section. Jerrold E. Hogle defines the usual space of a Gothic tale as an old castle or in modern writings a house.[16] In this space appear secrets from the recent or long gone past that "haunt the characters, psychologically, physically, or otherwise at the main time of the story."[17] The forms of these "hauntings" are regularly of supernatural origins like monsters "that rise from within the antiquated space, or sometimes invade it from alien realms, to manifest unresolved crimes or conflicts that can no longer be buried from view."[18] To reiterate, according to Hogle, a Gothic story takes place in an old location where supernatural beings appear, representing frequently unresolved problems.

The concept of a supernatural being particularly *the monster* and its realisation shall be examined in the selected novels of Neil Gaiman. The author of this thesis will employ *the monster* as a realisation of *the Other* introduced in the following section regarding Fantasy, due to the fact that a monster can be perceived as a personification of *the Other*. *The monster* then shall be in the practical part of the thesis analysed as a part of the concept of *the Other*.

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[14] Spooner, introduction to *The Cambridge History of the Gothic: Volume 3*, 7–8.
[15] David Punter and Glennis Byron, introduction to *The Gothic*, Blackwell guides to literature, (Malden, MA: Blackwell Pub, 2004), xviii.
[16] Jerrold E. Hogle, introduction to *The Cambridge Companion to Gothic Fiction*, ed. Jerrold E. Hogle (Cambridge: Cambridge University Press, 2002), 2.
[17] Hogle, introduction to *The Cambridge Companion to Gothic Fiction*, 2.
[18] Hogle, introduction to *The Cambridge Companion to Gothic Fiction*, 2.

1.3.1 Reading Alongside Concepts

This thesis explores the concepts of Gothic within the framework of the close reading analysis. How the terms shall be employed must be thus defined. The author of this thesis intends to work with the Gothic, as the preceding paragraph suggests, in its broader sense – as a set of specific features comprising of among others, as Hogle proposes, supernatural beings which might haunt the main characters. I shall not deal in detail with all the features the Gothic has to offer as the thesis cannot possibly cover all the concepts in its pages.

This is where the theory of concept comes into play as it enables the author of this thesis to work with the Gothic without many restrictions. An analysis should start with a close reading that is followed by choosing particular elements of theory which fit the analysed text the most, as was suggested by Bal earlier in this section. As Fred Botting writes in *Gothic* (1996), the Gothic is acknowledged as a "mode that exceeds genre and categories, restricted neither to a literary school nor to a historical period" because of its "[c]hanging features, emphases and meanings."[19] Botting's definition is not unlike the one of concepts presented in the preceding section. Furthermore, the Gothic, much like concepts, travels across time and genres as Angela Wright agrees with Michael Gamer's argument in *Romanticism and the Gothic*.[20] This thesis shall work with the Gothic mode as a set of conventionalised concepts, which can be analysed in Neil Gaiman's works.

This thesis will now describe the selected concept that is central to both the Gothic mode and to Gaiman's work. What this thesis shall focus on in the analysis is the features of the supernatural, mainly the character type of *the monster*. This concept may be realised in various ways in all three literary modes discussed within the pages of this thesis and so all the relevant realisations of *the monster* shall be brought to attention.

1.3.2 *The Monster*

In this section, *the monster* character, which belongs to the elements of the supernatural, shall be delineated. The supernatural, as was previously stated by Hogle, can be present in the character of a ghost or a monster who represents a conflict or a crime. The

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[19] Fred Botting, introduction to *Gothic* (London: Routledge, 1996), 9.
[20] Angela Wright, introduction to *Gothic fiction, Reader's guide to essential criticism*, ed. Nicolas Tredell (New York: Palgrave Macmillan, 2007), 4–5.

supernatural elements need not consist of beings only but the focus of this thesis is on the realisation of concepts in characters rather than objects.

The monster is a character type that differs from the human characters. According to David Punter, *the monster* represents in the Gothic the boundaries of what is no longer considered 'normal' and 'human,' whether by its appearance or behaviour, and since monsters do not fit neatly into societal norms, they challenge the way of thinking about what can be deemed normal.[21] In the earlier works of the Gothic, the purpose of *the monster* was to break these boundaries and to restore them the characters needed to get rid of *the monster*.[22] *The monster* was thus seen as the representation of evil that needs to be vanquished. But as the Gothic changes over time so do the representations of monsters that gain new meanings which need not always be negative only. As Fred Botting points out, monsters "have attractive appeal: no longer objects of hate and fear, monstrous others become sites of identification, sympathy, desire, and self-recognition."[23] Monsters thus can challenge the boundaries of normativity in a positive way, though their former representation can still be used in the modern Gothic stories. *The monster* is seen in its conventional realisation in *The Ocean at the End of the Lane* – as a thing to be destroyed for the sake of restoring peace in the real world. The narrator must send the monstrous Ursula away, so that he can live peacefully with his parents once more. The concept of *the Other* that will be introduced in the section dedicated to Fantasy can be described in a similar way and the author of this thesis shall work with *the monster* as a realisation of the concept of *the Other*, also called the monstrous *Other*. The reason for this shall be made obvious after the discussion of *the Other* in the Fantasy section.

As was previously stated, monsters can gain sympathy in the modern Gothic stories. This realisation of *the monster* is very similar to its realisation in the modern Fairy tales. Sue Short notes that in the media monsters are sometimes no longer seen negatively. "Classic fairy-tale foes are thus transformed into child-friendly "monsters," requiring help and understanding rather than posing a threat. In turn, an entire subgenre has emerged in which vampires have become allies and love interests for disaffected

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[21] David Punter and Glennis Byron, "Themes and Topics: The Monster," in *The Gothic*, Blackwell guides to literature, (Malden, MA: Blackwell Pub, 2004), 263–264.
[22] Punter and Byron, "Themes and Topics," 264.
[23] Fred Botting, "Aftergothic: consumption, machines, and black holes," in *The Cambridge Companion to Gothic Fiction*, ed. Jerrold E. Hogle (Cambridge: Cambridge University Press, 2002), 286.

teens."[24] Though Short focuses mainly on films and television series, a similar repurpose of *the monster* is noticeable in written works, too, and Gaiman is no exception. The monster Silas in *The Graveyard Book* is an exemplary case of the "child-friendly" monster. Silas is a guardian of the main protagonist Bod and he is a vampire, thus a monster, but he is not seen as one by Bod or his ghost family. The inhabitants of the graveyard feel sympathy towards the vampire. *The monster* character is thus realised as a combination of the Gothic and Fairy tale aspects, proving that literary modes do interact in the character type of *the monster*.

The monster character can be realised as a concept of the Gothic and Fairy tales mode but it can be found in Fantasy as well. In Fantasy fiction, myths in particular, heroes must go through various challenges and one of them is to kill *the monster*. Monsters thus not only have their place in the Gothic and Fairy tales but also in Fantasy. Armitt notes that monsters are elements that bring the most excitement since Ovid's Metamorphoses and they exist "purely to be defeated."[25] These monsters are slightly different from their modern Gothic and Fairy tale counterparts that readers might sympathise with. There is no sympathy for this type of *monster*. The only thing that awaits it is death, by which the bravery of those who killed it is shown. This definition coincides with the Gothic conventional realisation of *the monster* which also seeks to destroy these beings. The closest example of such a realisation of *the monster* character is the other mother from *Coraline*. Coraline does not kill the other mother but she defeats her by locking her away in the parallel world.

As can be seen in this section, the concept of *the monster* can be represented by aspects of the Gothic, Fairy tale and Fantasy with its realisation either leaning more towards one mode or interconnecting the many aspects. *The monster* is not the only concept appearing interconnectedly in the three modes. *The Other*, introduced in the following section and mentioned before in this section as well, is also an example of such interconnectedness. The author of this thesis is thus interested in the possibly interconnected realisations of the concepts Gaiman chooses for each of his novels.

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[24] Sue Short, "Horror," in *The Routledge Companion to Media and Fairy-Tale Cultures*, ed. Pauline Greenhill, Jill Terry Rudy, Naomi Hamer, and Lauren Bosc (New York: Routledge, 2018), 535.
[25] Lucie Armitt, "Fantasy Quests: Monsters," in *Fantasy*, The New Critical Idiom (Abingdon: Routledge, 2020), 107–108.

1.4 Fantasy

This section shall define Fantasy fiction and the concept of *the Other*. The philosophical field shall provide the basis definition for the concept.

Fantasy literature is broadly described by one of the leading figures in the field, Brian Atteberry, as a 'fuzzy set,' that is "defined not by boundaries but by a center,"[26] by which Attebery acknowledges that Fantasy does not have clear boundaries. This is further discussed by Edward James and Farah Mendlesohn, who note that Fantasy literature is "tremendously difficult to pin down."[27] Even so, as with the Gothic, the elements of Fantasy can be identified. C. N. Manlove defines Fantasy as "[a] fiction evoking wonder and containing a substantial and irreducible element of supernatural or impossible worlds, beings or objects with which the mortal characters in the story or the readers become on at least partly familiar terms."[28] John Clute and John Grant define a Fantasy text as "a self coherent narrative which, when set in our reality, tells a story which is impossible in the world as we perceive it [...]; when set in an otherworld or secondary world, that otherworld will be impossible, but stories set there will be possible in the otherworld's terms."[29] Both of these definitions coincide with the Fantasy content defined by Attebery. Attebery highlights that the content must be 'the impossible' which is perceived as what is impossible in the context of the real world.[30] The author shall thus work with Fantasy as a set of elements of the impossible.

Fantasy shall be employed in this thesis as a mode consisting of conventional concepts underlying the close reading analysis. This will allow the thesis to use specifically the elements of Fantasy that are important for Gaiman's works. As James and Mendlesohn note, there is not a complete canonical set of Fantasy texts as "[t]wo people's understanding of the fantastic can be sufficiently different."[31] Note that here, the term 'the fantastic' is used interchangeably with Fantasy. The idea that each scholar

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[26] Brian Attebery, "Fantasy as Mode, Genre, Formula," in *Strategies of Fantasy* (Bloomington: Indiana University Press, 1992), 12–13.

[27] Edward James and Farah Mendlesohn, introduction to *The Cambridge Companion to Fantasy Literature, Cambridge companions to literature*, ed. Edward James and Farah Mendlesohn (Cambridge: Cambridge University Press, 2012), 1.

[28] C. N. Manlove, introduction to *Modern Fantasy: Five Studies*, (Eugene: Resource Publication, 2020), 1.

[29] John Clute and John Grant, introduction to *The Encyclopedia of Fantasy*, ed. John Clute and John Grant, (London: Orbit, 1999), viii.

[30] Brian Attebery, "Fantasy as Mode, Genre, Formula," in *Strategies of Fantasy* (Bloomington: Indiana University Press, 1992), 14–15.

[31] Edward James and Farah Mendlesohn, introduction to *The Cambridge Companion to Fantasy Literature, Cambridge companions to literature*, ed. Edward James and Farah Mendlesohn (Cambridge: Cambridge University Press, 2012), 3.

might think differently of Fantasy texts, and in relation of Fantasy itself, proves that for an analysis to be possible, one needs to work with Fantasy the way Mieke Bal articulates – as a set of elements of theory. This thesis shall thus employ Fantasy mode as a set of elements of the impossible presented by Manlove, Clute, Grant and Attebery – those being the supernatural and impossible beings in particular. These beings shall be analysed as a representation of *the Other*.

This thesis shall now introduce *the Other* which is a concept belonging not only to Fantasy but also the Gothic, showing how the concept can be realised as part of more than one mode. As with the Gothic, all the possible conventional concepts of which Fantasy consists will not be applied in this thesis. The element this thesis shall focus on is the concept of *the Other* which can be found in Gaiman's novels.

1.4.1 *The Other*

The concept this thesis is interested in, described within Fantasy fiction, is *the Other* which also finds its dominant place in the Gothic. *The Other* can be best understood in opposition to what is perceived as familiar. Dylan Evans presents Jacques Lacan's theory, which distinguishes between 'the little other' and 'the big Other.' "The little other is the other who is not really other, but a reflection and projection of the EGO," while "The big Other designates radical alterity, an other-ness which transcends the illusory otherness of the imaginary because it cannot be assimilated through identification."[32] The so-called big Other is mainly viewed as a negative term, because it suggests that an unassimilable alterity is something undesirable. This thesis is interested in the big Other because the concept can be commonly found in Fantasy, the Gothic, and Fairy tales, too, mainly represented by *the monster* characters. The Lacanian term is further assigned to women as "[t]he Other sex is always WOMAN, for both male and female subjects" and from the perspective of a child "it is the mother who first occupies the position of the big Other."[33] From the four selected novels, there are two which feature a maternal figure as the antagonist. The protagonists in these two novels are children and they in fact do perceive the antagonist as *the Other* and also as *the monster*. The term used for these types of monsters is the monstrous-feminine and the term shall be further examined in the practical part of the thesis.

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[32] Dylan Evans, "other/Other," in *An Introductory Dictionary of Lacanian Psychoanalysis*. (London: Routledge, 1996), 135–136.

[33] Dylan Evans, "other/Other," in *An Introductory Dictionary of Lacanian Psychoanalysis*. (London: Routledge, 1996), 136.

