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MONSTER CULTURE: A CINEMATIC ANALYSIS OF THE CHILDREN'S FILM HOTEL TRANSYLVANIA

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Thesis submitted in fulfilment for the degree of Undergraduate Honours

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ABSTRACT

Previous studies have indicated that monsters have been embedded in adult and children's literature over a long period of time, morphing to represent the current time period. Monsters can be used to gain insight on a culture as they have the ability to simultaneously represent the cultural differences, fears, anxieties and desires of a particular society. The purpose of this study is to gain insight into the cultural crises represented in the children's film 'Hotel Transylvania'. This study has been guided through Cohen's (1996) 'Seven Theses of Monster Culture' which influenced the data analysis process. This study has been situated in the qualitative framework, which included elements of bricolage, which is a "…combination of multiple forms of analysis…" (Kvale, 2007, p.104), within a reflective and recursive design. Data collection was conducted through a cinematic analysis using a three level coding process, autoethnography and subjective response. The findings of this research project outlined the cultural crises that emerged within the analysis. These include gender identity, parental fears, generational difference and racism. Recommendations for future research have also been outlined.

ACKNOWLEDGEMENTS AND DEDICATIONS

To my family, who have sat through many rants and still probably have no idea what I was talking about.

To my friends, especially Jess and Louise, who helped me to make sense of my thoughts.

To all of my lecturers, especially Phil, who were always willing to answer any of my questions, no matter how obvious the answer may be (sometimes you just have to make sure).

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CHAPTER 1- MONSTER CULTURE: A CINEMATIC ANALYSIS OF THE CHILDREN'S FILM 'HOTEL TRANSYLVANIA'

1. Introduction: an Overview of the Purpose of this Thesis

The purpose of this study was to undertake a cinematic analysis of the children's film 'Hotel Transylvania' (2012). Tecucianu suggests that cinematic language involves "tracks or channels" which are moving images, recorded sounds /noises and writing (2014, p. 252). By analysing the cinematic language in the film, Tecucianu argues that an understanding of its metaphoric language can be acquired. A component of this cinematic analysis was Cohen's (1996) 'Seven Theses of Monster Culture' which are a method of interpreting culture based on the monsters they have created. As Cohen argues, monsters within texts represent our anxieties about life, humanity, history and what it means to be human (1996, p.4). Furthermore, the study of monsters within texts can be used to gain insight on the cultural period the text has been situated in. In particular, vampires have been found to represent numerous possible crises such as mental health and female sexuality (Johnson, 2009, p.72).

There has been suggested evidence of the popularity vampires have in popular culture. As Brodman & Doan propose, "for almost 200 years, since the publication of John Polidori's *The Vampire* (1819), the vampire has been a mainstay of Western Culture" (2013, p.9). In particular, Dracula can be described as a 'palimpsest' monster - a character that has been re-used and altered (Waterhouse, 1996, p.26) within narratives over time to illustrate the 'cultural crises' (Cohen, 1996, p.7) of an era. Additionally, the study of Dracula within a children's film may provide insight on the cultural crises of the time period the text was situated in.

Thus, this research project aimed to investigate the following question;

"What aspects of 'cultural crises' are represented in the children's film 'Hotel Transylvania'?"

In order to guide the research project, the following sub-questions have also been addressed in this thesis;

- What aspects of Cohen's (1996) seven theses are overtly evident in this film or emerge from subtext?

- As a seminal character, what cultural crises does Dracula represent?

2. A Summary of the Past and Present Monsters within Culture

This section aims to 'question and increase understanding' (Given, 2008, p.488) of the context and purpose of this research project. For the purpose of this study, this section will be used to provide an overview of the past and present research conducted on monsters, specifically vampires, within American popular culture.

Popular Culture

There have been numerous suggested definitions regarding what popular culture is, however for the purpose of this project, popular culture is a "concept which encompasses an enormous range of cultural texts and practices" (Meyer & Milestone, 2012, p.1). These cultural texts include music, computers, television shows, films, video games etc. (Güven & Kelesoglu, 2014, p.346). Bosshart, Buhmann & Hellmueller propose that because multimedia is so significant within western society, popular culture has become something that is embedded into our everyday lives (2015, p.4). Additionally, popular culture may represent the culture the text or practice has been created in. Monsters in particular may be a significant aspect of popular culture.

A Culture of Monsters

In Waterhouse's seminal text, 'Beowulf as Palimpsest', it is suggested that within culture, the dominant nature of television and film makes the popularity of the monstrous inescapable (1996, p.27). We live in a time where vampires appear on cereal boxes, dinosaurs are turned into toys for children (Cohen, 1996 p.viii) and new films and television shows are altering monsters to suit their culture (Waterhouse, 1996, p.26). Kreuter & Yoder propose that "literary monsters become manifestations of real life" (2004, p.x) - that the monsters we are surrounded by are metaphors for feelings, desires and fears not normally easily expressed. As Cohen suggests, the monstrous are created to represent 'cultural crises' in order to understand what threatens a particular society (1996, p.7). Furthermore, Cohen's 'Seven Theses of Monster Culture', as a seminal text, are a method that have been used to analyse a cultural era's crises from the monsters they have produced.

The Palimpsest Nature of the Vampire

Vampires are a monster that have been depicted within popular culture texts throughout time. Hirschmann argues that "about two centuries ago they started popping up in works of literature. They have been a staple of fiction ever since" (2011, p.5). Cohen suggests that the monster is free from most normal human constraints, its body defies the 'laws of nature' (1996, p.6). Due to this, the vampire (a being that is neither dead or alive), can be used to consider the anxieties normally left unexplored, as the 'human constraints' normally restraining this exploration no longer necessary apply. However, every version of the vampire has been changed or altered depending on the time period they were created in. Frayling outlines possible differences within vampires in the past and present, some being creatures of horror and darkness, others depicting human like romantic characteristics (2013, p.xi). This altering and reuse of the vampire means that it is 'palimpsest' (Waterhouse, 1996, p.26) in nature.

In particular, 'Dracula' (Bram Stoker, 1897) can be seen as a seminal text that has been altered over time. For example, the characteristics of Dracula in Ann Rice's "Interview of the Vampire" have been altered from Bram Stoker's version of Dracula to have more romantic and desirable features (NuBbaumer, 2014, p.1). Because of this, the horror usually associated with Bram Stoker's version is seemingly not as evident. This can indicate that the character 'Dracula' is continually adapted depending on the history, events, anxieties and 'cultural crises' (Cohen, 1996, p.7) in the era in which it has been reused in. Additionally, while there has been studies on different versions of Dracula in different cultures such as this, the study of Dracula in the film 'Hotel Transylvania' can bring to light the cultural crises of this specific time period through this particular text.

3. Methodological Approach

This research project was based on the qualitative paradigm (Flick, 2014). It is also emergent (Mathison, 2005) and iterative (Bassett, 2010) in nature, meaning that the research design has been altered when necessary and the methodological approach has been conducted through a repetitive process (Durepos, Mills & Wiebe, 2010, p.504). Data has been collected through a cinematic analysis and reflective journal. While the following phases for cinematic analysis have been set out in a linear fashion, the

iterative nature of this research design enables each phase to be revisited when necessary. For the purpose of this study, the following phases have been adapted from the Charmaz's 'three levels of coding' (Given, 2008). In my opinion, this adaption has allowed me to deeply explore the film in a more immersive way. A reflective journal has bene used throughout every phase in order to ensure my thoughts are transparent to the reader (Durepos, Mills & Wiebe, 2010, p.442).

Table 1 outlines the phases of cinematic analysis compared to the levels of coding;

Level of Coding	**Phase of Analysis**	**Description**	**Film viewing**
1st level- open/initial coding (Durepos, Mills & Wiebe, 2010, p.156).	Regard & Retain	This phase involves becoming familiarised (Huberman & Miles, 2002) with the film (i.e. immersed), allowing my emic knowledge to "frame the concept, idea or situation" (Given, 2008). It also involves viewing the 'entire context' (Durepos, Mills & Wiebe, 2010, p.442) and the creation of initial memos.	1st- memoing 2nd- revise first memoing, add new ones
2nd level- axial coding (Durepos, Mills & Wiebe, 2010, p.154).	Respond & React	This phase will involve the typing out of the script and change of scenes within the film, continuing the immersion of data. Memos will be compared with the script, reviewed and added to. The breaking down of memos into categories will also occur.	3rd- writing out script, revising and adding memos 4th- beginning categorisation of memos
3rd level- thematic coding (Given, 2008, p.868).	Refine & Reflect	Memos will continue to be broken into categories in this phase. The categories will then be reflected on, refined and major patterns within the data will be looked at.	5th- continuation of categorisation 6th- reflecting and refining categories, looking for patterns within the data.

Table 1: Phases of Cinematic Analysis

4. Bias and Assumptions

Mathison suggests that "the control of bias is a key issue in designing and conducting an evaluation" (2005). However, as this study is subjective and based on my emic knowledge (Given, 2008), it is important to make my bias and assumptions as 'transparent' reader (Durepos, Mills & Wiebe, 2010, p.442) to the as possible. In this study, I have assumed that cultural crises will surface within the film. I also have the assumption that elements of Cohen's (1996) 'Seven Thesis of Monster Culture', as a seminal text, will surface within the film as well.

5. Limitations of the Study

Whilst other time periods can benefit from this project, the findings cannot be directly applied to another culture or another cultural text, as every culture would gain a different understanding depending on the cultural crises of their time, the monsters within the cultural text and the cultural text the monsters have been situated in. While there may be many cultural crises evident in the film, due to time and word count constraints, this study is will be limited to focusing on the major crises revealed.

