

The Art of Monstrosity: Shannon's Monstrous Body Transformation in Palahniuk's *Invisible Monster*

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ABSTRACT

The novel Invisible Monster by Chuck Palahniuk reflects the phenomenon of body transformation, such as mutilation, which is considered by society as a deviation from the norm and is called a monstrous body. The discourse is expressed through the character Shannon who carries out facial mutilation; thus, providing space to better understand the phenomenon as an effort to deconstruct established norms. This study aims to investigate the form and factors of monstrous body transformation. To achieve this goal, the researcher used a descriptive qualitative approach by applying two theories, namely Steinhoff's Body Transformation theory and Bakhtin's Grotesque Body theory. This study found a monstrous body form in the form of a crushed face, experienced by Shannon. The crushed face was because Shannon shot herself in the face. Therefore, Shannon's face was destroyed, her jaw was open, her tongue was sticking out, and she continued to bleed and ooze. The crushed face deviated greatly from society's norms of ideal beauty; thus, it was called a monstrous body. Then, this study identified the factors of Shannon's monstrous body transformation, namely abberanormia, which was developed from the Body Transformation theory. Abberanormia was identified from Shannon's condition of wanting to break the norms of beauty not because she was unable to meet them, but because she had reached those standards and felt bored.

Keywords: *Abberanormia, A factor of Monstrous Body Transformation, A Kind of Monstrous Body, Destroyed Face Monstrous Body Transformation*

Submitted	Reviewed	Revised	Published
30 April 2025	26 May 2025	15 June 2025	25 June 2025

Introduction

The body is an entity that can always change or transform according to the historical context in which it is associated (Shilling, 1993 in Blackman, 2021). In other words, the body is shaped and signified inseparable from the context and cultural, social, and ideological practices that dominate at a certain time. For example, in America, men whose bodies do not conform to the masculine male standards, namely those who are fat or too thin and not masculine, will experience stigmatization (Monocello & Dressler, 2020).

From the explanation above, it can be seen that the body is always under the influence of the values of the local society. Michel Foucault (1979 in Zaidan, 2020) emphasized that the body is always under the surveillance of certain powers. In traditional societies, bodily regulation was still individualistic. However, in modern society, the body is collectively regulated by larger institutions. The power to regulate the body is called biopower or biopolitics, namely power that governs human subjects in the form of populations (Foucault, 1978 in Lilja & Vinthagen, 2014). In the process, the human body cannot entirely comply and function according to instructions; such a body is called a monstrous body. It is a body that deviates from the established norms in society; thus, it is categorized as a ‘forbidden,’ ‘disgusting,’ and ‘frightening’ body that threatens because it exists outside the existing structure. In other words, the monstrous body is a body that seems uncontrollable and surpasses boundaries, such as a body that is sick, deformed, or undergoes certain changes.

The societal response to bodies classified as abject or monstrous is to feel disgusted, threatened, and to ostracize them (Moffat, 2015). The perceptions and responses of society are formed from the norms of bodily normalization that have been internalized through various institutions, one of which is education (Ruin, 2017; Varea & Pang, 2018). One of the mediums of internalization of values through education is through literary works (Putrayasa, 2017), one of which is in the form of a novel. One such example is Palahniuk’s *Invisible Monsters*. The novel presents the story of a beautiful model who shoots herself in the face, causing her to lose her job as a model. Although destroying her face was her decision to break free from beauty norms, she initially still felt regretful and frustrated. Fortunately, she had close friends like Brandy and Evie Cottrel who were always by her side, helping and supporting her.

The bodily transformation experienced by the main character leads to alienation from society because she is considered to deviate from existing norms. In other words, she is regarded as possessing a monstrous body. This is reflected in the treatment she receives from

friends, family, and the people around her. Through a long journey, Shannon decides to accept herself. However, as a social being, Shannon still has to interact with society, at least in matters of employment, which pushes Shannon to think about ways to negotiate her identity within society (Palahniuk, 1999).

Based on the explanation above, *Invisible Monsters* is very interesting to study because it presents cases of bodily transformation into monsters that are feared in society. There is a main character with a monstrous body, namely Shannon, who shoots her own face. In other words, the novel raises topics that can distort established norms, especially those related to external appearance; thus, the body modifications presented therein can function as a means of self-expression while simultaneously becoming a source of alienation and conflict.