In Fantasy, *the Other* is perceived not only as negative but directly evil. Fredric Jameson notes that in magical narratives it is the *otherness* that makes the character evil because both concepts share their features. "[E]vil characterizes whatever is radically different from me, whatever by virtue of precisely that difference seems to constitute a very real and urgent threat to my existence. [...] [T]he Other is [not] feared because he is evil; rather, he is evil because he is Other, alien, different, strange, unclean, and unfamiliar."[34] This coincides with the realisation of *the Other* in the Gothic mode. The Gothic uses the concept similarly in that *the Other* is represented by characters that are different, strange and who pose a threat. These characters can be of supernatural origin. As Tabish Khair writes, *the Other* is an important concept in the Gothic mode and can be represented by various characters. "It is when the Other enters – as Satan, demon, orphan, the outsider, vampire, [...] racially different characters [...] – that the action of the most Gothic narratives really commences. And they usually end with the predictable destruction or containment of this Otherness."[35] The character being *othered,* who can range from the more innocent such as an orphan or an outsider to more evil depiction of *the Other* such as a vampire, is thus either denied assimilation, which coincides with Lacan's theory, or is outright destroyed.

The Gothic *Other* has also a connection to Gothic monsters and that is among the reasons why the author of this thesis shall in most of the characters analyse *the Other* represented by *the monster* characters. Monsters represent all that is no longer considered 'normal' by the society and the Gothic *Other* can "reflect society's fear about the Other."[36] Both concepts thus represent abnormal behaviour or appearance. Monsters disrupt social boundaries and thus can also represent social anxieties and be characterised as *othered*. This is the case of the monstrous *Other* in *The Ocean at the End of the Lane*. *The monster* masks itself as an adult which frightens the narrator and it can be interpreted that *the monster* represents the narrator's fear of adults.

In both modes of Fantasy and the Gothic, the *othered* character is most likely to be the antagonist or *the monster* or both but there are such cases where it is the outsiders mentioned by Khair who become *othered*. As Lucie Armitt points out, "fantasy has a

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[34] Fredric Jameson, "Magical Narratives: Romance as Genre." in *New Literary History* 7, no. 1 (1975): 140, accessed February 9, 2024, https://doi.org/10.2307/468283.
[35] Tabish Khair, introduction to *The Gothic, Postcolonialism and Otherness: Ghosts from Elsewhere*, (Hampshire: Palgrave Macmillan, 2009), 6.
[36] Chris Baldick and Robert Mighall, "Gothic Criticism," in *A New Companion to the Gothic,* Blackwell Guides to Literature, ed. David Punter (Malden, MA: Blackwell Pub, 2004), 280.

key role to play in embracing those whom society itself might consider unwelcomed."[37] *The Other* is concerned with behaviour, which is perceived as strange or different and is looked down upon. In this case, the *othered* characters are not necessarily evil and monstrous, they are simply people who are outsiders to the society.

As well as individuals, *the Other* can also be a group. Tabish Khair uses as a stepping stone in his book the definition of *the Other* from Tzvetan Todorov's *The Conquest of America* (1982) "[...] – other in relation to myself, to *me*; or else as a specific social group to which *we* do not belong" such as "women to men, the rich for the poor, the mad for the "normal.""[38] With this definition, one can say that *the Other* is either an individual or a social group that can be seen as different and to some extent inferior to the society as a whole. Such is the case with the characters in *Neverwhere*. The inhabitants of London Below can be seen as *othered* as they represent the homeless who disrupt the 'normal' social behaviour and so must live outside the society. With their social status of homeless people they become outsiders, mentioned in both the Gothic and Fantasy mode, who are unable to assimilate back into the 'normal' society.

In this section, Fantasy was defined according to Brian Attebery who claims that Fantasy content can be defined as a set of the impossible. These elements of the impossible can, according to C. N. Manlove, be supernatural and impossible worlds and beings among others. The element chosen for the analysis is the concept of *the Other*, which can also be represented in the Gothic. The *othered* character is usually perceived as a radically different individual or a social group which cannot be assimilated to the society. If the concept is concerned with the question of gender, it is always the woman who represents *the Other* for both men and women. In Fantasy, *the Other* is associated with evil for being *othered* is what makes one evil. In the Gothic, *the Other* must be kept in containment or be destroyed. The *othered* character is in many cases represented in the characters of monsters but sometimes even women, orphans and outsiders to established society can represent *the Other*. These *othered* beings fit according to Armitt in the world of Fantasy even if they are excluded in the real world. The concept of *the Other* was chosen for the analysis for its relevance to Neil Gaiman's novels in all of which *othered* characters are present.

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[37] Lucie Armitt, conclusion to *Fantasy*, The New Critical Idiom (Abingdon: Routledge, 2020), 170–171.

[38] Tabish Khair, introduction to *The Gothic, Postcolonialism and Otherness: Ghosts from Elsewhere*, (Hampshire: Palgrave Macmillan, 2009), 16–17.

1.5 Fairy Tales

The last literary mode introduced in the theoretical part is Fairy tales which shall be presented alongside with the concept of *good and evil*.

Fairy tale is the oldest among the modes chosen for this thesis. The late seventeenth century marks the beginning of Fairy tales being recognised as a literary genre,[39] though many Fairy tale stories are much older. Much like the preceding two modes, Fairy tales do not have a one straightforward definition. Carl Lindahl speaks of a Fairy tale as "a label laden with multiple and often contradictory associations.[40] Therefore, one needs to define the term in such a way that the term can be worked with in the analysis. According to Lindahl, a Fairy tale generally takes place in a distant land in an unspecified past with magical or marvellous elements and stereotypical characters who represent *good and evil* in its extremes, and that such a tale usually has a happy ending.[41] For Stith Thompson, Fairy tale "is a tale of some length involving a succession of motifs or episodes. It moves in an unreal world without definite locality or definite characters and is filled with the marvelous."[42] These definitions are representatives of a conventional Fairy tale. There can also be alterations to such conventions as was the case of *the monster* character in the section regarding the Gothic but the definition provided by Lindahl shall suffice for the purposes of this thesis.

Fairy tales mode will be worked with using the conceptual methodology articulated by Mieke Bal presented at the beginning of the theoretical part of this thesis. To reiterate, Bal believes that a close reading analysis should start with reading the selected text and then applying fitting elements of theory as part of concepts to it.[43] The concept chosen for the analysis is the dynamics of *good and evil* in the *othered* characters of the selected novels. The conventional Fairy tale usually presents the concept as dichotomous as was stated by Lindahl.

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[39] Jack Zipes, introduction to *The Oxford Companion to Fairy Tales: The Western Fairy Tale Tradition from Medieval to Modern*. Edited by Jack Zipes (Oxford: Oxford University Press, 2002), xxii.
[40] Carl Lindahl, "Definition and History of Fairy Tales," in *The Routledge Companion to Media and Fairy-Tale Cultures*, ed. Pauline Greenhill, Jill Terry Rudy, Naomi Hamer, and Lauren Bosc (New York: Routledge, 2018), 11.
[41] Lindahl, "Definition and History of Fairy Tales," 12–13.
[42] Stith Thompson, "Forms of the Folktale" in *The Folktale*, (New York: The Dryden Press, 1946), 8.
[43] Mieke Bal, introduction to *Narratology: Introduction to the Theory of Narrative* (Toronto, Ontario: University of Toronto Press, 2017), 9–10.

1.5.1 *Good and Evil*

The dichotomy of *good and evil* is prevalent in Fairy tales and it is also present in Gaiman's work. As D. L. Ashliman notes, Fairy tales are the stories of dualities and oppositions where characters "are constantly faced with good and evil."[44] These dualities are in Fairy tales usually simplified – "A decision is right or wrong. One turns to the left or to the right. A secondary character is either for or against me."[45] As was previously mentioned, Lindahl also defines Fairy tale characters as representing *good and evil* in its extremes. The dynamics of *good and evil* seems to be also well-defined in Gaiman's novels. Karen Coats states that in Gaiman's Gothic stories "the demarcations between good and evil are clear, and even when the evil is within, it is soundly defeated and expelled by a problem-solving hero or heroine."[46] Evil is defeated in all Gaiman's selected novels and Coat's note is thus applicable on all the analysed works even if they are not solely Gothic. In *Coraline*, it is easy to mark the other mother from the parallel world as both evil and the monstrous *Other*. And, in most cases, it is precisely *the monster* character who acts as the antagonist of the novel. However, the author of this thesis would argue that not all Gaiman's monsters are this easy to categorise as either good or evil. There seem to be monsters who violate this simplicity of opposites as is becoming typical for modern Fairy tales as well. In the case of Gaiman's monsters, it is sometimes those characters who are more good than evil. For example, the vampire Silas from *The Graveyard Book* becomes the guardian of the protagonist and does good deeds for the boy. The analysis of *good and evil* will focus on the monstrous *Other* character in each of the selected novels to examine how the aspects of the concepts are interconnected. The complexity of *good and evil* will be elaborated on in more depth in the practical section regarding the particular characters.

In this section, the concept of Fairy tales has been defined using the definition of Carl Lindahl and Stith Thompson as a set of elements such as the setting of old past and far away places, stereotypical characters who represent good or evil and the marvellous. Then, for the purposes of the analysis in the practical part of the thesis, the *good and evil* dynamics of characters was delineated within the context of Fairy tales as

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[44] D. L. Ashliman, introduction to *Folk and Fairy Tales: A Handbook*. Greenwood Folklore Handbooks (Westport, Conn: Greenwood Press, 2004), 7.
[45] Ashliman, *Folk and Fairy Tales: A Handbook*, 7.
[46] Karen Coats, "Between Horror, Humour, and Hope: Neil Gaiman and the Psychic Work of the Gothic," in *The Gothic in Children's Literature: Haunting the Borders*, ed. Anna Jackson, Karen Coats, and Roderick McGillis (New York: Routledge, 2008), 78.

diametrically opposed. The author of this thesis will focus only on the concept and realisation of *good and evil* in the monstrous *Other* characters which the author considers to be prominent in Gaiman's novels.

1.6 Interconnectedness of the Concepts

The question of how the three literary modes within this thesis – *The Gothic, Fantasy* and *Fairy tales* – and their concepts of *the Other* and *good and evil* are connected has already been mentioned in the introduction of this thesis. Since all the concepts have been defined, the thesis can move to showing their interconnectedness. As was stated in the preceding section, the *good and evil* dynamics is clearly defined in Gaiman's Gothic stories, though this aspect of the concepts belongs to Fairy tales mode. *The Other* and its representation, *the monster*, can also be used in all three modes, as was noted in the sections concerning *the monster* characters. Gary K. Wolfe also notes that the origins of Fantasy and its 'particular elements' owe much to the literary traditions such as the Gothic romance and Fairy tales.[47] In this sense, the Fantasy mode certainly does not stand on its own. Instead, Fantasy borrows concepts such as the supernatural monsters and *good and evil* from the Gothic and Fairy tales to employ them in the Fantasy stories. In that case, Fantasy is linked to both the Gothic and Fairy tales and all three modes interact with each other and with their realisations of the concepts.

The interaction of the modes through the aspects of the concepts is visible in Gaiman's novels. *The Graveyard Book,* for example, is usually marketed as a Horror and Fantasy novel for its magical world and powers. It thus contains Gothic elements but Fairy tale elements are present as well. The novel introduces a vampire Silas who by his monstrous nature belongs to the Gothic mode. In addition, Gaiman subverts the expectation by making Silas a good parent figure despite being a monster exhibiting thus Gothic and Fairy tale aspects of *the Other*. As seen in the example of *the monster* character, the novel can hardly be labelled as belonging to one literary mode only. The concepts of all three modes are woven together to create the novel that is *The Graveyard Book.*

Therefore, the author of this thesis shall not work in with the realisations of the concepts separately but rather simultaneously. This is because an analysis that tries to

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[47] Gary K. Wolfe, "Fantasy from Dryden to Dunsany," in *The Cambridge Companion to Fantasy Literature, Cambridge companions to literature*, ed. Edward James and Farah Mendlesohn (Cambridge: Cambridge University Press, 2012), 11–12.

stay true to its studied text should not reduce the text to mere terms and so this thesis will work with concept complex rather than structural details. The practical part will introduce the four selected novels and after the close reading analysis of the realisations of each of the two concepts – *the Other* and *good and evil* – their connection to the Gothic, Fantasy and Fairy tale shall be shown according to each realisation of the concepts. The author of this thesis expects that the realisation of *the Other* and the *good and evil* dynamics shall vary in each novel, for example with one novel exhibiting more features of the Gothic, Fantasy or Fairy tales but still featuring all three to some extent in each novel.

This thesis will use the aforementioned two concepts not as standalone tools but rather as a unified conceptual field in the analysis alongside the ideas of Mieke Bal in *Working with Concepts*, where Bal notes that "concepts are flexible: Each is part of a framework."[48] Bal also draws attention to the history of concepts which "activates […] interactive concepts."[49] In this sense the concepts are flexible and they can interact with each other within their framework. Such is the case of *the Other* which 'activates' the character type of *the monster*, appearing in the Gothic, Fantasy and also Fairy tales. *The Other* and in connection to it *the monster* interacts with the concept of *good and evil* as well for in Fantasy, evil itself is tied to the notion of *the Other*. Although the concepts of the Gothic, Fantasy and Fairy tale each emerged at a different time, they all do share some elements, be it the use of the supernatural *monster* within the context of *the Other* or the dynamics of *good and evil*. The framework of the analysis shall thus consist of the two concepts which are used across the three literary modes.

1.7 Conclusion to the Theoretical Part

In the first section of the theoretical part, the author Neil Gaiman was presented along with his major works so that his connection to the three literary modes – the Gothic, Fantasy and Fairy tale – could be drawn. This shall be important for the later analysis, which aims to show how the Gothic, Fantasy and Fairy tale concepts are established in the analysed work of Neil Gaiman. The following section dealt with the conceptual background presented by cultural theorist Mieke Bal, which will become the basis for the analysis of this thesis. In this section the term concept was defined as an abstract representation of an object. To establish the meaning of what a concept is was essential

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[48] Mieke Bal, "Working with Concepts." *European Journal of English Studies*, (vol. 13, no. 1, 2009), 19.
[49] Bal, "Working with Concepts." 20.

for this thesis as the close reading analysis will work with the Gothic, Fantasy and Fairy tale as elements of each literary theory representing the aspects which the concepts are comprised of. The methodology this thesis shall use as its basis was described by Bal as a close reading analysis that starts with careful reading of a selected text which invites elements of theory that 'infuse' concepts. These elements of theory become the aspects of the concepts used in the analysis.