6. Chapter Summaries

The following will be addressed in the chapters of this thesis;

Chapter 2 Summary- Literature Review

Chapter 2 will consist of a literature review as a "way of detecting what previous research has yielded, identifying disparities and where to look at next" (Cramer & Postăvaru, 2016). This chapter will specifically investigate previous research conducted on monsters within children's films, Cohen's 'Seven Thesis of Monster Culture' (1996) and the previous representations of vampires and Dracula within texts. It will also seek to gain insight on any flaws or gaps within these research areas.

Chapter 3 summary- Methodology

This chapter will outline the qualitative (Flick, 2014) methodological approach to this study. It will explore the different phases of data collection and analysis, the three levels of coding that will occur during the research project and the bricolage

(Hammersley, 2008) of data collection methods including the cinematic analysis, literature review and reflective journal. It will also briefly outline the findings of the thesis.

Chapter 4 summary- Findings and Discussion

This chapter will bring to light my personal experience within the phases of the data collection and analysis (Given, 2008), diving deeper into my understanding of what cultural crises have surfaced during the cinematic analysis of the film and how they have surfaced. As Salkind argues that, "The discussion section provides an interpretation of the results, presents conclusions, and supports all the conclusions with evidence from the study and generally accepted knowledge" (2010, p.375). This chapter will also connect the findings of the research project to the associated literature and theoretical perspectives, therefore making clear the 'multiple realities' (Schwandt, 2007, p.232).

Chapter 6 summary- Recommendations

This chapter will provide recommendations as to who in the Education field would benefit from this study and possible areas of further research.

CHAPTER 2: LITERATURE REVIEW

Introduction

A key component of the 'reflective process' (Durepos, Mills & Wiebe, 2010, p.442) used within this research project is the literature review. The purpose of this chapter is to explore the guiding research question through a …"systematic examination of prior research" (Mathison, 2005, p.231). This chapter will be used as a "way of detecting what previous research has yielded, identifying disparities and where to look at next" (Cramer & Postăvaru, 2016). The literature review aims to analyse and synthesise

previous research conducted in the field of monster theory (Cohen, 1996), based on the relevant topics identified in the reflective process (Durepos, Mills & Wiebe, 2010, p.442).

As outlined in the previous chapter, the guiding question for this research project is:

"What aspects of 'cultural crises' does Dracula represent in the children's film 'Hotel Transylvania'?"

In order to explore this question in detail, 'Diagram 1: Literature Review' has been created to provide a visual representation of the structure of this chapter (Corbin & Strauss, 2008, p.188). The subheadings within the diagram were created through a reflective process (Durepos, Mills & Wiebe, 2010, p.442) and will be used to guide the reader through the analysis and synthesis of past research regarding monsters, vampires and Dracula within literature and film.

Throughout this chapter, reflective journal entries have been used to indicate my thought process during the literature reflection process in order to make understandings 'transparent' (Durepos, Mills & Wiebe, 2010, p.43) to the reader.

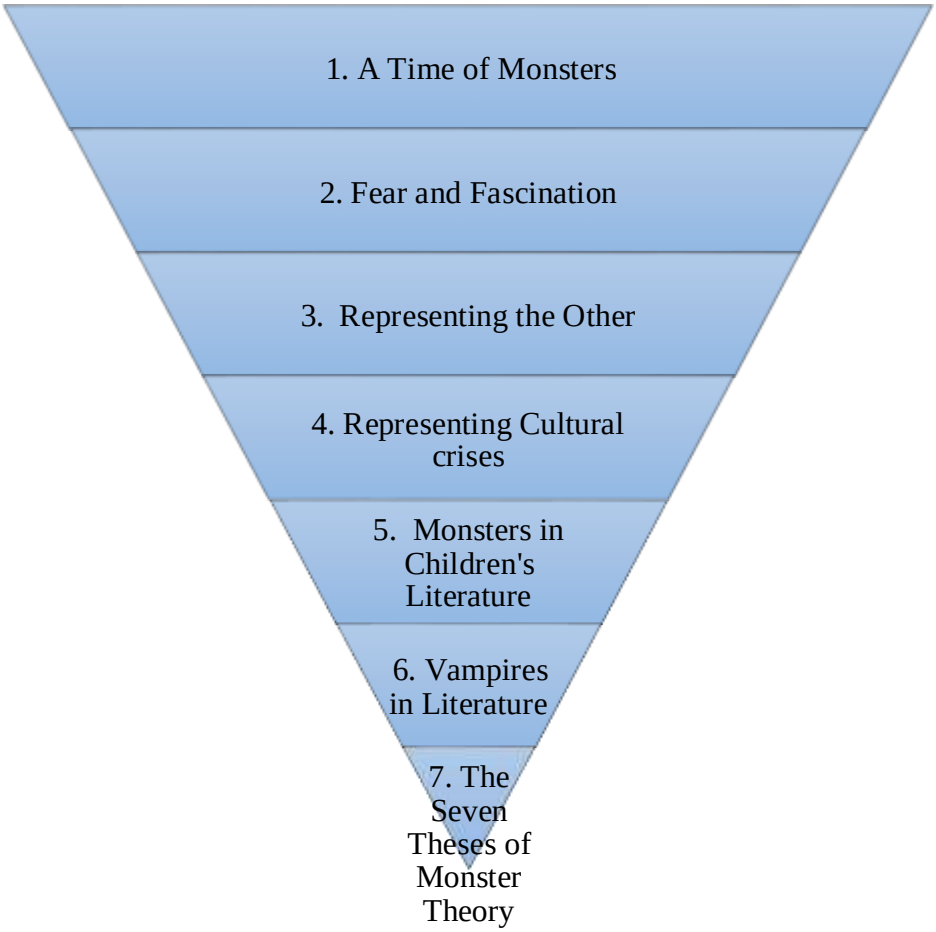


Diagram 1: Literature Review

1. A Time of Monsters

It appears that the monstrous is difficult to define, as Murgatroyd proposes every society has different definitions ranging in vagueness, most however outlining paranormal beings "…which are extraordinary, alien and abnormal" (2007, p.1) . In his seminal text, 'Monster Theory: Reading Culture' (1996), Cohen suggests that "we live in a time of monsters (1996, p.vii). Monsters can take on a variety of forms and include "vampires, zombies, werewolves, ghosts, cyborgs, aliens and other monstrous bodies" (Bui & Levina, 2013, p.1). These creatures not only occupy our television screens, novels, comic books and cinemas, but frequent cereal boxes and are turned into loveable children's toys as well (Cohen, 1996, p.viii). "Monsters have invariably fascinated and held humanity's imagination in their red hairy grip since the dawn of recorded history" (Weinstock, 2014, p.1). This means that from the plays, poetry and art of Medusa (Kaplan, 2012, p.8), to the many literature and television adaptations of Mary Shelley's 'Frankenstein' (Michaud, 2013, p.11), and films such as "Pride, Prejudice and Zombies" (McNally, 2011, p.1) monsters seem to have been embedded into literature over many decades (Murgatroyd, p.2). It appears that monsters even surface in children's literature as well, as Coats & Jackson argue that monsters, such as those in films like 'Frankenweenie' or 'Where the Wild Things Are' have "become a dominant mode of enjoyment in literature for young people" (2008, p.1). But why have such seemingly fearful creatures become such a prevalent aspect of literature?

Narratives are used to share insight on what it means to be human. To a certain extent they are used to demonstrate that we aren't alone.

Literature show us that what we go through is similar to what others go through. They help us to extend our curiosity- never quite answering those questions about life but giving us hope that one day we might. Literature represents life. But why represent life through a monster who is undead?
Reflective journal entry from March, 2017.

2. Fear and Fascination

On the surface, monsters are known to create fear. Kaplan states "monsters are creatures we run from and beasts we warn children about" (2012, p.1). A monster is usually perceived as something "… terrifying, malevolent, savage and evil…" (Murgatroyd, 2007, p.1). However, not all monsters cause terror. Some monsters such as those in children's Disney films "Shrek" and "Monsters Inc." appear to be as cute as they are loveable (Kreuter & Yoder, 2004, p.ix). Monsters also create fascination as much as they create fear, and it is because of this that the monster never truly disappears but morphs and changes over time (Kaplan, 2012, p. 1), like Mary Shelley's "Frankenstein' and more recent versions of the monster in Mel Brooks 'Young Frankenstein' or the children's film 'Frankenweenie' (Michaud, 2013, p.11). Why does the monstrous fascinate? What draws children into the world of the monstrous?

3. Representing the 'Other'

According to Kreuter and Yoder, defining the monstrous is not an easy task, as all monsters vary in appearance and purpose, however they are all suggested to have a significant role in common – to represent the 'other' (2004, p.ix). A monster can be described as "an outlier within its race or 'kind', whether that kin-group is human or animal" (Brewer, 2010, p.2). As Cohen suggests, the monster represents difference, whether that be "…cultural, political, racial, economic, sexual" (1996, p.7) In particular, monsters "... by being alien validate one's own civilisation and demonstrate the unacceptability of external civilization" (Murgatroyd, 2007, p.2) Monsters, as 'other', appear to have the ability to represent societies and groups of people who live differently and are feared because of it (Kreuter & Yoder, 2004, p.ix). For example, Cohen remarks on the cultural difference illustrated within the Bible, where "the aboriginal inhabitants of Canaan are envisioned as menacing giants to justify the Hebrew colonization of the Promised Land" (1996, p.7). As the monster is deemed as "the other", an inhuman entity, these cultural fears are able to be explored in an environment that is free from social consequence (Kreuter & Yoder,

2004, p.ix). Children and adults alike are drawn in by the monster's ability to explore fears that cannot usually be explored, because monsters are inhuman and human laws do not apply to them (Baumgartner & Davis 2008, p.2).

