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Literary Analysis of Coraline Heroine's Journey through the
Psychological Approach

Thesis Submitted to Obtain the Bachelor in English

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Abstract

The purpose of this investigation entitled “Literary Analysis of Coraline Heroine’s Journey through the Psychological Approach” is to identify how Coraline is psychologically affected, and how she fits into the “Hero’s Journey Stages” theory by Joseph Cambell.

The novel was analyzed through the psychological approach. This investigation will provide important aspects of the theory about the “Hero’s Journey Stages”. The investigation will include the researcher’s opinions and conclusions and how he reached the objectives of the investigation.

Resumen

El propósito de esta investigación titulada “Literary Analysis of Coraline Heroine’s Journey through the Psychological Approach”, es identificar como Coraline se ve afectada psicológicamente, y como calza dentro de la teoría “Hero’s Journey Stages” creada por Joseph Campbell.

La novela fue analizada utilizando un enfoque psicológico. Esta investigación proporcionara aspectos importantes de la teoría “Hero’s Journey Stages”. La investigación incluirá las opiniones y conclusiones del investigador y como él alcanzo los objetivos de la investigación.

Introductory Framework

British literature is an extensive field which needs to be analyzed by periods. This particular work aims to analyze one of England's masterpieces of our time, *Coraline*. This novel can be classified using different genres: Adventure, Children Literature, Fairy Tale Fantasy, and even Horror. However, it is common to find it as children literature because it follows the rule of the child protagonist and it fits perfectly "The epic hero cycle," but it is important to be aware that not every book with a child as a protagonist, is actually a book for children. The psychological approach is the one chosen for the analysis of the previously mentioned novel.

Nowadays, it is well known that we have amazing stories for kids; stories that explore the importance of family and friends, how honesty and braveness are undoubted characteristics of a main character, and, most important, how being different make us unique and special. Some examples that embody those characteristics are *Where the Wild Things Are*, *Narnia: The Lion, the Witch and the Wardrobe*, *The Little Prince*, *Matilda*, *Harry Potter*, *Alice in Wonderland*, *Charlie and the Chocolate Factory*, *The Cat in the Hat*, and *A Wrinkle on Time*.

Despite all the great examples mentioned before, we have some literature pieces that many people agrees should not have make it to the shelves. Even, when looking at the title, the reader can perceive that the book does not have the greatest content of all time. Some of the most famous and controversial examples are *Hiroshima no Pika*, *Who cares about disabled people?*, *I wish daddy did not drink so much*, *Outside over there*,

Sometimes my mommy gets angry, The poodle-pug-dachshund-pinscher, Latawnya the naughty horse learns to say no to drugs, Cautionary tales for children, and Alfie's home.

Between this two categories, we can find the novel, *Coraline*. In regards to its symbolism and disturbing story line and events, many people agree that the book should not be available for children; on the other hand, a lot of people think that *Coraline* fits perfectly with the "Epic Hero Cycle," which make her another Hero, just as Harry Potter or Katniss Everdeen; meaning that it is not a big deal to have an adventure story for children with a little bit more dark connotation, but with the same moral and values presented in the content.

1.1 Problem Statement

This investigation aims to start with the analysis of the Heroes Journey Stages theory, and how it fits with the main character of the story *Coraline*. Thereupon, the archetypes presented in the two main female characters will be also explored (The Villain and The Hero), and the contrast between both of them. Also, the explanation about the difference between archetype and stereotype will be given. Finally, the idea is to close the project by making emphasis on how fiction versus reality is presented by the author. Firstly, focusing on the three main characters highlighting the family interaction within worlds, and secondly, analyzing the secondary characters based on their individual behavior within worlds, and not on how they interact with each other. Thus, all the investigation will be conducted under the principles of the psychological approach with the main goal of determining what are the events and circumstances that triggered *Coraline's* transformation into a hero based on Mathew Wrinkle's Heroes Stages Theory.

1.2 Objectives of the Investigation

The objectives of the investigation are the most accurate description of what the researcher will do in order to reach the aim of the project. This investigation will count with one general and three specific objectives, that are the guidelines to explain the topic selected.

1.2.1 General Objective

- To analyze Coraline's Heroes Journey stages through the psychological approach

1.2.2 Specific Objectives

- To illustrate cases of reality versus fiction presented in the main characters
- To explore the psychological repercussion of the family interactions
- To create a comparison between the two main female characters

1.3 Justification of the Study

With this investigation project, it can be found that Coraline is a very new novel, which is directed mostly to children and teenagers; therefore, not many projects or studies are made under this subject. Actually, only two investigations were found and both of them were from countries across the globe. The first project was made by Kim Segers (2012). Her investigation was mainly focused on translation purposes. The other investigation found was made by Sara Hoem (2017.) This one has a more psychological approach based on the children's reactions towards some parts of the book and movie.

For this specific project what matter is to make an analysis more related with the literature field instead of being only focused in translation purposes or the different psychological outcomes that the novel can produce on children. The main goal is to contribute to the field with the analysis based on the lack of information and knowledge presented as a formal investigation.

1.4 Antecedents

Taking in to account that *Coraline* was published in 2002, and it was not worldwide known until 2009 when the stop motion adaptation film was released, there is not much information about studies of projects in regards to this novel. The few information that can be found states the following.

Sara Hoem (2017) on her project “Coraline and the other mother” starts making an analysis, which states that the competition between literature and cinema industry is undeniable. These two are the main channels in which children usually consume content from. It has been proven that year after year the quantity of books read is the same, but there is a notoriously increase on the demand of content on streaming platforms like YouTube or Netflix.

In this case, the *Coraline* novel is analyzed pointing out how people of many ages read this mysterious story and the different interpretations they might have taking into account how blur reality is on the story. Also, it is a must to highlight how important the characters are; as Barthes (as quoted in Chatman, 1978) states, “there is not a single narrative in the world without a character.” This description fits perfectly the need of all of the characters in the novel of contributing the atmosphere in which the story is developed. It has is also been

proven that children, at a young age, create a strong empathy with characters. The fact that they are so linked with the character make it interesting to investigate how they can be affected in a positive or negative way depending on what is happening in the story they are reading.

This investigation not only includes the aspects from the books, it also involves the film adaptation, *Coraline and the Secret Door*. The idea was to make a contrast and a comparison between the book and the film, mainly focusing on one of the scenes in which Coraline and the other mother revealed their true themselves. The investigator aimed to analyze the reaction of the public who read that scene and the ones who saw it, then she analyzed the response of the audience.

More information was found on Kim Segers's thesis project (Segers, 2012). Segers on her thesis work for the Utrecht University about the novel *Coraline*, stated that the novel itself presents a dual address between horror and fantasy. Her work was mainly focused on how this dual address will create some problems during the development of the translation process in regards her project with this novel.

Segers also explores the peculiarity of the way of writing presented in many of the novels that Gaiman has published. She describes the parallelism of atmosphere and events with *Coraline* and also *The Graveyard Book*. On these books, both of the main characters, at some point, are involved into mysterious and tricky situations in which they have a contact with death on a very explicit way. Also, she describes how fantasy, another distinctive genre for Gaiman, was developed on the book *Fortunately the Milk*, in which the main characters are wrapped in a magical journey full of adventures just by going out to buy some milk.

The narrative of the story is also explored. How Neil used his power as a narrator to show the path and the meaning that he wants the readers to get, without limiting them to have their own perception and interpretation. *Coraline* was written in third person; however, Neil never judged Coraline actions as a narrator. This position helps to enhance the empathy and reliability mentioned before, between the children and the main character.

As prove that the book was written for children, it is easy to find the use of simple words with many repetitions and summaries. Also, there is a lack of irony and metaphors, two factors that make the reading a little bit more difficult for children if they are presented in ~~on~~ the story. Using this tools, Neil also showed which the wise characters are. Often Miss Spink and Miss Forcible are the ones who use complicated language, as well as the cat. On this investigation, later on, it can be seen how this behavior matched with one of the stages of “The Epic Hero Cycle.”

Finally, it is exposed that the term "horror story" might make you think of Stephen King or a bloody Halloween story. But horror can really mean any book that has a frightening element, it does not have to be gory or totally terrifying. This is very important because in *Coraline* there is no explanation or description of a graphic or bloody and gory death, instead the elements are very subtle, but all of them can belong to the “horror story” category.

1.5 Scope

This project aims to start with the analysis of the Heroes Journey Stages theory and how it follows the same time lime in regards to the stages. In addition, archetypes presented and illustrated by the two main female characters, will be evaluated; in this case, the “Hero”

and the “Antihero” archetype. An explanation about the difference between an archetype and a stereotype will be given, too. The following topic to investigate is the contrast between reality and fiction given during the whole story, first with the three main characters, and then, with the secondary ones.

Chapter II

Theoretical Framework

This chapter will discuss some terms and concepts that are crucial in this investigation, with the main purpose of presenting the readers with a base of knowledge in order to have a better understanding of the investigation. The chapter is going to discuss some explanations and definitions that are necessary for the comprehension of a literary analysis. In addition, the chapter will set a guide not only for the readers, but also for the investigator, as well. Some of the concepts will be explained below, for example archetypes, the difference between reality and fiction, and The Heroes Journey theory.