The next section was dedicated to the three literary modes – the Gothic, Fantasy and Fairy tales – defined as a set of elements specific for their genre established for the close reading analysis in the practical part of the thesis. The Gothic was delineated as a set of elements of the supernatural such as monsters, and the settings in which the Gothic story takes place such as the old house or a castle. The main focus in the Gothic mode was on *the monster* character which shall be worked with within the concept of *the Other.* Monsters are the representatives of *the Other* as both concept are tied to an inability to fit into the normative society. The concepts appear in the Gothic, Fantasy and Fairy tale as well, though their realisation might slightly differ. Fantasy was conceptualised as a set of elements of the impossible, which can be beings or worlds themselves. The focus in this thesis was on the impossible beings represented by *the Other* whose radical alterity makes it impossible for them to assimilate themselves into society. A Fairy tale was defined as a story set in the past in far away places with good or evil characters in its extremes and the elements of the marvellous. The concept introduced and described in this thesis was the dynamics of *good and evil* which is present in all the three modes as shall be made apparent in the practical part of the thesis.

In the theoretical background, the three modes – the Gothic, Fantasy and Fairy tale – were presented along with their shared concepts which will be analysed in the practical part of the thesis. These concepts shall be essential for the practical part which uses Mieke Bal's methodology of working with concepts that is more flexible than working with rigid theories. Neil Gaiman's novels, as concepts themselves, are also flexible, when it comes to their genre. Each text blends the elements of the Gothic, Fantasy and Fairy tale to create a unique story that is still undeniably Gaimanian in its fashion. Now that the theoretical background has been laid out, the thesis shall proceed to the practical part where the selected texts shall be examined by working with the concepts in a close reading analysis.

2. Practical part

The practical part of this thesis shall present a close reading analysis of the modes discussed in the theoretical part, the Gothic, Fantasy and Fairy tale, in the four selected novels – *Neverwhere, The Ocean at the End of the Lane, Coraline* and *The Graveyard Book*. The first section shall provide brief summaries of the four selected novels. The following sections will each analyse the concepts established in the theoretical part of the thesis – *the Other* and *good and evil* – in a close reading analysis. After the close reading analysis of each concept, their realisation in each novel shall be summarised. The thesis shall examine which aspects can be seen on the concepts' realisations and in what proportion the realisation combines the Gothic, Fantasy or Fairy tale in order to compare how the aspects differ in Neil Gaiman's work. The *othered* characters shall be, in most of the cases, inspected through the character of *the monster* as monsters can be presented as a realisation of *the Other*. The concept of *good and evil* shall then be applied on the monster character in each of the selected novels. This way the analysis will use the concepts more dynamically with regard to their interconnectedness.

2.1 The Selected Novels

In the next four sections, the four selected novels shall be briefly presented for the context of the analysis.

2.1.1 *Neverwhere* (2005)

Neverwhere is a novelisation of the television series of the same title, both of which were published in 1996 and written by Neil Gaiman. This thesis shall focus on the revised novelisation published in 2005 as this publication became known as Gaiman's preferred version of the text.[50]

2.1.1.1 Synopsis

Neverwhere is the story of Richard Mayhew, who is the protagonist of the novel. Once Richard helps a girl named Door from the fantastical London Below, he becomes invisible in the real world. Accompanying Door and the Marquis de Carabas, Richard must therefore embark on a quest to find the murderers of Door's family in order to get

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[50] Neil Gaiman, "Introduction to This Text," in *Neverwhere*. (London: Headline Publishing Group, 2013).

some help and become visible again. Their only clue is the angel Islington, who seems to be a friend but is the one who commissioned the murder of Door's family.

2.1.2 *The Ocean at the End of the Lane* (2013)

Ocean tells the story of an unnamed middle-aged man who returns to an unspecified village in Sussex where his family used to live for his father's funeral. After the funeral the narrator visits the farmhouse of his childhood friend Lettie Hempstock without even realising it. While looking at the pond by the house which Lettie used to call the Ocean, all the memories from his childhood, both the good and the traumatic, come back to the narrator who narrates the whole novel.

2.1.3 *Coraline* (2002)

The novel follows the story of a young girl named Coraline Jones who moves with her parents to an old house. While exploring the house, Coraline's mother shows her a door that leads to a brick wall. Once alone and bored, Coraline unlocks the door to find a parallel version of her house on the other side along with a monster pretending to be her mother who wishes to take Coraline's soul. The other mother imprisons Coraline's real parents to make her stay but in the end Coraline frees her parents along with the souls of the ghost children trapped in the parallel world and locks the other mother behind.

2.1.4 *The Graveyard Book* (2008)

The Graveyard Book is an episodic novel revolving around the protagonist Nobody 'Bod' Owens. Bod's family is murdered when he is just a baby but he luckily escapes to a graveyard closeby on the hill where the ghosts of the deceased dwell. The ghosts decide to take care of Bod and keep him safe from the man Jack who wishes to finish his job. Bod learns many things from the ghosts and his vampire guardian Silas but he still longs to visit the human world which has been denied to him. After thirteen years and a few escapades, Bod is found by Jack. While hunting Bod, Jack gets trapped by him under the hill with a monster called the Sleer never to be seen again. After Bod turns fifteen, he loses the ability to see his ghost family and embarks on a journey into the human world.

2.2 *The Other*

This section shall deal with *the Other* as a concept represented by different characters in each of the selected novels. The close reading analysis will work with the definitions of *the Other* introduced in the theoretical part combining definitions of both philosophers and literary critics alongside with other authors active in this field such as Jacques Lacan, Fredric Jameson and Tabish Khair. Thus far, *the Other* is delineated as an individual or a group that is radically different from the society by not conforming to what is deemed 'normal' and is therefore seen negatively and sometimes even as personified evil.[51] Examples of such characters are supernatural beings but also outsiders and women in general.

The author of this thesis would like to expand their notion of *the Other* with the remarks of Margery Hourihan and Emmanuel Levinas. Margery Hourihan defines *the Other* as "inherently inferior" in contrast to heroes and delving more into the concept Hourihan notes "[the Other] may be defined as radically different, distinct in as many ways as possible from the superior norm, thus underlying its inferiority."[52] It is thus the *otherness* which assigns the negative characteristics coinciding with the aforementioned definition of the concept by Fredric Jameson which states that characters are evil because of the fact that they are *othered*.[53] The French philosopher Emmanuel Levinas links the concept with power and a lack of it. Levinas declares "[the Other] is what I am not: he is the weak one whereas I am the strong one" and in other cases "the other is the stranger, the enemy and the powerful one" and it is "by the virtue of his very alterity" that *the Other* is assigned these characteristics.[54] The definition of the concept which this thesis shall work with is thus that *the Other* is a monster or human character, alternatively a group, that is so radically different that the *othered* character is viewed negatively and apart from the rest. These *othered* characters, who are usually the antagonists of the story, are either strong and superior or weak and inferior in relation to the protagonist and other characters and must be either destroyed or contained.

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[51] For more information on *the Other* see pages 20–22.
[52] Margery Hourihan, "THE STORY: Dualism and binary oppositions," *Deconstructing the hero: literary theory and children's literature* (London: Routledge, 1997), 16.
[53] Fredric Jameson, "Magical Narratives: Romance as Genre." in *New Literary History* 7, no. 1 (1975): 140, accessed February 9, 2024, https://doi.org/10.2307/468283.
[54] Emmanuel Levinas, "The Hypostasis: 3. On the Way to Time," in *Existence and Existents* (The Hague: Nijhoff, 1978), 95.

2.2.1 *Neverwhere*

The characteristics of *the Other* in *Neverwhere* is predominantly represented by the inhabitants of London Below as the whole population of the parallel city. The dwellers represent cultural anxieties of London Above and also real life anxieties the society deems undesirable. That of becoming homeless.

2.2.1.1 The Inhabitants of London Below

Two fractions of London are introduced in the novel. One is modelled after London readers know from the real world – London Above. The city is described as "huge and contradictory" full of "shops and offices and restaurants and homes" and thus being "noisy, dirty, cheerful, troubled."[55] While London Above is described with both aspects, the city is viewed rather positively, being "inhabited by and teeming with people of every colour and manner and kind."[56] The other London – London Below – is a fantastical city, which coexists with London Above, and as the name suggests, the city can be mostly found under the infrastructure of London Above, particularly in the sewers and the Underground stations. As Hadas Elber-Aviram notes, London Above represents the real London, "the richly leisured and culturally vibrant city, in which the good life and intellectual pursuits set the tone of every street corner, whilst poverty, misery, and injustice are meticulously swept out of sight and mind."[57] With the latter description Elber-Aviram refers to London Below whose dwellers are those who differ from the rest of London Above because they cannot live up to the values of their society. *Neverwhere*, as Neil Gaiman says himself, originated as an offer to write a script for a Fantasy television series about the homeless in London[58] and that is therefore exactly what the residents of London Below represent. And through a Gothic lens they also represent the cultural anxieties of becoming homeless. The dwellers regard themselves as "the dispossessed, we who live in the below and between, who live in the cracks."[59] One of the aspects of being *othered* is to be perceived as either the inferior and weaker or superior and stronger. In the case of London Below, the people represent the inferior *otherness*. They can roam through London Above which is

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[55] Neil Gaiman, *Neverwhere*, (London: Headline Publishing Group, 2013), 9–10.

[56] Gaiman, *Neverwhere*, 9.

[57] Hadas Elber-Aviram, "'The Past Is Below Us': Urban Fantasy, Urban Archaeology, and the Recovery of Suppressed History," *Papers from the Institute of Archaeology* 23.1 (2013): 4, Accessed March 14, 2024. doi: https://doi.org/10.5334/pia.426.

[58] Hayley Campbell, "Chapter Five: Beyond Comics: Neverwhere," in *The Art of Neil Gaiman*, (London: Ilex Press, 2017), 210.

[59] Neil Gaiman, *Neverwhere*, (London: Headline Publishing Group, 2013), 96.

described as "a good place, and a fine city"[60] but their place is cemented in London Below, out of sight of the 'normal' and powerful society which is afraid of becoming what the people of London Below represent, conforming to the notion of *the Other* in the Gothic mode.

A part of being *the Other* for the people of London Below is that they become invisible for the people in London Above. One of the main characters, Door, explains how it is almost impossible to talk to the so-called Upworlders in the following manner: "If you're part of London Below […] they normally don't even notice you exist unless you stop and talk to them. And even then, they forget you pretty quickly."[61] Those "who fell through the cracks in the world"[62] were already *othered* when they started to be perceived as inferior, living on the margins of society, and they gradually became quite literally invisible as they no longer have any value for Upworlders. This coincides with Hadas Elber-Aviram's remark that "the hegemonic representation of London involves turning a blind eye to the city's downtrodden."[63] This reaction of the London Above to turn its eye from the homeless people is consistent with the reaction to *the Other* of the Gothic mode – that the *othered* character must be either destroyed or contained in some way.[64] The homeless are not destroyed by the Upworlders but they are contained in a certain way. They are moved to London Below and are almost unable to communicate with the people of London Above as they become invisible to them.

Julia Kula also writes about the uncaring side of the society in London Above. According to Kula "[p]eople are shown to accept only what is directly visible to them and what is consistent with their aspirations and systems of values."[65] Since the people living on the margins of society do not abide by these systems of values, they become *othered*. It is thus the social environment that *others* the people who fall through the cracks and tries to contain them by making them invisible and unable to engage with London Above. Kula continues with highlighting poverty as one of the main reasons for the barrier in society. "Human relations depend largely on the division of society into

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[60] Gaiman, *Neverwhere*, 11.
[61] Gaiman, *Neverwhere*, 187.
[62] Gaiman, *Neverwhere*, 126.
[63] Hadas Elber-Aviram, "'The Past Is Below Us': Urban Fantasy, Urban Archaeology, and the Recovery of Suppressed History," *Papers from the Institute of Archaeology* 23.1 (2013): 4, Accessed March 14, 2024. doi: https://doi.org/10.5334/pia.426.
[64] Tabish Khair, introduction to *The Gothic, Postcolonialism and Otherness: Ghosts from Elsewhere*, (Hampshire: Palgrave Macmillan, 2009), 6.
[65] Julia Kula, "The Image of Contemporary Society in Neil Gaiman's *Neverwhere*," in *New Horizons in English Studies*, no. 1 (2016): 53, accessed February 10, 202, DOI: 10.17951/nh.2016.1.51.

those who possess properties and those whose only 'home' is the streets. Such a distinction affects and determines mutual perceptions and connections."[66] By being homeless the people become perpetually overlooked and seen as inferior in the society, resulting in having no connection to London Above and being reduced to living in containment in a parallel version of their own city.

Margery Hourihan's definition of *the Other*, which was already introduced at the beginning of the practical part, states that *the Other* "may be defined as radically different, distinct in as many ways as possible from the superior norm, thus underlying its inferiority."[67] Hourihan's definition coincides with the Lacanian term that *the Other* "designates radical alterity, an other-ness which transcends the illusory otherness of the imaginary because it cannot be assimilated through identification."[68] Both of these remarks correspond to the inhabitants of London Below. By being homeless, and representing social anxiety, they are perceived as inferior to and too different from the rest of the society to be able to assimilate back into London Above as Anaesthesia, one of the dwellers of London Below, goes on to explain: "'You can't. It's one or the other. Nobody ever gets both.'"[69] The people of London Below are thus so inferior and so radically changed that they can no longer come back to their old life in London Above.

