



# Representation Of Necrophilia On Carl O'Malley In Jorge Jaramillo's *Elena*

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## Abstract

The article focuses on the analysis of necrophilia on Carl O'Malley in *Elena*. The objective of the study are to find Representation of Necrophilia on Carl O'Malley in Jorge Jaramillo's *Elena*. This article is a qualitative research. The types of Necrophilia in Jorge Jaramillo's *Elena* found in the story are romantic and fetishistic necrophilia. Carl O'Malley experiences romantic necrophilia that is described as a denial that their lover already dead but they cannot cope and does not want to accept the truth. Carl also experiences fetishistics necrophilia that is described as a fetishistics motives of someone that usually take the whole body or just the specific parts of their body without a sexual intercourse.

**Keywords:** Elena, Fethisistics Necrophiliacs, Jorge Jaramillo, Necrophilia, Romantic Necrophiliacs

## INTRODUCTION

One of paraphilia that may shock people is necrophilia (Aggrawal, 2011). It is so because are uncommon and disgraceful among human civilization (Chatterjee, 2023 (a)). It is uncommon and even disgraceful because the sexual pleasure is done to a dead body (Chatterjee, 2023(b)). According to Aggrawal (2011):

As a universal phenomenon, paraphilia refers to a paraphilic activity that can be done by a normal-looking person irrespective of socio demographic characteristic.

The phenomenon of necrophilia cannot be easily seen for the doers look like normal people. Necrophilia is a phenomenon of psychology of sexual aberration in which it does not only happen in real world, however it also happens in literature because literature reflects human beings' experiences and choices. Therefore, this article is interested in conducting a research on necrophilia as a psychological phenomenon in imaginary world, a literary work because a literary work is a mirror of society (Abrams, 1971). By doing this research, this article intends to have wider contributions so that it can explain underlying motivations, and the general social implications that surround such behaviors and attitudes which can be studied through the main character in the story that is being investigated.

Therefore, this article uses a literary work, entitled *Elena* that was written by Jorge Jaramillo, a Colombian writers and director. This work was written in 5th June 2015 and in form of graphic novel. This article uses a study of psychology to investigate a character in the story, namely Carl O'Malley in which the focus is on study of necrophilia as a part of paraphilia. Aggrawal (2011) stated that necrophilia is a part of paraphilia in which he defines necrophilia as a sexual engagement is considered a paraphilia as it is a condition characterized by abnormal sexual desire or behavior (Aggrawal., 2018) and necrophilia is a sexual attraction or sexual act involving corpses (Kumar and Gupta 2019).

The traumatic events that someone experiences when he is a child related to lust and hunger grow when someone experiences conflict related to conflict. more someone has fears traumatic in childhood, he has more tendency of expressing his libido on sexual deviation in which the sexual preference may related to abnormalism from the point of view of psychological study. The abnormalism of sexual preference is reflected in sexual deviation or in psychological terms it is named as paraphilia.

As it is mentioned above about sexual deviation, someone has sexual preference that has psychological problems. Because this article deals with necrophilia, this article considers to study paraphilia so that the sexual deviation can be analyzed better. This article studies from a psychologist whose state that paraphilia is a preferred sexual interest (philia : love) considered to be unusual (para : outside the norms) (Joyal and Ankfold., 2017).

According to Rosman and Resnick (1989), in Aggarwal (2009) there are ten types of necrophilia:

(i) **Role players**

Obtain a pleasure with a person that role play as a deceased but not with a real corpse.

(ii) **Romantic necrophiliacs**

Cannot accept that their loved ones have died. They usually save and take care of the body but just one part not the whole body to get their sexual satisfaction.

