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A PSYCHOANALYTICAL INTERPRETATION OF DREAMS IN NEIL GAIMAN'S *THE SANDMAN*: *A GAME OF YOU* AND "A TALE OF TWO CITIES"

Master's Thesis

Oruç Dim

Ankara- 2016

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ACCEPTION AND APPROVAL

This is to certify that this thesis/dissertation/report titled "A Psychoanalytical Interpretation of *The Sandman*: *A Game of You* and "A Tale of Two Cities"" and prepared by Oruç Dim meets with the committee's approval unanimously/by a majority vote as Master's Thesis in the field of English Culture and Literature following the successful defense of the thesis/dissertation/report conducted in 16.06.2016.

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ÖZ

DİM, Oruç. A Psychoanalytical Interpretation of *The Sandman*: *A Game of You* and "A Tale of Two Cities", Yüksek Lisans Tezi, Ankara, 2016

Bu tezin amacı Neil Gaiman tarafından yazılan *The Sandman*'in beşinci cildi *A Game of You* ve sekizinci cildinde yer alan bir hikaye olan "A Tale of Two Cities"te rüyaların temsil edilme biçimini incelemek ve bu temsil edilme biçiminin hangi yönlerden Sigmund Freud ve Carl Gustav Jung'un teorileri ile bağdaştığını ortaya çıkarmaktır. *The Sandman*, rüyaları ve rüyalar alemini kontrol eden tanrı-vari bir varlık olan Rüya karakterinin 'serüvenlerini' konu alan ve evreninin ana yapıtaşları karanlık fantezi, psikoloji, mitoloji ve modern zamanlardan geçmiş dönemlere insanlığın durumunu ele alan bir görsel romandır. Tezin kuram bölümün ilk kısmı S. Freud, C.G. Jung ve J. Lacan'ın psikoanalitik teorilerinden oluşmaktadır. İkinci kısımda ise çağlar boyunca rüya aygıtının edebi eserlerde kullanılması örneklerle işlenmektedir. Çizgi romanların ortaya çıkışı ve gelişimi ilk bölümün üçüncü kısmının ana konusudur, ve, buna ek olarak, Neil Gaiman'ın çizgi romanlar hakkındaki görüşleri de bu kısmın sonuna eklenmiştir. Tezin ikinci bölümü *A Game of You* ve "A Tale of Two Cities"in analizlerinden oluşmaktadır. Analitik bölümün ilk kısmında, *A Game of You* C.G. Jung'un psikoanalitik teorileri doğrultusunda analiz edilmiş ve yorumlanmıştır, ancak bu yalnızca temaların, karakterlerin veya anlatımın analizi değildir: Neredeyse her panel, her diyalog, her mekan ve olay, Jung'un psikonalitik teorileriyle bağıntılı alt metni bütünlüğüyle gün ışığına çıkartma amacıyla Jung'un teorilerine göre analiz edilmiş ve yorumlanmıştır. İkinci bölümün son kısmında birbirleriyle bağlantılı modernist ve Freudyen alt metinlerin ilişkisi üzerinde durulmuştur. Aynı analiz ve yorumlama prensipleri bu kısım için de geçerlidir. Her iki hikayede de rüyaların temsil edilme biçiminin ve hikayeyi oluşturan diğer unsurların bahsi geçen psikoanalitik teorilerle bağdaştığı tespit edilmiştir. Tezin son kısmı olan sonuç kısmında yapılan tespitlere kısaca, bir özet teşkil edecek şekilde tekrar değinilmiş, neden 'panel panel analiz' metodu kullanıldığı açıklanmış ve *The Sandman*'in zamanın testine dayanan çok yönlü bir eser olarak çizgi romanların entelektüel anlamda güçlü edebi eserler olabileceğini bizlere hatırlattığından bahsedilmiştir.

Anahtar Sözcükler

The Sandman, Jung, Freud, Psikoanaliz, çizgi roman

ABSTRACT

DİM, Oruç. A Psychoanalytical Interpretation of *The Sandman*: *A Game of You* and "A Tale of Two Cities", M.A. Thesis, Ankara, 2016

The aim of this thesis is to investigate the representation of dreams in *A Game of You*, the fifth volume of *The Sandman* by Neil Gaiman and "A Tale of Two Cities", a story in the eight volume of the same work, and find out how exactly this representation correlates with the theories of Sigmund Freud and Carl Gustav Jung. *The Sandman* is a graphic novel about the deeds of a godlike entity called Dream who controls the 'dreamscape' and dreams themselves. The work has an intricate universe whose main building blocks are dark fantasy, psychology, mythology and the human condition in modern times and in the eras past. The first part of the theoretical framework consists of the psychoanalytical theories of Freud, Jung and Lacan, the three most prominent and influential figures in the field of psychoanalysis. The use of dream device in literature throughout the ages is discussed in the second part. The rise and development of comic books are the main subject of discussion in the third part of the first chapter, with Neil Gaiman's views on comic books included at the end. The second chapter of the thesis is comprised of the analyses of *A Game of You* and "A Tale of Two Cities". In the first part of the analytical chapter, *A Game of Yo*u is analyzed and interpreted according to the psychoanalytical theories of C.G. Jung, but this is not merely an analysis of themes, characters, the narrative and/or the setting: Nearly every panel, every bit of dialogue, every location and event is analyzed and interpreted in order to bring the Jungian subtext underneath to light in its entirety. The second part of the analytical chapter dwells on the interlinked Freudian and modernist subtexts of "A Tale of Two Cities" and the same principles of analysis and interpretation applies to it as well. By the end of the second chapter, it is proven that the representation of dreams –as well as other elements- in both stories correlate with the theories of Freud and Jung. In the conclusion section, which is the final part of the thesis, the parallels between the stories and the theories are concisely restated and the reason behind the main analysis method, 'panel-by-panel' analysis, is explained. The thesis ends on the note that comic books such as *The Sandman* stand the

test of time and remind us that comic books, as a literary medium, are more than capable of being intellectually grounded and powerful just like any other.

Keywords

The Sandman, Jung, Freud, Psychoanalysis, comic books

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CONTENTS

INTRODUCTION

The aim of this thesis is to investigate how dreams are represented in Neil Gaiman's *The Sandman* -in which the manifold use of the dream framework serves to combine and fictionalize the real and the unreal- and the ways this representation corresponds with Freudian and Jungian theories on dreams. Two stories are selected for this purpose: *A Game of You,* and "A Tale of Two Cities". The former is chosen for its rather intricate – and often unnoticed- Jungian subtext, while the latter is chosen for its intertwined Freudian and Modernist subtexts.

The first part of the theoretical chapter of the study dwells on the dream theories of Freud, Jung, and Lacan. The literary significance and role of dreams by referring to canonical works that employ the dream device are discussed in the second part with examples of Cicero's *Scipio's Dream*, Chaucer's *The Parlement of Foules* and *The Book of the Duchess* and lastly, Calvino's *Invisible Cities* given for works that utilize the dream framework. The relationship between dreams, dream symbolism, prophecy and myth are emphasized in particular.

The rise and development of the comic book as a literary medium -up until the Sandman's release- are discussed in detail in the third part of the theoretical chapter with heavy focus on the information provided by Paul D. Lopes' work *Demanding Respect: The Evolution of the American Comic Book,* while the fourth part underlines Neil Gaiman's views on comic book as a literary medium.

In the first analytical chapter of the thesis, the Jungian subtext –mainly- pertaining to the dreams of the protagonist in *A Game of You,* the fifth volume of *The Sandman,* is discussed. Furthermore, mythological motifs -which are related to the Jungian subtext- are also a part of the discussion. The protagonist's and other characters' dialogue, actions, dreams, as well as the events, and the locations these events take place, are interpreted according to the Jungian psychoanalysis; and, with the help of this practice, the Jungian subtext of the story is fully exposed by the end of the chapter.

The second analytical chapter mainly consists of a Freudian approach to "A Tale of Two Cities," one of the stories in the eighth volume of *The Sandman*. Through this approach, the Freudian and the modernist subtext of the story, the connection between

these subtexts, and, along with them, the raison d'être of the protagonist's twisted dream world, which is a major 'uncanny' element in the story, and the motivations behind the protagonist's as well as the minor character's actions are uncovered.

The concluding part of the thesis restates the results of the psychoanalytical investigation of the representation of dreams in Gaiman's work: The parallels between the dialogue, motifs, characters (both major and minor) and the dreamworlds of the protagonists in the stories and the theories of Jung and Freud are touched upon once again in a concise manner. The reason behind the chosen method of analysis, 'panel-by-panel', is also explained in the final chapter.

THEORETICAL FRAMEWORK

1.1 Dream Theories: Freud, Jung, Lacan

Sigmund Freud, the father of psychoanalysis, thought that dreams were "disguised hallucinatory fulfilments of repressed wishes" and that they "gave indirect expression to infantile sexual wishes which had been repressed and which, if expressed in undisguised form, would so disturb the dreamer that he would wake up" (Storr 44). In other words, to him, dreams were a way for human beings to fulfil the morally and/or socially unacceptable wishes that were repressed because of their nature, which include the sexual desires they had when they were infants, and their minds were disguising them as something else so that their dreams would not traumatize them as a result. Freud named the process "by which the dream was modified and rendered less disturbing" (45) the 'dream-work'. While describing what the dream-work is and how it functions, Freud himself labels the actual thoughts behind a dream 'dream-thoughts' and the 'disguised' contents of the dream 'dream content.' (*Interpretation* 295) To him, these are "two versions of the same subject-matter in two different languages" (295) and an individual who is interpreting dreams is effectively translating one language into another:

> …the dream-content seems like a transcript of the dream-thoughts into another mode of expression, whose characters and syntactic laws it is our business to discover by comparing the original and the translation. The dream-thoughts [which are also called the latent content] are immediately comprehensible, as soon as we learn them. The dream-content [which is also called the manifest content], on the other hand, is expressed as it were in a pictographic script, the characters of which have to be transposed individually into the language of the dream-thoughts. If we attempted to read these characters according to their pictorial value instead of according to their symbolic relation, we should clearly be led into error. (296)

One can clearly see the machinations of the dream-work in *Irma's Injection*, the well-known dream of Freud which made him come to the conclusion that all dreams represent wish-fulfillment in some way or another. In *Irma's Injection*, a section in Freud's *The Interpretation of Dreams*, Freud states that he dreamt of a

> …large hall – numerous guests, whom we were receiving. Among them was Irma. I at once took her one side, as though to answer her letter and to reproach her for not having accepted my 'solution' yet. I said to her: 'If you still get

> pains, it is really only your fault.' She replied: 'If you only knew what pains I've got now in my throat and stomach and abdomen – it is choking me.' (132)

According to Freud, he dreamt of a large hall filled with many guests simply because his wife's birthday was approaching and they were planning to have a party in their house at Bellevue. This is a good example of how the mind does not disguise the latent content (dream-thoughts) if it is not necessary for it to do so: There is nothing possibly damaging about that birthday party, so the mind deems it safe and does not bother with masking it in any way. Also, Freud noted in his analysis section that he thinks he said 'If you still get pains, it is your own fault' to Irma as he thought –at the time- he was done with a patient when he 'had informed the hidden meaning of his symptoms' (*Interpretation* 133) and he did not care if the patient accepted 'his solution' (133) or not: For him, he fulfilled his task at that point. That was not in line with the reality, of course, Freud simply wanted to feel not responsible for the pain Irma was feeling (she actually had pains in her stomach in waking life, it was one of her symptoms), so he was fulfilling a wish by saying that to Irma: He was absolving himself from the responsibility of the pains she was having, or to put it another way, his mind was attempting to reduce the anxiety he was feeling due to her suffering by 'placing' the blame on Irma (133). This is the work of the mental process called 'displacement', one of the core concepts of the Freudian psychoanalysis.

Anthony Storr defines displacement as "[a mental process] in which a potentially disturbing image or idea is replaced by something connected but less disturbing" (45). For example, a person who is showing various symptoms of cancer in waking life and concerned that he will be diagnosed with it could dream of a friend diagnosed with cancer instead. If he dreams of himself diagnosed with cancer, this could greatly stress him out, so his mind replaces him with his friend. Both this and the displacement in Freud's dream, however, are very 'clear-cut' instances of displacement –meaning that it is fairly easy to connect the dots in both of these instances- and it may not always be this easy to determine the displacement itself and the reason behind it.

Freud continues to talk about his dream:

> I was alarmed and looked at her. She looked pale and puffy. I thought to myself that after all I must be missing some organic trouble. I took her to the window and looked down her throat, and she showed signs of recalcitrance,

> like women with artificial dentures. I thought to myself that there was really no need for her to do that. She then opened her mouth properly and on the right I found a big white patch; at another place I saw extensive whitish grey scabs upon some remarkable curly structures were evidently modelled on the turbinal bones of the nose. (*Interpretation* 132)

This is the part where things become more interesting as condensation, another core concept in Freud's psychoanalytical theories, comes into play. Irma looks 'pale and puffy' in Freud's dream, but in the analysis section Freud states that Irma had a "rosy complexion". (*Interpretation* 133) This is where he begins "to suspect that someone else was being substituted for her" (133). Condensation, as defined by Storr, is "the fusing together of different ideas and images into a single image" (45). In Freud's case, his mind fused together three figures and certain themes, all of which created the 'dream Irma': A governess whom he examined and describes as 'a picture of youthful beauty' (*Interpretation* 134) but he also states that she was hesitant about opening her mouth as it was full of plates; a friend of Irma who stood by the window just like Irma was doing in Freud's dream and was afflicted by a case of hysterical choking -again, very much like 'dream Irma'-; another woman who was not a patient of Freud, but –according to Freud- had a higher intelligence compared to Irma, so Freud thought that she would have yielded and accepted Freud's treatment sooner than her (137); a serious illness his eldest daughter had before and presumably made her develop white patches in her throat and his own concerns about his health because of his frequent use of cocaine in order to reduce nasal swellings, which is represented by the 'whitish grey scabs on the turbinal bones of the nose' (134).