The phenomenon of the monstrous body described above has been explained by Steinhoff (2015) in her book *Transforming Bodies: Makeovers and Monstrosities in American Culture*. Steinhoff (2015) explains that the body and bodily transformation are inseparable from Foucault's concepts of power and knowledge. Steinhoff (2015) explains that social institutions have the power to shape obedient bodies. This is referred to by Foucault as biopolitics or biopower, namely a form of power that can regulate the bodies of populations through various forms of intervention (Helberg, 2018; Scheel, 2020; Barbaruk, 2023).

In the process, this creates a body regime, namely systems of norms regulating bodies, such as beauty and health. These normative systems are then disseminated and taught through biopedagogy in the form of television, radio, magazines, and others (Wright & Halse, 2014; LaMarre, Rice, & Jankowski, 2017; Rodney, 2021). Biopedagogy spreads normative systems in the form of instructions on how every individual should treat their body (Steinhoff, 2015). In this process, there is what is called normalization, namely the compulsion for each individual to regulate their body according to instructions. In addition, there is also internalization, where individuals form obedient bodies without surveillance. This occurs because they already feel watched, just as prisoners do in a panopticon-shaped prison.

Furthermore, in the process of bodily transformation, abnormal or abject bodies will emerge (Davi & de Toledo Burns, 2017), referred to as monstrous bodies (Steinhoff, 2015). Empirical cases include piercing, body tattoos, women with fat bodies and colored skin, and others (Steinhoff, 2015). Such bodies are considered to not fully become subjects and to deviate from the established norms. Those with bodies considered deviant are regarded as the "other" by society. However, over time, these different bodies became the beginning of the birth of

Freak Discourse, which highlights that these different bodies can also function well in individual lives (Steinhoff, 2015; Richardson, 2016). Moreover, Butler also emphasizes that through such rejection, full subjectivity can be formed (Steinhoff, 2015).

The discussion of monstrous bodies can be linked to Mikhail Bakhtin's concept of the grotesque. Bakhtin defines the grotesque body as a body that is constantly evolving to create another body and is never complete (Woods, 2024; McCaw, 2019). In other words, the grotesque body undergoes a process of becoming, experiencing continuous growth, development, and transformation. This certainly contrasts with the traditional concept of the body, which is seen as fixed, whole, and closed. In his discussion, the grotesque body is inseparable from biological aspects, such as life, death, eating, excretion, and reproduction.

Furthermore, the grotesque body can be used as a tool of inversion and transgression that allows it to depict rebellion against established social boundaries, one of which is through the depiction of excessive, deformed, or shapeless bodies (Wang, 2024). The grotesque body is often portrayed as open and exaggerated, where parts such as the mouth, stomach, and reproductive organs are highlighted; thus, the body becomes an arena for mocking or demeaning authoritative figures through depictions of absolute and hyperbolic bodies.

The purpose of this subversion of social norms places the grotesque body in an ambiguous position, namely as a symbol of both birth and destruction, and death and renewal. This, of course, blurs the boundaries between the body and the world, between the realm of subject and object, internal and external (Horváth, 2016).

The concepts of the grotesque body above align with the concept of the carnivalesque, where the realism of the body cannot be separated from the carnivalesque, in which social hierarchies and societal norms are suspended, providing a liberating experience and regenerative opportunity for body owners through elements such as ambivalent laughter, hyperbole, and the blending of high and low culture (Butler, 2012; Termizi, 2015; Özyön, 2023).

To put it another way, the body becomes a site of parody that is not only subversive but also builds an alternative reality. The carnivalesque paves the way for the expression of strange bodies through humor, satire, and the inversion of social status (Hutchison, 2022). Here, the strange body functions as a representation of rebellion against cultural domination and authority (Bivens & Cole, 2018). In the context of literature, the carnivalesque serves to construct a space where the body functions both as an object and as a means of social critique

(Narwani & Vaidya, 2024). In Rabelais's works, for example, themes of bodily enlargement, excessive food consumption, and exaggerated behavior illustrate criticism against oppressive social and political structures (Ceci, 2023; Campbell, 2011).

The transformation of grotesque bodies is driven by social pressures to conform to aesthetic standards established by society and reinforced by the constant promotion of idealized and nearly unrealistic body images by social media and the beauty industry (Cernat & Birman, 2018).