The *othered* beings are seen negatively but as was stated in the theoretical part by Lucie Armitt "fantasy has a key role to play in embracing those whom society itself might consider unwelcomed."[70] The homeless might have lost their place in London Above but they can find refuge in London Below even if it is not the safest place. As Hadas Elber-Aviram notes "[f]or all the dangers that lurk within it, the under-city takes care of its own in a way that London Above manifestly does not."[71] In this way, the concept's realisation shows signs of not only the Gothic mode but Fantasy, too, because London Below seems to be existing specifically for the *othered* individuals.

By looking at the inhabitants of London Below through the lens of *the othered* characters, it was concluded that the dwellers represent a combination of the Gothic and

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[66] Kula, "The Image of Contemporary Society in Neil Gaiman's *Neverwhere*," 53.
[67] Margery Hourihan, "THE STORY: Dualism and binary oppositions," *Deconstructing the hero: literary theory and children's literature* (London: Routledge, 1997), 16.
[68] Dylan Evans, "other/Other," in *An Introductory Dictionary of Lacanian Psychoanalysis*. (London: Routledge, 1996), 135–136.
[69] Neil Gaiman, *Neverwhere*, (London: Headline Publishing Group, 2013), 88.
[70] Lucie Armitt, conclusion to *Fantasy*, The New Critical Idiom (Abingdon: Routledge, 2020), 170–171.
[71] Hadas Elber-Aviram, "'The Past Is Below Us': Urban Fantasy, Urban Archaeology, and the Recovery of Suppressed History," *Papers from the Institute of Archaeology* 23.1 (2013): 5, Accessed March 14, 2024. doi: https://doi.org/10.5334/pia.426.

Fantasy realisation of the concept. As they begin their descent on the social ladder, becoming homeless and inferior to society, they start to represent the social anxiety of homelessness. Since they are *othered*, their *otherness* must be contained which is an aspect of the Gothic realisation of the concept. In *Neverwhere* this is illustrated by the homeless becoming part of London Below, an alternative city to London. To people in London Above they are invisible and can no longer truly communicate with them. The sanctuary of the *othered* characters is found in the fantastical London Below where they can live out of sight of the 'proper' society, thus the realisation of their *otherness* belongs to both the Gothic and Fantasy mode.

2.2.2 *The Ocean at the End of the Lane*

A special kind of monster is the monstrous-feminine coined by Barbara Creed which according to Catherine Spooner "made a significant impact on feminist approaches to Gothic."[72] Though Creed's focus is on horror films, the author of this thesis believes that the monstrous-feminine can be found in Gaiman's novels, too, particularly in *The Ocean at the End of the Lane* and *Coraline*. Creed argues that the term is more appropriate then a female monster because it "emphasizes the importance of gender in construction of her monstrosity."[73] Women are in a similar way equated to the concept of the Lacanian *Other*. The monstrous-feminine character is thus *the monster* and *the Other* for simply being a woman. Creed also further remarks that maternity is tied to the monstrosity of the character. "[W]hen woman is represented as monstrous it is almost always in relation to her mothering and reproductive functions."[74] Creed's arguments further coincide with Lacan's characteristics of the feminine form of *the Other* when viewed from the children's perspective. This might be one of the reasons why the monstrous-feminine appears in many Fairy tales as well. Sue Short remarks that "[u]nhappy families are pivotal plot devices in many fairy tales" highlighting the "murderous mothers."[75] These monstrous motherly figures appear as the antagonist in the two novels selected for the analysis. This thesis will therefore work with *the Other*

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[72] Catherine Spooner, introduction to *The Cambridge History of the Gothic: Volume 3: Gothic in the Twentieth and Twenty-First Centuries*, ed. Catherine Spooner and Dale Townshend (Cambridge: Cambridge University Press, 2021), 6.

[73] Barbara Creed, introduction to "Part 1: Faces of the Monstrous-Feminine: Abjection and the Maternal," in *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (New York: Routledge, 1993), 3.

[74] Creed, *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*, 7.

[75] Sue Short, "Horror," in *The Routledge Companion to Media and Fairy-Tale Cultures*, ed. Pauline Greenhill, Jill Terry Rudy, Naomi Hamer, and Lauren Bosc (New York: Routledge, 2018), 534.

as represented by the monstrous-feminine from the protagonist's perspective in both *The Ocean at the End of the Lane* and *Coraline*.

2.2.2.1 Ursula Monkton

The character which exhibits aspects of *the Other* represented by *the monster* character in *The Ocean at the End of the Lane* is Ursula Monkton, the novel's antagonist. Ursula is a monster which lives in another world on the boundary of the Hempstock farm. She is invited into the real world by an opal miner living at the narrator's house who pleads for money and she is more than happy to provide so that she can get out of her world. "[The opal miner] told me how I could make all the things like it happy. That they are simple creatures, and all any of them want is money, just money, and nothing more."[76] Ursula does give money to the people in the vicinity of the opal miner but she does so in various hurtful ways. The narrator, for example, finds a shilling stuck in his throat while he is sleeping, almost choking himself to death[77] and so Ursula's 'kindness' is viewed as monstrous by the narrator.[78] Though one can ponder the ambiguous morality of Ursula's actions, this sets her apart from the rest of the characters from the narrator's perspective.

When the narrator comes to Ursula's domain to bind her there and encounters *the monster* for the first time, he describes her appearance as "a lopsided canvas structure aged by weather and ripped by time."[79] It is thus not only her behaviour but also her appearance that *others* Ursula from the rest of the characters. Yet it is not her true form which bears no resemblance to humans that scares the narrator. Ursula uses the narrator as a gateway to his world and tries to integrate herself into his family disguised in a human form as a beautiful nanny.[80] As Yaeri Kim argues, it is the feminine form which makes Ursula a monster in the eyes of the narrator. "Despite her pleasing and familiar appearance, Ursula Monkton terrifies the narrator far more than she did in her monstrous form."[81] The narrator finds Ursula the most horrifying when she looks like a woman. From his perspective Ursula is the monstrous-feminine because her gender makes her monstrous.

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[76] Neil Gaiman, *The Ocean at the End of the Lane*, (London: Headline Publishing Group, 2014), 54.
[77] Gaiman, *The Ocean at the End of the Lane*, 36–37.
[78] Gaiman, *The Ocean at the End of the Lane*, 39.
[79] Gaiman, *The Ocean at the End of the Lane*, 53.
[80] Gaiman, *The Ocean at the End of the Lane*, 70, 79.
[81] Yaeri Kim, "Not at Home: Examining the Uncanny," in *Neil Gaiman in the 21st Century. Essays on the Novels, Children's Stories, Online Writings, Comics and Other Works*, ed. Tara Prescott (Jefferson: McFarland & Company, 2015), 158.

Ursula further shows an aspect of the monstrous *Other* in her role in the narrator's family. At first, Ursula is welcomed as the new nanny and she is immediately liked by the narrator's sister who exclaims "'When I grow up I want to be Ursula Monkton.'"[82] The narrator's mother has a new job and does not spend much time at home, leaving an opportunity for Ursula to usurp the position of the mother. According to Creed, the monstrous-feminine is linked to a motherly behaviour[83] but she is mainly "defined in terms of her sexuality."[84] Ursula can be defined similarly as Courtney M. Landis points out. "Ursula adopts a sexualized performance of femininity, utilizing a pretty appearance and seductive behavior to gain a position of power within the narrator's home."[85] Ursula starts flirting with the narrator's father and while both of them are in the garden with the narrator's sister, the boy watches them from a tree as "[t]hey all walked inside together, my father with my sister holding on to his neck, and Ursula Monkton, her arms filled with yellow and white flowers. I watched them. I watched as my father's free hand, the one not holding my sister, went down and rested, casually, proprietorially, on the swell of Ursula Monkton's midi-skirted bottom."[86] Ursula thus succeeds in integrating herself in the family as the maternal figure as can be understood from the aforementioned 'idyllic' scene and she uses her sexuality to get the narrator's father under her power. Landis brings to attention the difference between Ursula and the narrator's mother and highlights that even if Ursula acts as a mother who prepares meals and takes care of the children, the narrator views her negatively. "Ursula performs as a maternal figure in many more ways than the narrator's actual mother does [...] Still, all of these actions are painted as not only incorrect but actually *unnatural*."[87] It is so because for the narrator Ursula represents the monstrous-feminine *Other* and so she cannot truly assimilate herself into his family.

In Fantasy settings, *otherness* is connected to evil and Ursula is a prime example of such a case. Reiterating Fredric Jameson, "the Other is [not] feared because he is evil; rather, he is evil because he is Other, alien, different, strange, unclean, and

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[82] Neil Gaiman, *The Ocean at the End of the Lane*, (London: Headline Publishing Group, 2014), 70–71.

[83] Barbara Creed, introduction to "Part 1: Faces of the Monstrous-Feminine: Abjection and the Maternal," in *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (New York: Routledge, 1993), 7.

[84] Creed, *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* 3.

[85] Courtney M. Landis, "'The essence of grandmotherliness': Ideal Motherhood and Threatening Female Sexuality," in *Neil Gaiman in the 21st Century. Essays on the Novels, Children's Stories, Online Writings, Comics and Other Works*, ed. Tara Prescott (Jefferson: McFarland & Company, 2015), 164.

[86] Neil Gaiman, *The Ocean at the End of the Lane*, (London: Headline Publishing Group, 2014), 89.

[87] Courtney M. Landis, "'The essence of grandmotherliness': Ideal Motherhood and Threatening Female Sexuality," in *Neil Gaiman in the 21st Century. Essays on the Novels, Children's Stories, Online Writings, Comics and Other Works*, ed. Tara Prescott (Jefferson: McFarland & Company, 2015), 176.

unfamiliar."[88] For the narrator Ursula is a feminine alien from a different world whom he sees as a monster, the monstrous-feminine to be more precise, and that is what makes her The evil *Other*. When asked by his father why he will not eat Ursula's food, the narrator answers "[b]ecause she's not human. […] She's a monster."[89] Ursula is thus an evil monster because she is not human. She is *the Other*. Her sexuality plays a large role in her monstrousness. Ursula makes the father almost drown the narrator and she promises that she will do so again since his father likes her. "'I'll have him leave you in the cold bath, and you'll never move again. And every night I'll kiss him and kiss him…'"[90] From the narrator's point of view, Ursula can be described by Levinas's definition of *the Other* – "the enemy and the powerful one"[91] as the narrator himself describes Ursula as "power incarnate"[92] – and there is no ambiguity to her nature since she threatens to murder the boy. Ursula thus must be destroyed for the narrator to have a normal life again which is a Gothic characteristic, positioning the realisation of *the Other* in both Fantasy and the Gothic mode.

The Other character can be present in Gothic settings trough monsters which represent fears about *the Other*,[93] as was noted in the theoretical part. What makes Ursula the Gothic *Other* from the narrator's point of view is that she presents herself as an adult "all grown-up and blonde, in her grey and pink dress."[94] The narrator, who is only seven years old, is scared of Ursula not only because she is a monster but because she is an adult as "[g]rown-ups and monsters aren't scared of things."[95] Rebecca Long notes that in this particular scene "[the narrator] has come to equate monsters with grownups and has created a distinction between them and him. He is not a monster and he is not a grownup, so consequently, both of those things which are Other must somehow be the same or similar."[96] The narrator perceives Ursula as *the Other* because

[88] Fredric Jameson, "Magical Narratives: Romance as Genre." in *New Literary History* 7, no. 1 (1975): 140, accessed February 9, 2024, https://doi.org/10.2307/468283.
[89] Neil Gaiman, *The Ocean at the End of the Lane*, (London: Headline Publishing Group, 2014), 91.
[90] Gaiman, *The Ocean at the End of the Lane*, 111.
[91] Emmanuel Levinas, "The Hypostasis: 3. On the Way to Time," in *Existence and Existents* (The Hague: Nijhoff, 1978), 95.
[92] Neil Gaiman, *The Ocean at the End of the Lane*, (London: Headline Publishing Group, 2014), 114.
[93] Chris Baldick and Robert Mighall, "Gothic Criticism," in *A New Companion to the Gothic*, Blackwell Guides to Literature, (Malden, MA: Blackwell Pub, 2004), 280.
[94] Neil Gaiman, *The Ocean at the End of the Lane*, (London: Headline Publishing Group, 2014), 71.
[95] Gaiman, *The Ocean at the End of the Lane*, 150.
[96] Rebecca Long, "Remembering the Dead: Narratives of Childhood," in *Neil Gaiman in the 21st Century. Essays on the Novels, Children's Stories, Online Writings, Comics and Other Works*, ed. Tara Prescott (Jefferson: McFarland & Company, 2015), 130.

she represents his fear of adults and adult life, while the boy is only a child who must endure the actions of the adults around him.