In terms of Freudian psychology, Freud's concerns about his health turning into whitish grey scabs inside of Irma's nose is not a completely unique occurrence: Representation, "the [mental] process by which thoughts are converted into visual images" (Storr 45), is another staple of Freud's psychoanalytic theories. A good example for this concept is a man, who frequently sleeps with other women, and who is afraid that his jealous wife might murder or wound him when she finds out about his cheating habits, dreaming of his wife's vagina, but with a set of teeth grown inside, ready to chew and rip

his penis off (this example also includes another Freudian concept called 'castration anxiety', which is more or less self-explanatory).

One cannot do *Irma's Injection* justice in the introduction section of a thesis, of course, so other core concepts in Freud's psychoanalytic theories are going to be discussed apart from it. Projection, which is described by Freud as "[a process through which] an internal perception is suppressed, and, instead, its content, after undergoing a certain kind of distortion, enters consciousness in the form of an external perception" (qtd. in Chabot 36), is another fundamental concept of the Freudian psychoanalysis. It is not uncommon for a woman who is madly in love with a man whom she thinks she despises –in order not to recognize the fact that she loves him- to dream of that man madly in love with her instead. In such instances, the mental process called 'projection' is at work.

Before moving onto Jung, the other great psychotherapist of the same era who also had revolutionary ideas and a drastically different approach to psychoanalysis and psychology compared to Freud, I would like to talk further about Freudian symbolism, a concept which is a 'late bloomer' but a fundamental part of the Freudian dream analysis. I am using the term 'late bloomer' as Freud did not care much about the symbolism in dreams until late in his career as evidenced by the fact that symbolism was nearly non-existent in the previous editions of Freud's *The Interpretation of Dreams*, one of his –relatively- earlier works: "The first edition of The Interpretation of Dreams (1900) contains only a few pages devoted to the subject of symbolism in general and only one dream exemplifying sexual symbolism. These few pages came at the end of a section entitled "Considerations of Representability" (Rycroft 64).

In *A General Introduction to Psychoanalysis*, which was first published in 1920, Freud talks about dream symbolism much more extensively. According to him, "the dream element is itself a symbol of the unconscious thought" and for something to be a symbol in dreams it must have an 'unchanging interpretation', meaning that they should have "permanent or constant translations" (*Psychoanalysis* 154). That is to say, to Freud, "upright" objects like "…*sticks* … [and] *trees*"; penetrative weapons like "…*knives,* … *swords* … [and] *pistols*"; or objects like "...*faucets, water cans,* [and] *fountains*" "out of which water flows" or elongating objects like "…*hanging lamps,* [and] *collapsible pencils*"

represented a penis (158), while "…*pits, caves* and *hollows, … bottles, … boxes, … trunks, jars, cases* [and] *pockets*" represented a vagina as they have "a space capable of being filled by something" (159) inside *regardless of the person who is dreaming of them*. As evident from the fact that so many objects represent male and female reproductive organs in dreams in Freudian dream symbolism, Freud thought that most of the symbols in dreams were sexual symbols, but still he mentions a few non-sexual symbols like the house symbolically representing "the human body as a whole" or "[going on] a journey" or "riding in a train" representing death (156). As to where one can find the meaning of these symbols –and presumably where he found them in the first place-, Freud states that they can be found "…[in] many wide different sources, [in] fairy tales and myths, jokes and farces, [in] folklore, that is, the knowledge of the customs, usages, sayings and songs of peoples, [in] the poetic and vulgar language. Everywhere we find the same symbolism…" (162)

While fairy tales, myths and folklore played a role in Freud's theories, they were at the core of Carl Gustav Jung's theories. Arguably, Jung's biggest contribution to the psychoanalytical scene is the theory of the collective unconscious: Jung thought that all human beings shared the same unconscious –which is different than the personal unconscious- where the Shadow, our 'dark' side, and the Anima, the Animus and other archetypes reside, ready to awaken and become conscious when empirical facts present themselves. Jung defines the collective unconscious as a

> …part of the unconscious [that] is not individual but universal; in contrast to the personal psyche, it has contents and modes of behavior that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us." (*Collected Works of C.G. Jung* 3511-12)

Anthony Stevens likens the archetypes in the 'collective unconscious' of mankind to the 'innate releasing mechanisms' present in the central nervous system of animals, which define the "repertoire of behaviors" the species have acquired through the process of evolution ("Chapter 2"). "Each IRM is primed to become active when an appropriate stimulus is encountered in the environment" ("Chapter 2"), states Stevens, "[and] when

such stimulus appears, the mechanism is released, and the animal responds with a characteristic pattern of behavior which is adapted, through evolution, to the situation" ("Chapter 2"). Jung agrees with Stevens' analogy:

> As the weaver-bird will infallibly build its nest in the accustomed form, so man despite his freedom and superficial changeability will function psychologically according to his original patterns – up to a certain point; that is, until for some reason he collides with his still living and ever-present instinctual roots. […] I have called the psychological manifestations of instinct "archetypes". [The archetypes] are … living entities which cause the preformation of numinous ideas or dominant representations. […] [They] represent inherited patterns of psychic behavior. (*The Symbolic Life* 541)

According to Jung, the archetypal figures like the mother, the child, the damsel in distress, the knight in shining armor, the trickster, the wise old man / the wise old woman, the devil and the temptress, along with other similar figures, are recurring motifs in myths and stories as these actually are sets of behaviors humans acquired through decades of evolution and they rest in the collective unconscious of human beings, much like the IRMs that are located in the central nervous systems of animals. Jung states that seven of them, "the shadow, the wise old man, the child, the mother ... the maiden, and lastly the anima in man and the animus in woman" (qtd. in Jacobi, *Complex, Archetype, Symbol* 144), are important than the other, comparatively minor ones.

Before moving onto the archetypes Jung deems important, I would like to discuss the Self as it is an essential part of Jung's theories. Stevens defines the Self as

> [the] architect and builder of the dynamic structure which supports our psychic existence throughout life. A capital S is used to distinguish between the 'self' of everyday usage (which refers to the ego or persona) and Jung's 'Self' which transcends the ego and inheres the age old capacities of the species. Its goal is wholeness, the complete realization of the blueprint for human existence within the context of the life of the individual. Individuation is the raison d'etre [the reason of existence] for the self. ("Chapter 3")

As subtly hinted at in the paragraph above, Jung thought that humans were born in wholeness in terms of psyche, but the emergence of the ego disrupted this unity and separated the psyche into consciousness and the unconscious (yet this separation and the development of the ego, or the self –with a lowercase S-, is necessary as human beings should be able to differentiate themselves from their environment and other organisms).

As they get older, human beings unconsciously seek to return to this state of wholeness they had when they were much, much younger, and this is accomplished through the process of individuation. “When does this process occur?” you may ask. Jung’s answer to that question is simple, yet intriguing:

> Together the patient and I address ourselves to the 2,000,000-year-old man that is in all of us [which is the Self]. In the last analysis, most of our difficulties come from losing contact with our instincts, with the age-old unforgotten wisdom stored up in us. *And where do we make contact with this old man in us? In our dreams. (italics mine)* (*Psychological Reflections* “Recognition of the Psyche”)

Jung was completely against the idea that dreams are mere wish fulfilment as he thought that the individuation process mainly occurred while dreaming (this is one of the most important points where Freud and Jung differs). Individuation is quite an extensive concept, but if one had to sum it up in a simple but also in a comprehensive way, he or she would go about it with a puzzle analogy, likening The Self to the entirety of the puzzle and all of the core archetypes to the pieces of that puzzle and state that, while we have all of the pieces within us, they are unreachable until they appear in our dreams and become incorporated into our consciousness, slowly completing the puzzle which is the Self. In dreams, the archetypes that reside in the collective unconscious, which are the parts of the Self, show their faces one by one in a predictable fashion and become integrated into the consciousness: First, the shadow appears in dreams (which is not necessarily an archetype, but rather an aspect of the unconscious). (Jonte-Pace 110) The shadow is the “disowned subpersonality” (Stevens “Chapter 3”) – the personification of the dark basement in the minds of human beings in which we throw everything that is not within the limits of socially acceptable behavior and desires –also our shortcomings, basically everything we want to hide from ourselves and the society at large- in order to tell ourselves “that is not me”. The most common example for this archetype is Mr. Hide from *The Strange Case of Dr. Jekyll and Mr. Hide* by Robert Louis Stevenson, in which Dr. Jekyll has two different personalities and becomes Edward Hyde by night, a sinister and evil man.

After the shadow is integrated into the consciousness, the anima or the animus appears in dreams (Jonte-Pace 110). While the anima can be roughly described as the

feminine subpersonality present in the male psyche, the animus as the masculine subpersonality of the female psyche, they are a bit deeper than that definition: According to Jung, the anima, the unconscious female subpersonality which resides inside the male psyche, is an image born from "[the combined images] of the mother, … the daughter, the sister, the beloved, the heavenly goddess, the chthonic Baubo" which "possesses and demonstrates all the outstanding characteristics of a feminine being" (Jung, *Collected Works of C.G. Jung* 4017). To Jung, men project this timeless image of a 'perfect, complete and outstanding' woman onto every lover and mother unconsciously, in an effort to see her in flesh and blood. "[The anima] is the solace for all the bitterness of life" states Jung, "and, at the same time, she is the great illusionist, the seductress who draws him into life … and not only into life's reasonable and useful aspects, but into its frightful paradoxes and ambivalences where good and evil, success and ruin, hope and despair counterbalance one another" (4017). What this ultimately means, is that -in a sense- this complete feminine image is what keeps the men 'ticking', overcoming obstacles and hardships in life and encourages them to freely explore all aspects of it, including both the positive and negative ones, as they hope to find her in reality and be with this completely perfect woman whose existence is simply an impossibility. Animus is the "equivalent archetype" that is "present in women" and it "corresponds to the paternal Logos just as the anima corresponds to the maternal Eros" (Jung, *Collected Works of C.G. Jung* 4018), implying that men are usually more logic-oriented because the timeless feminine image inside them, or their anima, is pushed into the depths of the unconscious after the emergence of the ego, while women are usually more emotion-oriented compared to men as the same thing happens to the equally timeless masculine image inside them, or their animus, after the ego emerges.

The archetypes the Great Mother and/or the Wise Old Man appear in dreams after the anima or the animus is integrated into the consciousness (Jonte-Pace 110). The archetype of the Wise Old Man is no stranger to any of us: The very image of God is a wise old man in many cultures and mythologies. Jung himself describes this archetype as "the old man … [who] represents knowledge, insight, wisdom, cleverness and intuition on one hand, and on the other, moral qualities such as goodwill and readiness to help,

which make his "spiritual" character sufficiently plain" (*Aspects of the Masc.* "The Phenomenology of the Spirit in Fairytales"). Nestor, the wise counselor and the storyteller from the *Iliad*, Odin, one of the gods of the Norse mythology who is often described and pictured as a long-bearded old man, and Mimir, Mentor, the "mentor" of Telemachus from whom the term mentor itself derives from and, also to an extent, Zeus, the king of the Gods from the Greek mythology; all of these 'characters' are valid examples for the Wise Old Man archetype as they have the necessary traits defined by Jung. Since it plays a significant role in our psyche, it has found a place in popular culture too; Gandalf from *The Lord of the Rings*, Obi-Wan Kenobi and Yoda from the *Star Wars* series and Master Splinter from the *Teenage Mutant Ninja Turtles* are good examples of this phenomenon. It is easy to understand the reason behind the appearance of this archetype –and archetypes in general- in everywhere from mythology to popular culture: When a writer creates a character who is wise and supportive, most likely he will be written as male and old too as our psyche fills in the blanks automatically according to the 'blueprint' of these characters, which is the archetype of the Wise Old Man.

The Great Mother, on the other hand, is a bit more difficult to grasp compared to the Wise Old Man as it is a bit more abstract and less fleshed out as an archetype. That is to say it was not sufficiently fleshed out by Jung himself, and according to Walker, the reason for that is the fact that "Jung, as a male, had less direct access to feminine psychology, for which the Great Mother / Earth Mother plays a role equivalent to that of the Wise Old man for males" (77) and the ones who did the archetype justice by fleshing it out was Jung's disciples, notably Erich Neumann and M. Esther Harding (77). According to Neumann, the Great Mother

> …has three forms: the good, the terrible, and the good-bad mother. The good feminine (and masculine) elements configure the Good Mother, who, like the Terrible Mother containing the negative elements, can also emerge independently from the unity of the Great Mother. The third form is that of the Great Mother who is good-bad and makes possible a union of positive and negative attributes. (Neumann 21)

Jung defines the positive attributes of the Mother archetype -whose attributes apply to the Great Mother archetype as well- as "maternal solicitude and sympathy; the magic

authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all … that fosters growth and fertility" while stating that it also "may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces and poisons, that is terrifying and inescapable like fate" (*Collected Works of C.G. Jung* 3590). When one takes both of these quotes into account, it is only natural to come to the conclusion that the Great Mother can be defined as the embodiment of both creation and destruction. It is not hard to think of many goddesses that fit this description: Demeter from the Greek mythology who controls the cycle of life and death; Ishtar, the Babylonian goddess of love, sex, fertility and war; Isis, the Egyptian Goddess who is known as both the 'Mother of Life' and the 'Crone of Death' as she possesses abilities pertaining to the forces of both creation and destruction; Kali, the Hindu goddess of creation, preservation and destruction… The list goes on. It is worth noting that the Great Mother archetype is also called the Earth Mother as all of these goddesses represent earth or nature with their abilities of being able to create and destroy at the same time.

There are many other archetypes that reside in the collective unconscious of the mankind and play a role in the individuation process of human beings and it should be evident that it is not possible for me to cover all of these archetypes within the limits of this paper. Instead, I would like to talk about another psychoanalyst in whose theories the mother is defined as a 'devouring force': Jacques Lacan, the French psychoanalyst who is often mentioned alongside Freud and Jung when it comes to the most influential psychoanalysts. In Lacan's theories, the mother is "an engulfing force which threatens to devour the child" (Evans 120) and its "omnipotence … [provokes] … anxiety in the child" (121). In Lacan, there are three versions of the mother; the "real" mother, the "symbolic" mother and the "imaginary" mother (121). To understand the difference between these versions of the mother, one must first have an idea about the real, the symbolic order and the imaginary order. The real is the natural state of mankind, where nothing but the needs exist. According to the theories of Lacan, when human beings started communicating through language, or, in other words, after the introduction of the symbolic order into their lives, this state of being was lost in an irreversible way, although the newborn infants are

born in this state before moving onto the imaginary order after the Mirror Stage as they only have needs. Despite the fact that we, as human beings, do not exist in this state anymore, it is still in our lives: When somebody has an unbearable toothache, in addition to the pain itself, quite often he also feels this unnerving feeling that it only takes a certain amount of physical pain to ruin his life, or in other words, he is confronted with the reality of his physical existence. For a moment, the deception of the masquerade called reality, which we created to differentiate ourselves from other beings in nature and the nature itself, gets interrupted and the Real rears its 'ugly' head, reminding him that he cannot escape from it no matter what he does. The fact that we, as human beings, are no longer in this 'pure' state of being where we were one with nature is the 'raison d'être' of the insatiable hole inside us we try to fill with jobs, careers, spouses, products, and other 'things'. Our 'made up' reality cannot make up for the loss we feel due to being separated from nature.