4. Representing Cultural Crises

As well as being a representation of difference, the monster's role is to be a "…manifestation of real life…"(Kreuter & Yoder, 2004, p.x), a metaphor for the culture they have been situated in. As Murgatroyd suggests, "monsters reveal a lot about the cultures that produce them" (2007, p.2). Cohen tells us that the monster is born at a 'metaphoric crossroads' – a particular cultural movement or crisis where fear, desire and anxiety are able to manifest through the monster's body (1996, p.4). Table 2. provides a summary of research studies outlining the cultural crises particular monsters have represented.

Cultural Crises	Explanation
Gender and sexuality	Brewer suggests that within medieval literature, a monsters breaks gender and sexuality classifications, going against social norms and stretching the boundaries of what it means to be masculine and feminine (2010, p.6-7). For example, the "bearded huntresses in 'Wonders'" blur the lines of sexuality and gender" (2010, p.6). Monsters can be hybrids of males and females, allowing their audience to explore their fears, anxieties and desires regarding what it means to be a specific gender (2010, p.9).

Global capitalism	Brill suggests that society is saturated by literary monsters to represent the real-life monsters within capitalism. Brill describes the banks during the global economic crisis of 2008 as 'vampires or zombies' "…in which the rich devoured the poor", around the same time that zombies and vampires became embedded into films such as 'Pride and Prejudice and Zombies' (2011, p.1). This suggests that monsters became embedded into literature during this particular cultural movement in order to represent the fears and anxieties regarding capitalist take - over (2011, p.2).
Medical	Kreuter & Yoder propose that monsters such as 'Frankenstein's monster' And 'Mr Hyde' are a result of a fear that stems from a rise in medical
	technology, where the curing of a disease or the extension of life creates a loss of humanity (2004, p.ix). Frankenstein's monster in particular could be symbolically used by Mary Shelley to warn her readers of the dangers of medical advancement.

Table 2: A Summary of Previous Research Conducted on Cultural Crises

I read a study about monsters in German children's books and how the father leaves and the children are able to solve problems that they never knew existed in the first place. Then, when the father comes back and the problems re surface. The monsters within the text represent a crisis of

an absent father. Reflective journal entry from March,

Why do monsters represent different cultural crises? One thing all research on monsters within literature seem to have in common is their understanding of the monster's ability to resist categorisation and cross boundaries (Murgatroyd, 2007, p.ix). The monster refuses any scientific classification and violates the meaning of normality, destroying what is known about the world to encourage new ways of thinking (Cohen, 1996, p.7). This means that the monster's body is an abnormality, a hybrid that breaks the barriers of human constraints. Bui & Levina propose that we live in a world where change is a certainty and we are faced with many crises such as "terrorism, global epidemics, economic and social strife, new communication technologies, immigration and climate change" (2013, p.1). The monsters ability to evade classification and 'problematize the clash of extremes' allows these crises to materialise and demands that the audience rethink what they know about the world, making the monster a prevalent aspect of literature (Cohen, 1996, p.6).

5. Monsters in children's literature

There is a long history of monsters in children's literature. Monsters such as ghosts (Harry Potter and the Philosopher's Stone 1997), vampires (Cirque Du Freak 2000) and werewolves (Midwinter Nightingale) have been embedded into children's literature over time (Mulvey- Roberts, 2009, p.129). Children seem to have always been interested and fascinated by fear and horror (Coats & Jackson, 2008, p.3). Many children's texts appear to use monsters as a representation childhood fear (Taylor, 2010, p.4). An example of this can be seen in "The New Mother" (1882) which Mulvey-Roberts (2009, p.129) suggests is a representation of the cultural crisis of parental abandonment. Therefore,

as with monsters in adult literature, the monstrous in children's literature may represent the cultural crises they have been situated in.

6. Vampires in Literature

One particular type of monster that consistently reappears in literature is the vampire. "For almost 200 years, since the publication of John Polidori's 'The Vampyre' (1819), the vampire has been a mainstay of Western culture…" (Brodman & Doan, 2013, p.1). The concept of vampires may be derived from ancient folklore and legends, some of which include stories of death from Egyptian, Hebrew, Viking and Celtic societies (Curran, 2013, pp.1-7). Later, myths were created regarding mythical creatures resembling the vampires such as the "Norse Draugr figure" (Brodman & Doan, 2013, p.ix) and then, with the rise of gothic literature in the nineteenth century, vampires came to "haunt our cinema and television screens with hundreds of films" (Abbott, 2007, p.1). It appears that the vampire resists classification and it can adapt to represent the cultural crisis of the time period, as Bacon & Katarzyra suggest, "…each generation produces the vampire that it needs" (2013, p.1).

I've been reading about capitalism in Bram Stoker's Dracula. It says that Dracula is a parable that warns about the dangers of capitalism. Capitalism in the Victorian era is described as involving aristocrats that are ashamed of themselves, that while they think family is important, their way of living causes destruction within their family. – Reflective journal entry from February, 2017.

As with monsters in general, the vampire has the ability to create both fear and fascination (Kaplan, 2012, p.1). Cohen suggests that due to the hybrid nature of the vampire, being a mixture of both the dead and the living, the vampire is able to represent a clash of extremes (1996, p.6). Vampires metaphorically represent both the lighter and darker side of humanity (Stephanou, 2014, p.1). The vampire is a constantly morphing monster, they could be a "Transylvanian aristocrat, seductive siren, anonymous walking dead, superior natural creature or satanic master –villain" (Waller 2010, p.3).

Table 3. outlines previous research conducted on the different representations of the vampire.

Literary text	Representation
'Carmilla' (1972)	In 'Carmilla', the vampire is proposed as taking a female form to 'explore alternative sexualities' (Hogland & Khair, 2013, p.2).
Ann Rice's 'Interview with the Vampire' (1976)	The vampires in Ann Rice's 'Interview with the Vampire' differ from the traditional depiction of the vampire by appearing more human like. They are suggested to blur the lines between what is human and what is not, representing the 'other' within oneself (NuBbaumer, 2014, p.23).
August Ossenfelder's poem 'The Vampyre" (1748)	The male vampire within the poem 'The Vampyre" is described as being a representation of the cultural time period's sexual desires. This is demonstrated through his interactions with a young female (Hallab, 2009, p.2).
Bram Stoker's Dracula (1897)	Bram Stoker's Dracula is suggested to represent the concept of modernity, being described as a monster that resists classification in order to personify the changing defintions of 'scientific principles' within the nineteenth century (Abbott, 2007, p.17). Dracula

	also represents themes of political crises in regards to capitalism and republicism as well as gender and sexuality (Mutch, 2013, p.22).

Table 3: Previous Research Conducted on Vampires in Literature

These numerous studies suggest that vampires are used to gain insight on the anxieties, fears, desires and culture crises of a time period. The meaning of the vampire appears to change and morph depending on the context they have been situated in. Dracula in particular seems to be a seminal character that frequents research studies. Therefore, a particular research focus on vampires and in turn, Dracula may be used to gain insight on the culture the monsters have been situated in. But how does one analyse a culture through the monsters they have created?

7. The Seven Thesis of Monster Theory

As outlined in chapter one, Cohen's seminal text "Monster culture: Seven Theses" provide guidelines on analysing a culture through the monsters they have created (1996, p.1). The Seven Theses provide insight on seven aspects of monsters normally found in literature, including what they represent and their significance.

Table 4. is a summary of the Seven Thesis of Monster Theory.

Theses	**Summary**
1. The Monster's Body is a Cultural Body	Cohen outlines that the monster is created during a particular time as "…an embodiment of a particular cultural movement" (1996, p.4). The monster has the ability to represent the anxieties, desires and fears of a particular culture.

2. The Monster Always Escapes	Cohen explains that in many forms of literature, monsters are never truly
	destroyed (1996, p.6). Once a monster dies, it is reborn into a different form of literature or a different culture, and has changed and morphed to suit the new context. Therefore, the monster needs to be continually revisited as what it represents will continually shift.
3. The Monster is the Harbinger of Category Crisis	As Cohen proposes, "the monster always escapes because it refuses easy categorisation" (1996, p.6). The monster cannot be defined by human principles and human classifications cannot apply to these creatures. Due to this, the monster has the ability to represent 'a clash of extremes'- to question social norms and ask its audience to explore new ways of thinking.
4. The Monster Dwells at the Gate of Difference	Cohen suggests that the monster represents the difference or the 'other' within a particular culture or society. These differences could be "cultural, political, racial, economic or sexual" (1996, p.7).

5. The Monster Policies the Boarders or the Possible	The monstrous warn against the exploration of the dangerous. As Cohen proposes, to step outside the social norm means to "…risk attack by some monstrous border patrol or (worse) to become monstrous oneself" (1996, p.12). This means that that monsters can represent the negative consequences that can occur when people experiment
	with beliefs and values that go against the culture they have been situated in. The monster demonstrates the importance of particular 'behaviours and actions' (1996, p.13) while diminishing others.
6 ıe Monster : of Desire	The monster represents the fantasies and desires of the culture they have been embedded in. Through the body of the monstrous, Cohen states that these desires "…are allowed safe expression in a clearly delimited and permanently liminal space" (1996, p.17). This means that when reading about or viewing monsters, the audience knows that the monstrous are not real and they can leave them at any given time. Therefore, once their desires have been explored, they can leave them behind along with the monsters themselves.

7. The Monster Stands at the Threshold…of Becoming	Monsters will always return, bringing with them new knowledge about the culture they have been situated in. They offer new insights on how to view the world and ask societies to "…revaluate our cultural assumptions" (Cohen, 1996, p.20).