- (iii) **Necrophilic fantasizers**  
Getting sexual pleasure just by imagining a corpse, they often attend a grave and enjoy themselves by watching the corpse.
- (iv) **Tactile necrophiliacs**  
Gets sexual fulfillment by feeling the corpse by touching and thinking that the corpse can have an orgasm.
- (v) **Fetishistic necrophiliacs**  
Keeping the piece of strangers body fetishistic motive.
- (vi) **Necromutilomaniacs**  
Obtains sexual pleasure by cutting the body of the corpse whilst masturbating but not getting sexual intercourse.
- (vii) **Opportunistic necrophiliacs**  
Not fascinated about necrophilia, but when there is a chance it appears.
- (viii) **Regular necrophiliacs**  
Having a sexual or romantic relation with a corpse.
- (ix) **Homicidal necrophiliacs**  
Killing their victim to have sex with.
- (x) **Exclusive necrophiliacs**  
Does not have an attraction to real people even a little bit, they are only attracted to a corpse.

in which two types of them, romantic necrophiliacs and fetishistics necrophiliacs are represented in the story. By considering the explanation above, this article studies how necrophilia is presented on Carl O'Malley in Jorge Jaramillo's *Elena*.

### Causes of Necrophilia

As above explanation of necrophilia according to Ramsland (2007), the causes of necrophilia can be categorized as follows:

1. Fear of interaction with the living:  
The desire to engage in sexual acts with a corpse often stems from a profound fear of interacting with living partners. Necrophiles perceive corpses as non-threatening, both emotionally and physically, making them a more accessible outlet for sexual attraction and behavior.
2. Avoidance of rejection:  
Corpses cannot reject, oppose, manipulate, or harm them, which appeals to necrophiles. They may also enjoy the complete sense of control over the situation.
3. Lack of sexual restraint:  
Some necrophiles exhibit a lack of sexual inhibitions, disregard for social norms, or an absence of remorse for their actions, contributing to their behavior.
4. Psychological disorders:  
Conditions like psychopathy or sociopathy, characterized by a lack of empathy or remorse, can drive individuals with necrophilic tendencies to commit murder in order to obtain corpses or to engage in acts of mutilation or cannibalism following intercourse. Similarly, engaging in sexual acts with a deceased loved one may stem from a romantic obsession or an inability to accept their death. In such cases, individuals may use these acts as a way to maintain an imagined bond with the deceased, interpreting them as expressions of love and loyalty, as well as a means to preserve the relationship. They often liken their behavior to scenes such as Juliet's kiss of Romeo after his death by poison in Shakespeare's *Romeo and Juliet* (2007).

### The Effect of Necrophilia

The effect of necrophilia can be psychological effect there are mental illnesses, the perpetrators feel guilt and shame, and isolation of tendencies. Addicts may have personality disorders or other psychopathologies. Although it is uncommon, they may feel guilty or ashamed after acting in this way. An obsession with necrophilia may affect a person

to distance themselves from social interactions. For the effect of criminal and legal repercussions the perpetrators of necrophilia can be sentenced to jail in several jurisdictions. For the reputation damage they may be losing a jobs, social standing and positive reputation if they are apprehended.

As it is known that there are many prose writers, however this article choosing Jorge Jaramillo, a Colombian graphic novelist because he takes part as director and editor in the short film, and the direction of many autostereoscopic spots for History Channel and Super Bowl XLIV. He is also well-known for horror specialized webpages. These achievements make this article consider that Jorge Jaramillo's works are appropriate to be analyzed.

This article chooses Jaramillo's works because his work, *Elena* is very special and this graphic novel gives intense psychological issues that are related to necrophilia in which it is experienced by the main character, Carl O'Malley. Related to the issue of necrophilia, this article uses the idea of necrophilia as proposed by Pradeep Kumar within psychological study.

## METHOD

This study using descriptive qualitative to explore the complex portrayal of Representation of necrophilia on Carl O'Malley in Jorge Jaramillo's *Elena*. The descriptive qualitative method focuses on providing a detailed and understanding of literary phenomena by interpreting the characters experiences, behaviors, and psychological dimensions. This approach allows the researcher to analyze and interpret textual elements deeply, offering insights into human experiences within fictional contexts. The source of data is a graphic novel entitled *Elena* by Jorge Jaramillo which has 200 pages released on June 5th 2015.

This article uses some steps of doing the technique of data collection. This article starts by selecting books and journal articles that are related to this article issues, the issue of necrophilia and every possible issue related to the graphic novel *Elena*. According to Creswell (2014), qualitative methods focus on understanding the complex realities of human experiences and the meaning individuals assign to them. The article uses online document to collect data for analysis, this article does collect the data through steps as follows:

1. The authors of this article choose the object that is going to be analyzed.
2. Close reading and understanding the data, which is *Elena* graphic novel and read the graphic novel repeatedly.
3. Identify and interpret the data, which is *Elena* graphic novel.
4. Collecting and classifying the data, which is *Elena* graphic novel into table of data.