The 'real mother' is, then, is not the mother in reality -which is symbolic- but rather the one who tends to the biological needs of the infant, or, the "primary caretaker of the infant" (Evans 121). Evans states that

> …the mother is first of all symbolic; she only becomes real by frustrating the subject's demand. … When the mother ministers to the infant, bringing him the objects that will satisfy his needs, these objects soon take on a symbolic function that completely eclipses their real function; the objects are seen as gifts, symbolic tokens of the mother's love. Finally, it is the mother's presence which testifies to this love, even if she does not bring any real object with her. Consequently, the mother's absence is experienced as a traumatic rejection, as loss of her love. … It is [the mother] who introduces the child into language by interpreting the child's screams and thereby retroactively determining their meaning. (121)

It is only when the mother does not or cannot tend to the infant's needs, then she becomes real as the infant is confronted with the actuality of the situation, confronted with the fact that she is not bringing it gifts but actually ensuring its survival by the objects she brings. As long as the mother continues to tend to the infant's needs, the infant will continue to attach sentimental value to the objects she brings to it, hence the mother being primarily 'symbolic'.

When the child sees himself in the mirror, much to his disappointment he realizes that she was not 'one' with the nature and the mother after all. This moment of realization is called 'The Mirror Stage' in Lacan's psychoanalytical theories. To make up for this 'loss' and to get over the trauma caused by this sudden revelation, he sees himself as a complete and unified being in the mirror despite the fact that he is far from unified as he "lacks motor coordination at this stage" (Evans 67). But the "sense of fragmentation" (67) the baby once felt and immediately repressed stays with him for the rest of his life and "manifests itself in 'images of castration, emasculation, mutilation, dismemberment, dislocation, evisceration, devouring, bursting open of the body'" (67).

According to the Lacanian psychoanalytical theory, this 'illusion of being a unified being' is what forms the ego. It is only a construct of the mind, on which the imaginary order is built. The imaginary order is full of images: The image of the baby himself, the image of his mother, the image of his father, all of these are constructs, much like the ego, and they are built and reside inside the mind. Then, the imaginary mother is an 'image' of the mother rather than the actual mother, or the real mother.

Even with all these information about Lacanian psychoanalysis, the fact that the child perceives the mother as 'devouring' might still come off as odd. To explain the cause of this seemingly bizarre image, one first must know why women bear children according to both Freud and Lacan: To have a phallus. But having a child or children does not satisfy her at all, and the child, after recognizing this fact, "[identifies] with the imaginary phallus" (Evans 121) to become her object of desire. In the mind of the child, the imaginary phallus is an actual object that the mother had some time ago, and she will be completely satisfied when she recovers it through her child (121).

The mother is completely omnipotent in the eyes of an infant: She can do whatever she wants, and this is the complete opposite of the baby's situation who cannot do anything on his own. Another fact that should not be forgotten is, in the oral stage, the child puts everything he desires into his mouth, so desiring equates to devouring for him at this stage. Since the mother desires the phallus and she is omnipotent, she can devour the baby -who identifies himself with the phallus- whenever she wishes to do so and this causes anxiety

in the child which "[manifests] in images of being devoured by the mother, and is only resolved by the intervention of the real father who castrates the child" (Evans 121).

The symbolic mother, as already been stated in the paper, is the primary form of the mother and she is the one who introduces the infant to the symbolic order as the infant interprets the toys, pacifiers, feeding bottles and the similar objects she brings to him as a token of the bond they share, or in other words, they are gifts to him from her in his eyes. "The concept of the gift, and that of a circuit exchange, are thus fundamental to Lacan's concept of the symbolic" (203), states Evans. "Since the most basic form of exchange is communication itself ..., and since the concepts of LAW and of STRUCTURE are unthinkable without LANGUAGE, the symbolic is essentially a linguistic dimension" (Evans 203). Lastly, he states that "the symbolic is the realm of the Law which regulates desire in the Oedipus complex" (204). In other words, while the child is introduced to the symbolic order through his relationship with the mother, that introduction is only partial as the 'Law' aspect of it is missing at that stage, the child only gets to know the 'exchange' aspect of the symbolic order, which is the basis for communication and language. The Law is introduced by the father who ends the child's desire for the mother (or 'castrates' the child) by declaring the incestuous relationship the child desires a taboo. In Lacan's psychoanalytical theories, this defining function of the symbolic father is explained with a concept called "Nom-du-Père", or the "Name-of-the-Father", but since the words "nom" (name in English) "non" (no in English) sound nearly identical in French, it also sounds like the "No-of-the-Father." It is easy to guess the meaning behind the "No-of-the-Father" part of the concept: It refers to the fact that the father forbids the child from having an incestuous relationship with the mother. The "Name-of-the-Father" part, on the other hand, refer to the essentiality of our names in the symbolic order: It is our names that define us in the symbolic order, as without a name, we simply do not have a presence in the world of language due to fact that everything needs a signifier in order to exist in the symbolic order. By accepting and embracing our names, we acknowledge the fact that we are not the imaginary phallus, the object of desire of the mother, but a human being and thus should follow the society's rules and regulations like the others. Even after entering into the symbolical order, we still feel the loss of the object that was never there, and since it

was not actually lost, we have no chance of finding it, so we keep identifying with ideas and/or people (as in having a role model) for the rest of our lives -which takes place in the imaginary order- to fill the empty space left behind from our beloved, imaginary object that never was.

When it came to dreams, Lacan "focused on the interpretation of dreams as a means of determining the relation between the imaginary, symbolic and the real" (Clark 33). A great example for this is his interpretation of the white scabs in Irma's throat in Irma's Injection:

> …these turbinate bones covered with a whitish membrane, is a horrendous sight. … Everything blends in and becomes associated in this image, from the mouth to the female sexual organ, by way of the nose – just before or just after this, Freud has his turbinate bones operated on … . There is a horrendous discovery here, that of the flesh one never sees, the foundation of things, the other side of the head, of the face … , the flesh from everything exudes at the heart of the mystery, the flesh in as much as it is suffering, is formless, in as much as its form in itself is something which provokes anxiety. … [T]he final revelation of *you are this – You are this, which is so far from you, this which is the ultimate formlessness.* (Lacan 154–55)

In other words, according to Lacan, the reason this causes great anxiety in Freud is the fact that he comes face to face with the 'materialness' of his existence through these white scabs in Irma's throat, he is confronted with the inescapable Real which we were partially successful in 'hiding' from plain sight with the imaginary and the symbolic orders in our mission to become a unified being, but it still seeps through in our reality from time to time –hence 'partially' successful-, and one way this occurs is through dreams. While he does not outright state it, between the lines Lacan suggests that Freud interprets it completely differently due to the fact that he would have to confront the Real if he dug deeper and acknowledged the true meaning of the dream and this would traumatize him, although implication is not necessarily that Freud does this consciously: According to the Lacanian psychoanalysis, our brains are 'wired' to avoid confrontation with the Real as it causes anxiety due to it being a traumatic experience. Another thing of note is that, to Lacan, dreams take place primarily in the section of the psyche that is related to the symbolic order as he thinks that the "structural laws of the dream" (Lacan 131) reside inside the symbolic order (Clark 33) since the structure of dreams resembles

our symbolic reality. This means that the white scabs in Freud's dream is another instance of the Real seeping through the symbolic, thus, as I stated before, they constitute a good example for the interaction and relation between the orders, which is what Lacan is primarily looking for in a dream.

1.2 Use of Dream Device in Literature

Whether the dreams are there for reminding the physical reality of our existence or simply for fulfilling our wishes to relieve stress, the actual function of them still remains a mystery to this day and all we have is theories without concrete proof, but one thing is for certain: The dreams have always played a significant role in our lives throughout the centuries and because of this, the role of dreams in literature –which is, in a way, life itself- and their influence on literature is not surprising: They are quite mysterious and powerful after all and the dream framework has all the narrational tools one needs to create a powerful and compelling narrative which makes them a perfect literary device, one that is too good to pass up, and that is why many authors decided to incorporate it into their tales over the centuries. It is safe to say that dreams were incorporated into literature in the form of 'dream allegory' or 'dream vision'. In the works that employ the dream vision device, enlightening knowledge, which is not available to the dreamer in waking life, is imparted to the dreamer (who is usually the protagonist) in his dreams. It is worth noting that this is an overly simple definition for the concept of dream vision as it "is much more than a set of literary conventions; it is bounded by a historical discourse on dreams from Macrobious to Boethius that philosophized about the nature of reality" (Barbetti 21). While it is debatable if this statement holds true for all the works that employ this device or not, *Scipio's Dream,* the sixth book of Marcus Tullius Cicero's *The Republic of Cicero* and one of the earliest works that employ the device of dream vision, is a good example of works that have the theme of "the nature of reality" as one of their core themes. *Scipio's Dream* is about a roman general named Scipio Aemilianus who is visited by his late grandfather, Publius Cornelius Scipio Africanus, in his sleep in Africa during the African campaign of the Roman Empire, and he informs him ahead of time about the fact that he will destroy the city of Carthage and Numantia and earn the title 'Consul', but he also imparts knowledge to him about the very nature of the universe and shows him how the

Earth, let alone the Roman Empire, is very small compared to the whole that is the universe, implying that, as human beings, our successes and failures in the mortal realm matter very little in the grand scheme of things: What ultimately matters is putting our country's security and welfare above all else as the ones who dabble in the earthly desires of the body instead of serving their country will not be able to reach the heavens (not after a very long, long time, at least), and it is heavily suggested, if not flat out stated, throughout the story that 'making it to the heavens' is essential to understanding the true purpose of human life as it is nigh impossible to find it out on the insignificant planet called the Earth, one must seek to go to the source of creation and *only then* will everything fall into place (Cicero 138-148).

Through the use of the dream device, Cicero created a compelling and interesting narrative that encapsulates the messages he is aiming to communicate to the reader with this work: The fact that Scipio communicates with his grandfather and journeys through the stars with his help holds the interest of the reader more than writing it plainly. Another thing the dream device brings to the table is the masking of the message as a prophecy, which, again, serves to strengthen the message of Cicero as the idea of 'dreams as prophecies' has a strong place in the human psyche. So strong, in fact, in ancient Egypt – as well as in the Roman Empire and the ancient Greece-, a person who dreamt something that may contain a divine message was required to seek a specialist as dreams were

> ...deemed a legitimate means of divine communication. Dreams could be sent to any individual, who would then have had to seek out the expertise of a specialist trained in dream interpretation to make known what divine message had been communicated in this way. [...] In Mesopotamia and Egypt, dreams could originate from a deity, a demon or a ghost/dead person and sacrifices often were part of the larger ritual process involved in interpreting the dream. (Edelman 38)

As stated before, this approach to dreams and dream interpretation mostly holds true also for the Greco-Roman world, but there were also skeptics who questioned the supposed divine origin of dreams. What is interesting is that Cicero was one of them: He thought that it was impossible to "[distinguish] true dreams from false ones" and that "it [was] probable that all dreams are naturally caused" (Holowchak 70). When one also considers the fact that the core motif of the story, "the motif of journey", is "an ancient

image which [is] ... [encountered] in many myths" (Jaffé 48), it becomes clear that Cicero, in all probability, used this device and combined it with a very common motif, which also has a strong place in human psyche, deliberately in order to make the story more immersive and convincing, and to make sure that his message got through to the nobles and the common folk who had a strong belief in oneiromancy or dream divination. Further proof of this is in Cicero's *De Divinatione*, in which Cicero "[suggests] to his readers that his return to Roman politics was divinely ordained and reminding them of how important he is, while at the same time [he maintains] his own rather skeptical stance on dream divination" (Harrison 15). It is safe to say that this gives us a pretty good idea about the origins of the dream vision as a literary device and the power of the device if used in a clever way.

Cicero's work proved to be quite influential for authors and philosophers throughout the centuries. Macrobius, a Roman philosopher who lived in the fifth century, or, approximately 400 years after Cicero's lifetime, took interest in Cicero's work and wrote a whole book on it which is called *Commentary on the Dream of Scipio*. According to Macrobius,

> an entire Neoplatonic encyclopedia lay encoded in [*Scipio's Dream*]. Because Cicero hinted at "profound truths … with amazing brevity, concealing his deep knowledge of things beneath a concise form of expression," Macrobius took as his task the patient unfolding of the depths of knowledge lurking in these alluring hints. He proceeded systematically by following the topics introduced in the [*Scipio's Dream*] in the order of their appearance. […] Macrobius covers three of the four sciences of the ***quadrivium***, mathematics, music, and astronomy and partially covers the fourth … , as well as giving a passionate and lengthy disquisition on Neoplatonic views of the origin, nature and immortality of the soul. (Miller 98)

As one can easily tell from the quote above, Macrobius' commentary 'deciphered' *Scipio's Dream* and made it far more comprehensive, which, in turn, contributed to the popularity and the value of the work: Both the commentary and *Scipio's Dream* itself came to be quite popular and was regarded very highly during the Middle Ages in England, and it profoundly influenced the literature of the time. Geoffrey Chaucer, a 14th century poet who is called by John Dryden 'the Father of English Literature', incorporated the device of dream vision into his poems presumably after reading Marcobius' commentary;

The Parlement of Foules, The Book of the Duchess, The House of Fame and *The Legend of Good Women* all have the dream vision device incorporated in them. Due to its popularity, one might even say in this period the dream vision became a genre on its own rather than only a literary device.