Table 4: Summary of Cohen's 'Seven Theses of Monster Theory' (1996)

Conclusion

It appears that many research studies have been conducted on what monsters, including vampires, have represented in both children's and adult literature. The anxieties, fears, desires and cultural crises that monsters represent seem to depend on what context they have been situated in. Monsters have been embedded into literature over centuries, which suggests that they will continue to be a prevalent aspect of culture in the future.

While there have been studies conducted on monsters, they monster appears to be a constantly changing and morphing creature. Therefore, the study of a particular monster in their context cannot be applied to every monster or every culture. Due to this, a study on the monsters within the children's film "Hotel Transylvania" will be relevant to understand the particular fears, desires, anxieties and cultural crises within this particular time period.

The next chapter of this research project will explore the methodological approach to exploring specifically the cultural crises monsters may represent in the film 'Hotel Transylvania". This includes the entry into the field, decisions regarding the methodological approach, data collection tools and analysis process.

CHAPTER 3: METHODOLOGY

Introduction

The purpose of this study was to conduct a cinematic analysis (Tecucianu, 2014, p.

252) of the cultural crises that may surface within the children's film 'Hotel Transylvania' (2012). This study was situated within the qualitative paradigm which is a "…interpretive and naturalistic approach" (Flick, 2007, p.2). This means that the inquiry process has been conducted in a natural setting where my own subjective response has been used to interpret the data (Given, 2008, p.140). Within this qualitative approach, a methodological bricolage, which is a "…combination of multiple forms of analysis…" (Kvale, 2007, p.104) was used. Using one particular way of data collection and analysis can be seen as limiting as it does not allow the complexity of the emerging findings to be brought to light (Brydon- Miller & Coghlan, 2014, p.84). A bricolage allowed me to construct my findings through different methods of data collection, including a cinematic analysis (Tecucianu, 2014, p.252) and a reflective journal (Durepos, Mills & Wiebe, 2010, p.442). These methods will be explored later in this chapter.

It is important to note that this project is different than most studies involving cinematic analysis. While searching for methods of data collection and analysis, it became clear that many projects that use cinematic analysis do not have a separate methodology chapter. The methodology is often framed within their emergent findings and subjective interpretations of the data. However, within the qualitative paradigm there is "… the need to be explicit, clear, and open about the methods and procedures used" which is also termed transparency (Given, 2008, p.891). Therefore, a methodology chapter has been include in this project to ensure that the methodological decisions have been made clear and transparent to the reader.

The guiding question for the research process was;

"What aspects of 'cultural crises' are represented in the children's film 'Hotel Transylvania'?"

The role of the following chapter is to provide an outline of the process used to answer this question and reveal the continuous interplay of the data collection and analysis (Durepos, Mills & Wiebe, 2010, p.504). The following Methodology diagram

(Diagram 2) was created through an iterative process, meaning that the sections within the diagram have been continuously reflected upon and revisited
(Goodwin, 2012, p.387). This term will further be explained in the 'Iterative and Emergent Design' section of this chapter. As Corbin & Strauss suggest, diagrams are "…visual devices that portray possible relationships between documents" (2008, p.188). Additionally, the creation of a diagram through an iterative process allowed for the constant refining of the methodology framework used in this project, ensuring that the relationship between the methods and methodology has been made clear to the reader. The subheadings in the diagram have been used to lead the reader through the research process and interpretation of emergent findings, which are also termed emergent themes or codes within the qualitative paradigm (Given, 2008, p.249). It should be noted that this project falls within the methodological tools of autoethnography, personal reflection and subjective response (Durepos, Mills & Wiebe, 2010, p.43).

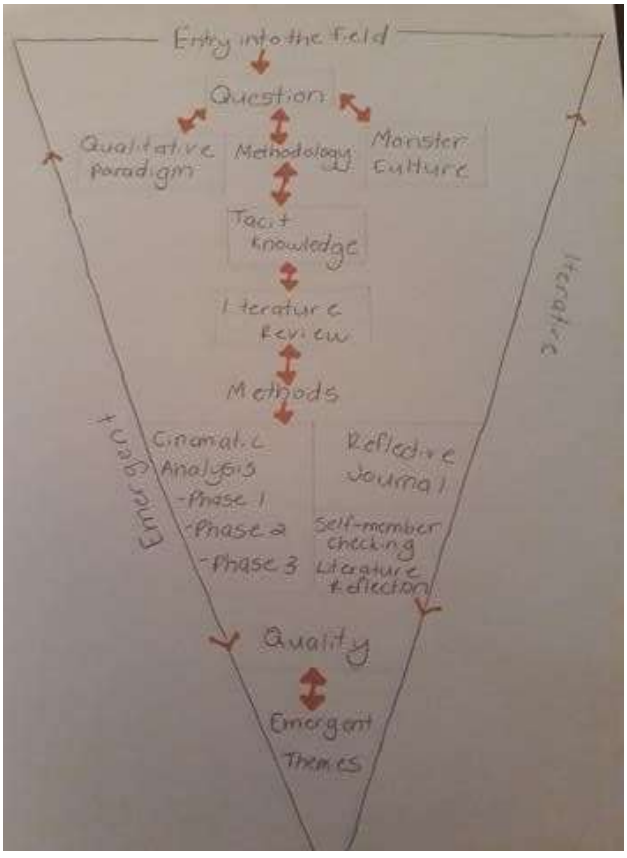


Diagram 2: Methodology Diagram

Entry into the Field

During the commencement of the research process, and as part of the iterative (Goodwin, 2012, p.387) design, I decided to explore the children's film "Hotel Transylvania" (2012). I chose this film as, while researching monsters within children's literature, I came to the understanding that monsters are usually situated within texts aimed at an older audience. I also came to the realisation that there are very limited, if any, studies on this particular film. After immersing myself within the literature, I decided to study have a focus the seminal character Dracula as he has been continuously adapted and reused in numerous forms of literature over time. The interpretations of the character also differ depending on the time period Dracula had been used in. As part of the reflective process, I came to the conclusion that I needed to explore Cohen's seminal text "Monster Theory: Seven Thesis of Monster Culture" (1996). These theses are a method of looking at a particular cultural time period through the monsters that they have created and I believed that they would help me to gain insight on what Dracula and the other seminal monsters, in this time period and cultural context, have been used to represent.

Choice of Research Question

Through a process of constant reflection (Brydon-Miller & Coghlan, 2014, p.225), the research question for this project was constantly revisited and reviewed upon as part of the iterative design (Goodwin, 2012, p.387) and based on the emerging themes during data collection. Table 5. provides a summary of how the research question has been refined. See Appendix A for detailed journal entries outlining the reflective process.

Date of Journal Entry	Refined Question	Summary of reasons for changes
24th August, 2016	"Through Cohen's 'Seven Theses of Monster Theory' (1996), how has the notion of family been represented in the children's animated film 'Hotel Transylvania'?"	As there are numerous family structures within the film, focusing specifically on the family may be beneficial.

13th October, 2016	Through Cohen's Seven Theses of Monster Theory (1996), what	There may be too many families to focus on. As
	is the nature of the relationship between Dracula and his daughter Mavis within the film "Hotel Transylvania?"	they are the main characters, Dracula and his daughter may be a better focus for the project.
1st November, 2016	Through Cohen's (1996) seven theses of monster theory, how has Dracula been represented in the children's film 'Hotel Transylvania'?	As Dracula is a seminal character within literature it may be beneficial to focus just how he has been represented.
8th March, 2017	What aspects of 'cultural crises' does Dracula represent in the children's film 'Hotel Transylvania'?"	'Cultural crises' seem to be an emerging theme within literature embedded with monsters so it may be beneficial to focus on them specifically.
1st October, 2017	What aspects of 'cultural crises' are represented in the children's film 'Hotel Transylvania'?"	Focusing on Dracula may be too narrow, there are a lot of themes that have emerged through the other seminal monsters.

Table 5: Summary of the Reflective Process Used to Refine the Research Question

Choice of the Qualitative Paradigm

Due to the nature of the research question, the best 'goodness of fit' was the qualitative research paradigm. According to Brewer & Miller, a paradigm is a "…theoretical structure or a framework of thought that acts as a template or example to be followed" (2003, p. 220), meaning that it is a set of beliefs that guide the research process. There are two significant paradigms that numerous research projects fall under, the 'quantitative' paradigm and the 'qualitative' paradigm (Bergman, 2008, p.86). The quantitative paradigm "is essentially about collecting numerical data to explain a particular phenomenon" (Muijs, 2004, p.2), meaning that it involves using mathematically based methods of data collection and analysis. In contrast to this, the qualitative paradigm involves "…the classification and interpretation of linguistic (or

visual) material to make statements about implicit and explicit dimensions and structures of meaning-making in the material and what is represented in it" (Flick, 2012, p.5). Qualitative methods are used to gain insight on the "… everyday practices, and everyday knowledge referring to the issue under study" (Flick, 2007, p.2) through naturalistic inquiry (Salanda, 2011, p.5). Naturalistic inquiry is termed as a way of looking at how people engage with real life experiences in natural settings (Given, 2008, p.584).

The qualitative paradigm, and in turn this naturalistic inquiry approach, was chosen for this project as it allowed me to analyse data through my own subjective experiences and interpretations. The naturally emergent findings or themes are brought to light allowing data is able to speak for itself. The iterative (Durepos, Mills & Wiebe, 2010, p. 504) and emergent (Given, 2008,p.345) nature of the qualitative paradigm was essential in ensuring that data collection and analysis was a repetitive and reflective process, allowing my own personal knowledge, also termed tactic knowledge (Coghlan & Miller, 2014, p.756) to transform into explicit knowledge (see next section for detailed exploration of these terms).