Furthermore, to see the breadth of bodily transformation discussions, the researcher presents several previous studies. The first is by Threvarthen (2023). This study investigates how Shannon and Brandy embody their authentic identities in a society of hyperreality with neoliberal ideology, but simultaneously reinforce consumerist ideals. The second is by Fuentes (2020), which reveals the negative impacts of hegemonic masculinity and societal pressure on women, particularly Shannon, who has just transformed into a disabled or monstrous figure.

The third is by Salgado (2023), which reveals that transgender bodies in the novel serve as tools to deconstruct beauty standards. The non-linear narrative structure and the depiction of the characters' lives strengthen the aspects of hyperrealism and norm deconstruction. The fourth is by Berry (2020). This study reveals that the main character, Shannon, represents the neoliberal subject, namely someone who possesses beauty and whose beauty can be modified.

The last is by Sarkdemir (2014), which reveals Shannon's journey in resisting oppressive powers, namely capitalist beauty culture. Through bodily mutilation, Shannon reclaims her agency and individuality. Shannon's journey can be seen as a radical act of self-definition and resistance against self-commodification.

From the previous studies outlined above, it can be seen that there has been no specific analysis of *Invisible Monsters* from a sociological perspective. Most have focused on Baudrillard and Cohen's aesthetic aspects, gender based on Connell and Heran, and Deleuze & Guattari's trauma psychology, without specifically examining the forms and factors shaping perceptions of monstrous bodies. Yet, this is crucial considering that novels serve as tools for criticizing biopedagogy or even as biopedagogy itself, continuously transmitted from generation to generation (Wilmer & Žukauskaite, 2015). Moreover, sociology can help to explore more deeply how cultural expectations relate to identity and humanity (Lorr, 2023; Quid, 2013). Furthermore, analyzing this novel can become a medium for redefining how

horrifying human bodies are perceived in society through the stories of the characters depicted within the novel.

Method

This research is a type of literary criticism study. In line with what Van Rees (1983) stated, literary criticism is a way of receiving literary works through a process of critical reading aimed at interpreting, assessing, and evaluating literary works. In addition, this research employs a qualitative method that is descriptive in nature. This means that the data are in the form of words that will be described narratively (Anggito & Setiawan, 2018). Furthermore, because literary studies are scientific studies that require theories (Ambarini, Harjito, and Umayana, 2010), this research applies the theory of Body Transformation by Steinhoff and Docile Body by Foucault to examine the transformation of monstrous bodies occurring in the novel. In addition, the theories of Gender Dysphoria and the Grotesque Body are also applied to further explore the causes of monstrous body transformation.

Furthermore, the formal object is the object viewed from a particular perspective, while the material object is the object that serves as the subject of the research (Faruk, 2024). The formal object of this research is the forms, factors, and negotiations of monstrous bodies to be accepted by society. Meanwhile, the material object is a literary work in the form of a novel, namely *Invisible Monsters* written by Chuck Palahniuk in 1999. Then, based on the research questions outlined in subsection 1.2, four variables are identified in this study, namely the forms of monstrous body transformation and the factors of monstrous body transformation. The data source of this research is the text of the novel *Invisible Monsters*. The data collected for this research are linguistic units representing the forms and factors of monstrous body transformation. Data collection was carried out in several stages. First, the researcher conducted an intensive reading of the material object of the research, namely the novel *Invisible Monsters* written by Chuck Palahniuk. This process was undertaken to better understand the forms and factors contributing to the formation of monstrous bodies experienced by the characters in the story. Second, the researcher highlighted and recorded information described in the text related to body transformation. The data collected from the novel consist of linguistic units related to the forms and factors of monstrous bodies.

Furthermore, data analysis was conducted through three stages. First, the researcher identified and categorized the collected data based on the variables emerging from the research questions, namely the forms and factors of monstrous bodies experienced by the characters in

the story. Then, the classified data were connected to one another to ensure consistency and interrelation among the categories. Second, the identified and classified data were interpreted based on the theory of body transformation to explain the forms, and the theories of gender dysphoria and Bakhtin's grotesque body to uncover the causes of body transformation. Third, the researcher drew and wrote the conclusions.

Findings

In this subsection, the researcher will present several findings. The first concerns the forms of monstrous bodies in Palahniuk's *Invisible Monsters*. The second concerns the factors of monstrous body transformation. The descriptions are as follows.