The heavy inspiration Chaucer drew from *Scipio's Dream* becomes undeniable when one considers the fact that *Scipio's Dream* and Publius Cornelius Scipio Africanus, the grandfather of Scipio from the work, play a significant role in *The Parlement of Foules.* The poem is about a poet, presumably Chaucer himself, falling asleep after reading *Scipio's Dream* and Africanus appearing before him and leading him to the gates of the Temple of Venus, the Roman goddess of love, sex and fertility, only for him to encounter a meeting of birds, presided over by Nature herself, in the garden he finds himself after passing through the temple. The meeting is about birds choosing their mates for the spring and the focus of this section is the three male eagles who wants to court an indecisive female eagle. The female eagle does not want to choose any of the males this spring as she is unable to decide, and Nature decides in the favor of the right to choose and free will by ruling in the favor of the female eagle: She gets to choose a mate next spring. Again, the device of dream vision -and the dream framework- is used to discuss political and philosophical matters simply because the source material that inspired the works that incorporate the dream vision, *Scipio's Dream*, does so: In other words, it is safe to say that *Scipio's Dream* established the unwritten rules pertaining to the usage of the dream vision device and most of the works that make use of it follow this ruleset.

The Book of the Duchess, one of Chaucer's earlier poems, also does not shy away from discussing philosophical matters that pertain to human nature and the human condition. It is about a virtuous knight the poet sees in his dream, a knight that played chess with Fortune and lost, and he –seemingly-inexplicably mourns his defeat with great sorrow and grief. In the later parts of the poem the reader learns that the reason of his grief is the fact that he lost the love of his life: Things were going very well for both of them and then one day she died for reasons not disclosed in the poem, which makes the poem very open ended in terms of interpretation. In the early sections, rather than saying it plainly, he tries to explain this situation to the poet with a chess allegory, saying that he

played chess with Fortune, but she defeated him with her 'tricky and deceptive moves' and took his queen. The poet responds to this by reminding him of Socrates' teachings, or rather how he did not care about Fortune's doings. But, of course, the knight is incapable of simply not caring as he lost the love of his life, which is an utterly devastating loss. The basic interpretation concerning the poem's underlying philosophical aspect could go two ways, in my opinion: Considering the fact that, according to Socrates, "wisdom is good luck" or "we do not need good luck if we have wisdom" (Morrison 265), and since chess is a game of wits rather than luck, the implication very well may be that the knight did something unwise and this 'move' led to the death of the woman of his life; or, the moral of the story –which stems from the underlying philosophy- could be that, no matter how wise they are, human beings are toys of Fortune, or luck, to 'play' with them however she sees fit; and Socrates' opinion on luck does not hold any ground when confronted with reality. Both of these could be true, but the point is that reading the poem leads to philosophical contemplation and the underlying message or messages are not very easy to understand, very much like Cicero's work, *Scipio's Dream.*

There are many works apart from Cicero's work and Chaucer's poems that use the dream vision device: Examples of such works are *The Pilgrim's Progress* by John Bunyan, *The Great Divorce* by C. S. Lewis, *Piers Plowman* by William Langland, *Alice's Adventures in Wonderland* by Carroll Lewis, *The Legend of the Purgatory of St. Patrick* by Marie de France, and –"[since] the affinities of the *Comedy* with dream-vision are significant" (Durling 18)- *The Divine Comedy* by Dante Alighieri. While it is undeniable that the usage of dream vision considerably diminished after the Middle Ages, the dream framework persisted throughout the centuries and still used today in many poems, novels and even graphic novels as dreams are still very powerful and stimulating to this day due to their place in our psyche. Italo Calvino's *Invisible Cities* constitutes a good example of the contemporary usage of the dream framework. In *Invisible Cities*, it is implied throughout the work that the book's reality is an 'imagined' one (the characters in the work are self-conscious in that they are and the world they live in are fictional), and the cities described by Marco Polo, one of the characters of the novel, in this imagined reality closely resemble dreams:

> "With cities, it is as with dreams: everything imaginable can be dreamed, but even the most unexpected dream is a rebus that conceals a desire or, its reverse, a fear. Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else." (Calvino 44)

With likening the cities to dreams, Calvino invokes the 'feeling of' the thousands of dreams the readers' had in their lifetime and this contributes greatly to the overall mood and atmosphere of the work, which consists of impressions the city Venice left in the author's mind and all of these 'fragments of Venice' are treated like different cities, or in other words, they are like fragments of a one single dream of Venice that have their own names. In addition to that, the nature of reality –along with the reality of the book's universe- is questioned in the work, and while it is not to say that Invisible Cities follows Cicero's 'ruleset', it certainly follows some of the established rules that come with using the dream framework throughout the centuries.

1.3 The Rise and Development of Comic Books

As I stated in the previous chapter, novels, short stories and poems are far from being the only literary mediums that incorporate dreams into their narrative: As evidenced by Neil Gaiman's *The Sandman*, the thesis' central work, comic books are also quite successful in terms of telling stories within the dream framework; and what makes them so unique regarding telling stories that are enveloped in dreams is the fact that, through their illustrations, the 'formless' unconscious can gain visual form and come to life in a way that has the potential to immerse the reader in the story that is being told more than any other literary medium. Before moving onto *The Sandman*, one of the best works in which dreams both thematically and narratively play a major role amongst comic books/graphic novels, one should have an idea about how comic books came to be and developed over time in order to have a better understanding of the place of *The Sandman* –or, what it represents- in the big picture, and this chapter is dedicated to the inception and development of comic books as a literary medium with its aim being providing that necessary information.

Comic books surfaced near the end of the 1930s as completely commercial products rather than being acknowledged as an art form on their own. The companies who published comic books had one goal and one goal only: To 'milk' this newly blooming medium as much as possible, and that meant that the artists, who actually produced the works, had to be very time-efficient and put out as many comic books as humanly possible in a given time. This attitude, of course, held comic books back as a creative medium for a long time, or until the 1960s, to be precise (Lopes 1–3).

If three things had to be named which heavily influenced the conception of the comic book, or, gave birth to the medium, they would be "comic strips, film animation, and pulp magazines" (Lopes 2). Disney's and Warner Brothers' cartoon characters who first showed up on the big screen started to appear in comic strips on various newspapers too, and this added to comic strips' already growing popularity since the 1890s, so it is not surprising that the first comic books that were published were actually collections of comic strips (which were named as such as most of these strips told little humorous stories before the 1920s, and that is also where the name 'comic book' comes from). While the

influence of comic strips on comic books is undeniable, it was not the biggest influence on the medium per se, that influence would be pulp magazines. It would not be too inaccurate to say that the pulp magazines were 'the comic books' before comic books were invented, as in they had a similar goal (generating revenue through selling massive numbers of magazines/comic books), similar narrative structure, and they were rife with illustrations. These illustrations on the magazines were quite realistic, and this is where the tradition of realism in comic books in terms of illustrations came from. Also, "creating character-based series" and "licensing characters for use in other media or commercial merchandise" (4) were things the pulp magazine publishers did originally, and since the comic book publishers too prioritized commercial success and profit maximization possible, they also followed the commercially safe and sound route of creating series of stories about characters the audience already knows rather than creating a new character and a story for every comic book and commercializing their characters in every way imaginable. Considering these facts, it should not come as a surprise that DC and Marvel, the two biggest comic book publishers of our time, started off as pulp magazine publishers (2-4).

Famous Funnies, which came out in 1934, was the first true comic book ever to grace the masses and achieve commercial success; its 10 cent price tag made sure that it sold in large volumes and pretty quickly during the Great Depression. And in 1939 came the first issue of Superman, and its arrival marked the beginning of the comic book boom. The sales numbers during the boom period proved that this was the new 'pulp magazine', or in other words, the new mass medium:

> By 1944 the top publisher National was publishing nineteen comic book titles with monthly sales of 8,500,000 copies. Its closest competitor Fawcett had eight titles with monthly sales of nearly 4,500,000 copies. … The boom would eventually reach its peak in 1954 with over eighty million in monthly circulation estimates of annual profits ranging from 100 to 150 million dollars. (Lopes 12)

Of course, as it is the case with every mass medium, the most important part of the production was that it was done quickly and efficiently. Most comic book artists had to meet simply inhumane deadlines, and these people also had 'nine to five' jobs simply

because the money they made through creating comic books were not enough, but the boom happened right after the Great Depression so these people were happy with anything they got. In addition to that, the artists did not really have a choice as the publishers made them sure that they could be replaced any day with someone else in the case if they did not feel their income was satisfactory. This situation was in favor of the publishers, of course, as they could get away with paying the minimum amount to the creative talent, or in other words, the actual creators, and maximize their profits (Lopes 11-14).

This does not mean that at least some of the artists did not try to stand up for their rights and claim ownership of their creations: In 1947, Jerry Siegel and Joe Shuster, the duo who created the Superman, sued National, the publisher of Superman as their share of the revenue generated by Superman was absurdly low (Superman generated a revenue of million and a half dollars in a very short time, but National only gave seventy-five thousand dollars to the creators every year), but the case was decided in National's favor: "They lost in the court, settled all rights with National for ninety-four thousand dollars and lost their jobs" (15). It is clear that National's victory in the court was a precedent; it set an example for other artists who were planning on suing their publisher or publishers at the time. In addition to the meager income, the tight schedules and not being able to claim any ownership on the characters they created, the comic book artists were also not getting any respect for their hard work. Despite the fact that most of these people had some kind of art training in various institutions, according to Will Eisner, one of the well-known cartoonists of the era, they were seen as less than human by the society at large simply because they created and illustrated comic books, which were seen as catering exclusively to children at the time, so they mostly hid this information from the public eye in order protect their dignity (Eisner qtd. in Lopes 15-16; Lopes 15-16).

The reality about the age of the readers of comic books was different than the public perception of the medium's audience. While it was true that the comic books were primarily prepared for and marketed towards young children, people of all ages who were interested in pulp fiction and comic art read them: "41 percent of male and 28 percent of female adults aged eighteen to thirty read comic books as well, with 16 percent of men and 12 percent of women thirty-one and older reading this new medium" (Lopes 22).

Statistics were definitely showing potential in catering to an adult audience, so between 1945 and 1954 publishers tried to cater to adolescent and mature individuals with new comic book series in the genres of war, teen, horror, crime, western and romance (also, the superhero genre was in decline at this point, so creating new genres was more sensible businesswise). This move was quite successful as the number of comics in the market increased by 80 percent. The most successful of these new genres was romance as after *Young Romance* -the first commercially fruitful romance comic series- debuted in 1947, the market was flooded with romance titles with one hundred new comic book series in the romance genre appearing on newsstands. The prevalence of the romance oriented titles continued until 1954, the year the comic book boom ended (22-23).

The main audience of the romance novels were females, of course, and it would be unwise to think that the publishers were content with the attention of female readers only. Crime and western were the two male-oriented genres that became popular in this period, and the former nearly brought the end of the industry. As I already stated, the public opinion on the matter of comic book audiences was that the main consumer base of this medium comprised of young, impressionable children; so the fact that some of these comic books dealt with the theme of crime, or in other words, showed police officers getting shot and featured criminals as protagonists, was enough for psychiatrists, columnists, editors, catholic groups, law enforcers, politicians and parents to prosecute a nationwide "anti-comic book crusade" (Lopes 30) in North America. The crime genre was only the starting point for the arguments against comic books, they also thought that the other newly established genres like the western, romance or horror did not adhere to the norms of the society in one way or another. This movement became huge by 1950 and only got bigger in the following years, and they successfully forced the hand of the publishers by 1954, who were faced with two options: Being regulated by the law or regulating themselves; if they tried to do anything other than these two (like trying to go toe to toe with the 'crusaders'), they risked losing considerable amount of revenue, or worse, going out of business as comic books in various popular genres which were deemed harmful to children ran the risk of being banned from the shelves once and for all. They went with the option that made the most sense, self-censorship or self-regulation, and for this purpose Comics

Magazine Association of America was established in 1954 and along with it, the new Comics Code, which had articles such as "[c]rime shall never be presented in such a way as to create sympathy for the criminal, to promote distrust of the forces of law and justice, or to inspire others with a desire to imitate criminals", "[a]ll scenes of horror, excessive bloodshed, gory or gruesome crimes, depravity, lust, sadism and masochism shall not be permitted", "[p]assion or romantic interest shall never be treated in such a way as to simulate the lower and baser emotions" and "[i]n every instance good shall triumph over evil and the criminal punished for his misdeeds" ("The Comic Book Code of 1954"; Lopes 24-56).

Financially speaking, the new code hit the comic book industry hard, even if it got the heat off them: The new comics that were 'safe for younger, impressionable audiences' proved to be much less popular among the readers as the sales decreased tremendously with monthly sales "[dropping] from eighty million to forty million" (Lopes 56). The upside of the situation was that the crusade against the comic books finally died down considerably by 1958, four years after the new Comic Code went into effect. It was clear that the sales of the comic books in the aforementioned genres were going to continue to decline, so the comic book industry decided to make the old new and revitalized the superhero genre in the hopes of sparking interest in comic books again. The popular superheroes of the 1940s such as Batman and Superman made a return, and, in addition to them, some of the previously shelved superheroes such as Green Lantern and Flash also did. While the essential superheroes' stories were left untouched, these characters and their storylines were reconsidered and overhauled, presumably due to the fact that their origin stories and the characters in their storylines were not interesting enough for the comic book audiences of the 1960s. Also this is the period the minds at Marvel invented Spider-Man, another one of the well-known popular culture icons of our era, and in addition to creating new characters, they also revived the old characters like Hulk and Fantastic Four, with each of these characters having their own comic titles rather than showing up in series like *Marvel Comics* alongside other superheroes (56-64).

There was something different about how Marvel handled their superheroes in this period, something that would tremendously help comic books develop and grow as an art

form: Marvel's superheroes were not 'perfect' characters anymore as they were in their earlier years since the crime and western genres had already proven that the general population did not want perfect, morally unquestionable, robotic characters. It was Stan Lee, one of the most famous comic book writers of all time, who introduced the idea of imperfect superheroes, superheroes who were not a one-dimensional embodiment of their defining aspects, but rather actual human beings. Spider-Man, as a character, is a good example of this new approach to creating superheroes and their storylines: He is a socially awkward teenager who lacks self-confidence who suddenly gains superpowers such as being able to sling webs and scale walls like a spider through the bite of a radioactive spider. These superheroes acted, talked and they lived like human beings, in that they had problems in life, internal conflicts, and most importantly they did not immediately triumph over their adversaries using their powers so that they could develop and mature as characters (this also meant that the antagonists also became more complex in terms of characterization). To put it in another way, they were more than husks of characters that is used to show off various super powers (Lopes 64).