Meaning of Literature

The first concept that is going to be explained is literature. There are a variety of definitions, but at the end, all of them say basically the same. Literature is a written work. Saying this, the concept by itself is not well interpreted by readers because it does not make clear what kind of works could be part of it. Literature exists in every single field. There is literature in psychology, in math, in history, etc.; however, not everything expressed in words, even when is organized and written down, can be classified as literature. Writings

that are mostly informative like technical, scholarly, and journalistic papers would not be classified as literature.

For the purpose of this project, literature will be defined as an art. Rexroth (1974) said that “As an art literature might be described as the organization of words to give pleasure.” Art by definition is communication, between the artist and the audience. If it is not communicable, it is not art. Basically literature is the art form of language, and the words are its tools (Harvey, 2011).

2.1 Approaches

There are several different approaches in which a literary work can be analyzed. Each one of the approaches will help the reader to have a deeper insight of the work, as well as a better understanding of how and why it was written.

2.1.1 Formalist Criticism

This approach defines literature as a unique form of human knowledge that needs to be examined on its own terms. All the elements necessary to understand the work are contained in the work itself. A very important part of the formalist critic are the elements of form, like style, structure, tone, imagery, etc. A very important goal of the formalist critics is to determine how such elements work together with the text's content to shape its effects on the readers (Tynyanov, Eichenbaum and Shyklovs in 1916).

2.1.2 Biographical Criticism

This approach begins with the concept that literature is written by actual people and that understanding an author's life can help readers to comprehend the work. However, a biographical critic must be careful in order to not take the biographical facts of a writer's life too far when criticizing the works of that writer (Johnson, 1779).

2.1.3 Historical Criticism

This approach seeks to understand a literary work by investigating the social, cultural, and intellectual context that produced it. This context includes the artist's biography. A key goal for historical critics is to understand the effect of a literary work upon its original readers (Reimarus, 1777).

2.1.4 Gender Criticism

This approach examines how sexual identity influences the creation of literary works. Originally focused on feminist movements, gender criticism today includes a number of approaches for example the "masculinist" approach. However, the main focus of gender criticism is feminist. Feminist criticism attempts to correct the patriarchal way of living by fighting against such attitudes (Wollstonecraft, 1792).

2.1.5 Psychological Criticism

This approach reflects the effect that modern psychology has had on both, literature and literary criticism. Very important figures in the psychological criticism include Sigmund Freud, whose "psychoanalytic theories changed our notions of human behavior by

exploring new or controversial areas like wish-fulfillment, sexuality, the unconscious, and repression” (Freud, 1922), as well as helping to expand our understanding of how “language and symbols operate by demonstrating their ability to reflect unconscious fears or desires” (Freud, 1922). Another important figure is Carl Jung, whose theories about the unconscious are a key foundation of the Mythological Criticism.

The psychological criticism has a number of approaches, but in general, it usually employs one of the following three approaches. (1) An investigation of the creative process of the artist: what is the nature of literary genius and how does it relate to normal mental functions? (2) The psychological study of a particular artist, usually pointing out how an author’s biographical circumstances affect their motivations and/or behavior when the work was written. (3) The analysis of fictional characters using the language and methods of psychology.

2.1.6 Sociological Criticism

This approach studies literature in the cultural, economic, and political context in which it is written or received. This is done by exploring the relationships between the artist and society. Sometimes, it examines the artist’s society to help understanding the author’s literary works. Other times, it examines the representation of some of the social elements within literature itself (Marx, 1848).

2.1.7 Mythological Criticism

This approach emphasizes the recurrent patterns that are present in most literary works. Combining the knowledge of anthropology, psychology, history, and religion, the

mythological criticism explores the artist's humanity by analyzing how the individual's imagination uses myths and symbols. One key concept in mythological criticism is the "*Archetype*," a symbol, character, situation, or image that represents a deep universal response, which entered literary criticism from Swiss psychologist Carl Jung. According to Jung (1938), all individuals share a 'collective unconscious,' a set memories common to the human race. Archetypes according to Jung "trigger the collective unconscious."

2.1.8 Reader-Response Criticism

This approach takes as a fundamental point of view that literature works as a transaction between the physical text and the mind of a reader. It attempts to describe what happens in the reader's mind, while interpreting a text by reflecting that *reading*, like writing, is a creative process (Holland, 1960).

2.2 Archetypes

The term "archetype" has its origins in ancient Greek. The root words are *archein*, which means "original or old"; and *typos*, which means "pattern, model, or type" The combination of both means "original pattern" of which all other similar characters, objects, or concepts are derived.

The psychologist, Carl Gustav Jung used the concept of archetype in his theory of the human psyche. He believed that universal mythic characters, "archetypes," reside in the collective unconscious of people. Archetypes represent fundamental human motifs of our experience as we evolved, as a consequence they evoke deep emotions. Although there are many different archetypes, Jung defined twelve primary types that symbolize basic human motivations. Each type has its own set of values, meanings, and personality characteristics.

Also, it is important to mention that the twelve types are divided into three sets: Ego, Soul, and Self. The types in each set share a common driving source, for example types within the Ego set are driven to fulfill ego defined agendas.

Most, if not all, people have several archetypes at play in their personality; however, one archetype tends to dominate the personality in general. It can be helpful to know which archetypes are at play in oneself and others especially loved ones, friends, and co-workers in order to gain personal insight into behaviors and motivations.

The following types were presented in Carl Jung's book "Archetypes and the Collective unconscious" (1912).

2.2.1 The Ego Types

The Innocent

Motif: free to be you and me

Core desire: to get to paradise

Goal: to be happy

Greatest fear: to be punished for doing something bad or wrong

Strategy: to do things right

Weakness: boring for all their naive innocence

Talent: faith and optimism

The Innocent is also known as: utopian, traditionalist, naive, mystic, saint, romantic, dreamer.

The Orphan/Regular boy or girl

Motif: All men and women are created equal

Core desire: connecting with others

Goal: to belong

Greatest fear: to be left out or to stand out from the crowd

Strategy: develop ordinary solid virtues, be down to earth, the common touch

Weakness: losing one's own self in an effort to blend in or for the sake of superficial relationships

Talent: realism, empathy, lack of pretense

The Regular Person is also known as: the good old boy, everyman, the person next door, the realist, the working stiff, the solid citizen, the good neighbor, the silent majority.

The Hero

Motif: Where there's a will, there's a way

Core desire: to prove one's worth through courageous acts

Goal: expert mastery in a way that improves the world

Greatest fear: weakness, vulnerability, being a "chicken"

Strategy: to be as strong and competent as possible

Weakness: arrogance, always needing another battle to fight

Talent: competence and courage

The Hero is also known as: the warrior, crusader, rescuer, superhero, the soldier, dragon slayer, the winner and the team player.

The Caregiver

Motif: Love your neighbor as yourself

Core desire: to protect and care for others

Goal: to help others

Greatest fear: selfishness and ingratitude

Strategy: doing things for others

Weakness: martyrdom and being exploited

Talent: compassion, generosity

The caregiver is also known as: The saint, altruist, parent, helper, supporter.

2.2.2 The Soul Types

The Explorer

Motif: Do not fence me in

Core desire: the freedom to find out who you are through exploring the world

Goal: to experience a better, more authentic, more fulfilling life

Biggest fear: getting trapped, conformity, and inner emptiness

Strategy: journey, seeking out and experiencing new things, escape from boredom

Weakness: aimless wandering, becoming a misfit

Talent: autonomy, ambition, being true to one's soul

The explorer is also known as: The seeker, iconoclast, wanderer, individualist, pilgrim..

The Lover

Motif: you are the only one

Core desire: intimacy and experience

Goal: being in a relationship with people, work, and surroundings they love

Greatest fear: being alone, a wallflower, unwanted, unloved

Strategy: to become more and more physically and emotionally attractive

Weakness: directed desire to please others at risk of losing own identity

Talent: passion, gratitude, appreciation, and commitment

The Lover is also known as: The partner, friend, intimate, enthusiast, sensualist, spouse, team-builder.

The Creator

Motif: If you can imagine it, it can be done

Core desire: to create things of enduring value

Goal: to realize a vision

Greatest fear: mediocre vision or execution

Strategy: develop artistic control and skill

Task: to create culture, express own vision

Weakness: perfectionism, bad solutions

Talent: creativity and imagination

The Creator is also known as: The artist, inventor, innovator, musician, writer or dreamer.

2.2.3 The Self Types

The Jester

Motif: You only live once

Core desire: to live in the moment with full enjoyment

Goal: to have a great time and lighten up the world

Greatest fear: being bored or boring others

Strategy: play, make jokes, be funny

Weakness: frivolity, wasting time

Talent: joy

The Jester is also known as: The fool, trickster, joker, practical joker or comedian.

The Sage

Motif: The truth will set you free

Core desire: to find the truth

Goal: to use intelligence and analysis to understand the world

Biggest fear: being duped, misled—or ignorance

Strategy: seeking out information and knowledge; self-reflection and understanding thought processes

Weakness: can study details forever and never act

Talent: wisdom, intelligence

The Sage is also known as: the expert, scholar, detective, advisor, thinker, philosopher, academic, researcher, thinker, planner, professional, mentor, teacher, contemplative.