Ursula can also be looked at from the perspective of the Hempstock women, who perceive Ursula's *otherness* rather differently from the narrator. When Lettie confronts Ursula for the last time, hoping Ursula will go back to her own world out of her own volition, Ursula rejects the girl's offer to which Lettie points out "Gran always calls your sort of thing *fleas*, [...] She dunt mind your kind. She says you're harmless enough. Just a bit stupid."[97] From this statement, it can be concluded that from the Hempstocks' perspective, creatures like Ursula are not necessarily seen as monstrous but they are still too different from the Hempstocks and inferior to them as well, conforming to the notion of *otherness* articulated by Jacques Lacan and Margery Hourihan. The Hempstock women themselves may, in fact, not be human either as Lettie' grandmother recalls that she is older than the moon.[98] When the narrator tells Lettie's mother, Ginnie, that he hates Ursula, Ginnie retorts that she does not "hate her. She does what she does, according to her nature [...] she's trying to give everyone what they want" and she continues with saying that were Ursula not so stubborn "[w]e would have sent her home safely."[99] The Hempstocks do not think Ursula is evil nor truly good but they want her to get back home unharmed, showing sympathy to whom the narrator deems as monstrous but also cementing Ursula's role as the Gothic *Other* who must be contained or destroyed. Sympathising with the *othered* characters is among the characteristics of the modern Gothic realisation of *the Other* and the ambiguous nature of the perception of Ursula's monstrousness is also common in modern Fairy tales that show the monstrous villains with "increased ambivalence, if not outright sympathy."[100] The realisation of the concept is thus derived from both the Gothic and Fairy tales mode. Ursula's *otherness* results from the fact that she is a different species than the Hempstocks when viewed from their perspective but they do not think of her as evil. They see her ambivalent nature which is the reason why they sympathise with her yet want her contained in her world.

In this section it was concluded that Ursula is *othered* by both the narrator and by the Hempstocks though their perception of Ursula's *otherness* differs. The narrator

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[97] Neil Gaiman, *The Ocean at the End of the Lane*, (London: Headline Publishing Group, 2014), 160.
[98] Gaiman, *The Ocean at the End of the Lane*, 43.
[99] Gaiman, *The Ocean at the End of the Lane*, 146–147.
[100] Sue Short, "Horror," in *The Routledge Companion to Media and Fairy-Tale Cultures*, ed. Pauline Greenhill, Jill Terry Rudy, Naomi Hamer, and Lauren Bosc (New York: Routledge, 2018), 535.

views Ursula as *the Other* because of her odd behaviour and feminine appearance. Ursula uses her sexuality and maternal actions as the monstorus-feminine to hurt the narrator. Ursula is also *othered* with respect to the narrator in her presenting herself as an adult because the narrator likens adults to monsters as he is scared of both. In the analysis it was found that Ursula is *the Other* for the narrator because she represents the narrator's fear of adults. For the narrator she is also a personified evil and thus must be destroyed which are two characteristics of the concept appearing in both Fantasy and the Gothic. From the Hempstocks' perspective, Ursula is seen as *the Other* because of her origin. Her species is seen as lesser, a 'flea,' in opposition to the Hempstocks. Yet they recognise her ambiguous nature, feel sympathy towards her and want to have her contained by getting her safely home. From their point of view, Ursula represents the realisation of *the Other* in the modern and also conventional Gothic and in modern Fairy tales.

2.2.3 *Coraline*

The *othered* character which shall be analysed in the novel is the other mother who represents the monstrous-feminine coined by Barbara Creed. As was previously discussed in the theoretical part, Lacan states that "[t]he Other sex is always WOMAN, for both male and female subjects," and especially for children.[101] The other mother is such a case from Coraline's perspective.

2.2.3.1 The Other Mother

Coraline, the protagonist of the novel, meets the other mother in a parallel world to her own. The other mother was very similar to Coraline's own mother "[o]nly her skin was white as paper. Only she was taller and thinner. Only her fingers were too long. […] And then she turned around. Her eyes were big black buttons."[102] Even though the other mother tries to imitate Coraline's real mother, there are sharp differences between the two and this is what makes Coraline uncomfortable. Daniel Russell highlights the other mother's motherly behaviour and Coraline's reluctance to give in to the other mother's love. "She is the epitome of the perfect mother. And yet, while Coraline is enticed by

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[101] Dylan Evans, "other/Other," in *An Introductory Dictionary of Lacanian Psychoanalysis*. (London: Routledge, 1996), 136.
[102] Neil Gaiman, *Coraline*, (London: Bloomsbury), 34.

this other family, she is also cautious."[103] When "Coraline's other mother stroked Coraline's hair with her long white fingers. Coraline shook her head. 'Don't do that.'"[104] The other mother did not do anything to make Coraline feel unsafe leading to this scene of her trying to caress the girl's hair and yet Coraline knows that the other mother is strange, not entirely human with her button eyes. David Punter and Glennis Byron remark that in the Gothic mode "whether in appearance or behaviour, monsters function to define and construct the politics of the 'normal'" and they also "police the boundaries of the human."[105] Coraline never calls the other mother a monster but it is clear that that is what she is, pretending to be her 'normal' human mother, while her true appearance and nature is monstrous.

More precisely, the other mother represents the monstrous-feminine who is defined by her gender, sexuality and maternal functions. In the case of the other mother it is her motherly behaviour which is tied to her gender that makes her the monstrous-feminine. Elizabeth Parsons, Naarah Sawers, and Kate McInally write that "Coraline consequently enters a fantasy-scape in which she encounters an all-powerful and sadistic other mother, but one, nonetheless, who plays the traditional mothering role admirably. She cooks the food Coraline loves, provides toys and clothing, and wants to play with her daughter rather than prioritize a career."[106] What makes the other mother the monstrous-feminine is using her role as a mother against Coraline. Vivienne Muller notes that the other mother "is really hungry for a reflection of her own worth and power - in this she is the monstrous and not the 'proper' 'self-less' maternal feminine whose primary care is for her child."[107] Once Coraline does not act according to the other mother's wishes she punishes Coraline by locking her inside a mirror saying "'You can come out when you've learned some manners [...] And when you're ready to

[103] Daniel Russell, "Unmasking M(other)hood: Third-Wave Mothering in Gaiman's Coraline and MirrorMask," in *Feminism in the Worlds of Neil Gaiman: Essays on the Comics, Poetry, and Prose*. ed. Tara Prescott, and Aaron Drucker (Jefferson, N.C: McFarland & Co, 2012), 169.
[104] Neil Gaiman, *Coraline*, (London: Bloomsbury), 53.
[105] David Punter and Glennis Byron, "Themes and Topics: The Monster," in *The Gothic*, Blackwell guides to literature, (Malden, MA: Blackwell Pub, 2004), 263.
[106] Elizabeth Parsons, Naarah Sawers, and Kate McInally, "The Other Mother: Neil Gaiman's Postfeminist Fairytales," Children's Literature Association Quarterly 33, no. 4 (Winter, 2008): 373. Accessed March 15, 2024. https://www.proquest.com/scholarly-journals/other-mother-neil-gaimans-postfeminist-fairytales/docview/232431327/se-2.
[107] Vivienne Muller. "Same Old 'Other' Mother'? : Neil Gaiman's Coraline." *Outskirts* 26, (05, 2012): 1. Accessed March 15, 2024. https://www.proquest.com/scholarly-journals/same-old-other-mother-neil-gaimans-coraline/docview/1017694292/se-2.

be a loving daughter.'"[108] The other mother uses this punishment in order to break Coraline so that she would be the loving daughter the other mother wishes.

What the other mother truly wants from Coraline is to steal her soul. This is clear to Coraline once the ghost children behind the mirror tell her "she stole our souls, and she took our lives away."[109] The other mother's idea of love is closely linked to her hunger. "'She wants something to love, I think,' said the cat. 'Something that isn't her. She might want something to eat as well.'"[110] Tanya Jones compares the other mother to "a witch-mother" similar to the witch in the classic Fairy tale *Hansel and Gretel* saying that "fairy tale mothers are often just prone to eat their children as they are to feed them."[111] The other mother wants to eat Coraline's soul as she did to the other children which makes her characteristics comparable to conventional Fairy tale monstrous witches.

Coraline has no sympathy for the other mother because she wants to take Coraline's soul. She is corrupted because she is the Fantasy *Other* who is evil due to her *otherness*. Coraline knows that *the monster* must be defeated in some way so that Coraline and her parents who were stolen by the other mother can come back to the real world and live in peace. The Fantasy realisation of *the monster* as a being existing in a story "purely to be defeated"[112] while also being the inherently evil *Other* fits the characterisation of the other mother. Her *otherness* must be destroyed or contained, as is an aspect of the Gothic *Other*, and so Coraline locks the other mother behind the door leading to the other world.[113] Her hand unfortunately gets into the real world but Coraline outsmarts the other mother and trapps her in a well.[114] *The monster* along with her *otherness* is thus contained and Coraline can enjoy the rest of the summer.

By looking at the other mother through the lens of *the monster* and the monstrous-feminine who represents *the Other*, it was found that the realisation of her monstrous *otherness* is a combination of all the three literary modes. One of the examples of what makes the other mother monstrous is her appearance which is similar

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[108] Neil Gaiman, *Coraline*, (London: Bloomsbury), 93.
[109] Gaiman, *Coraline*, 100.
[110] Gaiman, *Coraline*, 76.
[111] Tanya Jones, ""Baby and I were baked in a pie": Cannibalism and the Consumption of Children in Young Adult Literature," in *The Gothic Fairy Tale in Young Adult Literature: Assays on Stories from Grimm to Gaiman*. ed. Joseph Abbruscato, and Tanya Jones (Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 2014), 32.
[112] Lucie Armitt, "Fantasy Quests: Monsters," in *Fantasy*, The New Critical Idiom (Abingdon: Routledge, 2020), 107–108.
[113] Neil Gaiman, *Coraline*, (London: Bloomsbury), 161.
[114] Gaiman, *Coraline*, 189.

to Coraline's mother but differs in all the important details such as her black button eyes. This immediately gives her away as something unnatural, strange, inhuman and evil. What the other mother uses to scare and punish Coraline is her maternal behaviour and it is thus her gender and motherliness which makes her a monster. She is thus a representation of the monstrous-feminine in the novel. She is also hungry for Coraline's soul not unlike a Fairy tale witch that wants to feast on the meat of children. As the monstrous *Other*, the other mother must be locked away in the other world where she cannot hurt Coraline anymore.

2.2.4. *The Graveyard Book*

The analysis will focus on one of the characters representing *the Other* in the novel – the vampire Silas who lives in the graveyard and takes care of the protagonist Bod. A vampire is an example of a Gothic monster and according to Montague Summers "[h]e is neither dead nor alive; but living in death."[115] A vampire therefore represents the living dead, a character who lives on the boundary between life and death, belonging to neither.

2.2.4.1 Silas

Silas, being a vampire, is an example of the Gothic monster as he represents what is no longer 'human' and 'normal' and it is his difference from all the other characters in the novel which sets him apart thus proving that he represents *the Other*.

As a vampire Silas does not belong with the dead nor with the living as was noted in the preceding section but he is allowed to stay in the graveyard. "'It must be good,' said Silas, 'to have somewhere that you belong. Somewhere that's home.'"[116] In the graveyard Silas represents *the Other* as he is radically different from the two opposite groups, namely the dead ghosts and the living boy Bod. As such his *otherness* has negative consequences as will be illustrated by the next scene. One night Bod, who is under Silas's guardianship, is a witness to the Danse Macabre where all the living from the nearby town dance with all the ghosts from their graveyard. Wade Newhouse argues that "[the dance] represents both an inescapable, primal need (both living and dead are powerless to avoid it) and a ritualized demarcation of differences, borders and

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[115] Montague Summers, "The Origins Of The Vampire," in *The Vampire, His Kith and Kin* (London: Kegan Paul, Trench, Tubner, 1928), 6.
[116] Gaiman, *The Graveyard Book*, 22.

absolutes."[117] The differences that the Danse Macabre shows between the living and the dead are absolute. Only the living and the dead can dance. And so everyone including Bod and his ghostly family is dancing except for Silas. "He was not dancing. He was watching them. Bod wondered if it was longing that he saw on Silas's face, or sorrow."[118] Bod feels sympathy for Silas, even though he knows Silas is a vampire, thus a monster. Bod's emotional attachment to his guardian is similar to the reception of the modern Gothic and Fairy tale monsters which are seen with more sympathy than disgust and fear. A vampire is by the Gothic definition *the Other*. In the Gothic, *otherness* must be in most cases destroyed or contained, but Silas is not such a case. The protagonist Bod sympathises with Silas and cares for him as he is Bod's guardian. Silas's *otherness* is thus linked to two literary modes, the Gothic and Fairy tales.

After seeing Silas stand aside during the Danse Macabre, Bod tries to catch his attention "hoping to make his guardian come to them, to join the dance, to have fun they were having, but when he heard his name, Silas stepped back into the shadows and was lost to sight."[119] Silas is denied joining the Danse Macabre because he is undead and belongs to neither the living nor the dead. All he can therefore do is to watch them. When the ghosts deny that the Danse Macabre ever took place, Bod goes to Silas for confirmation. "'I danced with the lady, Silas!' exclaimed Bod. His guardian looked almost heartbroken then." [120] By his reaction, Silas would like to cross the border, not be *othered* and dance like everybody else but he is aware that it is not possible. "'I,' said Silas, 'am precisely what I am, and nothing more. I am, as you say, not alive. But if I am ended, I shall simply cease to be.[121] Even if Silas died, he would not become a ghost like the rest of Bod's family and, in time, Bod, too. He is too radically different to ever be able to break from the shackles of *otherness*.

In this section it was concluded that Silas's *otherness* is represented by his vampirism. As an undead being, Silas belongs neither to the dead nor the living and so he cannot take a part in the Danse Macabre. Neither can he roam the graveyard once he is killed because as a vampire Silas will never become a ghost in contrast to the rest of the characters in the novel. His monstrousness is related to the modern realisation of the

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[117] Wade Newhouse, "Coming of Age with the Ageless," in *Neil Gaiman and Philosophy: Gods Gone Wild!* Popular Culture and Philosophy, v. 66. ed. Bealer, Tracy Lyn, Rachel Luria, and Wayne Yuen (Chicago, Ill: Open Court, 2012), 119.
[118] Neil Gaiman, *The Graveyard Book*, (London: Bloomsbury), 150–151.
[119] Gaiman, *The Graveyard Book*, 150.
[120] Gaiman, *The Graveyard Book*, 153.
[121] Gaiman, *The Graveyard Book*, 166.

concept in the Gothic and Fairy tales as his *otherness* evokes compassion rather than containment and destruction.