The development of mainstream comic books in terms of storytelling and characterization was not that noteworthy in terms of the development of comic books as an art form compared to the existence of underground comics, or "comix", which emerged in the later years of the 1960s. As expected, the underground artists' perception of comic books was very different than the mainstream publishers' perception of them, in that they saw comic books as a medium to express themselves. While the mainstream comics were under heavy publisher moderation and control, the underground artists rejected the commercial side of comic books and their rejection paved the way for the establishment of an autonomous environment in the field of comic books for the first time. Make no mistake: These comics were created by adults and for adults and their content which was "[extremely] sexual, violent and drug-infused" (Lopes 78) and the fact that they were very relevant in terms of social life, politics and the overall cultural sphere of the nation at the time, did not leave any room for thinking otherwise. The publishers of the underground treated their artists with respect in stark contrast to the treatment of mainstream publishers, in that they always held the rights to their works, and the artists' payment scaled with the

sales of the comic books they created, including a share of the revenue generated from reprints. The ‘comix’ movement died out more or less near the end of the 1970s due to the considerably decreased size of the market, but the idea of a comics market which is free from the chains of commerce and industry did not, and led to the creation of the ““alternative comics” in the 1980s” (87; 75-87).

By the end of the 1960s, in spite of Marvel’s new method of storytelling and characterization and the superhero revival, things were still not going well for the mainstream comic book industry, it looked like sales were only going to decline from this point onwards. It was clear that these developments in the comic book field were not enough to keep the interest of the readers on comic books, and the best way to overcome the stagnation and decline in the industry was decided to be targeting college students, who were seen by the media as the biggest consumer base for comic books, more precisely: To increase the comic books’ appeal for this demographic, for a brief period of time, the superheroes in the mainstream comic books got involved in social and cultural issues of the time; “[t]he alien Silver Surfer began to observe the foibles of the human race plagued by racism, war and pollution [while] the young Peter Parker, Spider-Man, confronted the growing upheaves on his college campus. Daredevil confronted an anticommunist, right-wing villain … who pursued anti-war protesters…” (Lopes 68) DC Comics (which is the company National became after being acquired by Warner Communications in 1969) also got in on this trend and made Green Arrow and Green Lantern “[deal] with slumlords, racism, environmental pollution, sexism, and the legal justice system” “for fourteen issues” (68). It was clear that, for the superheroes to deal with these social and political issues in a way that is more expansive and “true-to-life”, the old Comics Code which was compliant with the moral and cultural standards of the 1950s had to change. A new version of the Comics Code was established in 1971, and this version paved the way for freer speech in comic books as it “[allowed] slightly more freedom in the use of language and in the portrayal of violence, official authority, romance, and female images” (68). Also, “profanity, obscenity, smut, and vulgarity”, which were disallowed in the code, would be “judged and interpreted in terms of contemporary standards” (68) from now on (67-68).

It did not take too long for publishers to realize that the new code allowed more graphic material to be present in comic books and abandon the practice of touching upon social and cultural issues nearly altogether. Marvel created Wolverine, a quick-tempered, violent-by-design superhero whose main weapons are two sets of very sharp blades that reside between his fingers, in 1974. The Punisher, an anti-hero who kills criminals without batting an eye with the firearms in his arsenal and thinks that this is the right way of making them pay, appeared in the same year in an issue of Spider-Man as an antagonist (Lopes 69). The Punisher's popularity grew significantly over time, and, as a result, he got his own mini-series in 1986 and long-running series in 1987, or, in other words, he was promoted from being an antagonist in another superheroes' series to a full-fledged anti-hero who has his own series (Booker 972-73). The mainstream comic books became darker, more violent and featured more sexual content after the independent comic book publishers, who completely disregarded the comic code, entered the market in 1982. By 1983, the comic book industry had already transformed into a "specialty market of commercial and independent publishers, well-paid auteur comics artists and comic book readers" (Lopes 102) rather than an industry which produces a mass medium that is sold on newsstands. The comic books were sold in comic book shops to comic book fans and outside of comic book fandom, which consisted mostly of teen and adult readers, virtually no one was reading comic books anymore. The fact that publishers had a well-defined and familiar audience at hand whose interests were well known to them, they provided what they want; and this paved the way for the direct market boom of the mid-1980s. The number of comic book shops increased by hundred percent to approximately six thousand comic books by the end of the 1980s. Lopes states that "the annual sales in 1993 equaled in constant dollars the estimates made at the peak of the first comic book boom back in 1954" (110), which means that the industry was reliving the days of the early industrial age of comic books in terms of revenue. In 1986, Frank Miller's *The Dark Knight Returns* and Alan Moore's *Watchmen* were released by DC, and both of these works, being comic books created by talented auteurs exclusively for adults, achieved commercial and critical success. It was clear that the audience wanted more adult oriented works, so DC created the label Vertigo, a label under which they published comic books that disregarded the

Comics Code and were created by adults, for adults, comics that had considerably more intellectual depth and artistic value than the average comic book. Under this label, they published *Fables*, *V for Vendetta*, *Hellblazer*, *Animal Man*, *Transmetropolitan*, *The Invisibles* and finally, the central work of this thesis, Neil Gaiman's *The Sandman* (68-113).

1.4 Neil Gaiman's Views on Comic Books

The Sandman is a comic book series by none other than Neil Gaiman, one of the most influential "mainstream rebels" of the 80s, which ran for 75 issues spanning seven years (from 1989 to 1996) and it was eventually turned into a graphic novel consisting of ten volumes (a graphic novel –generally- is a lengthy comic book composed of a collection of comic books which consists of a self-contained story). Gaiman, being a writer who is "fascinated by dreams" and who thinks that "…dreams are what differentiate people from one another", believes that "[t]he world that's important is the world behind each of our eyes, which is something that none of the rest of us can access" ("Neil Gaiman on Returning"). To put it differently, according to him, 'the world or worlds inside people' is what makes them who they are, rather than their names, personalities, hobbies, jobs, and so on, and this is one of the central themes in many of his stories, including *A Game of You* ("A Tale of Two Cities" could be also added to the list depending on the interpretation). Gaiman is a man who truly believes and is passionate about his creations, as he states that "[t]he fictional characters were more real to [him], or at least as real to [him], as anything else that was happening. … [He] was spending more time with them than [he] was with [his] own family" ("Neil Gaiman on Returning"), and the fact that he believes in what he creates is evident in *The Sandman*, prime example of this being Dream, the protagonist of the series, who is a really convincing portrayal of a godlike creature who controls dreams: Gaiman brings him to life in such a way that it is hard not to think while looking at the panels he is in and reading his enchanting and equally convincing dialogue that he is actually a being far beyond human imagination and comprehension.

To Gaiman, *The Sandman* is also a statement; a statement of the fact that comic books can be an intellectually strong and powerful literary medium, as he states "in [an] … interview" "[which dates back to] 1996" (Lopes 114) that "[his] thesis was that it was

possible that [one] could write comics with as much intelligence, as much power, as much life, as [one] could find in any other medium. That [one] could write comics that had as much weight behind them, as much substance to them, as [one would] find in a novel, good poetry, in films and television" (Gaiman qtd. in Lopes 114). It is safe to say that this emphasis on intellectuality translated into his work as a powerful narrative which is an infusion of many different elements, convincing and interesting characters most of whom actually feel like they are not anyone's creation but rather autonomous, 'real' beings, and layered, rich subtext underneath the stories, so it would not be inaccurate to say that *The Sandman*, as a literary work, more than proves Gaiman's statement.

ANALYTICAL CHAPTERS

As you already know by now, *The Sandman* follows the exploits of Dream, who is one of the Endless: The Endless are the seven 'entities' (Dream, Despair, Delirium, Destruction, Destiny, Death and Desire) that precede the gods. These entities are the personifications of their respective aspects of life, and they also control the said aspect of life, which means that Dream is both the embodiment of the concepts of dreams and dreaming, and also the creator of dreams and the lord of The Dreaming. Dream's other names include -but not limited to- Morpheus, Oneiros and Sandman. These names help establish the fact that Dream, along with other members of The Endless, is not an entity the readers have not heard about in their lives, and yet he remains quite unfamiliar and distant at the same time.

It is safe to say that it is the narrative of the series what makes *The Sandman* so unique and special: The tales *The Sandman* consists of are filled with characters and stories from various mythologies, and they often take place in modern times, which introduce the elements of urban life and modern man to the narrative. In addition to those, the Dreaming, the fictional realm Dream presides over, is also a quite prominent element of the narrative, and all of these elements seamlessly come together to weave a 'one of a kind' narrative that has many layers and, as a direct result of that, depth. One of the stories, called Calliope, is about modern writers who, imprison, rape and abuse the muse from Greek mythology to gain fame and fortune while satisfying their sexual desires with a beautiful and innocent woman-like entity. Another one has Ishtar, the Babylonian goddess of love, sexuality, and fertility, dancing in a strip club called Sufragette City to make a living in the modern times. This is not to say that every story in *The Sandman* follows the same exact formula, of course: The Song of Orpheus, for example, basically tells the story of Orpheus, the son of Morpheus, but with Gaiman's characters like Dream, Death and Destruction incorporated in it (in Gaiman's version of the story, it is Destruction and Death who instruct him to visit the underworld in order to get back Eurydice).

One of the main parts of *The Sandman*'s narrative and setting that deserves additional explanation is The Dreaming, the realm of Morpheus, or, the Sandman. I find it more efficient to explain what The Dreaming exactly is by talking about the plot of the

A Game of You, the fifth volume of *The Sandman*, and while doing so, the Jungian motifs in *A Game of You* will also be discussed.

2.1 A Game of You

A Game of You starts with a vista of oddly shaped mountains which are completely covered in snow and the talks of impending doom between three characters we cannot yet see as they are talking inside a cave. There is a corpse with his rib cage open who still holds a scroll in his hand in the third panel of the first chapter, so the readers are immediately made aware from the onset of the story that this white snow stands for hopelessness, death, or 'the disaster that fell upon the land'. From the way the corpse clenches the scroll in his hand after his death, the reader understands that there was important knowledge within that scroll, but the messenger could not make it no matter how hard he tried to survive and accomplish his mission against all odds as the odds were too great for him. According to Jung, in many myths and fairy tales, "winter's cold" is an opposing force to the "[liberating] sun of spring" (*Jung contra Freud* 135) and this force covers and holds the earth (135), or in other words, the snow takes the earth prisoner, and the sun gives its freedom back by eliminating the snow when the spring comes. He gives the examples of *Snow White* and *Sleeping Beauty* for this motif, (135) two fairy tales – according to Jung, both of which "arose from a complex concerned with the expectation of coming events" (135) - with which *A Game of You* shares very obvious similarities. I strongly doubt that it is merely a coincidence that the story starts with a snowy landscape and the antagonist is revealed and most of the heroine's –and readers'- questions are answered in a house with the sun brightly shining outside: This land in the story is taken prisoner by a very powerful and oppressive force and it is only natural that the sun only starts to shine when the story nears its finale; it is signaling the approaching liberation of the land, which stands for the liberation of the heroine's unconscious (which is a small part of the collective unconscious) from the shackles of this entity, which is revealed to be -or which masks itself as, if you prefer to follow the fantastic aspect of the narrative instead of analyzing it through psychoanalytical concepts- a part of herself she had forgotten about and had no idea that it still existed 'somewhere'.

In the first panel of page 14, the reader sees Barbie, the protagonist of the story for the first time. She is sleeping on a very messy bed, with socks and some clothes hanging from it, and there is a glass half full with water, the package of a TV dinner/ready meal

and dirty dishes on the nightstand beside the bed. The message is clear: Barbie's life is a mess nowadays. Then the bell rings and a half asleep Barbie goes slowly to the door and opens it. It is her friend Wanda, the energetic transgender woman living next door. "I'm sorry. Obviously I've wrenched you out of a delightful dream" (Gaiman 5:15) she says while she enters the apartment. Barbie's answer is interesting: "I don't dream, Wanda" (5:15) she says in response.

Her response is interesting because Jung once said "[o]ne does not dream: One is dreamed. We "undergo" the dream, we are the objects" (qtd. in Jacobi, *Psychology of C G Jung* 89-90), meaning this answer could be an early hint towards the fact that she cannot enter her dream world as it is controlled by 'another entity' and the result is that she is not being dreamed, or being let into the dreamworld anymore as her presence is deemed unnecessary and/or threatening. She is the object of that 'entity', which is a part of her unconscious, and when that part does not want her to dream and enter her dream world anymore, she stops dreaming. It is safe to say that this part of the story is in accord with Jung's view on the nature of dreaming.