The Magician

Motif: I make things happen

Core desire: understanding the fundamental laws of the universe

Goal: to make dreams come true

Greatest fear: unintended negative consequences

Strategy: develop a vision and live by it

Weakness: becoming manipulative

Talent: finding win-win solutions

The Magician is also known as: the visionary, catalyst, inventor, charismatic leader, shaman, healer, medicine man.

The Ruler

Motif: Power is not everything, it is the only thing

Core desire: control

Goal: create a prosperous, successful family, or community

Strategy: exercise power

Greatest fear: chaos, being overthrown

Weakness: being authoritarian, unable to delegate

Talent: responsibility, leadership

The Ruler is also known as: the boss, leader, aristocrat, king, queen, politician, role model, manager or administrator.

2.3 Fiction genre Background

Fiction literature is created from the imagination, not presented as fact, even though it may be based on a true story or situation. There are different types of literature in the fiction genre, including the novel, short story, and novella. The word comes from the Latin *fictiō*, “the act of making, fashioning, or molding.” The following examples are the different classification types of literature within the fiction genre (Taylor 1917)

Fantasy: contains elements that are not realistic like talking animals or magical powers. It is often set in a medieval universe or it could involve mythical beings

Historical fiction: stories centered on a historical situation. An example can be a novel set in a historical period.

Mystery: a novel involving strangeness, weirdness, or solving a puzzling event or situation. There is always something unknown; for example, solving a crime centered on a person who investigates or centered on a person employed to obtain secret information.

Realistic fiction: stories that take place in modern times. Usually, the characters are involved in events that could happen.

Science fiction: these are stories that often tell about science and technology of the future, involving partially true laws or theories of science. They are usually developed in the future, in space, on a different world or in a different universe or dimension

2.4 Reality vs Fiction

Fantasy fiction typically presents the readers with fictional worlds that can be related to our actual world (Roslan 2016). Fantastical worlds are very different in all aspects. Starting with the most fantastic worlds, and ending with the least fantastic, we will show that each of these worlds relate to our actual world to some degree. It can be seen that authors actively construct a reality or a deviation from a reality in fantasy with the intent of providing a realistic work of fiction despite its fantastical elements. This action puts the fictional reality in between the book and the reader. Traditionally, fantasy can be categorized under three branches, being either defined by its relationship to rationality, its relationship to reality, or by virtue of being a genre that evokes wonder.

While the first of these categories, the criteria of rationality, defines that “works in which events occur or exist according to rational standards” are typical of fantasy (Tymn,

Zahorski & Boyer, 1979, p.18). Crucial to this definition, is the concept of rational standards. While a work can be defined as fantasy by the presetting non-rational elements, it is the reader who defines the rational.

The first two avenues defining fantasy are focused on aspects of fantasy literature, the third route focuses on the reader of fantasy. Definitions of fantasy that define it as a reaction by the reader, often suggest that the purpose of fantasy is “to amaze and shock” (Moorcock, 1987, p.31), “to evoke wonder” (Mathews, 2002, p.67), or otherwise simply refer to “a quality of astonishment that we feel” (Rabkin, 1977, p.81).

Through a systematic review of the literature on fantasy versus reality, the idea is to explore the elements present in both. However, the relationship between fantasy and reality has not been agreed upon. Fantasy and fairy stories according to Tolkien (1984), are not specifically directed to an audience that is made up of children. In his essay “On Fairy Stories,” Tolkien (1984) explains that it is a result of our culture that children are the ones linked with fairy tales because they are confined to the nursery. Tolkien (1984) then writes, “Children, as a class... neither like fairy stories more.” He actually suggests that children may not comprehend fairy stories as anything more than stories, and more importantly, adults who supposedly possess more logical and learned minds, have an understanding of the stories no better than children.

Fantasy is a difficult genre. Scholars have been discussing its definitions for years. The term has been under constant speculation, and there is no agreement on a precise definition. That is quite understandable because fantasy has expanded through modern times, and is still evolving. It is said that fantasy is a genre that one places under one big umbrella called non-realistic literature, the other being realistic literature (Tolkien, 1984).

In realistic literature, the world is just like the one we live in, according to our natural laws. The worlds past and present are an exact copy of our reality. What we read in realistic literature could have been real, it would not break with our view of reality.

Defined as “the faithful representation of reality” (Pizer,1970), realism in literature is the attempt of representing the subject matter truthfully, without artificiality and avoiding artistic conventions, implausible, exotic and supernatural elements.

The non-realistic literature, on the other hand, breaks with our view of reality. It includes something we know cannot or will not happen. In this type of literature, magic and mystical creatures are just as natural as Internet and horses are to us. The non-rational phenomena are a natural part of the laws in non-realistic literature.

There exists a bridge between non-realistic and realistic worlds when we begin to make sense of it. The works of Charles Dickens, Charlotte and Emily Bronte, Walter Pater, and Oscar Wilde maintain a realist core with fantastic elements.

2.4.1 Source and History of Fantasy

Modern fantasy is young (Priyatni, 2016), only two centuries old; however, its sources can be traced back to the ancient world. Some scholars, like Zipes (2012), traces the source to fairy tales, while Tolkien (1984) traces it even further, back through the Norse mythology, Anglo Saxon tales, and Arthurian myth (Armitt, 2005).

All of these elements have contributed to the creation and formation of fantasy. Literature goes back from the ancient world, from Gilgamesh to the Odyssey, and it is rooted in fantasy (Mathews, 2002). The difference is that when the story was read at that time, they were looked upon as real. For the ancient people, magic and other supernatural

phenomenon and creatures were seen as realistic. These early works had the function to stimulate, educate, and, in some cases, entertain or even influence, control and impress (Mathews,2005).

2.4.2 Beginnings of Fantasy

What does the Ancient Greek and Roman novels, the medieval romance, and the early modern verse and prose have in common? They all have elements that are typical traits of fantasy: magical transformations, strange monsters, sorcerers, dragons, and the existence of a supernatural world (MacDonald, 1824). The oldest example known that could be classified in our time as fantasy is The Tale of the Shipwrecked Sailor, dated about 4000 years ago. This tale was written in hieroglyphics and found on papyrus from ancient Egypt. It tells of a story of a shipwrecked sailor, who was on an enchanted island. He met a genie, confronted a monstrous serpent, and finally escaped (Unknown author).

The earliest forms of written fiction that we have from the ancient world are “works that we might understand as fantasy, and which have influenced many modern fantasy writers: stories about gods and heroes” (Mendlesohn & James, 2009, p. 7). There can be seen some typical narrative elements of fantasy being used. As example, there is the hero on a journey facing danger in the form of monsters, surviving, and becoming a wiser man. With these tales, the reader learns about strengths, weaknesses and morals, and choices.

2.4.3 Source and History of Reality

The understanding of reality is relative and it is not the same for all. One of the fundamental changes added by the modernists is that the understanding of reality is relative; meaning that it cannot be fully knowable (Kuhn, 1967). This goes beyond the perception of reality as something conceivable, knowable, verifiable, and communicable.

Realism is the faithful or true representation of reality. It can be the representation of an everyday life situation usually involving middle and lower classes because most of people are not considered as part of the upper class. The principal characteristic of literary realism is reality. Fantasy fiction, for example is a form of deformation of reality which creates its own reality, but literary is a representation of something concrete, something “real” (Locke, 1650).

The reader would be mistaken, if trying to make a direct correlation or comparison between the reality presented in a literary realistic text and the external reality. Like fantasy fiction, literary realism creates a reality, but it is not a mirror to reality. As Morris (2003) points out, “realist novels never give us life or a slice of life nor do they reflect reality.” Literary realism does not refer directly to reality, as it is more an act of imitation. A representation is in fact a reference to itself. So, how does reality could be defined? Well, it would be impossible to it. Nowadays, it is accepted that human comprehension and language cannot go over reality entirety. The reader may have a partial understanding from their perspective, sensations, and reflections, but to comprehend reality in its entirety, is not possible.

2.5 Heroes Journey

What did Harry Potter, Frodo, Coraline, or Katniss Everdeen have in common with ancient heroes? What if there is prove that they are variants of the same hero? Can you believe it? Because Joseph Campbell, did. He studied myths from all over the world, and published a book called “The hero with a thousand faces,” retelling a lot of stories explaining how each represents the hero’s journey. The journey can be described as a cycle that begins and ends in the hero’s ordinary world, but the quest passes through an

unfamiliar special world. Along the way there are some key events in which the story is developed, the stages are presented as follows.

The following stages were presented in Carl Jung's book "The hero with a thousand faces," (1949).

2.5.1. Ordinary World

This is where the Hero exists before going on his adventure. This is the hero's safe place. The regular life of the Hero is presented in this stage. This is the time when the readers learn crucial details about the Hero, some examples are: his true nature, his capabilities, and outlook on life. This exposes the Hero as a human just like the reader and makes it easier for them to identify with him, and then later to empathize with him.