The Forms of Palahniuk's *Invisible Monster*

Crushed-Face (*Paras-Remuk*)

The crushed-face or destroyed face was possessed by one of the characters named Shannon McFarland. The crushed-face was classified as a monstrous body. This was because Shannon's body was considered to deviate from the social norms regarding the standards of the normal or ideal body. The norms concerning the ideal body in the novel *Invisible Monsters*, from which Shannon deviated and which consequently render her body monstrous, will first be explained below.

“...folks are staring at themselves in the monitor staring at themselves in the monitor staring at themselves in the monitor, on and on, completely trapped in a reality loop that never ends.” (Palahniuk, 1999: 81)

Furthermore, in the second excerpt, it could be seen that the continuously promoted norms of the ideal body had been internalized in the minds of society, ultimately causing them to question their own appearance and compared it with the images presented in the media. Furthermore, the phrase “....*completely trapped in a reality loop that never ends.*” reflected the social pressure to continually evaluate and adhere to the ever-present body norms.

“The truth is I was addicted to being beautiful,....” (Palahniuk, 1999: 180)

Then, the third excerpt specifically referred to the character Shannon McFarland, who internalized the norm of beauty. The word 'Addicted' indicated that beauty was no longer just a norm, but rather a necessity that had to be continuously fulfilled. This, indirectly, showed how the beauty norm bound Shannon McFarland by fostering a fear of losing attraction and attention. Thus, this addiction could be considered a constant pressure to shape a body that conformed to the existing beauty norms.

Referring to the findings above, it can be seen that the prevailing body norms are those of beauty that are worthy of being displayed in the media and serve as role models. Deviating from this ideal body meant that the individual had a monstrous body. This was what Shannon McFarland experienced. A more detailed explanation is provided below.

“The way my face is without a jaw, my throat just ends in sort of a hole with my tongue hanging out. Around the hole, the skin is all scar tissue: dark red lumps and shiny the way you’d look if you got the cherry pie in a pie eating contest. If I let my tongue hang down, you can see the roof of my mouth, pink and smooth as the inside of a crab’s back, and hanging down around the roof is the white vertebrae horseshoe of the upper teeth I have left.” (Palahniuk, 1999: 92)

The excerpt defined in detail Shannon's monstrous body. The body seemed to have lost its boundaries as something whole and enclosed because it was described without a jaw, with an open throat and a hanging tongue. This open body could indicate a loss of control and a transgression of bodily boundaries. The loss of the mouth's function as a tool for communication and consumption, with the jaw having a large gap, made Shannon's body something frightening and unnatural. Furthermore, the phrases *"scar tissue: dark red lumps and shiny"* and *"cherry pie in a pie eating contest"* present an ironic situation. This is because the horrific wound was directly compared to food, blurring the boundaries between something that should be appetizing and something that is repulsive. It also highlights the rejection of the monstrous body, something that is not accepted and disturbs society. Additionally, metaphors in phrases such as *"inside of a crab's back"* and *"the white vertebrae horseshoe of the upper teeth"* indirectly indicated that the monstrous body is better seen as an invertebrate body rather than a human one. This suggests that the monstrous body not only experiences physical deformity but also undergoes dehumanization, where the body is no longer accepted as a normal human body.

Moreover, this condition of the face also limited Shannon's ability to communicate. This is evident in the following excerpt.

“The way my mouth was, the only sound left I could do was laugh.” (Palahniuk, 1999: 30)

“I say, “Jrogier fi fkgowir mfofeinf fdfd..” (Palahniuk, 1999: 39)

“I still can’t talk.....I can only eat baby food. Nobody will ever look at me like I’ve won a big prize ever again.” (Palahniuk, 1999: 37)

The excerpt above explained the effects of the transition to a monstrous body. As a result of the damage, Shannon lost her ability to speak. The only sound she produced that could be understood was laughter. When she tried to speak, she produced unclear sounds and language

that others could not understand. This indicated that Shannon had lost basic bodily functions. It could also be said that Shannon lost her voice and agency in society. Furthermore, in addition to being unable to speak, Shannon could not eat. On a daily basis, she could only eat baby food. This indicated that her condition was vulnerable. The following sentence also emphasized that with a face that did not meet the previous beauty standards in society, she would lose attention and become alienated.