Shortly after this dialog, Wanda rings the door of Thessaly, a witch who lives in the same apartment complex with Barbie and Wanda (they do not know she is a witch at the beginning of the story, of course) to ask if she has some coffee cream. Thessaly gets her name from a well-known region of the ancient Greece which started to be represented in literature as the home of witches so powerful that they were able to draw down the moon after the fifth century and this image is thought to be "inspired by the myth of Medea" (Mili 288; Mili 289-290), the granddaughter of Helios, who also is a powerful sorceress and is capable of bringing down the moon (she actually does so with an incantation in Ovid's *Metamorphoses*) in addition to her other abilities, just like the witches of Thessaly. In *A Game of You*, Thessaly does bring down the moon in the later parts of the story and it acts as a gateway between this world, the world of consciousness and light, and the unconscious, the world of darkness. This 'drawing down the moon and walking on it to access the unconscious of a female' aspect of the story is in line with Jung's views and research on Luna, the moon, which is a part of his research on alchemy:

> As the counterpart of Sol, Luna is cold, moist, dark, feminine, corporeal, [and] passive… Luna is personified as sister, bride, mother and spouse. … The psychological interpretation of the Luna indicates that the alchemists perceived the union of Sol (consciousness) and Luna (unconscious) to be dangerous… (*Abstracts of the Collected Works* "Mysterium Coniunctionis")

The union indeed proves to be dangerous as it causes the waters to rise and a great disaster hits New York, but the details of the event will be discussed and commented on in the later parts of this analysis. A few pages later, Dream makes his first appearance: He stands near a dying tree and a black and blue lake with outlandish shapes that resemble rock formations surrounding them. Matthew, his raven, is also with him. Matthew asks what are they waiting for, but, as always, Dream's answer is puzzling rather than being satisfactory and helpful: "Something is happening. That is why I have come to this place. … Something traveled from one state of existence to another. It came from one of the more distant skerries of dream" (Gaiman 5: 21). It was already mentioned in the theory chapter of the thesis that the main archetypes -and also the shadow aspect, which is not necessarily an archetype on its own- which reside in the collective unconscious activate one by one and appear in dreams as a part of the individuation process. As Dream mentions, these 'distant skerries' are located in the Dreaming, the domain of Dream which represents the collective unconscious of mankind (this statement will be expanded upon in the later parts of the thesis); and the thing that 'traveled from one state of existence to another' could be interpreted as an aspect of Barbie's unconscious, which 'traveled' between the states of 'being an inactive aspect that resided in the depths of Barbie's unconscious -which overlaps with the collective unconscious at certain points-' to being 'an aspect which is ready to be integrated into her consciousness and become a part of her psyche'. In my opinion, this section suggests that there is a connection between the archetypal shadow, which contains every trait mankind collectively rejected, and the personal shadow; hence the shadow aspect coming from the Dreaming. This is not an isolated view when it comes to the relationship between the personal shadow and the archetypal shadow: Lionel Corbett states that the "personal shadow is an element of the larger, archetypal Shadow" (201) and, according to Susan E. Schwartz, "the shadow … [has] both personal and archetypal dimensions" (203).

In the later pages of the first chapter, the reader sees Barbie and Wanda walking together down the street and talking about getting a cup of coffee and going 'window shopping' (which means looking at storefronts without buying anything) afterwards. The reason they talk about going window shopping instead of actually going shopping is that both Barbie and Wanda are penniless, so they scratch their consumerist itch by looking at the products they wish they could buy through a window instead. They sit down in a café shortly afterwards and continue talking about Barbie's dreams. Wanda asks Barbie if she remembers her dreams, to which Barbie responds, "I don't dream" (Gaiman 5: 26). Wanda states that everyone dreams, implying that she probably forgets them, but she says that she remembers her dreams, or remembered them before 'everything fell apart' for her and her husband, Ken. Barbie tells Wanda that she "…[would] have this weird dream, night after night" which "continued … like a book. Or a TV show" (5: 26). She states that, in the process of splitting up with Ken, during which she "went through a load of bad stuff" (5: 26), the dreams went away. She remembers some of these dreams: She remembers that there was a "big dog-thing who was [her] best friend" and that "the whole land was in terrible danger", but after these dreams "[her] life … fell apart" (5: 26).

While it is not possible to know the exact circumstances of their break-up with Ken, to Jung, the fact that Barbie had "unfinished business, an unsolved problem" in her psyche could've contributed to their break up. It is worth noting that the next thing she says is "**and then** (emphasis added) my life kind of fell apart" (Gaiman 5: 26) after stating that the land in her dreams was in danger, like there is a connection between these two seemingly separate things, a connection she is able to make only on an unconscious level. According to Jung, "[a problem which] subliminally remains unsolved for … a long time" causes "dissociative phenomena, slips of the tongue, forgetting, … anxiety … [or, in other words,] mood swings, bad temper, not being one with oneself" and "being discontented" with all archetypes that make up the human psyche (*Children's Dreams* 396). "Nothing suits one, because one doesn't suit oneself" (396) in this situation, Jung states.

There is a problem in the back of Barbie's mind that remained unresolved for a long time, one about her expectations from life not being fulfilled, but its details will be discussed later, when they become more relevant. If you look at the expressions on her

face in the panels and the way she talks, it is clear that she is insecure, depressed and anxious; definitely not "one with herself", to the point that she paints her face like a chessboard and says that she is one: It does not take much to see that she is having an identity crisis, feeling lost in her own mind and trying to attach an 'identity' to herself so that she can find a way out of it, effectively escaping from the depressing thoughts which plague her mind. She is severely discontented and not just in terms of her psyche; along with her psyche, she is discontented with her life and her friend Wanda as well. The section that reinforces the previous statement is the 'hallucination section' on page 43, in which Barbie hallucinates that she sees Ken in a talk show on TV. Ken says, referring to Barbie, "Ex-wives, huh? One minute, they are frigid bitches who can't cook too good neither. The next they go off to New York and paint dumb things on their faces in a desperate attempt to seem interesting. … She is hanging around with degenerate wierdos and probably cracking up into the bargain" (Gaiman 5:44). Also, the host of the 'talk show' asks Barbie if "[she is] secretly a really boring person" (5:44). As I stated, in this hallucination section, Barbie's problems become nearly crystal clear. On top of that, on the page prior to this section Barbie says that she is scared of "something in a dream [she] dreamed too long ago" (5:44), implying that she constantly feels anxious, further confirming the statements that were made about her psyche above.

In the first panel of the page 28, the reader sees Martin Tenbones, Barbie's guardian dog from Barbie's dream world for the first time. The first thing Tenbones says is "This is a bright place, filled with frightened people, and fast hard things that hurt and wound" (Gaiman 5:28). The land Tenbones comes from is not a particularly dark place, so why would he say that? Because this is the land of consciousness, the world of light, and he comes from the world of unconscious, or the world of darkness; the mostly uncharted territory in human mind (Jung's statement about Luna, the moon, representing the unconscious and Sol, the sun, representing the consciousness, comes to mind). "…I must walk this distant land, and be not afraid" (5:28) Tenbones says, while being surrounded by the police who are ready to shoot to kill: Tenbones, being an element of the unconscious, is afraid of this world because he instinctively knows that he cannot survive the harshness of the real world, a world, unlike the unconscious, has its rules set-in-stone, a world that

is apathetic to the good intentions of a being. While walking down the street, Barbie and Wanda see Martin Tenbones, who is surrounded by the police and a crowd, and Barbie immediately recognizes him from her dreams and says "Martin? Martin Tenbones?" (5:29) Tenbones hears Barbie, turns around and tries to run to her, but he is immediately shot and fatally wounded at the spot by the police. The message conveyed by this is quite clear: Barbie's dreams did not survive when confronted with the real world, which is, as I stated above, harsh, unforgiving and apathetic. Another thing that punctuates this message is the fact that Martin Tenbones' corpse is –presumably- taken by the police, and one of the police officers says to Barbie "Out of the way, bimbo" (5:31) after they are done talking during Tenbones' final moments; implying that her dreams were taken from her by the patriarchal society. The 'hallucination Ken' and the police officer, they both insult Barbara; and right before seeing Tenbones Barbie says to Wanda that "she was not allowed to read comics when [she] was a girl" as "[her father] used to say that [along with] lots of [other] things [they] were unladylike" (5:29), effectively underlining this underlying subtext about her dreams being taken from her by the patriarchal society, which does not acknowledge her existence at best and insults her at every opportunity at worst.

It is safe to say that there is a loose connection between Cerberus, the fearsome three-headed guardian dog of the Greek underworld, which is ruled by Hades, and Martin Tenbones, the gentle but also fearsome beast of *A Game of You*. The "fearsome" aspect of Martin Tenbones is emphasized in the first chapter, as a beggar woman, who is shown as being afraid of a little puppy on the subway on page 23, encounters Martin Tenbones in the street and its presence invokes terror in her, and rightfully so as Tenbones is a towering beast with very sharp teeth and claws. The police officers are also very afraid of him despite being armed, as one of them says "Look at those teeth" (Gaiman 5:31) while standing over the corpse of Tenbones. Tenbones is a guardian from the world of darkness, the unconscious, which is likened to Hades' underworld by Jung himself. According to him

> The dread and resistance which every natural human being experiences when it comes to delving too deeply into himself is, at bottom, the fear of journey to Hades. If it were only resistance he felt, it would be not so bad. In actual

> fact, however, the psychic substratum, that dark realm of the unknown, exercise a fascinating attraction that threatens to become the more overpowering the further he penetrates into it. (*Psychology and Alchemy* 336)

This quote is also relevant to Barbara's constant anxiety and fear, as, to solve the problem in the back of her mind, she has to 'delve deeper' into it, and she dreads that thought. It is never explicitly stated in the comic what made her unable to dream, but the cause may very well be that her mind is resisting to 'go further' because of the traumatic truths hidden in the depths of the unconscious, the uncharted, unknown territory inside the human mind. Also, in the later parts of the story, the further she moves into her dream world and closes in on its core, the more overpowering and threatening the dream world becomes, just like Jung states in the quote above.

Another thing that makes Tenbones similar to Cerberus is that Tenbones has the Porpentine, the amulet which makes entry into The Land, Barbie's dream world, possible. Since Tenbones keeps the amulet safe for Barbara, in a way, he guards the entrance to Barbie's unconscious, or, the underworld. Tenbones gives the amulet to Barbara and explains its function to her before he dies, and none of this definitely sounds strange to her at all; and when Tenbones dies, she cries despite not remembering everything at that point, as she unconsciously knows that she just lost more than an old and faithful friend and guardian, she has also lost a part of herself.

Right after this section, on the next page (page 32); Luz, the dodo, Prinado, the monkey and Wilkinson, the shrew, are clearly seen for the very first time: They are sitting around a fire in a cave and talking. These are the 'helpful animals' of our story, the allies of Princess Barbara, so to speak. Barbara Platek, a Jungian psychotherapist and the former director of the Ithaca Jung Society, states in her article "Instinct As Guide: Animals in Women's Dreams" that women often dream of animals to escape from the unnatural demands of the patriarchal society which, most of the time, completely ignores nature and the more natural side of women in favor of heroic deeds and achievements which put men in the center of everything. "...[A] sudden encounter with a helpful animal can serve to guide and reassure the heroine of fairy tales", she writes, "…[and] the experience of an animal dream can remind the dreamer that something inside still has access to the deepest

layers of instinctual wisdom. No matter how alienated they may feel at a conscious level, they carry within them the potential access the power and healing of the archetypal feminine that remains alive within the unconscious" (Platek, "Instinct As Guide"). While these animals are not wise in a traditional sense, they know The Land much better than her, and they guide her and help her navigate it, which has very treacherous areas through which Barbie and her allies need to pass to reach to the 'core'; so it is not that far off the mark to say that they provide instinctual wisdom, the wisdom that is hidden in all females, including Barbie. Despite the fact that she does not feel 'one with herself', she still has that wisdom which is embedded deep within the human psyche: It was only inaccessible to her for a while and her animal allies help her access it, just like in many fairy tales where the female protagonist is guided by an animal or animals… Until things get noticeably darker than the usual fairy tale fare, at least.

In the first panel of page 32, Luz, the dodo, asks the others if they felt "that" (Gaiman 5). Wilkinson, the shrew, answers his question with a question of his own: "Feel what? I did not feel anything. Did you feel anything Prinado?" (5:32) After Prinado says he did not feel anything either, Luz says that she felt Martin Tenbones die "far beyond the edge of [the] world" (5:32). The reason Luz feels Tenbones die is that she is loyal to the unconscious aspect which is dominating Barbie's unconscious; or, in other words, she is the traitor among Barbie's handful of allies; and her strong bond to the shadow aspect makes her one with the unconscious, and that is how she senses Tenbones die in the real world. The other animals are oblivious to Tenbones' death since they denounce the shadow aspect and refuse to form a bond with it, hence not benefiting from its instincts and wisdom pertaining to The Land, or the unconscious of Barbie, which stems from the shadow aspect's and the unconscious' unified nature.

Wilkinson, who has the most peculiar appearance among the animals with his old-timey paparazzi trench coat and hat which has a press sign on it, says that "if [Tenbones] is dead, and [Barbie] is not on his way, … he [is] the lucky one" since he died early (Gaiman 5:32). These animals have no hope of defeating this dominant power on their own, and rightfully so, and in my opinion, this is why Luz has given in to the shadow

aspect in the first place. They are well aware that Barbie is the key, they know that she needs to be in The Land for them to have any hope of defeating it.

After Barbie falls asleep with the Porpentine in front of the TV after the hallucination section, she finds herself in front of curtains. She says that "[she] has been here before" and that "[she] can stop worrying" and "everything is just fine" (Gaiman 5:45) now that she is here. And after she fully opens the curtains, she finds Wilkinson, standing there. The curtain is an obvious metaphor for the divide between the consciousness and the unconscious, but the interesting thing about it is its being a curtain rather than a wall. The message that is being conveyed here through the use of curtains could very well be that the divide between reality and the creations of the mind is not as stark as we imagine it to be; here, the thing that divides them is only a thin curtain. The idea is reminiscent of H.P Lovecraft's words about there being no sharp distinction between the real and the unreal.

While this is happening in Barbie's dream world, in the real world sections of the second chapter, the reader is properly introduced to an ally of Cuckoo (the shadow aspect): George, who is also a neighbor of Barbie. This character is also an element of the unconscious that has manifested in the real world, just like Martin Tenbones. George says "All asleep. They're all asleep" (Gaiman 5:47), and slices his chest open with a box cutter, in which there is only a ribcage with no organs inside; only darkness is seen through it. And suddenly, black birds appear in his ribcage out of thin air, and after George says "It's time, my brothers. Fly", (5:48) they burst out of this chest and start flying. Immediately after they do so, George's seemingly lifeless body drops to the ground with his head to the side; implying that he turned into a husk devoid of life after letting those birds out.

Those black birds represent George's 'black soul', that much is evidenced by the fact that George falls over immediately after letting them fly, but this kind of imagery is nothing new: In Greek mythology, "…flocks of flying birds are a common feature of funerary iconography" and they "…may represent the voyage of the soul away from the earth" (Beaulieu 96). Another thing_that makes this theory (that the birds represent George's soul) more grounded is that these birds have a very specific function: They land on Barbara's neighbors' shoulders and make them have nightmares about their innermost

fears. Wanda dreams about her penis being cut off by a bunch of comic book villains, which is a thought she dreads as she is afraid of surgery; Hazel, another neighbor of Barbie dreams about her stillborn child –from a sexual encounter with a man which actually happened- coming to life and eating her girlfriends' healthy baby (they are a lesbian couple); and Foxglove, Hazel's girlfriend, dreams about her old girlfriend coming to life: In her dream she blames her for her death and implicitly asks how did she continue her life after she passed away.