This article using qualitative descriptive methods typically by collecting data through techniques such as document analysis. Unlike more interpretive or theory-driven qualitative methods, descriptive research aims to present a straightforward account of phenomena, often using thematic analysis to identify patterns and themes within the data. This method is particularly useful in fields where understanding the intricacies of human experiences, behaviors, or social contexts is paramount, offering rich insights that can inform practice, policy, or further research work.

## ANALYSIS AND DISCUSSION

This article finds there are 12 data of two types of necrophilia, 9 data showing of romantic necrophiliacs and 3 data showing of fetishistics necrophilia.

The Portrayal of Necrophilia Through Carl O'Malley in Jorge Jaramillo's *Elena* there are two types:

### 1. Romantic necrophiliacs

Cannot accept that their loved ones have died. They usually save and take care of the body but just one part not the whole body to get their sexual satisfaction.

### 2. Fetishistics necrophiliacs

Keeping the piece of strangers body fetishistic motive.

### 1. Romantics Necrophiliacs

This article finds there are 9 data showing romantic necrophiliacs explained below:

#### Data 1

Darling I'm home!, ( Jaramillo, 2015: 9)

From the above quotation, this article studies that Carl O'Malley experiences romantic necrophilia when he acts like in a condition that Elena is still alive even though he knows that Elena is already dead. The quotation stating "Darling i'm home!" shows that Carl O'Malley does a necrophilia way because he enjoys a romantic love with a dead body.

Carl's act of addressing Elena as though she is still alive illustrates his inability- or refusal-to accept her death. By greeting her as if returning home to a living partner, Carl blurs the line between reality and delusion, actively constructing a fantasy where Elena remains a central part of his life. This behavior highlights Carl's romantic necrophilic tendencies, as he not only keeps Elena's body but also seeks to maintain an emotional and romantic bond

with her, treating her as if she is still capable of interaction. His greeting suggests a deeper psychological need to preserve their relationship, even in the face of death, revealing his profound fear of abandonment and loneliness. The statement is portrayed by a following quotation:

#### **Data 2**

It took me a while to find fresh ingredients,  
(Jaramillo, 2015: 9)

The second data supports the first data, "Darling, I'm home." In his home Carl with his darlings, he took her awhile to find fresh ingredients showing romantic necrophilia. The quotation stating "It took me a while to find fresh ingredients" shows that Carl O'Malley does a romantic necrophilia way because he enjoys a romantic love with a dead body.

The statement can also be analyzed that Carl experiences necrophilia by doing an action of talking with the dead body and informs that he finds difficulty to find fresh ingredients because Carl is cooking for their dinner anniversary. Carl's declaration about the fresh ingredients takes on an unsettling tone when considered in the context of his necrophilic tendencies.

His interaction with Elena's lifeless body is not just physical; it is emotional and performative. By informing her about the difficulty he faced at the market, Carl attempts to sustain the facade of a loving relationship, one that celebrates anniversaries and cherishes shared rituals like a special dinner. The statement is portrayed through a following quotation:

#### **Data 3**

Elena? Dear?, (Jaramillo, 2015: 9)

From the above quotation, this article studies that Carl O'Malley experiences romantic necrophilia as it is in line with Aggrawal who states that Carl does not want to be separated with Elena, his love. He talks to Elena by stating the word "Elena? Dear?". This action shows that Elena is near and with him. After Carl places the ingredients on the table, Carl continues to call Elena because it seems like Elena does not answer calls from Carl.

The quotation stating "Elena? Dear?" also shows that Carl feels worried about Elena for not answering his talks. Carl's use of the affectionate term "Dear" underscores the romantic nature of his feelings toward Elena. His tone conveys tenderness and familiarity, as though he is addressing a living partner who is merely in another room or momentarily distracted.

This act of speaking to her reinforces Carl's denial of her death and reveals his refusal to confront the finality of her absence. The phrase "Elena? Dear?" not only signifies his longing for her presence but also highlights his dependence on her as an emotional anchor in his life. Carl's actions suggest that he gains comfort and stability from maintaining this fabricated connection, as it allows him to avoid confronting the painful truth of his loss.