The Factors of Monstrous Body Transformation in Palahniuk's *Invisible Monster*

Aberranormia

The term 'Aberranormia' was used by the researcher to explain one of the factors behind the transformation of the monstrous body. Aberranormia is derived from the word 'Aberrant,' meaning 'deviating,' 'Norm,' meaning norm, and the suffix 'ia,' which refers to a condition or state. In other words, Aberranormia is a condition in which an individual is psychologically driven to deviate from or break existing norms. Comprehensively, this condition is driven by a sense of dissatisfaction with existing norms because the individual has already met those standards and feels weary of maintaining that position. This concept is slightly different from Bakhtin's idea, in which the grotesque body is created as a form of resistance to norms due to the individual's failure to adjust to the prevailing standards. Moreover, it also differs from Steinhoff's thinking, which has not specifically explained the factors that drive the transformation of the monstrous body. Nevertheless, during the analysis process, the researcher still utilized Bakhtin and Steinhoff's ideas as supporting theories. This phenomenon was experienced by Shannon McFarland, which drove her to shoot her face. The explanation will be discussed in detail below.

“The truth is I was addicted to being beautiful, and that’s not something you just walk away from. Being addicted to all that attention, I had to quit cold turkey. I could shave my head, but hair grows back. Even bald, I might still look too good. Bald, I might get even more attention. There was the option of getting fat or drinking out of control to ruin my looks, but I wanted to be ugly, and I wanted my health.” (Palahniuk, 1999: 180)

The quote above explained that there was an internal conflict regarding identity within Shannon. As a model, of course, she had already fulfilled the existing beauty standards. However, this situation did not make Shannon feel enough; rather, it made her feel controlled and psychologically dependent on external validation regarding her appearance. Moreover, as a public figure, “...*that’s not something you just walk away from,*” beauty was an identity that always and must be attached to her. Therefore, she decided to detach from this attachment by

becoming ugly. To achieve this, she thought of ways to do it. However, each method had weaknesses and was not permanent; thus, it could not truly help her detach from the attachment to beauty. These methods included shaving her hair, which in the end, her hair would grow back, and shaving her head, which would make her the center of attention due to her drastically different appearance. This phenomenon, indirectly, showed that the problem was not just related to Shannon's physical beauty, but also how society responded. Even though Shannon had tried to make her body ugly, she predicted that she would still be the center of attention.

Furthermore, Shannon also thought that gaining weight and consuming alcohol could make her permanently ugly, but with health consequences. Shannon wanted to be ugly but remain healthy. This statement was a form of paradox because, in reality, "ugly" in society's eyes was something associated with being unkempt, disgusting, and unhealthy. For example, messy hair or a pimply face was considered ugly because it was unkempt and unhealthy. However, for Shannon, being ugly was not just about things that were different in society, but also a freedom from the social construct of beauty that bound her.

"I wanted the everyday reassurance of being mutilated. The way a crippled deformed birth-defected disfigured girl can drive her car with the windows open and not care how the wind makes her hair look, that's the kind of freedom I was after. I was tired of staying a lower life form just because of my looks. Trading on them. Cheating. Never getting anything real accomplished, but getting the attention and recognition anyway. Trapped in a beauty ghetto is how I felt. Stereotyped. Robbed of my motivation." (Palahniuk, 1999: 181)

The quote above showed Shannon's thoughts about her dislike of beauty. It signified the idea that losing beauty was something she longed for as a form of freedom. Shannon believed that this could free her from social expectations regarding her beauty. Therefore, she desired the destruction of the aspect of herself that she considered the source of her shackles. Furthermore, Shannon's statement also indicated how she viewed the "imperfect" body as a source of freedom, liberating her from the trap of societal pressure to always appear attractive. More specifically, the quote contained irony, where Shannon, the character, yearned for a condition that society considered "lacking," yet she saw it as an advantage that would free her from the burden of beauty. This could also be interpreted as a form of reverse jealousy, where jealousy is usually directed towards beauty, but this character displayed jealousy towards ugliness.