In short, what is happening here is that George's 'black, nightmare inducing soul' is turning into a flock of birds and giving all friends of Barbie nightmares. Jung agrees with this usage of birds in a dominantly dream based narrative on both counts:

> The bird signifies the aerial, volatile spirit … . [It] is a messenger of the gods … . [The] image [of being carried away by a bird or a bird like vehicle like a helicopter] hints at some activity "in the Beyond" relating to … consciousness, which is thereby to be raised to a "higher" level, transported from the banal sphere of everyday life and wafted away from the world of intellect." (*Letters of C. G. Jung* 476)

George could easily be interpreted as the messenger of the shadow aspect in the real world, which is the God of Barbie's unconscious at that very moment; and it is only natural that an overly powerful shadow aspects' 'messages' are nightmares. While Barbie's neighbors are not being carried away by the birds, the image of a bird sitting on one's shoulder is definitely close in terms of imagery (it only takes a bigger bird to carry someone away). While the birds are giving the others nightmares, one neighbor of Barbara immediately realizes what is going on: Thessaly, the Greek witch, knows that the black bird is bad news, so she grabs the bird while it rests on her shoulder and smashes it on the wall, effectively killing it, and burns the bird in her hands using sorcery (in the next panel, the readers sees George, who looks like he is seriously hurt by that move and trying to recover from the blow dealt by Thessaly). Then Thessaly gets up and proceeds to pay George a visit with a knife in her hand.

In the meantime, in The Land, Barbie is introducing herself to her allies in her quest to defeat the Cuckoo. Wilkinson asks Barbie if she remembers them, to which Barbie responds, "I don't know. Sort of" (Gaiman 5:58). Then Luz, the traitor, reminds Barbara

that she is “Princess Barbara. The heir to the land” (5:58). In the panel where Luz reminds her who she is (the third panel of page 58), Barbara has a very distant and cold gaze, and this gaze could easily be interpreted as her anxiety stemming from the responsibilities which are implied by her title; whereas in real life she was living a life free from all responsibilities imposed on her by the society at large; so, in my opinion, she is taking a mental break from all of the things happening around her. Luz also says that she has to “defeat the Black Guard, and the Cuckoo and [she does not] even know where [she is]” (5:58). Since these animals are inherently a part of Barbara, it is safe to say that Luz represents her side which wants to give in to the shadow aspect and not even try reclaiming her dream land, or her unconscious, and regain her psychological health; while Prinado, who looks quite sad and hopeless -especially in this introduction section and the sections prior to this one where he is present-, represents her depression and unwillingness to do anything about it. Wilkinson represents her fighting spirit, her will, but also her anger towards the patriarchal society who shuns her and does not acknowledge her existence.

Shortly after, Barbie looks at her amulet and asks her allies a seemingly bizarre question: “This place I had to get to. This “Brightly Shining Sea”. Is it a long way away?” (Gaiman 5:60) In no other part of the volume this “Brightly Shining Sea” is mentioned, so it is safe to say that this information is a part of her “instinctual wisdom”, which is invoked as soon as she is reunited with her anthropomorphic animal allies. And the rest of the guidance is provided by her allies, who are, as I stated before, ultimately parts of herself.

Barbie’s adventures in The Land continue in the fourth chapter, while the third chapter is dedicated to the events that take place in the real world while Barbie is asleep. The chapter is titled Bad Moon Rising, as it was mentioned a few pages before, Thessaly draws down the moon and her, Hazel and Foxglove walk on it to access Barbie’s unconscious in this chapter (Wanda cannot come with them despite the fact that she wants to come as only females can travel on the moon due to the feminine nature of it). Hazel and Foxglove wake up from the bad dreams induced by the black birds and they hug each other in fear and relief (the birds instantly disappear as soon as they wake up and before they have a chance to see them). Hazel states the thing which comes off to her as most

unnerving about nightmares to Foxglove while she smokes a cigarette and what she says is quite interesting: “It’s that something’s going on in your head and you can’t control it. … It is like there is these bad worlds inside you. But it’s just you… It is like you’re betraying yourself” (Gaiman 5:65). That is precisely why the nightmares continue to affect us after waking up: Since the unconscious is a dark zone inside our minds that is completely out of the reach of our consciousness and we, as humans, take pride in our awareness and self-consciousness; having bad dreams wreck our nerves even more upon waking up simply because they come out of a place that is not within our control and this disillusions us about the fact that we are in complete control of ourselves, in terms of both body and mind. When it came to nightmares, Jung thought that they “were the result of consciousness becoming imbalanced and one-sided; when consciousness fails to recognize and integrate important elements of the unconscious, those elements are forced to demand the attention of consciousness by means of frightening nightmares” (Bulkeley 146), meaning that, according to him, nightmares functioned as warnings issued by the mind in the case of consciousness becoming too separate from the unconscious. When one considers the fact that Hazel, Wanda and Foxglove dreams of their innermost fears, and since these mostly irrational but nonetheless traumatic fears are the ones that are dumped into the depths of our unconscious -hence the adjective ‘innermost’-, it is safe to say that the nightmares presented in graphic novel’s narrative and the causes behind them correlate with Jung’s approach to nightmares.

Shortly after, Thessaly shows up on Hazel and Foxglove’s doorstep and asks them to come with her. They go down to Wanda’s apartment and take Wanda with them too, who is crying profusely because of the nightmare she had. Then Thessaly tells Wanda that Barbie might be in trouble, and Wanda starts knocking on the door of Barbie’s apartment but no one answers. Using the spare keys Barbie once gave to Wanda, they open the door to her flat, only to find her sleeping on the bed with the Porpentine, the amulet Tenbones gave her, brightly shining on her chest. Thessaly requests Wanda to pick Barbara up and carry her to George’s flat, and shortly after they get inside, Thessaly tells them that she killed George and put his corpse into the bathtub. Others do not believe her at first, but when they go into the bathroom they see that he is actually lying in the bathtub with his

eyes wide open and a knife in his chest. After seeing the body and realizing that Thessaly actually told the truth, Foxglove says that "[she is] going to call the police … and a doctor for Barbie" (Gaiman 5:71), to which Thessaly responds "I'm sorry guys. You aren't going to call anyone. You mustn't" (5:71). and also tells them that they cannot go anywhere even if they tried to, implying that they are bound to George's flat with a spell, and when Wanda tries to leave, she finds out that it is actually true. "Sorry about that, Wanda" she says, "but I honestly don't mean you any harm. I may honestly even need your help" (5:73), to which Barbie's friends reluctantly agree to as they simply have no other choice.

Thessaly picks up the box cutter George used to slice his chest open from the floor and proceeds to cut George's face and gouge his eyes out. Then she nails them to the wall, and after doing so she also rips his tongue out with her teeth and stuffs it into his face on the wall in order to raise him from the dead and make him speak. All of these may seem bizarre and outlandish to the reader who is unfamiliar with the witches of Thessaly, but for those who know that these witches are known for being severely at odds with the civilized world, the fact that she cuts off George's face in a very calm manner and nails it onto the wall like she is doing something ordinary is not surprising at all:

> Some of the most lurid prose in Greco-Roman literature is about the women who … are associated with raising the dead … [that] live among or consort with the dead and in general [they] pervert all the standards of society. Lucan's portrayal of the Thessalian witch Erictho is both vivid and repulsive … . Finding a corpse she "eagerly vents her rage on all the limbs, thrusting her fingers in the eyes, scooping out gleefully the stiffened eyeballs and gnawing the yellow nails on the withered hand … ." (Janowitz 89-90)

Considering the fact that *A Game of You* is also a story of 'misfits', or the ones who are shunned by the society, it is thematically fitting that one of the key characters in the story is a Thessalian witch whose alikes are known for their unorthodox tastes and way of living; but the story has something to say about these misfits it features: That they are more than meets the eye, more than these one-sided, depthless caricatures people paint them as, and this message is especially evident in the scene where Thessaly commands the 'Triple Goddess'. Thessaly looks like a common nerd girl at first, with her glasses and her distance from her neighbors, but her neighbors find out that this notion could not be further from the truth after they go to George's apartment. After a short period of time,

the reader finds out that she is not just 'a' witch, she is an immensely powerful witch who is able to command the Triple Goddess, who says that "they have little alternative" but to "accede to [her] plea" (Gaiman 5:82), and this revelation has the same effect on the reader as finding out that she was a witch all along had on Hazel, Foxglove and Wanda; as, while the reader knew that she was a witch, he/she did not know the extent of her power up to this point in the story. Not only the characters' but also the reader's preconceptions (in this case, the preconception that witches are 'ugly, petty sorcerers' who are only modestly powerful) regarding certain literary archetypes are shattered.

The Triple Goddess represents

> three idealized or normative stages of female development: the youthful and independent Maiden (or Virgin), the fecund and relational Mother, and the degenerative and wise Crone … [who are] closely associated with the cycles of the moon (Maiden as the waxing moon, Mother as the full, Crone as the waning) and the movement of the Seasons (Maiden as Spring, Mother as Summer, Crone as autumn). The[o]logically significant affinities are noted to exist between the phases of the moon and the female menstrual cycle… (Bowen 67-68)

Given the quote above, it is only natural that the Triple Goddess is "invoked … in her aspect as the moon" (Gaiman 5:80) with a drop of menstrual blood. The name of the Triple Goddess is a bit unusual: Thessaly calls it "Gorgo, Mormo, Ereschigal: Three-face woman" (5:80) All of these are separate characters from mythology; Gorgo is Gorgon, the creatures from the Greek mythology who have the head of a female -with hair comprised of snakes- but the body of snake (the most well-known one being Medusa, one of the three Gorgon sisters who can turn anything into stone with her gaze); Mormo is a spirit in Greek mythology who eats misbehaving children; and Ereschigal is Ereshkigal, the Mesopotamian goddess of the underworld, or, the land of the dead. All of these characters carry some of the negative attributes of the Mother archetype; which, according to Jung, –as also stated in the theoretical chapter-, "may connote anything secret, hidden, dark; … [like] the world of the dead, anything that devours, seduces and poisons, that is terrifying and inescapable like fate" (*Collected Works of C.G. Jung* 3590). When the defining attributes of these mythological figures are taken into consideration, connecting the dots becomes quite easy: Ereshkigal represents the world of the dead, Mormo devours children,

and Gorgons have the body of a snake, a poisonous animal that is terrifying and inescapable once caught in its grips. As also stated in the theory chapter, according to Eric Neumann, the negative attributes of the Mother –or the Great Mother- constitute the basis for the Terrible Mother archetype, which is the 'shadow Mother', so to speak: In other words, all of these figures conform to the Terrible Mother archetype through their defining attributes.

There is another interesting thing of note in this section: The 'moon aspect of the goddess' part of Thessaly's dialogue, which was mentioned in the paragraph above. Since the moon is closely related with the unconscious of a female and all of these mythological figures conform to the Terrible Mother archetype, and since The Terrible Mother is the shadow aspect of the Mother and the Great Mother archetypes –also, the goddess of the story is compliant with the Great Mother archetype since this is only an aspect of her-, it is safe to say that the moon (the unconscious) is used synonymously with shadow in this part of the story. Considering all of the facts mentioned in this paragraph and the one above it, it is safe to say that this section as a whole is used to strengthen the underlying theme of unconscious being primarily a dark, cruel and treacherous place despite being a big part of our own psyche, hence it is being guarded by three Terrible Mothers who embody the negative aspects of the Mother, an archetype which is supposed to invoke feelings of being safe, comfortable and nurtured. It also conveys the message that this place and the 'entities' in it can only be controlled –to a degree- by someone 'accepting' and 'commanding' the shadow aspects present in the unconscious rather than unconsciously disowning them as human beings usually do with their Shadow, which makes the Shadow thrive in the depths of the unconscious, thus, becoming stronger and eventually strong enough to dominate it.

After Thessaly brings down the moon and commands the Triple Goddess to take them to Barbie's dream world through the moon passage, Hazel, Foxglove and Thessaly disappear, leaving Wanda behind as, despite her wish to go with them, biologically speaking, she is not a woman, so it is not possible for her to pass through the moon passage (Thessaly tells her that "this is not [her] route" (Gaiman 5:84)).

After a whole chapter that is dedicated to the events that take place in the real world, Barbie's adventures in her dream world continue in Chapter Four. In the first panel of page 89, the reader sees four silhouettes, who look like Barbie and her allies, trying to pass through a snowy plain. According to the caption on the left, which contains exposition about the situation in the form of Barbie thinking to herself, Barbie's allies "told her that this is the most risky part of the journey" as "there is no cover on the plain. If the Black Guard spot [them]", they have "[n]owhere to go. Nowhere to run" (Gaiman 5:89). The Black Guards are the shadow guards of the shadow aspect, and Barbie simply has nowhere to escape from them anymore: The face off with the shadow aspect and its integration to Barbie's psyche is only an inevitability from this point onwards, no matter how traumatic or painful it may be, so there is no use in trying to turn back and escape from the problem at hand. From the captions on the upper left corner of the second panel and the first caption on the upper left corner of the third panel, the reader learns that Wilkinson said "it is not a safe place" to Barbie about the forest they have to pass through after the snowy plain, as, "…there are bad things in [it]" (5:89). This forest is going to be discussed in detail later in this chapter of the thesis, but for now, suffice it to say that it represents the uncharted depths of Barbie's unconscious, so it is no wonder that Barbie's allies forewarned her about the terrible things that lurk within it.

Another thing of note in captions is the comment Barbie makes on the princess dress she is wearing while trying to traverse under heavy snow: "I'm wearing a pretty party dress – the kind I always imagined princesses would wear, when I was little. I'm cold. I'm so cold" (Gaiman 5:89). This is another piece of commentary that adds to the underlying theme of dreams of childhood being just that, dreams, which are not grounded in reality in any way and cannot survive when confronted with reality; and this is the most evident when their various properties, like wearing a pretty party dress –which is quite thin and not efficient at all in terms of providing protection from cold- all the time, are confronted with a situation one can easily encounter in real life. But despite the feasibility of these dreams in real life, it still causes great distress to someone when the realization hits them that their expectations about life will never come to fruition, hence the situation Barbie's psyche is in.