2.5.2. Call to an adventure

The Hero's adventure begins when he receives a call to action. It is usually a direct threat to his safety, his family, his way of living or to the peace of the community in which he lives. It is not necessary as extreme or dramatic as a gunshot, it could be something simple like a phone call or conversation, but whatever it is, will ultimately compromise the comfort of the Hero's Ordinary World and presents a challenge or quest that must be undertaken.

2.5.3. Refusal of the call

Even though the Hero may be thinking about accepting the quest; he might have fears that need to be overcome. In this stage, there is the presence of second thoughts or even deep personal doubts in order to know if he is up to the challenge. When this happens,

the Hero will refuse the call and as a result, he may suffer somehow. The problem he faces may seem too much to handle and the comfort of home is far more attractive than the perilous road ahead. This would also be our own response and once again helps us bond further with the reluctant Hero.

2.5.4 Meeting the Mentor

In this crucial turning point, the Hero really needs guidance. He meets a mentor figure who gives him something he needs. He could be given an object of great importance, insight into the dilemma he faces, wise advice, practical training, or even self-confidence. Whatever the mentor provides the Hero with, it serves to clear his doubts and fears and gives him the strength and courage to begin his quest.

2.5.5. Crossing the Threshold

The Hero is now ready to act. He is going forward to an adventure and truly begin his quest, no matter if it is physical, spiritual, or emotional. He may go willingly or he may be pushed; nonetheless, either way he finally crosses the threshold between the world he is familiarized with and the one that he is not. It may be leaving home for the first time in his life or just doing something he has always been scared to do. This stage establishes the Hero's commitment to his journey and whatever it may have him.

2.5.6. Test, Allies, Enemies

In this stage, the hero is finally out of his comfort zone. He is going through a difficult series of challenges that test him in a variety of ways. Obstacles are thrown across his path, it could be physical hurdles or people trying to affect his progress. The Hero must

overcome each challenge he is presented with in the journey towards his ultimate goal. The Hero needs to find out who can be trusted and who cannot. He may meet allies or enemies, who in their own way will help him to prepare for the greater fight yet to come. In this stage is where his skills and powers are tested, and every obstacle that he faces helps the reader to gain a deeper knowledge about his character and ultimately to identify with him even more.

2.5.7. Approach to the Inmost Cave

The inmost cave may represent many things in the Hero's story, such as an actual location in which it lies a terrible danger or an inner conflict that until now the Hero has not faced. As the Hero approaches to the cave, he must make final preparations and decisions before taking that final step into the unknown. At the threshold to the inmost cave, the Hero may once again face some of the doubts and fears that he first had with his call to adventure. He may need some time to reflect upon his journey in order to find the courage to continue. This brief pause helps the audience to understand the magnitude of the ordeal that awaits the Hero and raises the tension in anticipation of his ultimate test.

2.5.8. Ordeal

The Supreme Ordeal may be a dangerous physical test or a deep inner crisis that the Hero must face in order to survive or to save the world in which the Hero lives. Whether it be facing his greatest fear or most deadly enemy, the Hero must use all of his skills and experiences gathered along the way in order to overcome his most difficult challenge. Only through some form of "death," the Hero can be reborn. He needs to experience a metaphorical resurrection that will give him greater power or the necessary insight in order

to fulfill his destiny or to reach the end of his journey. This is the high-point of the Hero's story and where everything he holds dear is put on the line. If he fails, he will either die or life as he knows it will never be the same again.

2.5.9. Reward (Seizing the Sword)

After defeating the enemy, surviving death, and finally overcoming his greatest personal challenge, the Hero is finally transformed into a new state. He comes from battle as a stronger person and often with a prize. The Reward may come in many forms. It could be an object of great importance or power, a secret, greater knowledge, or even reconciliation with a loved one or with an ally. Whatever the treasure is, it will facilitate his return to the Ordinary World. The Hero must quickly put celebrations aside and prepare for the last part of his journey.

2.5.10. The Road Back

This stage of the Hero's journey represents the opposite to the Call to Adventure, in which the Hero had to cross the first threshold. Now, he must return home with his reward, but this time the fear of danger is replaced with absolution or even exoneration. Here, the Hero's journey is not over yet, and he may still need one last push to get back into the Ordinary World. The moment before the Hero finally enters the last stage of his journey may be a moment in which he must choose between his own personal objective and a higher cause.

2.5.11. Resurrection

This is the climax of the story. In this stage, the Hero must have his final and most dangerous encounter with death. The final battle also represents something bigger than the Hero's own existence with its outcome having bigger consequences to his Ordinary World. If he fails, others will suffer, and this only places more weight on his shoulders. This Stage makes the readers feel that they are also part of the conflict and share the Hero's hopes, fears, and trepidation. At the end, the Hero will succeed, destroy his enemy, and emerge from battle stronger and reborn.

2.5.12. Return with the Elixir

This is the final stage of the Hero's journey, as he returns home to his Ordinary World as a changed man. In this point, the Hero will have grown as a person, learned many things, faced many terrible dangers, and even death, but now looks forward to the start of a new life.

The final reward that he obtains may be literal or metaphoric, as it will depend on each story. It could be a cause for celebration or self-realization, but either way it represents three things: change, success, and proof of his journey. The Hero's doubters will be proved wrong, his enemies punished, and his allies will be rewarded, too. Finally, the Hero will return to where he started, but things will clearly never be the same again.

As it was previously mentioned, the approaches, archetypes, the contrast between reality and fiction, and the Hero's Journey Theory, are essential components of this investigation. It works perfectly as a guide for the reader and the investigator and provides a wider view of what is being analyzed.

Chapter III

Methodological Framework

3.1 Research Approach

Since the beginning of life, human beings had had the instinct of being curious about unknown things. Thanks to that, the world advanced in many aspects such as medicine, education, and technology, among others. All these advances were developed as a result of many investigations and methods that humans created in order to achieve their goals. As in every investigation, it is important to be aware of how the investigation will be developed and what kind of methods should be used.

Regarding this, for the development of an investigation is important to know the difference between methodology and methods, and what kind of methods were created in order to choose the one that adapts better to the objectives of the investigation. So, what is methodology? It is the general research strategy that outlines the way in which a research is to be undertaken and, among other things, identifies the methods to be used in it. These methods, described in the methodology, define the means or modes of data collection or, sometimes, how a specific result is to be calculated (Howell, 2013). Methodology is the tool that works as the connection between the subject and the object of investigation.

Now, a research method is known as a particular way of studying something in order to discover new information about it (Cambridge Dictionary, n.d.). A research method can be classified in different ways based on the research methodology. There are some types of methods used, while researching. The first one is the basic research, which is conducted to ~~the~~ enhance knowledge; therefore, its purpose is just expanding a man's knowledge and not to create or invent something (National Science Foundation, 2014). The

next one is called quantitative research. This research is based on numeric figures or just numbers. The objective of the quantitative research is to develop and employ mathematical models, theories, or hypothesis pertaining with a phenomenon in order to measure the quantity or amount and compares it with past records and tries to project for future periods (Given, 2008).

Finally, there is the qualitative research. The qualitative research consist of collecting, analyzing, and interpreting data by observing the people's reaction. The qualitative research refers to the meanings, definitions, characteristics, symbols, metaphors and description of things (Lawrence & Lune, 2012). Also, the qualitative research is more subjective and uses a variety of methods to collect the information. Some of those methods are the following:

Phenomenology; the researcher tries to understand how people experience a phenomenon (Gill, 2014).

Ethnography; this type of research focuses on describing the culture of a group of people.

Case Study, examines in depth 'purposive samples' to better understand a phenomenon (Racino, 1999) . The case study method exemplifies the qualitative researchers' preference for depth, detail, and context, often working with smaller and more focused samples compared with the large samples of primary interest to statistical researchers seeking general laws (Given, 2008).

Grounded theory; it is based on the observations of data from which it was developed; it uses a variety of data sources, including quantitative data, review of records, interviews, observation and surveys (Ralph, Birks, & Chapman, 2014).

Historical research; it studies past and present events in the context of the present condition.

To sum up, it can be said that a research approach is a plan or procedure made from broad assumptions to detailed methods of data collection, analysis, and interpretation. The approach will depend on the nature of the research itself in order to address the problem presented. Since this investigation is more focused on an interpretation of circumstances and actions view through a psychological approach, the only relevant method of investigations that fits with the objectives presented is the qualitative one.

3.2 Research Design

First of all, it is important to know what a research is. Research is a term used literally for any kind of investigation that is intended to uncover interesting or new facts (Walliman, 2011). Research methods give the researchers a guideline on what they should include in the investigation, how they can actually perform it, and how they can select the best type of approach for the research. As it was mentioned before, there are many types of research, and all of them are used for different purposes. Nevertheless, it is important to know that the method chosen for the investigation should be completely connected with the research question stated at the beginning of the investigation.

Due to the amount of research approaches, it is indispensable to have an extensive knowledge of the approach which will be used to look carefully for all the characteristics that it requires; thus, for the purpose of this investigation, the approach to be used is the qualitative not only because it is more focused on understanding social phenomena within their natural setting, but also because this project aims to analyze the development of

Coraline as a character and as a hero, as well as her family interactions, the change of behavior presented in the secondary characters among worlds, will also be included to support the objectives of this investigation by using some tables to reflect the information needed based on what is previously exposed.