#### **Data 4**

I know..I know..just give me one more second.  
All is set..and you look stunning as always!,  
(Jaramillo, 2015: 11)

From the above quotation, this article studies that Carl O'Malley experiences romantic necrophilia as it is in line with Aggrawal who states that Carl does not want to be separated with Elena, his love. He tries to give the best look for tonight. He wears the best suits and ties. He looks forward only for this moment. Carl brings Elena while on her wheelchair into the dining room. The quotation stating "I know..I know..just gave me more second" shows that Carl answers Elena as if he is being hurried by Elena who cannot wait patiently.

But in reality, Elena is just stiff in her wheelchair. Carl always admires Elena, and this shows how Necrophilia is portrayed in Carl's character. The statement is portrayed by a following quotation:

#### **Data 5**

The angels, not half so happy in heaven went envying you and me!  
But our love is stronger by far than the love of those who were older than we!  
And neither the angels in heaven above nor the demons down under the sea  
can ever dis sever my soul from the soul of you my beautiful being!  
(Jaramillo, 2015: 12)

From the above quotation, this article studies that Carl O'Malley experiences romantic necrophilia when he acts like in a condition that Elena is still alive even though he knows that Elena is already dead. Carl really shows his

love to Elena not only through his words, but also with his action. Carl kisses Elena's forehead to show his admiration to Elena.

Carl also spits a poetic word to Elena. The quotation stating "but our love is stronger" shows that his love to Elena cannot be compared to anything, and moreover it is stated on the quotation "and neither the angels in heaven above nor the demons down under the sea can even dis sever my soul from the soul of you my beautiful being!" in which this quotation shows that their love is really stronger than anything.

Their love is eternity, this behaviour shows that character of Carl in a romantic necrophilia. Because Elena is no longer alive, Carl still admires and shows his love to Elena. The poetic imagery Carl uses is significant in illustrating the intensity of his feelings. By stating, "The angels, not half so happy in heaven went envying you and me," Carl elevates their love to a divine level, suggesting that even heavenly beings feel jealousy over the bond they share.

The use of poetic language in this context also reflects Carl's idealization of their relationship. By quoting poetic lines, Carl transforms their love into something almost mythical, elevating it to a level that transcends the boundaries of life and death. His romanticization of their bond reveals his deep need to preserve the memory of Elena and the life they shared together.

#### **Data 6**

Hehehe yes darling you heard me right.  
Tonight's the night we finally get to go outside!  
(Jaramillo, 2015: 14)

From the above quotation, this article studies that Carl O'Malley experiences romantic necrophilia as it is in line with Aggrawal who states that Carl does not want to be separated with Elena, his love. Carl has another surprise for his beloved Elena. In Carl's mind, he prepares a thing that will make her get surprised by having an event outside that means at the backyard of the house.

Then, Carl creates a machine to make Elena move her dead body as if Elena is still alive, so they can dance together. The following quotation shows that Carl bring Elena outside to see the surprise that Carl prepare for Elena:

#### **Data 7**

Do you like it Elena? Well darling.  
You haven't seen anything yet!  
(Jaramillo, 2015: 18)

From the above quotation, this article studies that Carl O'Malley experiences romantic necrophilia when he acts like in a condition that Elena is still alive even though he knows that Elena is already dead. Carl prepares a lot of surprise for Elena. This quotation stating "you haven't seen anything yet" shows that Carl not only prepares one surprise but there is more. The following quotation shows that Carl is ready to take Elena for dancing along with him:

#### **Data 8**

Beautiful!!! (Jaramillo, 2015: 20)

From the above quotation, this article studies that Carl O'Malley experiences romantic necrophilia when he acts like in a condition that Elena is still alive even though he knows that Elena is already dead. This quotation stating "beautiful!!!" shows that Carl is proud about his effort to make a surprise only for Elena. After all the surprise dinner for their anniversary, Carl also prepares this surprise. All of his effort is really paid off and really worthed. Carl feels satisfied for all the effort he has given, just for Elena.