Tacit Knowledge

As a part of this naturalistic inquiry, tacit knowledge plays a crucial role in enabling me to be "situationally responsive and to key into potentially important information" (Schwandt, 2007, p.285). Tacit knowledge can be described as a form of implicit, personal knowledge that can be sometimes difficult to articulate (Coghlan & Miller, 2014, p.756). Within qualitative research, tacit knowledge must be transformed into explicit knowledge, where my understanding is made clear and transparent to the reader (Given, 2008, p.6). In order to bridge this gap between tacit and explicit knowledge, and make the emergent findings definitive, a reflective journal and a cinematic analysis have been used to ensure all decisions within the research project are transparent (Given, 2008, p.891) and that my own subjective interpretations are able to be expressed through written form. This is particularly important when a research design is both iterative (Durepos, Mills & Wiebe, 2010, p. 504) and emergent (Given, 2008, p.245) in nature.

Iterative & Emergent Design

An iterative design is a "… a systematic, repetitive and recursive process in qualitative data analysis" (Durepos, Mills & Wiebe, 2010, p. 504). It enables phases of the research process to be revisited and revised upon simultaneously, allowing for the relationship between the methodology and methods to be made transparent to the reader (Goodwin, 2012, p.387). An emergent design "…allows for ongoing change in the research design" (Given, 2008, p.245), meaning that when more information or new insights occur in the research process, they are able to reflected upon and changed.

In this project, the iterative and emergent design as part of the natural inquiry approach enabled me to reflect and refine the research process (Durepos, Mills & Wiebe, 2010, p.441). As discussed in the next section a key component of this emergent design was choosing the research question.

Reviewing the Literature

A literature review was conducted in this thesis as a "way of detecting what previous research has yielded, identifying disparities and where to look at next" (Cramer & Postăvaru, 2016). Through a literature review I was able to analyse and synthesise current research based on this field of study to identify significant themes that would be beneficial to investigate in this research project (Pierce, 2008, p.102). For example, the following reflective journal entries illustrate significant moments within the process of reviewing literature where it became evident that Dracula has been interpreted in numerous ways. This helped me to understand that Dracula is a seminal character that constantly morphs and changes and that it may be beneficial to have a focus on why this is.

28/02/17

I've been reading about frank Brady's "Vampire Culture" which talks about capitalism in Bram Stoker's 'Dracula'. See it says that Dracula is a parable that warns about the dangers of capitalism.

15/5/17:

Dracula blending into society is sometimes interpreted as a metaphorical marker for the fear of the "other"- a minority defined by "difference".

Choice of the Cinematic Analysis Method

The cinematic analysis I chose was based on Partner & Foot's notion of 'tropes' and 'metaphoric markers' (2013, p.107). When interpreting the images, sounds and dialogues within the film 'Hotel Transylvania', a cinematic analysis enabled the symbolic and metaphoric representations (Tecucianu, 2014, p.252) within the film to be brought to light. The cinematic analysis method was blended with Cohen's "Seven Theses of Monster Culture" (1996) in order to identify emerging themes of cultural crises within the film, through the representation of the seminal monsters such as Dracula. As part of the iterative design (Goodwin, 2012, p.387), the 'tropes' or 'metaphorical markers' (Partner & Foot, 2013, p.107) were collected and analysed through an adaption of Charmaz's three level coding process (2014).

Choice of the Three Level Coding Process (Charmaz, 2014)

Charmaz's three levels of coding (2014) "…involves close exploration of collected data and assigning it codes, which may be names, categories, concepts, theoretical ideas or classes" (O'Reilly, 2009, p.34). According to Given (2008) and Durepos, Mills & Wiebe (2010) Charmaz's three levels of coding are as follows;

- 1st level- the initial process of questioning, reflecting and identifying emerging themes of the raw data.
- 2nd level coding- creating subcategories and identifying the relationship between emerging themes.
- 3rd level coding- identifying patterns within the emerging themes and the most significant concepts through segmenting, categorising and summarising data.

As part of the iterative (Goodwin, 2012, p.387) and reflective process, I came to the understanding that the three levels of coding needed to be adapted in order to ensure that I immerse myself within the data. Immersion helps to "identify emergent themes

without losing the connections between concepts and their context" (Bradley, Curry & Deavers, 2007, p.1761) by reflecting on the data in its entirety. In my opinion, by adapting Charmaz's three levels of coding, I was able to completely immerse myself within the data and categorise and refine the data through an iterative process (Goodwin, 2012, p.387). This allowed me to repetitively reflect and refine my analysis. As outlined in chapter 1, the following table (Table 1) outlines how the levels of coding have been adapted into phases of analysis, what each phase involved including the number of film viewings. Examples of each phase of analysis can be found in appendices B, C and D.

Level of Coding	**Phase of Analysis**	**Description**	**Film viewing**
1st level- open/initial coding (Durepos, Mills & Wiebe, 2010, p.156).	Regard & Retain	This phase involves becoming familiarised (Huberman & Miles, 2002) with the film (i.e. immersed), allowing my emic knowledge to "frame the concept, idea or situation" (Given, 2008). It also involves viewing the 'entire context' (Durepos, Mills & Wiebe, 2010, p.442) and the creation of initial memos.	1st- memoing 2nd- revise first memoing, add new ones
2nd level- axial coding (Durepos, Mills & Wiebe, 2010, p.154).	Respond & React	This phase involves the typing out of the script and change of scenes within the film, continuing the immersion of data. Memos are compared with the script, reviewed and added to. The breaking down of memos into categories also occurs.	3rd- writing out script, revising and adding memos 4th- beginning categorisation of memos

3rd level-thematic coding (Given, 2008, p.868).	Refine & Reflect	Memos continue to be broken into categories in this phase. The categories are reflected on, refined and major patterns within the data will be looked at.	5th- continuation of categorisation 6th- reflecting and refining categories, looking for patterns within the data.

Table 1: Phases of Cinematic Analysis

The Reflective Journal

As part of the bricolage (Kvale, 2007, p.104) of data collection and analysis methods, q reflective journal has been used in order to ensure that all bias and assumptions are transparent (Given, 2008, p.891) to the reader and that the data is analysed through a repetitive process (Flick, 2007, p.38). A reflective journal also allows me to document my subjective response and ensure that the research process continues to be iterative (Goodwin, 2012, p.387) and reflected upon (Durepos, Mills & Wiebe, 2010, p.442). As demonstrated in the 'Choosing the Research Question' section of this chapter, a reflective journal has been used to document any changes I have made to the research process and outline reasons for these changes.

Ensuring Quality

Guber and Lincoln outline four seminal concepts for defining and ensuring quality within research projects. Ensuring quality means making sure that the research project is (Lyons & Rohleder, 2015, p.58);

- Credible: representing the experiences of the respondents accurately
- Confirmable: making sure that the findings are a result of the participant's responses
- Authentic: ensuring that the findings have meaning
- Dependable: making sure that there is an audit trail for other researchers to follow

It is important to note that this research project differs from other studies as most will have other participants in the project, whereas I am the sold respondent in this study.

I adapted Guber and Lincoln's concepts to ensure that I was still able to produce quality findings. The following table (table 6.) outlines the methods I used to do this.

Method	How it was used
Making choices transparent to the reader.	A reflective journal was used to ensure that all research choices were made clear to the reader and that my experiences were represented accurately.
Member-checking (Given, 2008, p.501) – checking with the respondents to see throughout the research process to	As I am the sole participant in this research project, I used a reflective journal to conduct a form of 'self -
ensure that their experiences have been represented accurately and that the researcher's interpretations are accurate.	member checking' where I reflect on whether or not I have represented my experiences accurately.
Checking with supervisor to ensure authenticity (see appendix D).	I checked with my supervisor periodically and recorded meetings in my reflective journal to ensure that there is consensus on how my findings have meaning.

Table 6: Ensuring Quality

Emergent Themes

Through the cinematic analysis and reflective journal entries, numerous major themes emerged within the data collection and analysis process. These themes, which are cultural crises, include:

- Parental Fear
- Gender Identity
- Fear of Generational Difference Racism and Slavery

Through the data collection and analysis process, it was discovered that the monsters within the children's film "Hotel Transylvania" have the ability to represent the cultural crises of the culture they have been situated in. These crises include the fears, anxieties and desires of American society within this era. The following chapter provides a detailed discussion on the emergent themes within the data.

CHAPTER 4: FINDINGS AND DICUSSION

As outlined in chapters one, two and three, the focus of this research project was to conduct a cinematic analysis of the children's film 'Hotel Transylvania'. This was guided through the lens of 'Monster Culture', which is "a method of reading cultures through the monsters they engender" (Cohen, 1996, p.3). The guiding question for this project was:

"What aspects of cultural crises are represented in the children's film 'Hotel Transylvania'?"

Throughout chapters one and two, and through the reflective process (Durepos, Mills & Wiebe, 2010, p.43), it became evident that monsters have been recurring in narratives throughout time, surfacing in different forms that can both be fearful and fascinating (Kaplan, 2012, p. 1). Vampires in particular are a persistent, multi-form creature who have consistently appeared in literature, and more recently television and film aimed at children and adults alike (Cohen, 1996, p.vii). It appears that monsters represent the cultural crises that the society they have been situated in faces. Examples of cultural crises that monsters have represented involve gender and sexuality, medical advancements and global capitalism.

As Bryant & Charmaz propose, "the iterative process of moving back and forth between empirical data and emerging analysis makes the collected data progressively more focused and the analysis successively more theoretical" (2007,p.1). Chapter three outlined the iterative and reflective process of data collection and analysis (Goodwin, 2012, p.387), through the use of both a reflective journal and a cinematic analysis. The following diagram (diagram 3.) indicates the major themes of cultural crises that

emerged within the collection and analysis process. As part of my subjective response and as a form of autoethnography, reflective journal entries have been used throughout this chapter to indicate my understandings as they arose from within the data categories (Durepos, Mills & Wiebe, 2010, p.43).