3.3 Information Sources

As in every investigation, the way in which the researcher found the information plays a very important part of the project. A research paper is not a work made by one person, let us say investigator; since the person depends on the work of others to enrich his research. Sir Isaac Newton's famous words in 1675 letter to Robert Hooke, "If I have seen further, it is by standing upon the shoulders of giants," can help as a reminder that even the most famous scientists depended on previous investigations. All the previous works about the subject of investigation are our sources (Sankaran, 2016).

A source is all that brings new information. Also, it does not limit just to a publication of a text. The sources open the door to discover a variety of information that goes beyond a simple text. The information could come from many sources for example magazines, newspapers, internet, etc. That is the reason why they are classified into three: primary, secondary, and tertiary sources. This classification goes according to the relevance of the information that each of them could add to the investigation.

Firstly, the primary sources or direct sources are original materials in which other research studies are based. Primary sources report a discovery or share new information. They present first-hand information relevant to an event. They present information on its original form, not interpreted or evaluated by other writers. They are usually evidence of

the events, practices, or conditions being researched and created by a person who experienced that event (Voices of Change , n.d.).

Some examples of primary sources are eyewitness accounts, journalistic reports, financial reports, government documents, archeological and biological evidence, court records, ephemerals (posters, handbills), literary manuscript, minutes of meeting, archives and manuscript material, photographs, audio recordings, video recordings, films, journals, letters and diaries, speeches, scrapbooks, published books, newspapers, magazines, autobiographies and memoirs, costumes, artifacts, and public opinion.

In the case of this research, the primary source that the investigator will use is the book *Coraline* by Neil Gaiman and his own previous knowledge about the subject matter. The investigator will read and analyze the book in order to understand and extract all the relevant information that it brings and could help him with the achievement of the objectives of the investigation.

The other type of sources is the secondary ones, which are created by someone who did not have first-hand experience or did not participate in the events or conditions being researched. Secondary sources describe, analyze, interpret, evaluate, comment on, and discuss the evidence provided by primary sources. Secondary sources are works that are after the original event or experience that provide criticism, interpretation, or evaluation of primary sources. Secondary sources are not evidence, actually there are more as a commentary on and discussion of evidence. A secondary data is one that has been collected by individuals or agencies for purposes other than the research study. In addition, often the best secondary sources are those that were published most recently. Some examples of secondary sources are: biographical works, commentaries, criticisms, dictionaries, histories,

journal articles, magazine and newspaper articles, monographs and websites (Voices of Change , n.d.).

For the purpose of this research, the secondary sources that will be used are the Epic Heroes Journey, as well as some criticisms about the main circumstances that affect the main Character “Coraline” in order to become an actual hero. The investigation will implement some criticisms about the approach in which the investigation is based on (Psychological approach) based on the information reflected on the tables that will be used for the investigation, and also by the data collected after the interview that will be also conducted. In addition, the dictionaries in this investigation are indispensable, as well as the websites and the newspaper articles.

Finally, there are the tertiary sources, which index, abstract, organize, compile, or digest other sources. Some reference materials and textbooks are considered tertiary sources, as their main purpose is to list, summarize, or simply repackage ideas or other information. Tertiary sources are usually not credited to a particular author. As an example of tertiary sources are dictionaries and encyclopedias, Wikipedia, and similar users contributed online 'encyclopedias'. All the example previously mentioned will be used in this investigation (University of Minnesota Crookston, n.d).

3.4 Analysis Categories

The category of analysis would be a literary analysis with a psychological approach.

3.4.1 Literary Analysis

This concept is formed by two terms that in themselves contain an individual and authentic sense. Analysis is the examination of a reality susceptible of an intellectual study that, through the distinction and separation of its parts, allows knowing its constituent elements and principles (Porto and Gardey, 2017). Literary is that pertaining to or relating to literature. This term, which comes from the Latin *litterae*, is linked to the set of knowledge to write and read well. Literature is an art that has language as a means of expression (Sapir, 1921). The literary analysis, therefore, consists of an evaluation to break down and recognize the different aspects that make up a work. This work is carried out by examining the argument, the theme, the exhibition, the style, and other questions related to a literary work. Thanks to the literary analysis, it is possible to know what resources the author of a particular work used, with what intention he or she used them, and what things he or she took into consideration when developing a certain structure or perching in a particular genre. By approaching the analysis of the work, we can understand more fully what is linked to it and take it to a higher level of understanding.

3.4.2 Heroes' Journey

In mythology, the monomyth, or the hero's journey, is the common template of many stories and tales that involves a hero going on an adventure, fighting, and then coming home transformed or changed from what they were at the beginning. The study of hero myth narratives started in 1871 with anthropologist Edward Burnett Tylor's observations of common patterns in plots of heroes' journeys (Burnett, 1878). Later on, others introduced various theories on hero myth narratives, an example is Otto Rank, and his Freudian psychoanalytic approach. Finally with Lord Raglan's combined both, the

myth and rituals, and the hero myth patterns by Joseph Campbell, who was influenced by Carl Jung's view of myth. In his 1949 work, *The Hero with a Thousand Faces*, Campbell described the basic narrative pattern as follows, A hero departure from their regular world into a region of supernatural wonder with fabulous forces. Once there, the hero encounters a confrontation and a decisive victory is won. Finally, the hero comes back from this mysterious adventure changed and transformed from what he/she used to be.

3.4.3 Psychological Approach

This approach reflects the effect that modern psychology has had in literature. Fundamental figures in psychological criticism include Sigmund Freud, whose “psychoanalytic theories changed our notions of human behavior by exploring new or controversial areas like wish-fulfillment, sexuality, the unconscious, and repression,” as well as helping with the understanding of how “language and symbols operate by demonstrating their ability to reflect unconscious fears or desires;” and Carl Jung, whose theories about the unconscious are also an important part of the Mythological Criticism (Jung, 1912).

The Psychological approach usually focuses on three main points. The first one is the investigation of the creative process of the artist: what is the nature of literary genius and how does it relate to normal mental functions? The second one is the psychological study of a particular artist, usually based on how an author’s biographical circumstances affect or influence their motivations and/or behavior. And finally, the analysis of fictional characters using the language and methods of psychology.

3.5 Data Collection Instruments

For the achievement of a successful investigation, it is necessary the implementation of some tools or instruments which help the investigator to accomplish the research design. The investigation will count with a series of tables, an interview, and a questionnaire with a checklist in order to gather relevant information that help in the achievement of the objectives presented in this investigation.

The researcher will develop some analysis tables based on the book. Each of them will include three columns: the first column will have a categorization on how the quote is related and labeled based on the table objective; the second column will include words, phrases, quotes, or even concepts related to the main object of study in that specific table; and finally, the third column will reflect the investigator's analysis.

This table will support the study of the Hero Stages reflected on Coraline as a character. The first column will include the actual name of the stage linked with the quote provided in the second column. Finally, in the third column the researcher's opinion and analysis will be included. Below, there is an example of how the table will look like.

Quote	Stages of a Heroes Journeys	Researcher's Interpretation

The analysis of the family interactions between the main characters will be also analyzed with a table. The first will include the actual input of the situation regarding the story and its development. The second column includes some quotes in which a stage of the family interactions between characters are mentioned. Finally, in the third column the

researcher's opinion and analysis will be included. Below, there is an example of how the table will look like.

Psychological repercussion	Quotes	Researcher's Interpretation

This third table will include a comparison among the desires and behavior of the secondary characters and how they change within worlds. The first column includes some quotes that reflect the secondary characters' behavior in the real world. The second column will include quotes that reflect the secondary characters' behavior in the other world. Finally, in the third column, the researcher's opinion and analysis will be included. Below, there is an example of how the table will look like.

Real World	The Other World	Researcher's Interpretation

A contrast between the two main female characters will be also conducted using a table. The first column includes some quotes that provide some characteristics or attitudes the other mother has. The second column will include quotes that provide information about Coraline; and finally, in the third column, the researcher's opinion and analysis about the contrast between them will be included. Below, there is an example of how the table will look like.

The Beldam	Coraline	Researcher's Interpretation

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As a final instrument, a questionnaire would be conducted to some specialists in order to support those elements that enrich the book and reflect each stage depending on the situation presented on the book. The questionnaire will include 15 questions that will be developed under the information presented in the first instrument. In this case, the question will be focused on the representations of the stages during the whole story and how the theory is reflected in Coraline's journey. The interview will be conducted to UIA's professors in order to collect data and make a comparison among their and the investigator's opinion.

These instruments will help the investigator with the aspects previously mentioned showing how important the analysis of external aspects is for the acquisition of relevant information to clarify different points of the novel that may not be so clear for the audience.

3.6 Data Collection and Analysis

In this section, the investigator will explain the procedure or how the tools described in the previous section will be developed. The first table deals with how quotes reflect relevant and important information that fits into the many different stages exposed in the Heroes Journey Theory. The investigator will extract a quote or paragraph that reflects or that can be categorized under the label of one of the stages. Then, in the third column the investigator will provide the corresponding theory and analysis that supports that part of the text and prove that of course, is a reflection of the stages discussed.

