

CHAPTER I

INTRODUCTION

1.1 Background of the study

Tales of the supernatural beings have been part of the culture throughout the world for centuries, specifically regarding to *vampire* since the days of ancient beliefs up to the present. In European folklore, vampires were described as a blood-sucking ghost or re-animated body of a dead person; a soul or re-animated body of a dead person believed to come from the grave and wander about by night sucking the blood of persons asleep, causing their death (Wright, 1914, p.1). This odd phenomenon has become town-talk ever since and scattered abroad after some poets coloring their works with this gothic fiction.

The vampire genre is grown bigger and constructed with many and varied types of vampire tales to all nations afterwards. Up to this present, vampire is illustrated as a beautiful fictitious entity which markedly different from the original one. Dijana and Ljiljana (2016) studied that the charismatic and sophisticated vampires of modern fiction are started from the most influential vampire work of the early 19th century by Bram Stoker's *Dracula* to Stephenie Meyer's *Twilight Saga* in 2008. The entire cultural modifications and transformations toward the original folklore have passed through the long and bloody history from time to time.

However, not all the vampire elements change during this folklore modification as time went on. Some parts still persisted to the original European folklore and not

shaping the myth that will generate different perspective from audiences. This evolution of vampires physically and psychologically against the ancient beliefs in literature will be discussed further on this study using the most popular modern works from Stephenie Meyer's *Twilight Saga*. This popular work has sold more 250 million copies and has been translated into 37 languages in which honored as a New York Times "Editor's Choice and Publishers Weekly Best Book of the Year". The success of *Twilight Saga* must have big influences to all of the readers worldwide that definitely indicate how the most feared creation turn out being charismatic in the transformation time and shifting myth into a new form from the European Mythology.

For that purpose, this study uses the thirty-one functions by Vladimir Propp's *Morphology of the Folktale* that certainly able to assist in gaining the main focus structurally without eliminating the external elements such as social and historical background. This illustrious theory is often used as a tool to be the theoretical background and will be implemented in particular tales from all over the world. Some researchers have explored Propp's theory in folklore as what have studied by Khalid (2017). In his article, the study is more concerned to explain the nature formalism from its background using the *dramatis personae* and their functions at once with the morphological substructure of tales.

In the same way, Pramudana Ihsan and Wijayadi (2015) explored the same theory by Vladimir Propp about morphology of folktales. In their article, the study used the same way as Propp's theory in form of functions of *dramatis personae* to find out whether *The Sleeping Beauty*, from Grimm's version, has similar structure

to Russian folktale with the ones that have been analyzed by Propp. With the similar method as previous articles, Ahmadi, Rezebeigi, Piri, and Bajelani (2013) also try to reread and see if one of the Iranian folktales, Bizhan and Manizheh story, conformed with Propp's perspective according to his thirty-one functions and seven spheres of actions theory.

In the same manner, the article which published by Sapna Dogra (2017) aims to find the recent trends of Proppian taxonomic model applicability by outlining the thirty-one functions in detail to analyze the folktale's structure by Propp. And then, the last identical type of article analysis is written by Pablo Gervás (2013) that aims to review and explore the actual procedures explicitly stated in Propp's morphological theory to build a system that is systematic in implementing examples of Russian folk tales. This study will tend to discuss the potential of the system produced to provide a generic story-making system and also possible lines of future work.

Just as important as the five articles above, the writer does not merely apply the studies that have the same analysis with Propp's theory, but also article with the similar focus of this research as well. The study by Dijana Vučković and Ljiljana Pajović Dujović (2016) from University of Montenegro analyzed the development and evolution of vampire from time to time. They discussed about all metamorphosis of the vampire characters from the Victorian *fin de siècle* to the *Twilight Saga* by Stephenie Meyer.

Five of six articles mentioned above uses the same methods and theory as this study discuss, but they did not touch the analysis using Propp's theory which connected to the social and historical background from the data as surely will be analyzed in this study. And for the last article, it applies the similar focus with this study about the evolution of vampire. But the difference is specifically placed on the comparison between vampire in the ancient beliefs with vampire on modern novels. In addition, this study is also applying the Vladimir Propp's 31 functions of narrative units' possible actions while that article merely discussed about the evolution of vampire from time to time.

1.2 Research Questions

The evolution of vampire from time to time is one of an appealing phenomenon that needs to be analyzed based on its provenance. Since all of these developments are rooted from the European Mythology, then now variety of irregularities and incompatibilities of vampire can be found in the most popular works *Twilight Saga* that is shockingly different from the ancient beliefs. Through the entire contrasts, this study tries to find the answer by focusing on the following questions:

1. What do the deviations occur in *Twilight Saga* against the European Vampire Mythology?
2. How do Morphological Structures of *Twilight Saga* show the method of vampire destruction?

3. How do Morphological Structures of *Twilight Saga* show the alterations about physical appearance and vampire habit?

1.3 Purpose

This study essentially has three focuses using the structural theory by Vladimir Propp to reach the point of how vampire as the most feared creation turns out being charismatics. These focuses are highlighting the aims that clearly change the ancient myth into a new form at this very moment which can be concised:

1. The comparation between the deviations that occur in the European Vampire Mythology and the modern one will generate extensive knowledge about how the evolution of vampire occur from time to time.
2. The contradiction between the present vampire extermination and the old one will be obviously emerged by further discussed in Morphological Structures that shows the method of vampire destruction.
3. The deeper discussion about modern physical appearance and vampire habit will specifically obtain the key of vampire revolution in literature up to this present.

1.4 Significance

From the finding of this study, teenagers and adults who love modern novels and literary works about vampires such as *Twilight Saga* will find out the transformation and modification of vampire stories based on European Mythology. Thus, the vampire alterations that constructed become charismatics nowadays will not eliminate the spooky and terrible parts from that creature on their understanding.