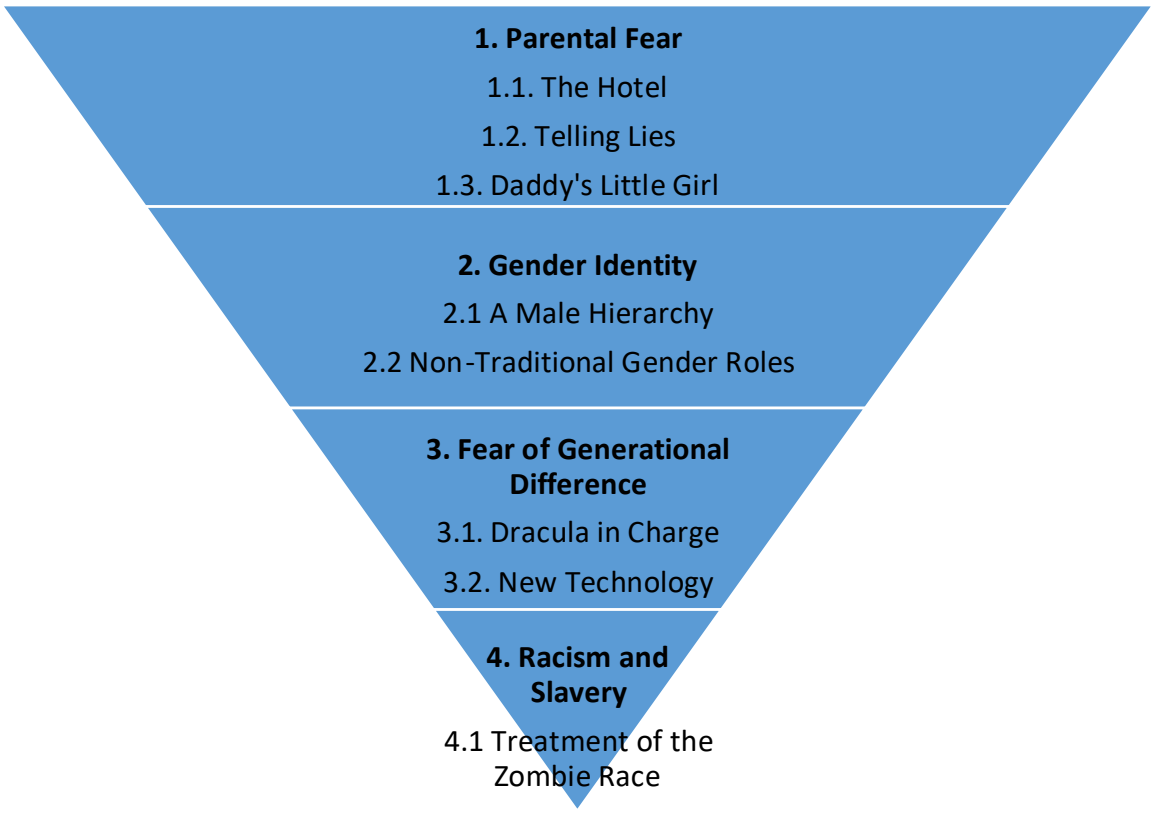


Diagram 3: Emerging Cultural Crises

Summary of the Film

Hotel Transylvania follows the story of Count Dracula, a powerful aristocratic vampire who vows to protect his daughter, Mavis. The hotel itself has been built to ensure both his daughter's safety and the safety of every monster, terrified of the humans that the Count so frequently warns them about. Dracula will do anything to keep his daughter in the confines of the hotel, even if it means lying to her, telling Mavis horrible tales that make her too scared step outside. When a human walks into the hotel, Dracula must do anything to ensure that the monsters, and his daughter, never find out that the safety of their hotel has been compromised. The hotel must always be seen as a

human-free place, "…a sanctuary for monsters to be their true selves" (Hotel Transylvania, 2012).

The following themes have emerged within the cinematic analysis and reflective journal process.

1. Parental Fear

One of the emerging themes of cultural crises that arose from within the data collection and analysis was parental anxiety. . Malone states that within American culture, there is a growing crisis of overprotective parents, as parental fears cause the "…phenomena of 'bubble-wrapping' children to appease the anxieties of some middle class parents" (2007, p.1). In Western societies, parents are known to be overprotective of their children in ways that almost disable their child from their ability to become independent. Parents may fear that if they are not protective of their children, they could lose them physically or emotionally. Cohen proposes that monster "…ask us how we see the world" (1996, p. 20) – they offer a safe place to explore anxieties, fears and desires and encourage their viewers to think differently.

Throughout the film 'Hotel Transylvania', the monsters appear to explore parental fears regarding children growing up and becoming absent, both physically and emotionally in their parents' lives. This could be a way of encouraging parents to rethink their fears for their children. Within the film, Dracula, as a seminal character, exhibits many fears regarding his daughter growing up. The hotel itself seems to be created purely as a manifestation of these fears, in an effort to ensure that Mavis will always be safe.

1.1 The Hotel

> *Hotel Transylvania reminds me a lot of American movies aimed at families depicting teenagers about to go to college. The father never seems to want their daughter to leave, trying to get them to go to a school close to home and it always causes a rift in their relationship. I think families can relate to this because parents are generally afraid of their children, especially teenage girls, going off to college and forgetting about them* – Reflective journal entry from June,

Throughout the film Hotel Transylvania, Dracula is representational of a stereotypical father terrified of his daughter growing up and exploring the world for herself. His fear of losing his daughter to the outside world manifests in his construction of the hotel, an idea which he tells his daughter was what both he and his wife (who was killed by humans) wanted. On the surface, the hotel appears to have been built to house monsters safely, however its true purpose seems to be to imprison Dracula's daughter so that he can always watch over her. This seems quite irrational, however as Coats, Jackson & McGillis outline, sometimes fears, particularly those regarding loss and in this case, losing a child, are something that people will do anything to take control of and disempower (2008, p.63). Even as a young child in the beginning of the movie, Mavis longs to escape the confines of the hotel but instead, the film turns dark and Dracula becomes menacing, stating in a scary voice "you can never leave this hotel. *Ever*". This may be representational of the extreme lengths parents will go through in Western culture to ensure that their fears of losing their children never become a reality.

1.2. Telling Lies

Cohen tells us that monsters within literature are used to warn against exploration of uncertainties (1996, p.12). Throughout the film 'Hotel Transylvania" , Dracula warns not only Mavis, but all the monsters of the hotel terrifying stories about the cruelness of humans that make them too scared to leave. His use of children's fairy tales and slideshow presentations within the film outline the habits of humans, but as their habits are so culturally different to the monsters' own, Dracula makes the humans seem like evil monsters. This appears to be representational of how parents will tell stories to

their children about monsters as a warning to not explore the unknown or dangerous. As Mavis becomes older, an adolescent in vampire years, she starts to question Dracula's stories. Dracula creates a fake village full of zombie servants pretending to be evil humans and sends Mavis there. Mavis becomes terrified, explaining that Dracula was right, humans are horrible and she never wants to leave again. This begins the start of Dracula's web of untruths, stemmed from his fear that Mavis is growing up and will not require his protection anymore. Dracula is more willing to lie and terrify his daughter than to let her face the truths of the real world, and risk losing her like he did her mother. This appears to represent how parents within this time period force their children into believing their own ideas and values in order to ensure that they will never lose their children, physically or emotionally.

1.3. Daddy's Little Girl

Throughout the film, Dracula refuses to accept that his daughter is growing up because that means she will be able to go out into the world on her own and make her own decisions. Every time he speaks to her, he uses a happy, condescending voice like he is talking to a young child. Dracula uses child-like words and nicknames to describe and talk about Mavis, as demonstrated in table 7. of phrases within the film dialogue.

Phrases Dracula uses to describe Mavis
My sweet little Mavis
Now my baby will be safe forever
I have to see my little girl
Happy birthday my little mouse
Of course my little one
My sweet little blood orange

Table 7: Phases Dracula uses to describe Mavis

Dracula seems to use language such as “little” and “baby” to belittle his daughter in order to ensure that everyone, including himself, knows that she is still a child that needs his protection. When Frankenstein tries to tell Dracula that Mavis isn’t little anymore, the film turns dark and Dracula’s face becomes more creature-like as he growls at Frankenstein, claiming that “yes she is”. His fear of his daughter growing up and making her own decisions seems to turn Dracula into a dominating, aggressive and more monster-like creature. This could suggest that parental fear in

American culture turns parents into overbearing ‘monsters’ who refuse to acknowledge that their children are growing up out of fear that they will lose them.

2. Gender Identity

Cohen states that "the difficult project of constructing and maintaining gender identity elicits an array of anxious responses throughout culture" (1996, p.9). Within the film Hotel Transylvania, the monsters exhibit non-traditional gender roles, appearing to be gender fluid or a hybrid of two monsters. Monsters also seem to depict a male hierarchy, with the female monsters in the film being supressed by their male counterparts. This could suggest an emerging crises of gender identity in regards to traditional gender roles and female sexuality within American society.

At first glance, I assumed that all women within the film were sexualized and marginalized. I didn't really see that many women, even in the background. However, after going through the coding process, I realized that a lot of the monsters are not identifiable as men or women. There is even a monster with both female and male heads. I think this was hidden to me at first because of the humorous nature of the film – Reflective journal entry from June 2017.