2.2.5 *The Other*: Preliminary Conclusions

In the analysis of *the Other* it was discovered that the concept has in all four novels aspects of the Gothic mode, while Fantasy and Fairy tale aspects were found overall less present. *The Ocean at the End of the Lane* offers two different receptions of the *othered* character, that of the narrator and the Hempstock women, and each is important. In *Neverwhere, Coraline* and *The Ocean at the End of the Lane*, the *othered* characters are presented in the conventional Gothic representation of *the Other* as something to be contained. In *Neverwhere*, the characters *othered* are the people who became homeless while in the next two novels it is the monsters who represent *the Other*. All those who represent *the Other* in the three novels do not get any sympathy from the other characters. In *The Graveyard Book* and from the Hempstocks' perspective in *The Ocean at the End of the Lane*, a modern Gothic twist is added so that other characters sympathise with the monstrous *Other*. Yet in *The Ocean at the End of the Lane* the Hempstock women still want the monstrous *Other* contained in her own world, meaning that their reception of *the Other* consists of both the modern and conventional aspects of the Gothic mode. All four novels thus contain the aspects of the Gothic *Other*.

Sympathising with *the Other* is also an aspect of the Fairy tale mode and so both *The Ocean at the End of the Lane* and *The Graveyard Book* exhibit aspects of this mode. Another aspect of the monstrous *Other* in Fairy tales is to present them in a negative light by their conventional characterisation. In *Coraline*, the other mother represents a conventional Fairy tale witch who wants to eat the souls of children thus exhibiting aspects of a Fairy tale monster. The Fairy tale aspects of *the Other* are therefore present in *The Ocean at the End of the Lane* through the Hempstocks' reception of *the Other*, *Coraline* and in *The Graveyard Book*.

In Fantasy mode, there are two opposite aspects of the *othered* characters as well. The first is to think of *the Other* as inherently evil due to its *otherness*. This aspect is present in *The Ocean at the End of the Lane* from the narrator's perspective and in *Coraline* where in both cases it is the *otherness* which makes the characters monstrous and evil. The other Fantasy aspect embraces the *othered* characters in the Fantasy world which is the case of the homeless people in *Neverwhere* who live in a parallel version of

London, London Below, because they are no longer welcome in London Above. The Fantasy aspects of *the Other* are visible in *Neverwhere, The Ocean at the End of the Lane* and *Coraline*.

2.3 *Good and Evil*

The thesis will employ the dichotomy of *good and evil* on fictional characters from the preceding analysis concerning *the Other*, as the dichotomy seems to be tied with the *othered* characters. The only exception shall be the novel *Neverwhere* where the analysis will be narrowed down on a single inhabitant of the London Below, the monstrous Angel Islington, as analysing *good and evil* in all the inhabitants as one unit would prove an uneasy task compared to exploring the concept in an individual. Thus, the analysis will attempt to determine how the concept of *good and evil* is realised in the monstrous *Other* in each of the novels and whether *good and evil* is characterised more as a continuum in the case of morally ambiguous characters, or rather as binary oppositions whose boundaries cannot be crossed.

2.3.1 *Neverwhere*

The most prominent form of *otherness* in the novel is represented by the inhabitants of London Below which is the reason why the analysis regarding the concept was focused on the inhabitants as a whole. The following analysis aims to examine how the concept of *good and evil* is presented in *the monster* characters. Therefore, for the analysis to be relevant, the examined character in the novel shall be its main antagonist, the Angel Islington, who is understood to be the first inhabitant of London Below.

2.3.1.1 The Angel Islington

Islington is an angel who was supposed to be the protector of Atlantis but failed and was blamed for the island's destruction. As a result, Islington is imprisoned in London Below, presumably as its first resident, by its fellow angels until it deserves to be forgiven.[122] Islington thus becomes the Gothic *Other* for the angels since its nature is *othered* and disrupting. The *othered* angel must be contained or destroyed as is an aspect of the Gothic *Other* and so the angel becomes the first dweller of London Below. The difference between it and other inhabitants is that they became *othered* for their declining social status regardless of their good or evil nature. The angel is unwanted in

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[122] Neil Gaiman, *Neverwhere*, (London: Headline Publishing Group, 2013), 324–326.

heaven for its declining social status as well, but the cause differs. Islington is *othered* for the sole reason of being evil in the eyes of other angels. While London Below represent haven for others, for Islington it is a place of imprisonment. The aspect of being welcomed in the Fantasy world found in the other inhabitants in the analysis regarding *the Other* is thus missing in the angel.

The angel is the antagonist of the novel which might surprise its readers as angels are usually understood to be good. Samuel Brooker observes that "[Gaiman] is playful, subverting our expectations for narrative effect. In Good Omens he gives us friendly demons"[123] and in the case of *Neverwhere*, one is presented with an evil angel. When Richard, the protagonist of the novel, meets the angel for the first time, he is astonished by its beauty. "It had golden hair, and a pale face. […] It was not a man; it was not a woman. It was very beautiful. Its voice was quiet."[124] Even when the angel is described in the novel before meeting any of the characters, its face is said to be "pale and wise, and gentle; and, perhaps, a little lonely" and although Islington has no wings "it was, unmistakably, an angel.[125] Its appearance is thus what humans expect an angel to look like. Islington's androgynous face is beautiful, its honourable manners displayed on it, and it is not suspected of any treachery for the fact that it is an angel. Irina Rață, who refers to the angel with mostly masculine pronouns though in the novel the neutral pronouns are preferred, remarks that "[i]t is portrayed as a highly likeable character at first, his kindness being taken for granted, implied by his celestial origins, only to be contrasted later by the depth of his wickedness and corruption."[126] At the beginning, it seems that Islington wants to help Door and Richard, but at the end of the novel they discover that it was the angel who had Door's family assassinated. So even if Islington acts as a peaceful being, its intentions are those of an evil monster. When it does not get what it wants, the angel is capable of destroying all that is in its way.

Once accused of its ghastly deeds, namely the destruction of Atlantis, Islington beauty and manners slip away almost instantly. "The angel's serene beauty cracked; its eyes flashed; and it screamed at them, crazy-scary and uncontrolled, utterly certain in its

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[123] Samuel Brooker, "Fables and Reflections: Doubles, and Mirrors in the Fiction of Neil Gaiman," in *The Mythological Dimensions of Neil Gaiman*. ed. Anthony Burdge, Jessica Burke, and Kristine M. Larsen (Crawfordville, FL: Kitsune Books, 2012), 179.
[124] Neil Gaiman, *Neverwhere*, (London: Headline Publishing Group, 2013), 197.
[125] Gaiman, *Neverwhere*, 132–133.
[126] Irina Rață, "Trials and Tribulations in London Below," Brumal. Revista de investigación sobre lo Fantástico, Vol. 5, no. 2, (2017): 95. Accessed March 31, 2024. https://raco.cat/index.php/Brumal/article/view/333061.

rightness, '*They deserved it.*'"[127] The angel believes in its righteousness, though as Mr Croup, one of its hired assassins, notes "'[Islington]'s travelled so far beyond right and wrong he couldn't see them with a telescope on a nice clear night.'"[128] Islington thus has a twisted sense of righteousness and morality and it is significantly different from the expectations of the characters around it. Its moral compass is seen as corrupt. Rață remarks that when Islington talks about causing Atlantis to sink, it shows "no remorse" towards the people it killed.[129] This thesis shall argue that is not entirely so as is apparent in chapter thirteen when the angel wakes up from a nightmare about the sinking of Atlantis. When Islington wakes from the dream "it walked through the chambers of its hall, one after another, touching things, as if to reassure itself of their existence, to convince itself it was here, and now."[130] The angel, it seems, is truly shaken by the fate of Atlantis yet it thinks that its destruction was necessary.

Islington's actions are evil, yet it is clear that its kindness is not a pretence. When Richard is brought to its prison, knowing already the angel betrayed their group, Islington "smiled at Richard as he entered. This was the most chilling thing of all: the gentle compassion, the sweetness of that smile."[131] While remarking how unwell Richard looks the angel has "honest concern in its voice"[132] And when Islington is told Hunter was killed by the Beast she was hoping to best "It shook its head lightly, obviously regretting the senseless loss of human life."[133] Islington has a clearly different approach to morality than mortals do. Once this human morality is applied on Islington, its actions look corrupt and evil from their perspective and its kindness is the more dreadful for it. Its manners and actions, some that are good and some that are evil, seem both genuine but it is important to note the angel sees its actions as neither evil nor good. Islington only knows that what it does is right. So the angel possesses some kind of an ambiguous moral compass which to human eyes seems completely evil.

Islington's nature has aspects of the ambiguous Gothic hero-villain. Assuming that both hero-villain and villain-hero refer to the same archetype, Robert D. Hume comments that "with the villain-heroes of horror-Gothic we enter the realm of the

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[127] Neil Gaiman, *Neverwhere*, (London: Headline Publishing Group, 2013), 201, 325.

[128] Gaiman, *Neverwhere*, 323.

[129] Irina Rață, "Trials and Tribulations in London Below," Brumal. Revista de investigación sobre lo Fantástico, Vol. 5, no. 2, (2017): 95. Accessed March 31, 2024. https://raco.cat/index.php/Brumal/article/view/333061.

[130] Neil Gaiman, *Neverwhere*, (London: Headline Publishing Group, 2013), 258.

[131] Gaiman, *Neverwhere*, 321.

[132] Gaiman, *Neverwhere*, 321.

[133] Gaiman, *Neverwhere*, 322.

morally ambiguous."[134] As Fred Botting states, "transgression and anxiety over culture limits" belong to the Gothic[135] and the hero-villain is such an example of a boundary crossing character. Helen Stoddart remarks that the hero-villain is "cursed by a rebellious impulse to test and transgress human social and ethical constraints"[136] thus abiding to the Gothic's interest in crossing boundaries. According to Stoddart, the hero-villain has "the dual marking of both villain and victim" and "both violent, threatening and often demonic (signalled by piercing eyes), he is yet at the same time always himself an outsider [...] in a state of suffering and an object of persecution."[137] Islington exhibits these aspects of the hero-villain. Islington is in fact both a villain and a victim, though only perhaps the angel sees itself as a victim. It is a villain in its action against the Atlanteans and Door while being a victim of its fellow angels who condemn it to endless imprisonment in London Bellow. Islington is violent and destructive while suffering in its prison. Yet Islington can hardly be called a hero, though it is compassionate, while it is evident that the it is a villain.

The ambiguity of Islington's nature is discussed by Kristine M. Larsen who states that between the light and the dark, grey can represent balance or "uncertainty as to the state one is in, or whether one's motives are good or evil"[138] suggesting the angel represents the grey colour. Larsen concludes that "[i]n Gaiman's works, angels – and demons – show themselves to be people as well, in terms of their equal potential for good or ill."[139] Islington has a potential to be good. It cares for the mortals and it feels sorrow over the death of Hunter, with whose fate he had nothing to do with. It also feels sorry for the Atlanteans who were killed, yet he does not feel too guilty of their death as it feels there was nothing else to be done for them. Islington's actions cast it in the role of the antagonist who will do everything for its return to heaven.

The Angel Islington exhibits aspects of the Gothic monstrous *Other* in its actions which can be seen as unnatural and crossing the boundaries of what is human. Its misconduct leads to its being cast away from heaven and contained in the prison of

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[134] Robert D. Hume, "Gothic versus Romantic: A Revaluation of the Gothic Novel," *PMLA* 84, no. 2 (1969): 285. Accessed March 31, 2024. https://doi.org/10.2307/1261285.

[135] Fred Botting, introduction to *Gothic* (London: Routledge, 1996), 1.

[136] Helen Stoddart, "Gothic Writers and Key Term: Herro-Villain," in *The handbook to Gothic literature*. ed. Marie Mulvey-Roberts (New York: New York University Press, 1998), 113.

[137] Stoddart, "Gothic Writers and Key Term: Herro-Villain," 112–113.

[138] Kristine Larsen, "Through a Telescope Backwards: Tripping the Light Fantastic in the Gaiman Universe," in *The Mythological Dimensions of Neil Gaiman*. ed. Anthony Burdge, Jessica Burke, and Kristine M. Larsen (Crawfordville, FL: Kitsune Books, 2012), 188.

[139] Larsen, "Through a Telescope Backwards," 188.

London Below, thus not aligning with the other inhabitants of the city. Islington is not human and its sense of morality differs greatly from that of a human being. While apt to horrendous deeds, the angel is also capable of kindness and compassion towards the protagonists showing aspects of the Gothic hero-villain whose nature is ambiguous in his potential for both good and evil.

2.3.2 *The Ocean at the End of the Lane*

As was previously discussed in the analysis of *the Other*, Ursula Monkton is a monster whose reception differs with respect to other characters, particularly the narrator and the Hempstock women. While the narrator thinks of Ursula as of the evil monstrous-feminine, the Hempstock women see her in a more nuanced light. Since the narrator's perspective is the most prominent in the novel, the analysis will mainly focus on his reception of the monstrous character.