After analyzing the different stages, the second table will be used to handle and explore how some quotes reflect relevant and important information about the family interactions among the three main characters. The investigator will extract a quote or paragraph that reflects how is the behavior and interaction among the main three characters and what is the input to the story. Then, in the third column, the investigator will provide the corresponding theory and analysis that supports that part of the text pointing out the family interaction and the relationship between the characters.

The third table will help to separate the change in the behavior and personality of the secondary characters depending on each world. The investigator will extract a quote or paragraph that reflects how is the behavior of the secondary character depending on each world. Then, in the third column, the investigator will provide the corresponding theory and analysis that supports that part of the text.

The fourth table will be focused on the contrast that exist between the two main female characters. The investigator will extract a quote or paragraph that reflects a characteristic that exemplifies the difference between the two main characters. Then, in the third column, the investigator will provide the corresponding theory and analysis that supports that part of the text.

Finally, the researcher will give a questionnaire to some specialists. The investigator will make a comparison among his and the experts' opinion on the information exposed in the previously explained tables. The questions used will be developed after the creation of the instruments mentioned before, taking into account the analysis and information presented in the tables. The objective of this interview is to confirm the situations and circumstances that makes Coraline a Hero based on the duality of opinion supporting the

Heroes Journey Theory; as well as to support the psychological analysis presented in the tables, and finally, to collect helpful information that can be included in order to support the investigation.

All of the instruments presented above will be a crucial part of the investigation working as a source. This will help with the collection of all the necessary information to reach the objectives set out in the first chapter.

Chapter IV

Data Analysis and Results

The objective of this chapter is to make a deep analysis of the information collected throughout the instruments, with the aim of determining the analysis tools required to obtain the information necessary for the development of the investigation. Therefore, the chapter will discuss the process in which the information was analyzed and how the researcher selected the correct information according to the literary work chosen. Additionally, in this chapter, it is going to be showed how the analysis of the book is supported by different literary theories and the psychological approach. Finally, the chapter will include different tables that will help the readers to have a better comprehension of how the book contains and develops many of the different characteristics presented in the archetypes and the Heroes' Journey Theory.

The data analysis is the most crucial section of any research because it summarizes the collected data. It involves the interpretation of data gathered through the use of analytical and logical reasoning to determine the patterns, relationships, or trends presented

in the literary work. Moreover, the data analysis refers to the sifting, assimilating, modeling, and transforming of data collected by the researcher. It involves tabulation or presentation of data in some other form done with the purpose of suggesting conclusions and supporting the hypothesis presented in the dissertation project. It can be done in different ways and has many connotations, depending on the field and subject of research.

4.1 Approaches of the Investigation

In recent decades, literary studies have focused less on interpreting individual texts and more on discussing the principles for reading, experiencing, and interpreting literary art works at large. The psychological approach, generally, offers aids for experiencing literary works. As readers, critics apply a detailed background of expectations and prolong or elaborate their encounter with the text. Critics may support certain results with background material or they may argue on the basis of a close analysis of the text. Either way, critics traditionally imply that their own results are an exemplary and satisfying account of the work (Beaugrande, 2013).

As it was mentioned previously, the psychological approach seeks to fully understand a person and the interactions and behavior that he or she has. The main focus of this analysis is Coraline's behavior, desertions, and family interactions and how all of these made her fit with the Hero's Journey Theory, presented by Joseph Campbell. The approach that will be used is the psychological approach, since this approach deals with the human mind and behavior.

4.2 Theories vs Literary Work

In this section of the chapter, it will be compared the texts with the theory to be able to corroborate if the objectives are met or not. This comparison is made in order to show the use of the approach applied, which is the psychological approach; this means, the researcher seeks to verify whether the principles of the approach are fulfilled in *Coraline* by Neil Gaiman.

4.2.1 Analysis of the Story

The information collected during the investigation will be presented by using a series of tables that develops a specific major component of the story that is relevant to the investigation.

Hero's Journey Stages

Quote	Stages of a Heroes Journeys	Researcher's Interpretation
“It was a very old house – it had an attic under the roof and a cellar under the ground and over a grown garden with huge old trees in it” (page 3)	Ordinary World	A brief explanation of where the story begins, is given in this stage in order to clarify and give better understand the hero's life.
“The only light came from the hall, and Coraline who	Call to an adventure	Even though, usually the call to an adventure is a

<p>was standing in the doorway, cast a huge and distorted shadow on to the drawing room carpet, she looked like a thin giant woman” (page 11)</p>		<p>threat, in this case is Coraline’s curiosity and desire to explore.</p>
<p>“Coraline went through the door” (Page 33)</p>	<p>Crossing the threshold</p>	<p>Coraline crossed the door to explore what was behind it. Here is where the journey begins, even though she will go back to real world.</p>
<p>“Good afternoon said the cat” (Page 43)</p>	<p>Meeting the mentor</p>	<p>Coraline met her mentor in the other world. The cat possessed the ability to talk there; characteristic that made the guidance easier.</p>
<p>“Right, said Coraline. Then I suppose there is only one thing left to do” (Page 64)</p>	<p>Approach to the inmost cave</p>	<p>Coraline realized that she needed to face her fears</p>

		and come back to the other world to help her parents.
<p>“Hush! And sush! Say nothing, for the beldam might be listening!”</p> <p>(Page 98)</p>	Test, allies, and enemies	<p>The ghost children are Coraline allies, and although they could not tell her much, they give her very important information that helped her during the rest of her journey.</p>
<p>“This was it, Coraline knew. The moment of truth. The unraveling time”</p> <p>(Page 154)</p>	Ordeal	<p>At this point of the story, Coraline knew that it was her only chance to survive and save her parents, the ghost children, and herself.</p>
<p>“Then the daylight appeared and she ran towards it, puffing and wheezing”</p> <p>(Page 161)</p>	Road Back	<p>Coraline returned with the cat to the real world, where everything looked amazing to her. She was finally at home.</p>

<p>“Nothing she taught, had ever been so interesting” (Page 163)</p>	<p>Reward</p>	<p>Her reward was the knowledge that she acquired during the journey, she learned to appreciate how beautiful her life was.</p>
<p>“Something scratched at her bedroom window after she went to bed. Coraline was almost asleep, but she slipped out of the bed and pulled open the curtains. A white hand with crimson fingernails leapt from the window-ledge on to a drainpipe and was immediately out of sight” (Page 182)</p>	<p>Resurrection</p>	<p>Right when everyone thought that the task was complete and everything came back to normality, Coraline realized that the fight was not over. The other mother’s right hand was back and it was coming for the key.</p>
<p>And then, in skittering chittering rush, it came. The hand running high on its</p>	<p>Resurrection</p>	<p>Coraline was a very smart characters, as only using her creativity and intellect</p>

<p>fingernails, scabbled through the tall grass and up to three stump” (Page 188)</p>		<p>she defeated the other mother once and for all.</p>
<p>As the first stars came out Coraline finally allowed herself to drift into sleep, while the gentle music of the mouse circus spilled out on to the warm evening air, telling the world that the summer was almost over.</p>	<p>Return with the elixir</p>	<p>Once Coraline came back, her reward was how grateful she was for the life and family that she had. She knew that it could be a lot worse...</p>

Family interactions and psychological repercussion

Psychological repercussion	Quotes	Researcher's Interpretation
<p>Basic hostility from the parents can cause a feeling of repression and anger depending on the case. .</p>	<p>“What should I do? Read a book said her mother. Watch a video. Play with your toys. Go and pester Miss Spink or Miss</p>	<p>Coraline's father behaviors could have affected her way of thinking and also confused and depressed her.</p>

	Forcible, or crazy old man upstairs” (Page 6)	
Another example of hostility and indifference towards Coraline feeding her desire to leave and escape the place where she is.	“I don’t really mind what you do, said Coraline mother, as long you don’t make a mess” (Page 7)	Indifference affected Coraline and pushed her constantly to call her parents ‘attention.
Despite how indifferent Coraline’s parents acted they at least fulfill her basic necessities, showing their feeling of responsibility, but in the way they did it, created a sense of awkwardness in Coraline.	“ Coraline’s father stopped working and made them all dinner “ (Page 10)	Her parents actually care about Coraline, but she was not aware of it. One example is how they fed her with strange recipes that she did not like. They wanted her to eat, but she was receiving the food as a torture.
Another example of indifference is showed here. This creates an environment	“Why don’t you play with me? She asked	Coraline’s parents were extremely focused on their work; so, this created a

<p>of loneliness and sadness for the protagonist.</p>	<p>Busy, he said, Working he added” (Page 21)</p>	<p>feeling of being pushed aside in her.</p>
<p>In some parts of the story, Coraline constantly tried to get attention from her parents in order to overcome their negligence.</p>	<p>“Her mother ignored her; she was talking to the shop assistant” (Page 29/30)</p>	<p>In some parts of the story, the protagonist tried desperately to call her parents’ attention, but it was in vain.</p>
<p>The other parents were able to show their love and care, situation that made Coraline to feel comfortable and at “home.”</p>	<p>“We’ve been waiting for you for a long time, said Coraline’s other father” (Page 35)</p>	<p>The other parent’s way of treating her, despite being a way to persuade her, actually made her feel loved.</p>
<p>The other mother did not miss an opportunity to tell Coraline how happy she was of having her there and how happy they were going to be if she stayed, all of</p>	<p>“And then we all be together as one big family, said her other mother” (Page: 54)</p>	<p>As a persuasive technique, the other mother spent all of her time reminding Coraline how loved she was in the other world.</p>