2.1. A Male Hierarchy

In the beginning of the film, as a female zombie walks past the male zombie workers, the male zombies straighten up their clothes, nudge and wink at each other and laugh suggestively. This is a classic portrayal of stereotypical gender roles, representing men cat calling women as they walk past, seen in such cult films as 'Mean Girls and Clueless'. Many of the women within the film take on a 'seen and not heard' persona, with the wives of main characters such as the mummy have non-speaking roles, or non-essential speaking roles. The advice the female monsters give are taken as a joke and the women are seen as annoying and non-threatening. These roles within the film seem to validate a male lead hierarchy as the female monsters are supressed by their male counterparts who seem to take on all of the seminal roles within the film. This could represent the cultural crises of a male hierarchy, and the fear the society may have of women taking on traditionally male roles.

2.2. Non-Traditional Gender Roles

Cohen suggests that "the monster is difference made flesh, come to dwell amongst us" (1996, p.7) meaning that monsters take on roles that are significantly different then the social norm. Many of the other monsters within the film 'Hotel Transylvania" take on non-traditional gender roles by not being clearly identifiable as one gender. Towards the beginning of the movie, a monster called a "hydrobird" speaks to Dracula. The monster is a gender hybrid and features many heads with different personas, both male and female, all of which are portrayed as quite humorous. Dracula and the human also accidentally open a door up to a room and discover two monsters who have no identifiable gender. The monsters are also depicted humorously through their anger about being interrupted on their honeymoon. Cohen proposes that the monster can becomes a symbol for the desires of a society when they explore possibilities other than the social norm in a non-

threatening way "…with a liberal dose of comedy" (1996, p.18). The different portrays of these monsters with non-traditional gender roles in an amusing light depicts the cultural crisis of gender identity, not only through fear but desire as well.

This may reflect a current American culture's desire to explore non-traditional gender roles.

3. Fear of Generational Difference

Cohen tells us that the monstrous "…literally incorporates fear, desire, anxiety and fantasy" (1996, p.4) all into one cultural body that represents difference. Throughout "Hotel Transylvania" there is a clear cultural difference between the adult monsters and the teenagers in the film, Dracula's daughter Mavis and the human Johnny. As a controlling, aggressive character, Dracula appears to represent a cultural crises of generational difference – a fear that with the generational change comes new, scarier ideas and beliefs that he is no longer in control of. At the same time, Dracula seems to represent a desire to explore the changes in generational difference.

The activites Dracula forces the other monsters to participate in are stereotypically things that you would see in an aged home. However, as it is Mavis's birthday, they are very unwanted. No one wants to do the same thing every year yet Dracula still makes them do it. He is so afraid of letting others have fun that he ends up becoming more of a monster. – Reflective journal entry from July, 2017.

3.1. Dracula in Charge

Dracula in the film is seen as a controlling figure who refuses to step out of routine, as depicted in the language other monsters use to describe him such as "captain control freak". Dracula forces the other monsters to participate in activites that he deems are safe enough for everyone, such as Bingo. Once the human enters the hotel, there is a clear generational difference between him and Dracula. This is seen through the human's desire to involve the monsters in activites that are new and exciting. Dracula, throughout the film, tends to fear the new activities and the lack of control he now has, trying to retake control over the creatures hotel. However, at the same time, Dracula seems to desire these new changes and ends up participating in them himself. This could represent a fear in society that younger generations bring with them a whole new understanding of the world, which is both desirable and daunting to the other generations.

3.2. New Technology

Within the film Hotel Transylvania, the fear Dracula has over generational difference seems to surface in his experiences with the new technology within the film. When the human Johnny arrives at the hotel, he brings with him new technologies that are terrifying to Dracula who assumes that they must be evil because he has not seen them before. For example, Johnny brings out an iPod and forces Dracula to listen to it in which he exclaims "it's eating my soul". Dracula also is disturbed by the concept of contacts and panics when he is introduced to them. These technologies are different to Dracula, therefore he is afraid of them. This could be a representation of the cultural crisis of generational difference regarding older generations fearing the younger generation's ability to adapt to technological advancement.

4. Racism and Slavery

Racism is described by Vora and Vora as the "…most troubling and potentially catastrophic national dilemma requiring persistent critical inquiry" within American society (2002, p.389) and is a form of discrimination towards people who are different culturally, ethnically or religiously (Grosfoguel, 2016, p.10). . This means that racism has been a cultural crisis that has needed to be constantly revisited over time, as Cohen proposes "from the classical period into the twentieth century, race has been almost as powerful a catalyst to the creation of monsters as culture…" (1996, p.10). Throughout the film "Hotel Transylvania" there appear to be underlying themes of racism as represented through the monstrous bodies, represented through the slavery and treatment of lesser monsters.

4.1 Treatment of the Zombie Race

In the film, 'Hotel Transylvania" the zombie monsters are depicted as servants who are treated inhumanely by the other seminal monsters and in particular, Dracula. This race has numerous roles within the film, including bellmen, plumbers, doormen and general handymen which seem very degrading to the zombie race. This could draw parallels with the slavery

After discussing the specific monsters within the film, I realised that the entire zombie race are servants in the hotel and are treated horribly. Why is it that every zombie has to be a hotel worker? Dracula in particular treats every one of them like they are worthless. – Reflective journal entry from October, 2017.

in America which occurred not only in the past through the Atlantic slave trade, but through the slavery that is proposed by Bales and Soodalter as being "…alive and more than well in the United States, thriving in the dark, and practised in many forms…" (2009, p.3). When doing favours for Dracula, the zombies look for some form of consolidation, however Dracula diminishes them saying things like "what do you want a medal or something?" They are treated unfairly, receiving no form of payment or recognition in their roles due to assumption that their race equates to their insignificance and intelligence. This treatment of the zombie race could represent the cultural crisis of racism within American popular culture, towards different cultures and ethnicities.

Summary

As presented in chapters one and two, monsters depict the cultural crises the societies they have been situated in. A monster who has been reused throughout time will represent different form of difference depending on the context. In Hotel Transylvania, the monsters appear to represent, through fear and fascination, aspects of cultural crises including gender identity, fear of generational change, parental fear and racism within American culture. Through the significant role of the monstrous body, these cultural crises are able to explore in a non-threatening way where there are no cultural boundaries that are usually placed within society.

CHAPTER 5: RECOMMENDATIONS

The purpose of this research project was to explore the cultural crises within the children's film "Hotel Transylvania". These cultural crises were investigated through the use of a reflective journal and cinematic analysis based on my own subjective response. Specifically, the 3 levels of coding based on Charmaz's coding process (2014), regard and retain, respond and react, refine and reflect were used to categorise and analyse the cultural crises that surfaced within the viewings of the film. The guiding question for this research project was:

"What aspects of cultural crises are represented in the children's film 'Hotel Transylvania'?"

At the conclusion of this project it was discovered that the monsters within Hotel Transylvania represent cultural crises of this time period including gender identity, parental fear and fear of generational change. As outlined in chapters one, two and four, monsters represent the culture they have been situated in. Therefore, while the monsters within the film have been used in previous cultures, they have been adapted to suit difference in this particular era.

Recommendations have been presented based on the data collection and analysis. These recommendations are directed at educators and researchers studying monsters within literature.

Recommendation 1- the Relevance of Monster Research

As demonstrated through this research project, the study of monsters within literature should be undertaken because it gives insight on the culture they are situated in. As Weinstock purposes, "Monsters have invariably fascinated and held humanity's imagination in their red hairy grip since the dawn of recorded history" (2014). Monsters will continue to be a prevalent aspect of literature for centuries to come, drawing people in by their ability to create both fascination and fear. Monsters have the ability to represent political, social, cultural and economic differences within society. They allow societies to express their anxieties, fears and desires in a safe environment free from social restraints. As monsters change and morph, resisting classification, every monster will represent different forms of difference depending on the context they have been used in (Cohen, 1996, p.6). Therefore while there have been previous studies conducted on monsters, future studies will need to be conducted because the monstrous will continue to provide new insight on cultures depending on the context they have been situated in.

Recommendation 2- the Relevance of the Seven Theses of Monster Theory

Studies on monsters within literature should use the seminal text, 'Reading Culture: Seven Theses of Monster Theory' (Cohen, 1996) as a way of studying a culture through the monsters they have created. Through this research project, it was discovered that the Seven Theses provide guidelines on how to gain insight on a particular culture depending on the monsters that have been embedded into literature. Each theses discusses a major aspect of monsters that enable them to represent the anxieties, fears and desires of the culture at the time.

Recommendation 3- The Relevance of the Three Levels of Coding

The three levels of coding used within this project, 'Regard and Retain, Respond and React and Refine and Reflect' can be used in future studies regarding monsters within literature. These levels of coding have been based on Charmaz's three level coding process (2014) and require the researcher to immerse themselves within the data to "identify emergent themes without losing the connections between concepts and their context" (Bradley, Curry & Deavers, 2007, p.1761). This form of film analysis enables the researcher to gain insight on the differences in cultural represented by monsters within the film through an iterative design (Durepos, Mills & Wiebe, 2010, p. 504) that allows the researcher to constantly reflect on and refine the research process.

Recommendation 4- the Relevance of Monsters to Educators

Educators should aim to gain an understanding of the implications of monsters within children's popular culture. Children can relate to the characters within monstrous texts. For example, in 'Hotel Transylvania", they may draw parallels to the character Mavis and their own lives, relating to having overprotective parents like Dracula. The monsters within children's literature draw children in through fascination and fear, giving them a space to explore their fears in desires in a safe environment (Kaplan, p.2). If Educators aim to gain insight on monsters within children's literature, they will be able to learn about the cultural crises and anxieties that impact on children's lives.