Moreover, the character also felt that her beauty made her admired, but at the same time, it also led to her being belittled. This was because she believed that people judged her solely based on her appearance. She felt overly dependent on her beauty and used it as a form of social

currency. From this situation, it could be seen that, in fact, Shannon, with her beauty, had gained attention and recognition. However, she had never achieved anything meaningful. The recognition and attention seemed to create emptiness because she received it not because of her true identity. In the quote above, Shannon also emphasized that she was trapped in the prison of beauty. This was shown by the metaphor “Beauty ghetto.” The word “ghetto” itself means a place inhabited by minorities and is always associated with discrimination. With this metaphor, it indirectly suggested that Shannon felt confined and was only seen as an aesthetic object. This made her lose motivation to develop herself beyond her physical appearance because, throughout her life, it was only her beauty that was worshipped; thus, she had no drive to prove herself as more than just a beautiful physical appearance.

Discussion

In this section, the researcher will explain the findings from the previous section. The first is related to the forms of monstrous bodies in Palahniuk's *Invisible Monster*. The second is related to the factors of monstrous body transformation. The explanation is as follows.

The Form of Monstrous Body in Palahniuk's *Invisible Monster*

Crushed-Face (*Paras-Remuk*)

The interpretation in the "Findings" section above can be more broadly linked to Foucault's concept of biopower, where the body is disciplined and regulated not only through explicit laws but also through normalization and internalization via various media (Foucault, 1978 in Lilja & Vinthagen, 2014). This is referred to as the body regime, which consists of certain values or norms that are constructed and imposed to be internalized and applied in society. In the above interpretation, it can be seen that television acts as a form of biopedagogy in spreading beauty standards and indirectly shaping the ideal body norms that are considered beautiful and normal. In other words, television as a medium becomes a tool to discipline societal perceptions of the correct and desired body.

In the process, the dissemination and application of these norms align with Foucault's panopticon, where individuals feel they are constantly being watched, thus internalizing the norms and shaping compliant bodies. This is reflected in the phrase “*trapped in reality loop,*” which indicates that individuals are always ensuring their bodies align with existing standards. Therefore, it can be said that these norms are not only obligations that must be adhered to but also needs that must be continually fulfilled. This can be seen in the process experienced by Shannon McFarland, who has been influenced by the biopedagogy of beauty; thus, the beauty

norms have become internalized. This makes her addicted to beauty and convinces her that it is something that must be maintained. Furthermore, a body that complies with beauty norms is granted privileges; thus, beauty here is not only something to be achieved but also a form of social power.

Furthermore, according to Steinhoff's (2015) theory, the body transformation experienced by Shannon is a monstrous body transformation because the changes she undergoes directly contradict the norms set by society. These norms are the aesthetics of the female body displayed through numerous television shows. However, Shannon's transformed face does not meet the standards because her face is destroyed, lacking a jaw, with a hanging tongue. Moreover, Shannon's monstrous body is not only a physical deformation but also reflects social anxiety and the blurring of boundaries that push for identity instability, leading to Shannon's alienation. This can also be linked to Bakhtin's grotesque body, where the body challenges the ideal, intact, and closed body norms by displaying a mutilated and open body, which contrasts with traditional aesthetic norms. Furthermore, Shannon's case aligns with Bakhtin's grotesque concept, where the body is positioned in an ambiguous state—Shannon's destroyed face is compared to food that can be consumed, thus creating ambiguity between attraction and fear or disgust. From the perspective of disability body theory by Rosemarie Garland-Thompson (2021), the monstrous body can be categorized as a disabled body or a body that is deficient and outside the norm. The disability here lies in Shannon's inability to speak and eat like a normal human. As a disabled body, Shannon's body faces discrimination and alienation, or in other words, social exclusion.

The Factors of Monstrous Body Transformation in Palahniuk's *Invisible Monster*

Aberranormia

Based on the previous data interpretation, the body transformation experienced by Shannon McFarland in *Invisible Monsters* is not merely a form of deviation from social norms, but a conscious strategy to free herself from the constraints that she had adhered to. The concept of Aberranormia plays a crucial role in driving these two characters to make extreme changes to their bodies. Furthermore, this concept has fundamental differences from Bakhtin's grotesque body and Steinhoff's monstrous body. A further explanation of these differences will be discussed in the following analysis.

Foucault, in *Discipline and Punish* (1975), explained that a compliant body is a body that can be controlled by social norms through the intervention of regulatory power. This body

does not have the freedom to be what it is but must comply with instructions from institutions such as the medical, legal, and media fields. In other words, a compliant body is a product of power interventions that control the most personal level, that is, the individual's body.