#### **Data 9**

NOOOOOO!!! (Jaramillo, 2015: 25)

The ninth data supports the eight data, "Beautiful!!!" In backyard after Carl watching Elena dancing with the machines, Elena fell on the ground, Carl expressing his worried by saying "NOOOOOO!!!" showing romantic necrophilia. Carl is shocked because the unexpected thing happens. It all happens in front of his own eyes, Carl cannot believe that thing could happen. Elena falls and it breaks her white and pretty porcelain masks. Carl feels shocked and scared about what he sees in front of his eyes. It is Elena, who broke her mask, the rope that attached to the mask from face breaks and makes the face of Elena showing.

Rotten and horrific, is the perfect description to describe Elena's face behind those masks. Carl runs into his house and leaves Elena's body behind his backyard. Not until Mrs. Lisa Stein sees what happens between Carl and his wife Elena. Carl makes a startled sound that provokes his neighbor and people want to know what really happens in the backyard.

## 2. Fetishistics Necrophiliacs

This article finds there are 3 data showing fetishistics necrophiliacs explained below:

### Data 10

It wasn't my..I thought I lost you for a moment.  
Elena? (Jaramillo, 2015: 29)

From the above quotation, the article studies that Carl feels relieved because he hears voices from the backyard. But, unfortunately the voice that Carl hears is not from Elena, but it is actually Mrs. Lisa Stein's, Carl's neighbor. Then, terrifying things happen. Carl does not like the fact that the voice from the backyard is not Elena's, Carl brings a shovel to kill Mrs. Lisa Stein. Carl hits Mrs. Stein on the face and makes Mrs. Stein instantly die.

After Carl kills Mrs. Stein, he buries Elena into the basement. This basement is already full of unnamed graves. Through this sequence of events, the quotation provides a deeper understanding of Carl's unraveling mind. Carl's initial hope and relief upon hearing a voice, followed by his violent response to disappointment, illustrate the fragile and dangerous nature of his mental state.

Carl's violent tendencies toward others paints a disturbing portrait of a man consumed by obsession, fear, and an insatiable need for control, even at the cost of human lives. Another proof that Carl loves a dead body of Elena even though he realises that Elena is already dead. The next following quotation shows the portrayal of fetishistics necrophila of Carl O'Malley:

### Data 11

My beautiful Elena it seems that for us there's only  
death, no matter what I do or how I do it, it always  
the same answer. But fear not, my darling, you'll return  
i'll make sure of it. I have to keep on trying, it's the  
only way..our destiny is to be together..to dance..to care..  
to love.. (Jaramillo, 2015: 32)

From the above quotation, this article studies that Carl is really in love with Elena even though she is already a dead body, the quotation happens when Carl buries Elena's dead body into the basement that is full with the unnamed dead bodies there, Carl talks to Elena as if she listens to what he says. The monologue shows that Carl still loves Elena even though the living Elena doesn't exist anymore.

Carl always thinks about Elena although Carl replaces Elena with the body of his neighbor, Mrs. Lisa Stein. Another proof that Carl loves a dead body of Elena even though he realises that Elena is already dead.

### Data 12

But don't worry, everything will be like before.  
Your delicate porcelain skin..I just need a little time..  
you'll see..everything will be just fine!, (Jaramillo, 2015: 34)

From the above quotation, this article studies that Carl shows his everlasting love to Elena. After he kills Mrs. Stein with a shovel, he buries Elena into the basement, he still continues the dinner with his new Elena, she is Mrs. Stein. Carl replaces Elena's dead body with Mrs. Stein's. It does not stop their dinner even though something unplanned happens. Carl still has dinner with Mrs. Lisa Stein's dead body, which he calls Elena.

## CONCLUSION

In this conclusion, it will be discussed the conclusion of the portrayal, the causes, and the effect of necrophilia on himself as seen in Representation of Necrophilia on Carl O'Malley in Jorge Jaramillo's Elena. The portrayal of Representation of Necrophilia on Carl O'Malley in Jorge Jaramillo's Elena are romantic necrophilia and fetishistics necrophilia. Carl O'Malley experiences romantic necrophilia that is described as a denial that their lover already dead but they cannot cope and does not want to accept the truth. Carl also experiences fetishistics necrophilia that is described as a fetishistics motives of someone that usually take the whole body or just the specific parts of their body without a sexual intercourse.



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