2.3.2.1 Ursula Monkton

Ursula comes to the narrator's world and takes a job as his nanny, and the narrator immediately realises that she is *the monster* from the other world he and his friend Lettie were trying to bind there.[140] Ursula starts to flirt with the narrator's father who becomes enamoured by her, thus cementing her position as the mother of the family. After the narrator refuses to apologise to Ursula for calling her a monster, the boy's father chases him to the bathroom and tries to drown him in the bathtub but is unsuccessful.[141] This leaves a mark on the narrator. His father who has never been so violent before tries to murder him, thus making the boy realise he is not safe at home. Ursula never explicitly encourages the father to be violent towards the boy, yet her influence is clearly noticeable for she induces the father's aggression. Rebecca Long compares the father's reaction to that of a monster, noting "[a]t that moment there are two monsters in his house: Ursula Monkton and [the narrator's] father."[142] Ursula, being the evil monster that she is from the narrator's perspective, makes the boy's father also monstrous in her image. Yaeri Kim remarks that "the father has become an inflictor of pain and threat to life; the bathroom, a space previously associated with comfortable memories and considered one of the narrator's "safe places," is transformed into a place

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[140] Neil Gaiman, *The Ocean at the End of the Lane*, (London: Headline Publishing Group, 2014), 70–71.
[141] Gaiman, *The Ocean at the End of the Lane*, 96.
[142] Rebecca Long, "Remembering the Dead: Narratives of Childhood," in *Neil Gaiman in the 21ˢᵗ Century. Essays on the Novels, Children's Stories, Online Writings, Comics and Other Works*, ed. Tara Prescott (Jefferson: McFarland & Company, 2015), 125.

of punishment and possible death; and the home has become the most dangerous place."[143] Ursula deprives the narrator of a space where he feels safe, but most importantly she strips the boy of his father's love and turns his father into an aggressive monster not unlike herself.

After the bathtub incident, the boy's sister is told to sleep in her parent's bedroom and is also not allowed to speak to him. "'We don't talk to him, [Ursula] told my sister. "We don't talk to him again, until he's allowed to rejoin the family.'"[144] In addition, Ursula locks the narrator in his room perhaps to ensure he cannot run away to the Hempstocks who might be of help to him. According to Kim "Ursula transforms the narrator's home into a hostile space where he has no ally and no freedom of movement."[145] Given that Ursula destroyed their already weakening bond after the traumatic incident in the bathtub, it is hard to imagine the boy would feel safe communicating with his own father. But by locking the narrator and completely depriving him of contact with his other family members, too, Ursula makes it physically impossible for the narrator to communicate with anyone and he becomes even more alienated from his own family.

Ursula's actions are, without a doubt, those of an evil monster, but the reason the Hempstock do not perceive her as such is because they see her as a lesser species, as was previously discussed in the analysis regarding Ursula's *otherness*. Monica Miller addresses this incongruent reception of Ursula, noting that "[b]y the nearly eternal Hempstock scale, creatures such as Ursula register as no more powerful than "a flea," but in the narrator's recognizably human sense of scale, Ursula's power is titanic."[146] Since the Hempstocks are ancient and thus not entirely human, Ursula is no match for them and they have no reason to believe she is an absolute evil the way the boy does. The reason why Ursula does not represent the monstrous-feminine for the Hempstocks is perhaps because they are also women and thus do not demonise her for her gender

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[143] Yaeri Kim, "Not at Home: Examining the Uncanny," in *Neil Gaiman in the 21st Century. Essays on the Novels, Children's Stories, Online Writings, Comics and Other Works*, ed. Tara Prescott (Jefferson: McFarland & Company, 2015), 152–153.

[144] Neil Gaiman, *The Ocean at the End of the Lane*, (London: Headline Publishing Group, 2014), 98–99.

[145] Yaeri Kim, "Not at Home: Examining the Uncanny," in *Neil Gaiman in the 21st Century. Essays on the Novels, Children's Stories, Online Writings, Comics and Other Works*, ed. Tara Prescott (Jefferson: McFarland & Company, 2015), 158.

[146] Monica Miller, "What Neil Gaiman Teaches Us About Survival: Making Good Art and Dividing into the Ocean," in *Neil Gaiman in the 21st Century. Essays on the Novels, Children's Stories, Online Writings, Comics and Other Works*, ed. Tara Prescott (Jefferson: McFarland & Company, 2015), 115.

identity. They condemn her only for her actions which they attribute to her species as already discussed in the section concerning *the Other*.

For the Hempstocks Ursula is only a problem to be fixed, but for the narrator she represents evil itself, and he blames all the traumatic events that have happened to him in the last few days on Ursula's presence at his house. To him "[s]he was power incarnate, standing in the crackling air. She was the storm, she was the lightning, she was the adult world with all its power and all its secrets and all its foolish casual cruelty" while he "was a seven-year-old boy."[147] Ursula is powerful and she turns the narrator's whole world upside down, taking away his family and his autonomy, and in this sense she represents a conventional Fairy tale monster. To reiterate Carl Lindahl, conventional Fairy tale characters embody "extremes of good and evil."[148] As such, conventional Fairy tale monsters are represented as evil with barely any nuance to their reception. Though Ursula is not seen as evil by the Hempstocks, it is clear that for the narrator Ursula embodies precisely that. Her inherent evil nature was attributed to her monstrous *otherness* in the analysis regarding the concept, which by its definition belongs to Fantasy mode. Margery Hourihan argues that Fantasy stories, in particular J. R. R. Tolkien's *The Lord of the Rings* (1954–1955) trilogy which is one of the most prototypical modern Fantasy texts,[149] represent *good and evil* as oppositions rather than continuum, as is typical of conventional Fairy tales as well. Regarding *The Lord of the Rings* and similar stories, Hourihan writes that "[w]here the central binary opposition is defined as a conflict between good and evil the achievement of the hero's quest is a victory of the good and the closure asserts that evil can be clearly identified and defeated.[150]" The author of this thesis would argue that it is the conflict of *good and evil* that represents the central binary opposition in the novel. Though the conflict is certainly not on the same scale as the one in Tolkien's trilogy. What is at stake in *The Ocean at the End of the Lane* is the narrator's life and his autonomy. If Ursula wins over him, he might never leave the confinement of his room and talk to his family and friends ever again. It is also easy for the narrator to clearly identify Ursula as a representation of all that is evil. After all, she abuses the boy, seduces his father, and

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[147] Neil Gaiman, *The Ocean at the End of the Lane*, (London: Headline Publishing Group, 2014), 114.
[148] Carl Lindahl, "Definition and History of Fairy Tales," in *The Routledge Companion to Media and Fairy-Tale Cultures*, ed. Pauline Greenhill, Jill Terry Rudy, Naomi Hamer, and Lauren Bosc (New York: Routledge, 2018), 13.
[149] Brian Attebery, "Fantasy as Mode, Genre, Formula," in *Strategies of Fantasy* (Bloomington: Indiana University Press, 1992), 14.
[150] Margery Hourihan, "THE STORY: Dualism and binary oppositions," *Deconstructing the hero: literary theory and children's literature* (London: Routledge, 1997), 52.

destroys his sense of security. Containing Ursula proves to be a difficult task, but eventually she is destroyed. Ursula thus represents evil in its absolute form, with not enough nuance to categorise her as anything but evil, at least from the narrator's perspective which is dominant in the novel. Ursula's realisation of evil therefore belongs to both Fantasy and Fairy tale mode.

To conclude this section, Ursula's character was inspected through the lens of *good and evil* building on the analysis of *the Other*. It was deduced that through her action of abusing the narrator by making his father physically attack him and ostracising him by locking him in his room with no contact with the boy's family, Ursula is presented as an absolute rather than ambiguous evil character which makes her representation of the concept the closest to Fairy tale and Fantasy modes. Her inherent evilness is tied to the notion of the *Other*, thus proving the interconnected relation of *the Other* and the *good and evil* dynamics.

2.3.3 *Coraline*

The other mother, as was previously discovered, represents the monstrous-feminine because it is her motherly behaviour which makes her monstrous and by being a monster the other mother is also a representation of the inherently evil *Other* of Fantasy mode. The ghost children whose souls were stolen by the other mother speak of her as of the beldam.[151] Vivienne Muller states that beldam is "a witch-like creature, particularly an ugly one, a crone, believed to be evil and one who in some definitions abuses children."[152] The other mother's similarity to this definition is striking. She presents herself to the children as their mother but eventually reveals her monstrous appearance and intentions, taking away the children's soul. Her characterisation is not unlike that of a Fairy tale monster who wants to eat the protagonists as was noted in the analysis of *the Other*. This thesis shall quote Tanya Jones again, remarking about the other mother that "fairy tale mothers are often just prone to eat their children as they are to feed them."[153] This is true of the other mother who cooks delicious meals for Coraline

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[151] Neil Gaiman, *Coraline*, (London: Bloomsbury), 98.
[152] Vivienne Muller. "Same Old 'Other' Mother'? : Neil Gaiman's Coraline." *Outskirts* 26, (05, 2012): 1. Accessed March 15, 2024. https://www.proquest.com/scholarly-journals/same-old-other-mother-neil-gaimans-coraline/docview/1017694292/se-2.
[153] Tanya Jones, ""Baby and I were baked in a pie": Cannibalism and the Consumption of Children in Young Adult Literature," in *The Gothic Fairy Tale in Young Adult Literature: Assays on Stories from Grimm to Gaiman*. ed. Joseph Abbruscato, and Tanya Jones (Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 2014), 32.

to make her pliable to the other mother's will in order to 'eat' Coraline's soul. "As [Coraline] ate, the other mother stared at her. It was hard to read expressions into those black button eyes, but Coraline thought that her other mother looked hungry, too."[154] For the other mother, love is the same as hunger. Daniel Russell notes that her love "is an all-encompassing love, a consuming kind of love."[155] The other mother loves Coraline and since love and hunger are similar feelings for her, the other mother's ultimate goal is to consume Coraline's soul. The cat, too, warns Coraline, saying "[the other mother] wants something to love [...] She might want something to eat as well."[156] And so, even though the other mother loves Coraline, she does not shy away from potentially hurting the girl. When Coraline is playing a game of trying to find the three souls of the ghost children, the other mother advises her to go to the empty flat where the disfigured other father is hidden. He tells Coraline that "[the other mother] wants me to hurt you, to keep you here for ever, so that you can never finish the game, and she will win."[157] The other mother loves Coraline and thus wants to consume her soul to, presumably, keep on living and for this reason she wants Coraline to lose, even if it means hurting her.

The other mother's love for Coraline does not help her become good, or at least partially good, because she is a monstrous creature and her love is the equivalent of hunger. Her monstrousness, and by extension her *otherness*, makes her evil without much nuance and the boundary between *good and evil* is thus clear in her character, linking her realisation of the concept to both Fantasy and Fairy tale mode in a similar way to Ursula Monkton in *The Ocean at the End of the Lane* in the preceding analysis.

2.3.4 *The Graveyard Book*

Silas is an example of a Gothic monster, a vampire, though the label is not used in the novel. According to Punter, vampires in the early Gothic fiction were aristocrats but foremost they were seducers, as they have always been linked to sexuality, especially the 'deviant' kind which is condemned in the stories of the nineteenth century.[158] Vampires can also gain sympathy from the readers as they reflect "contemporary

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[154] Neil Gaiman, *Coraline*, (London: Bloomsbury), 111.
[155] Daniel Russell, "Unmasking M(other)hood: Third-Wave Mothering in Gaiman's Coraline and MirrorMask," in *Feminism in the Worlds of Neil Gaiman: Essays on the Comics, Poetry, and Prose*. ed. Tara Prescott, and Aaron Drucker (Jefferson, N.C: McFarland & Co, 2012), 169.
[156] Neil Gaiman, *Coraline*, (London: Bloomsbury), 76.
[157] Gaiman, *Coraline*, 132.
[158] David Punter and Glennis Byron, "Themes and Topics: The Vampire," in The Gothic, Blackwell guides to literature, (Malden, MA: Blackwell Pub, 2004), 269–270.

identity" and "assume a strangely human, if not more than human, form."[159] The vampire can thus be a seducer in its conventional representation, but it can also earn sympathy as vampires represent a reflection of modern society.

Unlike the conventional representation of vampires, the novel is not concerned with Silas's sexuality. He is presented as a rather sympathetic and good-natured creature, inclining more to a modern Gothic representation of a vampire as well as a modern Fairy tale representation of such creatures. To reiterate Sue Short's remarks, "[c]lassic fairy-tale foes are thus transformed into child-friendly "monsters," requiring help and understanding rather than posing a threat. In turn, an entire subgenre has emerged in which vampires have become allies and love interests for disaffected teens."[160] Silas becomes a guardian of the protagonist Bod and as such does not pose a threat to him. Silas brings Bod food as there is none to be found in the graveyard but he does more than that. "Silas had brought Bod food, true, and left it in the crypt each night for him to eat, but this was, as far as Bod was concerned, the least of the things that Silas did for him. He gave advice, […] he was unflappable and reliable […] most of all, he made Bod feel safe."[161] For Bod, Silas is a good person who cares for him and educates him like a good parent does. Silas even figures in the novel much more than Bod's adoptive ghost parents. Gaiman thus plays with the classical representation of monsters and subverts the expectations of his readers.