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APPENDIX A: DETAILED REFLECTIVE JOURNAL ENTRIES

Date of Journal Entry	Refined Question	Reflective Journal Entry

24th August, 2016	"Through Cohen's 'Seven Theses of Monster Theory' (1996), how has the notion of family been represented in the children's animated film 'Hotel Transylvania'?"	As there are numerous family structures within the film, focusing specifically on the family may be beneficial.
13th October, 2016	Through Cohen's Seven Theses of Monster Theory (1996), what is the nature of the relationship between Dracula and his daughter Mavis within the film "Hotel Transylvania?"	There may be too many families to focus on. As they are the main characters, Dracula and his daughter may be a better focus for the project.
1st November, 2016	Through Cohen's (1996) seven theses of monster theory, how has Dracula been represented in the children's film 'Hotel Transylvania'?	As Dracula is a seminal character within literature it may be beneficial to focus just how he has been represented.
8th March, 2017	What aspects of 'cultural crises' does Dracula represent in the children's film 'Hotel Transylvania'?"	'Cultural crises' seem to be an emerging theme within literature embedded with monsters so it may be beneficial to focus on them specifically.
1st October, 2017	What aspects of 'cultural crises' are represented in the children's film 'Hotel Transylvania'?"	Focusing on Dracula may be too narrow, there are a lot of themes that have emerged through the other seminal monsters.

Table 1 24th August, 2016

I came to the conclusion to do my thesis on the notion of family after discovering information about 'domesticity'. I realised that, when thinking about 'Hotel Transylvania', each family is pretty tradition. They have obvious elements that aren't (as they are monsters) but they all seem to represent the typical American family stereotype. All of the families are nuclear; besides Dracula's as his wife has passed away. However, there is always something slightly off about the family (besides their monsterness). You have the mummies, where the wife is constantly yelling at her husband. You have the werewolf dad who is exhausted from his children. Both this man have the traditional "beer gut" and always reminisce about better days. You have

Dracula, a single parent who has to raise his daughter alone. Even the invisible man, who doesn't have a family, seems to be the one who could never settle down- the one stuck being alone while all of his friends go off and start a family. They all represent the ideal family- that is extremely dysfunctional and on the verge of a crisis.

13th October, 2016

So it seems too hard to focus on just the notion of family in 'Hotel Transylvania' as there are so many types of families within the film. As Mavis and Dracula are the main characters, they should really be the focus.

Question change: Through Cohen's Seven Thesis of Monster Theory, What is the nature of the relationship between Dracula and his daughter Mavis within the film "Hotel Transylvania?"

I will have to read about Dracula and American culture.

1st November, 2016

I have realized that even focusing on Mavis and Dracula may be a bit difficult. I think it would be better if I only focused on Dracula. Dracula seems to be the main character within the film and vampires are one of the main monsters that have been reused and altered depending on their time period. My old question may be used as a sub question. My new question now is:

Through Cohen's (1996) seven theses of monster theory, how has Dracula been represented in the children's film 'Hotel Transylvania'?

8th March, 2017

After speaking with Phil I realise that my question is still too broad. If I focus on a specific thing that they represent, it might make it a bit easier to research. The question has now been changed to "What aspects of 'cultural crises' does Dracula come to

represent in the children's film 'Hotel Transylvania'?" as cultural crises seem to surface within the film frequently.

1st October, 2017

When conducting my cinematic analysis I realised that there are a lot of major cultural crises represented through the bodies of other monsters besides Dracula. I think that I should change my question to involve all the characters and have Dracula as a sub-question.

APPENDIX B: EXAMPLE OF REGARD AND RETAIN PHASE

Dracula begins the movie looking dark and scary, scaring Mavis. Then calms her down to sing a lullaby.

Mavis tries to go outside, Dracula says "we never go out there, ever" and looks incredibly scary. Being overprotective?

Drac. tells a scary story about vampires. Very much making her scared of monsters on purpose.

Sings about making her stay in the hotel- "you're daddy's girl". Very controlling. Won't let monsters anywhere near the place. Continuing themes of fearing for his Daughter.

Couldn't protect the mother so now needs to protect Mavis.

Dracula has a huge welcome standing above everyone else- a bit controlling.

Everyone keeps talking about how the hotel is so safe.

Wolf parents miserable- the wife doesn't talk much and is always taking care of kids/ is pregnant.

Invisible man classic bachelor – without a wife.

Looks scary when talking about humans. Makes up all these reasons for humans living the way they always do. Humans are different so they must be evil.

Frankenstein tries to say that Mavis isn't little anymore and Drac becomes all evil looking and says yes she is. Refuses to believe his daughter is growing up.

Frankenstein's wife is an annoying lady. Why are the women in the film not relevant?

Drac always calls her little.

Mavis says shes getting to old for the party and wants to meet someone her own age. But Drac doesn't want her to. Fear of Mavis leaving.

Monsters haven't seen humans= they just go by Dracs word that they are evil. He controls them.

Drac builds a fake village to scare Mavis into staying with him. Very controlling, Drac is clearly very afraid.

Drac could be afraid of being the other- so he creates a place where there are lots of people like him.

Drac brings out everything she is scared of in the zombie village. Parental fear?

Mavis "Ill never leave here again". Dracula smiles.

He seems rude to his workers, never saying thank you.

Teenager not scared of monsters or the traps at all.

Sees the music the human has as something terrifying because he doesn't understand what it is.

Worried about everyone leaving him once they saw the boy and that the daughter would know he lied. Not their safety, but his.

Forces the boy to be like everyone else.

Skeleton stands up for wife. Women don't stand up for themselves.

APPENDIX C: EXAMPLE OF RESPOND AND REACT

Dramatic music- house shot 1895

Drac: peak a boo

Mavis crying

Drac: No no no no I didn't mean to startle you my little baby shhh shhh shhh sh

Drac singing: "hush little vampire don't say a word papas gonna bite a head off a bird

Mavis laughing

Drac: baby speak I vant to kiss your toosh, I vant to kiss your toosh

Scene with construction worker

Drac: nice but I want a little more square footage I want a lot of monsters here

Scene with Mavis grown up a bit

Drac: im going to get you little Mavis Im going to get youuuu Mavis:

what out there?

Drac: oh we never go out there **scary voice** ever Parental Fears

Drac reading tales of humans book

Drac: and the monsters ran away, forced into hiding

Drac: but Harry the human found them, and jumped out from under their beds

Mavis: I'm scared!

Drac: and burned their clothes! And eat their toes! And took their candy!

Mavis: don't take my candy

Drac: baby, you don't need to be frightened, I promised your mummy I would protect you forever**.** Fears of Mavis leaving **Starts signing** " by beautiful mavy, let me wipe all your poop away, those humans are nasty so with daddy you will stay, Overprotective and if a human tries to harm you, ill simply say **(turns into scary**

monster) because your daddy's girl, daddy's girl More monster-like when it comes to Mavis

Trying to teach Mavis to fly

Drac: just bend the legs and push off, trust me mouth

Drac laughing

APPENDIX D: EXAMPLE OF REFINE AND REFLECT PHASE

Dramatic music- house shot 1895

Drac: peak a boo

Mavis crying

Drac: No no no no I didn't mean to startle you my little baby shhh shhh shhh sh Drac singing: "hush little vampire don't say a word papas gonna bite a head off a bird

Scared of being a monster in his daughter's eyes

Mavis laughing

Drac: baby speak I vant to kiss your toosh, I vant to kiss your toosh

Scene with construction worker

Drac: nice but I want a little more square footage I want a lot of monsters here

Scene with Mavis grown up a bit

Drac: im going to get you little Mavis Im going to get youuuu Mavis:

what out there?

Drac: oh we never go out there **scary voice** ever parental fears

Drac reading tales of humans book Tells her stories so she doesn't leave- parental fears

Drac: and the monsters ran away, forced into hiding

Drac: but Harry the human found them, and jumped out from under their beds

Mavis: I'm scared!

Drac: and burned their clothes! And eat their toes! And took their candy!

Mavis: don't take my candy Makes sure to play on Mavis's fears to prevent her from leaving- parental fears

Drac: baby, you don't need to be frightened, I promised your mummy I would protect you forever**.** Fears of Mavis leaving Parental fear **Starts signing** " by beautiful mavy, let me wipe all your poop away, those humans are nasty so with daddy you will stay, Overprotective parental fear and if a human tries to harm you, ill simply say **(turns into scary monster)** because your daddy's girl, daddy's girl More monster-like when it comes to Mavis

Trying to teach Mavis to fly

Drac: just bend the legs and push off, trust me mouth

Drac laughing

APPENDIX E: RECORDED MEETING WITH SUPERVISOR

Honours Meeting 8/03/17

- Discussed thesis question and sub questions.
- Question has now been changed to "What aspects of 'cultural crises' does Dracula come to represent in the children's film 'Hotel Transylvania'?"
- Sub questions have been changed to; 1. What aspects of Cohen's (1996) 7 theses are overtly evident in this film or emerge from subtext? and 2. Are there and palimpsest elements and how are these related to the cultural context of this film?
- Possible sub question about transtextual or intertextual elements within the film.
- Possibility of analysing 'Dracula's body'.
- Discourse analysis of the Hotel Transylvania script and looking at different film techniques.
- Using literature as a foil and what a foil is.
- Going through a process of self- reflection with the literature- reflecting on script, elements of Cohen's (1996) theses of monster theory, elements of intertextuality.
- What sorts of 'cultural crises' Dracula can represent including the fear of the feminine, generational crisis, materialism, patriarchies and masculinity.
- The concept of Dracula being the emotionally absent father.

- Spoke about whether or not the daughter is a monster within herself.
- The disneyfication of monsters.

To read about for next meeting

- The absent father
- what the undead means
- What discourse analysis is and what film techniques are
- What Dracula represented in the past