When related to the context of the data interpretation, Shannon is an individual with a compliant body. As a model, Shannon possesses beauty and an ideal body that complies with the regulations of the fashion industry and the media, thus representing beauty that is socially accepted. However, although Shannon has enjoyed the benefits of having a compliant body, she realized that this compliance had actually restricted her. Shannon realized that her body was no longer her own, but also belonged to society. This feeling of boredom and restriction led her to take extreme and destructive actions against her body. Shannon no longer wanted to be an object of norms. She longed to be a subject and have autonomy over her identity. Therefore, she destroyed the social control by destroying her body. This phenomenon shows Aberranormia, a situation where an individual has met existing social norms, but with full awareness of the body's position in a power structure, accompanied by a concrete strategy to reject that power through extreme actions.

Further, in Steinhoff's (2015) study, the monstrous body is a representation of a body that does not conform to norms and is often associated with extreme deformities or modifications. In other words, the monstrous body is a symbol of social non-acceptance that leads to discrimination and the individual being placed outside the normal boundaries. Based on this comparison of concepts and research findings, the researcher found a fundamental difference. In Steinhoff's (2015) concept, the monstrous body is a body that is not accepted and unable to adjust to social norms. However, the concept discussed in this study is not merely a symbol of social non-acceptance but also a drive or motivation for the individual's liberation from constraining norms after they have successfully followed the body norms in society. Additionally, Steinhoff (2015) also classifies body modifications such as tattoos and piercings as monstrous bodies, whereas the monstrous body transformation depicted through Shannon's character is more extreme and indirectly indicates that piercings and tattoos are no longer monstrous bodies, but rather something that has been adapted into a new norm and has become a trend in the fashion world.

This is further explained in the concept of the grotesque body by Mikhail Bakhtin. In this concept, the grotesque body is a body that experiences deformation or deviation due to the individual's failure to adjust to the existing social standards. The deformation or deviation is

often depicted hyperbolically and contrasts the marginal society with the dominant one. Bakhtin further explained that this grotesque body emerges as a result of the individual's inability to adjust to the established norms. In other words, the transformation of the grotesque body is a consequence of social discrimination.

In the context of Aberranormia in this study, a significant paradigm shift occurs. Instead of viewing body transformation as the individual's failure to adjust to norms, Aberranormia sees the body transformation as being driven by feelings of boredom and constraint. This can be seen in the case of Shannon, who is depicted as a model who is greatly adored and, of course, possesses beauty and an ideal body that is accepted and idolized by society. However, she destroys her body to escape from the addiction and dependence on the privileges she obtained from her docile body.

Moreover, the fundamental difference between Bakhtin's concept and Aberranormia is the concept of the carnivalesque, where the grotesque body is a form of collective resistance that is satirical and humorous, while Aberranormia is an action taken consciously and individually. Furthermore, the condition of Aberranormia is not an expression of failure but rather an effort to break free from the shackles of norms. The actions taken by Shannon were not intended to be a joke or mockery, but to build a new identity that is detached from norms.

Conclusion

Based on the results of the analysis, it can be concluded that the novel **Invisible Monsters** contains the complexity of the monstrous body. This research reveals the forms of the monstrous body and the factors behind the transformation of the body. The first is the form of the monstrous body. In the novel, the monstrous body is revealed in the form of a crushed face experienced by the character Shannon McFarland. The crushed face refers to the condition of Shannon's face being damaged from the nose to the chin, which is open, continuously bleeding, and oozing pus, with the tongue hanging. This facial damage, of course, deviates from society's beauty norms because a crushed face looks very ugly, horrifying, repulsive, and causes Shannon to lose her ability to communicate like a normal human being. This also leads Shannon to lose her lover and her career as a model.

The second factor is the transformation of the monstrous body. The factor revealed is Aberranormia. Aberranormia is a term used by the researcher to refer to a factor rooted in a condition where an individual is psychologically driven to deviate or break existing norms, not because they are unable to meet those norms but because they have successfully achieved the

standards yet feel bored. This Aberranormia condition is experienced by Shannon McFarland. From the narrative of the story, it is clear that Shannon McFarland is someone who has met the social standards. As a model, Shannon certainly has a very ideal body in the eyes of society. However, Shannon deliberately shot her own face because she felt bored and wanted to break free from the beauty norms. In short, the form of the monstrous body experienced by Shannon is the crushed face, and it is caused by the condition of Aberranormia.

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