At one point, Bod asks his surrogate ghost mother why Silas hadn't killed Jack, the murderer of Bod's family, when he had the chance. His mother simply answers "'[h]e's not a monster, Bod.'"[162] *The monster* does not act as a monster normally would and so is not seen as one. Wayne Yuen explains that Silas's unwillingness to kill Jack "was the result of his virtues. Silas is patient and wise. Would a wise person kill a man who could be innocent?"[163] Silas is not only not an evil monster, he is virtuous, more than the human characters are. Robert T. Tally Jr. even refers to Silas as "a heroic

[159] Fred Botting, "Aftergothic: consumption, machines, and black holes," in *The Cambridge Companion to Gothic Fiction*, ed. Jerrold E. Hogle (Cambridge: Cambridge University Press, 2002), 287–288.
[160] Sue Short, "Horror," in *The Routledge Companion to Media and Fairy-Tale Cultures*, ed. Pauline Greenhill, Jill Terry Rudy, Naomi Hamer, and Lauren Bosc (New York: Routledge, 2018), 535.
[161] Neil Gaiman, *The Graveyard Book*, (London: Bloomsbury), 60–61.
[162] Gaiman, *The Graveyard Book*, 201.
[163] Wayne Yuen, "The Dead Teach Us How to Live," in *Neil Gaiman and Philosophy: Gods Gone Wild! Popular Culture and Philosophy*, v. 66. ed. Bealer, Tracy Lyn, Rachel Luria, and Wayne Yuen (Chicago, Ill: Open Court, 2012), 141.

figure."[164] Yet, this does not mean that Silas is not capable of horrendous actions. At the end of the novel, Silas reveals to Bod that he used to be more terrifying than the murderer of Bod's family. "'I have not always done the right thing. When I was younger … I did worse things than Jack. Worse than any of them. I was the monster then, Bod, and worse than any monster.'"[165] In the character of Silas, Gaiman shows the ambiguous nature of monsters, reminiscent of the Gothic hero-villain. Silas is a positive parent figure to Bod and the ghosts also think of him positively, but Silas himself cannot deny his monstrous nature. Christine Robertson notes that "characters like Liza [a young drowned witch] and Silas in Gaiman's novel force us to challenge our ideas of monstrosity because, despite the acts of evil for which they are responsible, they have also enabled the hero Bod's survival by becoming his caretakers and protectors."[166] Silas is capable of evil deeds and, in fact, was evil some time before the timespan of the novel, but he chooses not to continue in such behaviour and takes care of Bod instead. Though both are ambiguous characters, unlike Islington in *Neverwhere*, Silas is presented performing only good deeds throughout the novel, even if he was evil in the past, while Islington acts mostly evil and its compassion is seen as strange and chilling. Islington is a victim and a villain, while Silas is neither. Silas therefore does not exhibit as many aspects of the Gothic hero-villain as the Angel Islington but his ambiguous nature remains a feature of the hero-villain.

In the analysis it was found that Silas represents a monster with a modern twist from both the Gothic and Fairy tales mode. Silas is a monster because he is a vampire, yet he is not dangerous for the protagonist, in fact, he becomes Bod's guardian. The guardian is presented both in a positive and negative light, capable of both good and evil, not unlike the Gothic hero-villain in that he protects Bod and keeps him company but also admits to being murderous in the past. Silas thus exhibits the possible ambivalence of *good and evil* in monster characters.

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[164] Robert T. Tally Jr., "Nobody's Home," in *Neil Gaiman and Philosophy: Gods Gone Wild!* Popular Culture and Philosophy, v. 66. ed. Bealer, Tracy Lyn, Rachel Luria, and Wayne Yuen (Chicago, Ill: Open Court, 2012), 175.
[165] Neil Gaiman, *The Graveyard Book*, (London: Bloomsbury), 285.
[166] Christine Robertson, ""I Want to be Like You": Riffs on Kipling in Neil Gaiman's The Graveyard Book," *Children's Literature Association Quarterly* 36, no. 2 (Summer, 2011): 172. Accessed March 15, 2024. https://www.proquest.com/scholarly-journals/i-want-be-like-you-riffs-on-kipling-neil-gaimans/docview/877038853/se-2.

2.3.5 *Good and Evil*: Conclusions

The concept of *good and evil* was applied to *the monster* characters in each of the four novels. Even though the analysis of *the Other* in *Neverwhere* focused on the inhabitants of the whole London Below, the analysis of *good and evil* decided to focus only on one of the inhabitants, the Angel Islington, who exhibits aspects of the monstrous *Other*.

In the analysis regarding *the Other*, the Gothic mode was present in all the realisations of *the Other* in each novel while in the analysis of *good and evil* it was discovered that no mode is represented in all the selected novels. The Gothic aspect of the concept shows that *good and evil* is more of a scale than two oppositions. The moral ambiguity of the Gothic mode is represented by the hero-villain which can be found in *Neverwhere* in the character of Angel Islington, the monstrous *Other*, and in *The Graveyard Book* in the vampire Silas. Islington leans more towards the side of evil, while Silas leans to the side of good, yet both exhibit aspects of the hero-villain.

Conventional Fantasy depicts *the Other* as inherently evil and as was discovered in both analyses regarding the two concepts, *The Ocean at the End of the Lane* from the narrator's perspective and *Coraline* represent the monstrous *Other* as inherently evil because it is their *otherness* which makes them so. Conventional Fairy tales present *good and evil* in its extremes and both mentioned novels show this aspect in the monstrous *Other* as no good deed can make the monsters less evil. There is also an aspect of modern Fairy tales which presents an ambiguous side of *good and evil*. Modern Fairy tales transform evil monsters into friendly ones and such is the case of *The Graveyard Book* where the vampire Silas takes on the role of a guardian of the protagonist and also becomes a good parent figure to him. The Fairy tale mode's representation of *good and evil* is therefore present in *The Ocean at the End of the Lane*, *Coraline* and *The Graveyard Book*.

Conclusion

The focus of this thesis was on the representation of two literary concepts, namely *the Other* and *good and evil,* in Neil Gaiman's novels *Neverwhere, The Ocean at the End of the Lane, Coraline* and *The Graveyard Book.* These novels were chosen for they all share elements of the three modes explored in this thesis – the Gothic, Fantasy and Fairy tale. The aim of this thesis was to examine how the realisations of the concept of *the Other* and the dichotomy of *good and evil* are distributed among the three literary modes.

The thesis was divided into two parts – the theoretical part and the practical part. The theoretical part uncovered that the concepts of *the Other* and the *good and evil* dynamics can have aspects of all three literary modes analysed with the aspects sometimes overlapping. The first section of the theoretical part introduced the selected author Neil Gaiman, his major work throughout the years and his connection to the Gothic, Fantasy and Fairy Tales. Then the attention was turned to the conceptual framework of the thesis. The framework was based on Mieke Bal's theory on concepts that stresses the importance of using concepts, the interdisciplinary abstract representations of objects, infused with only elements of theory, as to not overrule the analysis by it, after a close reading of a text. Afterwards, the three literary modes, the Gothic, Fantasy and Fairy tale, were presented along with their realisations of the concepts of *the Other* and *good and evil* which in some cases intermingled due to the shared elements in the three modes. In the Gothic mode, the character type of a monster was introduced for its correlation to the *othered* characters as both are perceived as strange, different and inferior, and are treated as such. The Fantasy mode explored *the Other* along with its representations in the other two modes with two contradictory approaches in the Fantasy mode alone – *the Other* as inherently evil and *the Other* as someone who has their place in the Fantasy world when driven away from the real world. The Fairy tale mode focused on the more simplistic conventional dichotomy of *good and evil* in its extremes.

The second part of this thesis which focused on analysing the two concepts in the selected novels revealed that all the concepts have aspects of at least two literary modes combined, thus confirming that the concepts are not used in isolation. The first section of the practical part introduced the four novels and then examined the *othered* characters and their dynamics of *good and evil,* each focusing on characters the author

of this thesis deemed the most prominent representatives of the two concepts in each novel. The *othered* characters were in three of the four novels – *The Ocean at the End of the Lane*, *Coraline* and *The Graveyard Book* – discovered to be the monstrous *Other*, while in *Neverwhere* it was the homeless people who had to start living in a parallel Fantasy version of London who represented *the Other*. In each novel, aspects of the Gothic *Other* were exhibited by all the analysed characters while Fantasy and Fairy tale aspects occurred in a slightly fewer cases. Fantasy aspects of *the Other* were found in *Neverwhere*, *The Ocean at the End of the Lane* and *Coraline* whereas they were missing in *The Graveyard Book*. Fairy tale aspects were found in *The Ocean at the End of the Lane*, *Coraline* and *The Graveyard Book* whilst not being present in *Neverwhere*. During the analysis it was discovered that some aspects of the concept are shared among the literary modes, thus confirming their presumed interconnectedness. The conclusion of the analysis of *othered* characters was that Gaiman uses the aspects of the Gothic in the realisation of the concept the most but represents the aspects of Fantasy and Fairy tale in *the Other* as well in a slightly smaller proportion.

The second concept examined in the analysis was the dynamics of *good and evil*. The analysis focused only on one character in each of the novel. In the analysis it was discovered that aspects of no literary mode are present in all the characters. The ambiguous Gothic realisation of *good and evil* was found in two novels – *Neverwhere* and *The Graveyard Book* – which was consistent with their realisation of the Gothic *Other*. The conventional Fantasy and Fairy tale aspect of *good and evil* as binary oppositions was present in *The Ocean at the End of the Lane* and in *Coraline* where both characters also exhibited Fantasy aspects of *the Other*. The modern Fairy tale aspect of a good monster was found in *The Graveyard Book* wich coincides with the modern Fairy tale reception of monstrous characters and in relation *the Other* that was also present in the novel.

To conclude, the two concepts were each explored in their own section but throughout the analysis of each concept the interconnectedness of *the Other* and *good and evil* dynamics could be clearly detected. In all the novels, the aspects of both concepts corresponded to each other. In *Coraline*, for example, the conventional Fantasy and Fairy tale aspects of *the Other* found in the other mother were connected to the nature of the *good and evil* dynamics as complete opposites found in both Fantasy and Fairy tales. In *The Graveyard Book*, the vampire Silas who represents *the Other* was an example of the Gothic as well as modern Fairy tale aspects where even monsters can

gain sympathy. The dynamics of *good and evil* was connected to this realisation, too, as Silas represents an ambiguous character capable of both good and evil. The inhabitants of London Below in *Neverwhere* represent both the Gothic and modern Fantasy aspects of *the Other*, but their inclinations to either good or evil had nothing to do with their *otherness* and so attention was shifted towards one of the dwellers who was also the novel's antagonist. The Angel Islington was the only analysed character who did not represent the interconnectedness of the literary modes in the realisation of the concepts, though the two concepts were connected to each other. The angel who represents the Gothic *Other* was discovered to be morally ambiguous not unlike Silas, though leaning more towards evil. The realisation of *good and evil* was thus discovered to be connected to the realisation of *the Other*. The thesis therefore arrived at its intended conclusion that in most cases Gaiman uses the three literary modes interconnectedly in creating the characters in each of the selected novels with the realisations of the concepts differing, the only exception being the antagonist of *Neverwhere*. Even though the modes were found to not combine their aspects in each of the realisations of the concepts, the concepts themselves were proven to be connected to each other in each of the four analysed characters. *The Other* can be realised in various ways and characters. These *othered* beings are capable of both good and bad deeds depending on the nature of their *otherness*. Gaiman chooses to explore these concepts not only in the antagonists but also in other characters found in the novels. A further research could be conducted on analysing the rest of the characters that exhibit the aspects of *the Other* in the selected novels as many were left unexplored.

Resumé

Tato bakalářská práce se zabývá koncepty *Jiného* a *dobra a zla* na postavách ve čtyřech dílech Neila Gaimana – *Nikdykde, Oceán na konci ulice, Koralína* a *Kniha hřbitova*. Cílem je prozkoumat, v jakém měřítku se aspekty gotiky, fantasy a pohádky vyskytují a prolínají v konceptech *Jiného* a *dobra a zla* ve vybraných románech.

Práce je rozdělena na dvě části. První část se nejdříve věnuje představení Neila Gaimana, jeho nejvýznamnějších děl a jeho spojitost ke gotické, fantasy a pohádkové literatuře. Poté je představena holandská kulturní teoretička Mieke Bal, jejíž teorie konceptů slouží jako teoretický rámec této práce. Analýza se tedy zaměřuje na pečlivé čtení vybraných textů a následně k nim přiřazuje prvky teorie, které čtení nabízí a které se stávají součástí analyzovaných konceptů. Následně práce vymezuje literární mody gotiku, fantasy a pohádku a definuje koncept *jinakosti* a dichotomie *dobra a zla*, přičemž v souvislosti s *jinakostí* je vymezen i úzce spjatý koncept *netvora*. Prvky jsou vymezeny podle aspektů jednotlivých literárních modů a v případu *Jiného* taktéž pomocí základních filozofických definicí. Jako poslední se v první části vyskytuje kapitola poukazující na propojenost literárních modů a záměr autora této práce postupovat v analýze pomocí této propojenosti.

Druhá část představuje všechny vybrané romány a poté se zaměřuje na analýzu *Jiného* a dichotomie *dobra a zla*. Při analýze bylo zjištěno, že aspekty gotického *Jiného* se nalézají ve všech románech, zatímco fantasy a pohádkové prvky jsou zastoupeny ve třech z románů. Analýza *dobra a zla* odhalila, že u dvou ze čtyř postav se tento koncept vyskytuje jako dva naprosté protiklady, což je typické pro tradiční pohádky i moderní Fantasy. U zbývajících dvou postav se naopak dobro a zlo projevuje gotickým prvkem, a to nejednoznačně, a nelze tedy tento koncept pojmout jako dva protiklady. U poslední postavy je *jinakost* doplněna o prvek moderní pohádky, jelikož s postavou ostatní soucítí a nevnímají ji negativně.

Závěr této práce dokazuje, že Gaiman ve skoro všech příkladech využívá tří analyzovaných literárních modů – gotiky, fantasy a pohádky – při tvoření svých postav a propojuje prvky těchto modů v konceptech *jinakosti* a *dobra a zla*. Bylo však zjištěno, že u postavy antagonisty v *Nikdykde* byly využity prvky pouze jediného modu, a to gotiky. Mody se tak nepropojují ve všech postavách, avšak elementy samotných konceptů *jinakosti* a *dobra a zla* ano. *Dobro a zlo* se tak stávají přidruženým rysem *jinakosti*.

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