The metaphorical placement in Gaiman’s works defines the fantasy genre as Edgar Allan Poe, Terry Pratchett, and Jane Austen can be felt in a place with simple dynamic motifs. His agnostic superhuman novel, American Gods argue that “God is a dream, a hope, a woman, an ironist, a father, a city… someone who loves you…” (Ref-s035953). The plot device can meander the plot but is a surefire way to add depth to the paper-thin book characters undertaking delirious gore and non-gratuitous sex. Humanism in Gaiman’s work reflects the essence of postmodernism that oozes through each story and clenches the reader by ankles into a world of mystery and betrayal. In Coraline, the trapdoor signifies the lies and secrecy present in the world, connecting to the eerie imagery for the reader to feel as the story progresses, resolving it by closing the door (Ref-s035953). Neverwhere marks London Below as a metaphor for the oblivion and will confront the reader amid the storytelling to resolve the queries like a teacher, only to grip again with smooth literary transitions. Calling death a “great democracy” in The Graveyard Book, Gaiman’s works transcends the boundaries of fantasy by skillfully adopting the postmodern simplicity and relatable character tropes.