<p>this in order to persuade her.</p>		
<p>Coraline realized the actual feelings of the other mother with made her feel sad and afraid, but it also gave her courage and strength.</p>	<p>“It was true, the other mother loved her. But she loved Coraline as a miser love money, or a dragon loves its gold” (Page 126)</p>	<p>After realizing the real intensions of the other mother, Coraline started appreciating her real parents.</p>
<p>Despite everything that happened, Coraline realized how she missed her real parents and how lucky she was to have them in the real world.</p>	<p>And the a voice that sounded like her mother’s – her own mother, her real, wonderful, maddening, infuriating, glorious mother, just said: Well done Coraline” (Page 159)</p>	<p>An emotional part of the story is when Coraline completed a task and she heard her real mother’s voice greeting her. She finally felt that she did something good.</p>
<p>Coraline was finally happy and, grateful again, for what she had.</p>	<p>He put the computer to sleep, stood up, and then, for no reason at all, he picked Coraline up, which he had not done for such a long time, not since he had</p>	<p>Once back in the real world, Coraline was happy again. She was on a better mood, situation that helped to knock down the barrier she had between her and her</p>

	started pointing out to her she was much too old to be carried, and he carried her to the kitchen”	parents. They started to be more loving and caring parents with her.
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Real vs the Other world

Real World	The Other World	Researcher's Interpretation
“They were old and round, and they lived in their flat with a number of aging Highland Terriers” (Page 3)	“ .. and out of the old empty shells, and out of the old empty fluffy round bodies stepped two young women” (Page 49)	Miss Spink and Miss Forcible imagined the other world embodied their deepest desires to be young, attractive, and famous again. Representing again how perfect and interesting the other world is.
“In the flat above Coraline’s, under the roof, was a crazy old man with a big moustache. He told	“The other old man upstairs was standing in the doorway, holding a tall black hat in his hands. The rats scampered up him,	As in the previous case, the Other Mr. Bobo actually had his mice trained. In the other world, it was showed one more time how the real

<p>Coraline he was training a mouse circus” (Page 4)</p>	<p>borrowing into his pockets, into his shirt, up as his trousers-legs, down his neck ” (Page: 38)</p>	<p>characters’ wishes came true, making it more appealing to Coraline.</p>
<p>“Coraline had watched all the videos. She was bored with her toys, and she’d read all her books” (Page 7)</p>	<p>“There were all sort of remarkable things in there she’d never seen before: wind-up angels that fluttered around the bedroom like startled sparrows, books with pictures that writhed and crawled and shimmered; little dinosaur skulls that chattered their teeth as she passed” (Page 37)</p>	<p>The real world was extremely boring for Coraline, she had nothing else to experience; reason why, she was extremely excited with all of the new emotions, experiences, and adventures ahead.</p>
<p>“Both of her parents work, doing things on the computer” (Page 7)</p>		<p>It is not mentioned explicitly, but in the other world, the other parents did not work.</p>

<p>“The drawing room was where the Joneses kept the expensive (and uncomfortable) furniture Coraline’s grandmother had left them when she died” (Page 8)</p>	<p>“But there was something else, something she did not remember seeing before. A ball of glass, up on the mantelpiece” (Page 85)</p>	<p>This is an extremely important part of the story, because it helps Coraline to realize how The Beldam was not able to create, only to twist and transform; for instance, the ball of glass was a hint of where her parents were.</p>
<p>“Coraline’s father stopped working and made the all dinner” (Page 10)</p>	<p>They sat at the kitchen table and Coraline’s other mother brought them lunch” (Page 35)</p>	<p>The duality between the worlds was is even more present when food was mentioned. Food was also used as a symbol, explained below.</p>
<p>“You know I don’t like recipes, she told her father” (Page 10)</p>	<p>“ It was the best chicken that Coraline had ever eaten” (Page 35)</p>	<p>Another way for the other parents to convince Coraline to stay in their world, was to show her how they supposedly prepared</p>

		everything delicious and with love.
“The mice have a message for you” (Page 19)		In the real world, the mice were trying to protect Coraline; on the other hand, the Other Mr. Bobo’s mice were trying to harm her.
“You know Coraline you are in terrible danger” (Page 23)		As mentioned before, in the real-world Miss Spink and Miss Forcible were trying to protect Coraline, but not as her mentors, they were just giving her advice.
	“It was different from her room at home” (Page 36)	Her room, in the other world, was very different from the original, making it more interesting and appealing for her.

	<p>“She looked like Coraline’s mother. Only... Only her skin was white as paper. Only she was taller and thinner. Only her fingers were too long and they stopped moving, and her dark-red fingernails were curved and sharp ” (Page 34)</p>	<p>The contrast between Coraline’s mother and The Beldam was outstanding, since from the beginning of the story, the other mother’s darker vibe was a crucial characteristic.</p>
<p>“She passed the stone with the whole in it” (Page: 24)</p>	<p>“Coraline looked down at her hand, surprised: it was just a pebble with a hole in it, a nondescript brown stone. Then she looked into the mirror were the stoned glimmered like an emerald” (Page 113)</p>	<p>Coraline was able to carry items from one dimension to another, but some of them would work different depending on where she was.</p>
<p>“They had stood in the open doorway, waiting for the</p>		<p>The smell of the crazy old man upstairs symbolized</p>

<p>crazy old man with the big moustache to find the envelope that Coraline’s mother had left, and the flat smelled of strange foods and pipe tobacco and odd, sharp, cheesy-smelling things which Coraline could not name” (Page 139)</p>	<p>“It smell much more worse here than in the real crazy (Page 140)</p>	<p>how rotten the world was, and how close Coraline was of facing her biggest fear, The Beldam.</p>
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Contrast between the Beldam and Coraline

The Beldam	Coraline	Researcher’s Interpretation
<p>“She carefully picked out a particularly large and black beetle, pulled off its legs, and popped the beetle into her mouth” (Page 91)</p>	<p>“She hoped it wasn’t a spider. Spiders made Coraline intensively uncomfortable” (Page 11)</p>	<p>The very first difference between the protagonist and the antagonist is how they felt about bugs.</p>
	<p>“It seemed particularly pointless to Coraline, but she hoped that people enjoyed” (Page 31)</p>	<p>Coraline was such a pure soul that she did not mind what people did to be happy; on the other hand,</p>

		The Beldam was not happy unless someone was suffering because of her.
<p>“But it depended on the other mother needing to gloat, needing not only to win but to show that she had won” (Page 156)</p>	<p>“All alone in the middle of the night Coraline began to cry” (Page 62)</p>	<p>Coraline had the ability to show vulnerability, which was something that gave her an advantage over The Beldam.</p>
<p>“And when she gets out of sorts, she takes it out on everybody else. It’s her way” (Page 132)</p>	<p>“Don’t be silly, said Coraline. I’m going back for them because they are my parents” (Page 69)</p>	<p>During the story, Coraline’s humanity was showed and this allowed the readers to feel empathy and connect with her. The Beldam’s cruelty triggered the reader’s hateful thoughts.</p>
<p>“She plans to break her promise. She won’t let us go, said Coraline” (Page 147)</p>	<p>“You really don’t understand, do you? She said, I don’t want whatever</p>	<p>The Beldam was is sure that she would keep Coraline even if she had to break her promise. Coraline was is</p>

	I want. Nobody does. Not really ” (Page 143)	willing to lose whatever she wanted just to save her parents and the ghost children. Coraline showed how she could put aside her personal interests and become someone better, and this is the biggest difference between Coraline and The Beldam.
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4.3 Symbols, Theme and Motifs

4.3.1 Symbols

4.3.1.1 Buttons

Buttons, in the novel, work like masks. Coraline could not read the Other Parent’s intentions because they revealed no perceptible emotion through their dead, plastic button black eyes. She could not even differentiate if they were watching her, which was why the buttons become a symbol of the inscrutability and inhumanity of the Other Parents.

4.3.1.2 The key

The key allowed the bearer access to the human world and the dimension where the Other Mother/The Beldam lived. Both, Coraline and the Other Mother/The Beldam, wanted the possession of the key as it represented freedom and power. The Other Mother/The

Beldam desired the key because it granted her the freedom to move back and forth among dimensions, allowing her to hunt and escape as she pleased, which gave her a lot of power over her victims. Coraline wanted the key because to her it meant her way of escaping, and as with any key, it could also lock doors to block The Beldam.

4.3.1.3 Mirrors

Coraline made a reference to Alice through the Looking Glass because along the story, mirrors were frequently used as a symbol. In the human world, mirrors were just that; tools to reflect images that were in front of it; however, in the Beldam's dimension, the whole world was just a twisted mirror image of the real world.

4.3.1.4 Food

Many people associate food with comfort, warmth, and family, but not Coraline. Coraline's food was often cold, tasteless, or just plainly weird because of her father's recipes. The quality of Coraline's food served as a symbol of her parent's indifference towards her. The Beldam, on the other hand, cooked her delicious familiar food, but despite how delicious her food was, she was only using it to convince Coraline to stay in the other world.

4.3.1.5 Felines

Cats are associated with the occult and femininity throughout history and in many different cultures. The same thinking could be seen in Coraline and the cat. It became a symbol of Coraline's practical feminine wisdom being used to combat the manipulations of the Beldam.

4.3.1.6 The Beldam

The name Beldam was used to describe an ugly old woman mostly evil, who enjoyed child abuse. During the story, Coraline noticed the other mother's black button eyes, which was a hint of how twisted and dark the other world was, even though at the beginning it looked very appealing.

4.3.2 Themes

The strongest themes in this story are home, family, appreciating what you have, and courage. Coraline realized, during the story, that her home, the one she thought was imperfect, was the one she loved and would never leave. She also learned how to be strong and depend on herself to fight for those she loved and to overcome anything at any cost.

4.3.3 Motifs

4.3.3.1 The eyes

This is a recurring motif that helps the audience to understand better each character's expression and emotion. Also the saying "the eyes are the window to the soul," is relevant to Coraline because without her eyes she would be trapped in the Other World unable to escape.

4.3.3.2 The door

Doors represents many different things, including the joining of two worlds and the discovery and unlocking of a new world were Coraline thought that everything was perfect.

4.3.3.3 The Black Cat

The black cat was a significant motif in the novel *Coraline*. It was used to explore the idea of mystery and supernatural signs. The cat was a strange character in the film,

acting as the mysterious and shady character, yet he helped Coraline to defeat her enemy more than once.

4.3.3.4 The snow Globe

The snow Globe represents being trapped and having no sense of freedom. Coraline may have felt like this when she first moved into her new house. The snow globe was mentioned when she went for the first time to the other world, it was placed in the center of the mantel piece, symbolizing how important this was.

Chapter V

Conclusions and Recommendations

In this final chapter, the results obtained throughout the information acquired through the analysis of the novel *Coraline* by Neil Gaiman, will be shown. Additionally, the conclusions the researcher had after completing the investigation and the effectiveness of the approaches and theories applied, will be provided. Finally, it includes how the objectives were accomplished and recommendations for future analysis in similar studies.

5.1 Purpose of the Conclusions

In academic writing, the conclusion is the summary of the main points given in the researcher paper. The conclusion draws together the ideas to explain how they connect and relate and to shows how the research question is answered (Southampton Solent University, n.d.) In other words, the conclusion is the closure of the investigation; basically, the section of the research, in which the investigator presents his/her final thoughts.

The researcher achieved his conclusions thanks to the studies made by other experts in the subject matter because they gave him new elements to judge and consider when the investigator was making his own investigation. Those studies enriched his conclusions, as they provided different perspectives and amplified the original concepts that the investigator already had. Throughout the course of this research, the researcher gathered many conclusions, which were obtained through the analysis of the novel *Coraline* by Neil Gaiman. The researcher applied the psychological approach and literary elements were highlighted in the project in order to obtain the information necessary to carry out the research.

The conclusion, as indicated by its name, is the last part of an argument, a study, or a dissertation. In it is expected that the premises and the development of thought lead to establish something as true, valid, or possible, always in accordance with what was previously explored and established. From scientific research, conclusions are expected to be findings or discoveries that contributes with new information in the subject. In a theoretical essay, the conclusions are expected to defend a form of interpretation of the matter in question.

Thanks to this research, the knowledge that the researcher previously had on the subject has been expanded in a considerable way. Exposure to various theories and many previous investigations has changed the perspective of the research and, thus, to go through small changes that brought positive changes to this document. Through this investigation, it was concluded that *Coraline* effectively follows the patterns presented on the Hero's Journey Theory. Despite many delicate topics presented along the story, such as child

abuse, indifference, negligence and hostility, *Coraline* works with what she has and teaches the reader that she is a true hero.

5.2 Conclusions

At the beginning of any investigation, the objectives are established to work as a guide for the investigator and the readership. They describe the process that the researcher has to follow to achieve the main aim of the investigation. To summarize, the specific objectives of every investigation are cited and explained at the end of the investigation in order to demonstrate how the objectives were achieved. They will be listed and explained below.

5.2.1 Conclusion of the General Objective

To analyze Coraline's Heroes Journey stages through the psychological approach

This project aimed to explore how Coraline fits into the Hero's Journey Theory. With the analysis, it can be seen how the main character is developed under the stages presented in the theory. As an important outcome, the data collection and analysis showed that even though she followed the pattern of the stages, the story did not go as the usual hero pattern because it kept jumping from one stage to another back and forth. It is proved that Coraline is one of the thousand faces of the Hero, according to Joseph Campbell's theory (1949).

5.2.2 Conclusion of the Specific Objectives

5.2.2.1 To illustrate cases of reality versus fiction presented in the main characters

The first objective was fulfilled through the analysis of the story that was chosen. This work by Neil Gaiman has an extraordinary and very simple contrast between reality and fiction. During the story, it can be seen how in “The other world,” the characters are able to fulfil their deepest desires, like being young again, having anything that they want, or simply fulfilling a possible wish that has not come true in the real world. The story shows the readers how to be grateful for what they have, how not everything is what it seems, and that people should be careful what they wish for.

5.2.2.2 To explore the psychological repercussion of the family interactions

In every book, all of the characters have different personalities and ways of thinking. As a result of the data collection process developed in this project, it can be seen how the family interactions among Coraline and her parents helped her to make decisions. Some were honorable decisions (as when she decided to come back for her parents), others not so much (as when she just wanted to escape and run away), but at the end of the story, she realized how powerful interpersonal relationships were.

On the Psychoanalysis Theory (Freud,1927) it is explained how the family and community interactions are crucial areas to work on, in regards the development of a person. In the cases of children with negligent parents is a long process of healing, the indifference can become a long term traumatic situation that would make think the child

she is the problem. In this cases the children´s curios and playful spirit is crushed leading to depression, and anxiety.

5.2.2.3 To create a comparison between the two main female characters

This objective was achieved with a table that contains the most outstanding characteristics of the protagonist and the antagonist of the story. Even though the characters shared some attitudes and behaviors at the beginning of the story, the duality of characteristics and how each character developed their personality created a huge gap between them. It was concluded that the physical differences and personality traits of each character are the major motivations for Coraline to become a heroine, along with the psychological repercussion of the family interactions.

5.3 Restatement of the Research Question

What are the events and circumstances that triggered Coraline transformation into becoming a hero based on Joseph Campbell´s Hero´s Stages Theory? During the analysis, it could be seen how Coraline´s decisions were based on how she felt about her family interactions. Depending on her real and other parents´ behavior, she was pushed away or she actually felt loved, which made her think and have doubts about where she wanted to stay. The analysis also showed how Coraline preferred her real parents despite their negligence and indifference, as very deep inside she knew how they loved her, situation that pushed her to become a hero and to save them. As an improvement to de

project the research question would be more accurate if it mention not only the events and circumstances but also the feelings created depending on the family interactions, “What are the events and emotions that triggered Coraline to become a Heroine based on Joseph Campbell’s Hero’s Stages Theory?”

5.4 Recommendations

After concluding the investigation process, it is of great importance to provide some advice and recommendations to future researchers in order to facilitate relevant tools to the researchers and let them know in advance which areas require more attention, and which ones can be improved to obtain a successful investigation. As this investigation is a literary analysis, all of the recommendations will be focused towards literary investigations.

First, it is recommended that before the investigator starts the research, he or she has to be familiarized with the literary work, especially if the literary work is a long novel. Reading usually takes plenty of time and analyzing a novel more than that is why it is important to have the adequate time to read calmly and to pay good attention to the details that most of the time are not determined at first sight.

The first aspect that it is necessary to determine by the researcher before reading the book is if its thematic is of his or her interest. If the researcher enjoys what he/she is reading, then the whole process of analyzing the literary work will be easier than if he/she does not enjoy the book. Also, the determination of the approach is of vital importance in a literary analysis because if it does not fit the objectives of the investigation, basically the process will be a waste of time. In simple words, reading the book and studying the

approaches are the first two things that are necessary to do before to start with the investigation.

The second recommendation is, as it was mentioned at the beginning, to make a deep analysis of the approaches and theories of literary criticism, which once reviewed will help the researcher to select the one that best fits the book to be analyzed. In this way, the investigator's concerns and objectives will be achieved thanks to the right selection of the approaches. Additionally, it is also recommended that the researcher works with anticipation. It means that he or she has enough time to dedicate to the project. This can be achieved by doing a schedule in which he/she can organize and plan the days, time, and hours that will be dedicated to the investigation.

The third recommendation, is to clarify that the main objective of a literary analysis is to help the readership to comprehend a literary work. As a researcher, it is recommended to develop a literary research that can be useful to educate the readership and can contribute something new to the subject matter.

Finally, the idea is that the literary analysis can be used as a tool for future students or investigators to develop their own researches using different approaches. Some options that could be recommended to future projects are, an analysis of "The psychological impact of literature in children", or a literary Analysis of the book through the mythological approach.

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