A few pages later, Barbie and her allies come across the dead body the reader has seen on the first pages of the volume and they take the scroll he still clenches long after his death from his hand. Luz, with a grim look on her face like she thinks everyone is going to end up like her, says that the corpse used to be the Tantoblin (Gaiman 5:92). Barbie remembers the name: It is the name of the servant who served them when she and Martin Tenbones were hiding in a room which was carried by 'some people' (who are weird, lizard-like creatures rather than people) after they had been attacked by 'white grub things'. According to Jung, "all intestinal worms, tapeworms, and the like, and [generally] many animals that live in the dark, are white. These are animals that symbolize the unconscious…" (*Children's Dreams* 215) In the first panel of page 93, where Barbie thinks retrospectively, the reader sees these white grub things, who have knives in their hands and they are attacking Barbie and Martin Tenbones (the lizard-like creatures who carry the aforementioned room are also present in this panel). This is a literal portrayal of vile things that come from Barbie's unconscious attacking her and the products of her childhood dreams; or, in other words, the literal portrayal of her unconscious turning on her. But there is a catch: The lizard like creatures are also white, meaning that a part of her unconscious still fights back and provides safe haven for Barbie in the time of need; but the number of the 'grub things' are overwhelmingly high compared to them. In the second panel of the page 93, the reader sees that Barbie and Martin Tenbones are safe inside the room carried by the lizard like creatures, and the Tantoblin is serving them. "… This guy was waiting for us, and he made us breakfast. I liked him" (Gaiman 5:93) Barbie says. This particular sentence makes me think that this safe room and the presence of Tantoblin is a throwback to her childhood; she wants to feel secure, safe and looked after like she did back when she was a child, and this is the manifestation of that desire in her dream world.

But now, the Tantoblin, who served her; who fed her and made her feel safe and secure, is nothing but a ghastly corpse. He, Martin Tenbones, the room, the lizard-like creatures who carry the room, they are all gone. The land is completely covered with snow, meaning that nearly all of her unconscious turned on her (she only has a handful of allies after all) and her dream world has become a hostile environment. There is no safe haven

to hide inside, in fact, there is **nowhere** to hide, let alone a safe room. The only option is pushing forward, and facing this dominating force at the end of the journey.

After Barbie buries the Tantoblin, another part of her childhood dreams, they see a small shelter and they get under it to protect themselves from the heavy snow. While they are under it, they open the scroll Tantoblin held in his hand and reveal that it is a description of the cuckoo bird and that there are various pictures of Barbie inside the scroll. All of the pictures are a close shot of Barbie's face with the paintings on her face taking the spotlight. "Princess? Is that a picture of you?" asks Prinado, to which Barbie replies "Yes. I've been doing a lot of face-painting recently. Originally I was going to get a tattoo. But I don't want anything permanent anymore. It's like I can be a very different person every day" (Gaiman 5:94). Barbara's comment on the pictures imply that, in addition to having an identity crisis, she also has been avoiding anything that has a chance to last long; whether it be friendships, relationships or having a job, which means that she has been avoiding establishing deep relationships and, apart from a few friends, basically living isolated from the rest of the society for a while now. Actually, this situation is not specific to Barbie; the modern individual has been having identity crises, which stems from being isolated and lonely due to the belief that individuals have to solve their problems on their own, for a long time now:

> The psyche of the urban individual is living with a very old trauma – inflicted by industrialization, social alienation, the weakening of community and intensification of city life – which was already apparent in the middle of the nineteenth century but became particularly acute at the start of the twentieth century. The trauma – of which Jung was a faithful historiographer – was catastrophically deepened by the two World Wars. The individual of today is suffering from a traumatic identity crisis brought about by the profound and irreversible changes in the social and relational structures of society. The individual, torn from his roots, grows up thinking that the most responsible way of dealing with one's issues is trying to solve them on your own, without the involvement of your immediate or wider environment. These independent individuals who make up society, self-reliant and stoical, barraged with identity and lifestyle choices, separated from fellow human beings and isolated by the specifics of the urban environment, feel lonely and isolated. They feel out of control, insecure and lost. (Bassil-Morozow 139)

What this ultimately means, is that, the more problems a modern individual has, the more isolated he or she will be from the rest of the society, hence, he/she will be more insecure, feeling more lost and out of control. Since these are feelings human beings tend to hide –from themselves and the others-, they make the Shadow stronger; which means that the more problems the individual has, the stronger his/her Shadow will be. In the light of this quote, it is not hard to see how Barbie's Shadow achieved complete dominance over her psyche over time; she tried to solve her problems on her own, and the new problems were just thrown onto the pile of old, unsolved ones, which were then sent to the unconscious and became fuel for the Shadow.

Everyone has their way of trying to cope with this situation, and Barbie's is painting her face to attach a temporary identity to herself, but not a permanent one as she actually wants to be one thing since her childhood: The princess of a beautiful, distant, magical land, which is not something she can achieve in real life no matter how hard she tries, but she still does not want a permanent, defining identity other than that of the princess. She holds on to that dream, meaning that everything else in life comes off as trivial to her as nothing in life can compare to being the princess of The Land, which makes her feel like an underachieving, unsuccessful, insecure individual who does not have an identity in real life, and the fact that the patriarchal society does not acknowledge her as a human being and sees her as a worthless 'thing' that has no use other than being an object for satisfying men's sexual desires, definitely does not help. It is safe to say that this problem of not having an identity definitely caused more problems throughout her life after being lodged in the depths of the unconscious, and the more she tried to unconsciously solve this, the biggest of her problems, and other ones –most of which is probably caused by not having an identity- on her own, the stronger her shadow became, as I stated in the paragraph above. The inevitable result of this is her shadow's influence over her psyche increasing over time to the point of establishing nearly complete dominance.

On page 95 the reader sees the aforementioned Black Guard for the first time: These are very tall soldiers donning black armor and holding spears in their hands, and they seemingly have no body; only a pair of red eyes glow in the darkness inside their helmet: In other words, they are literally 'shadow soldiers'. While Barbie and her allies are hiding,

the soldiers come very close to their hiding spot while passing through, and Barbie thinks to herself "I could have reached out and touched one. I could have reached out but I did not. … I had no doubts they were searching for us, and had a brief, mad impulse to scream, to run out, to laugh, to say "Here we are!" " (Gaiman 5: 96) This caption compliments the idea that Barbie needed help for a long time, she needed to "reach out" to people in order to ask them for their help, but she just could not as it is not the "way of the modern individual" in terms of dealing with problems. It also implies that Barbie saw the society as a hostile entity to her very being, as she was afraid of being judged for not dealing with their problems on her own (also, as I stated before, the patriarchal society does the opposite of making her feel included and acknowledged), hence the idea of "reaching out to the enemy".

She having the impulse to scream and let herself get caught by the Black Guard might come off as peculiar to the reader, but, in my opinion, she has that impulse because she has been living under the shadow aspect's 'shadow' for such a long time that a part of her, no matter the risks, just wants to come face to face with it as soon as possible and wants the suffering to end, but she knows that it is not her time yet: First, she must complete the journey to the Brightly Shining Sea and properly start the journey of individuation (as the integration of the Shadow is only the first step on the road of individuation, but arguably the hardest step to take). In the fifth panel of page 96, Barbie states that "the [photos inside the scroll] had changed into old playing cards" (Gaiman 5), implying that the old 'face-painting Barbie' has disappeared since she is coming to terms that she will need to come face to face with her shadow if she is to find out 'who she actually is', rather than painting her face in an effort to evade the actual problem at hand and postpone the inevitable.

Barbie's story continues on page 99. In the first panel, Barbie is lying on the grass near the forest and smiling in a contended manner, and when Wilkinson comments on the fact that she is smiling, she says that "[she] is warm", and "[she] thought [she] was never going to be warm again" (Gaiman 5:99). After her acceptance of the upcoming face off with her Shadow, coming face to face with the problem on the back of her mind, the sun has started to shine on Barbie and her dreamland after a very long time; meaning that her

consciousness (Sol, the sun) is starting to accept and acknowledge this part of her unconscious (the dream land and the Shadow) as a part of itself.

Shortly after they have breakfast which consists of apples, mushrooms, and eggs. After they have eaten, Barbie says that it was the best meal of her entire life. In my opinion, having breakfast –the first meal we have after waking up and becoming conscious- in the story symbolizes having a healthy, mostly undivided psyche (undivided in terms of consciousness and the personal unconscious): In the beginning of the story, Wanda and Barbie leave home without having breakfast, which represents her psyche being completely fragmented, and the first thing she remembers about Tantoblin, the servant who died under the snow, is the fact that he served her breakfast, which represents her longing for having a more healthy psyche. And now, after successfully passing through the snowy regions of The Land and arriving at the entrance of the forest, she has the most wonderful breakfast of her life, prepared by the magical creatures of her dream land. In the sixth panel of page 100 she also says that "[she] is really happy" and "[She] can't remember ever being so happy before" "not even when [she] was a little bitty kid" (Gaiman 5). Since our psyche starts to get fragmented in our childhood when we are made aware of the rules of the society -which results in the forming of our shadow-, the fact that she says she had the most wonderful breakfast and she is happier than when she was a child immediately after serves as an indicator: The indicator of the fact that she is closer to having an undivided psyche ever than before.

There is a piece of dialogue on the same page that might be found familiar by scholars who studied Jungian psychoanalysis: In the third panel, Prinado says to Barbara "Before you came, before the cuckoo, the Land was 'ere. ... You come'ere to dream. But the Land is older than you, Princess" (Gaiman 5:100). Barbie asks Prinado how he knows this, but Wilkinson answers her question instead: "Well, just look around you. … You didn't [create this]. You're just the princess" (5:100). According to the Jungian psychoanalytical theory, the personal unconscious the second psychic level and, in a sense, it sits on top of the collective unconscious:

> In his model of the psyche Jung distinguishes three psychic levels: ego-consciousness, the personal unconscious, and the collective unconscious. … [T]he personal unconscious is so named because its contents are acquired in

> the course of an individual's life, and, therefore, are unique to each individual. … In contrast to the personal unconscious, whose contents are acquired, the contents of the collective unconscious … are indigenous to the psyche. (Aziz 19)

Then, what Prinado and Wilkinson are trying to tell Barbie is the fact that The Land is not comprised solely of her personal unconscious as her dream land is built upon a land which was there long before Barbie and her Shadow, which is the collective unconscious, the foundation our psyche rests upon: It is merely populated with various elements from Barbie's personal unconscious.

After this bit of dialogue, they start to move into the forest, or, the uncharted depths of Barbie's unconscious. In the second panel of page 101, there is a hairy hand with long claws on the trunk of a tree, indicating that someone is watching them from afar, and shortly after, in the fourth panel Luz says "Someone's watching us" (Gaiman 5). Wilkinson comments on Luz's remark by saying "They've bin watchin' us since we entered the forest. But if it was the Cuckoo's people they'd've nobbled us by now" (5:101) indicating that these elements in the unconscious have nothing to do with Barbie or her Shadow. Prinado asks the princess what they should do now that they are being observed by potentially hostile elements of the unconscious, to which Barbie replies "We keep going. What else can we do" (5:101) strengthening the notion that Barbie knows there is no turning back from this point onwards.

Barbie and her allies continue to feel like they are being watched throughout their journey through the forest. At the start of their journey, "[t]he forest is not a comforting place for travelers" Barbie thinks to herself, "[b]ut we were warm, and we had just about enough to eat" (Gaiman 5:102). But in the forest, things change quickly as you move into its depths: After a while "[t]he trees [become] so thick [they] lose the sun completely" (5:102). Prinado shows them the way at first by swinging from branch to branch and scouting the way ahead, but then "one day he [does not] come back" (5:103) (with "one day" it is implied that they walked for a very long time, and frankly it is not surprising considering how deep the 'rabbit hole' goes when it comes to the unconscious). After this point in the story, things take a dark turn in the forest, starting with the next page.

On page 104, the first thing that immediately catches the eye is the fact that the color palette used on this page and the next one mostly consists of various shades of blue, implying that it is the dead of the night, but, according to Jung, it also stands for something else: “We would conjecture that blue, standing for the vertical means, height and depth (the blue sky above, the blue sea below) … [T]he vertical would correspond to the unconscious”(*Psychology and Alchemy* 213). In the light of this quote both the dominantly blue color palette on pages 104 and 105, and reaching the ‘Brightly Shining Sea’ to confront the Shadow suddenly makes more sense: It is quite obvious that these blue pages represent the innermost areas of the unconscious. Another thing which strengthens this notion is the fact that, in the second panel of page 104, the reader sees Prinado hanging from a hand that looks boney -and also a little bit like a tree branch- with his tongue hanging down. Barbie is utterly shocked and -probably traumatized since a magical creature from her dream world has died by being hanged- upon seeing this. Since traumatizing events are sent to the unconscious with the other unwanted things, it is only fitting that the first thing Barbie sees is something that could easily traumatize her.

Then the reader learns that it was the ‘tweeners’ who killed Prinado. Barbie asks if they serve the Cuckoo, to which they reply “We serve no-one but ourselves. … [A]nd these are our woods. … We were here before the Cuckoo. We were here before you” (Gaiman 5:104). Understanding what this means starts with understanding what a tweener is: According to Oxford Dictionaries, a tweener is “[a] person or thing considered to be in between two other recognized categories or types” (“Definition of Tweener in English”). Also, keep in mind that it is established beforehand that this forest was here long before Barbie’s dream land, as Wilkinson says in the fourth panel of page 103 that they need to find the old paths in the forest, paths from a time “before there was even a forest here” (Gaiman 5). When one takes all of these into consideration, what the tweeners are, in a Jungian sense, becomes quite clear: Since it is established that the forest is the place where the personal unconscious and the collective unconscious overlap the most -hence there being ancient old paths in the forest-, these tweeners are the unwanted characteristics that are a part of the archetypal shadow, which is “the destructive, negative of the ordering, integrating Self” (West 148), or, the culmination of all characteristics that are deemed

unwanted across all cultures which "is neither individual nor cultural, but, as archetypal, affects both" (Talley 19), hence the name 'tweeners' as they are literally in-between. "Cannot escape the tweeners" (Gaiman 5:105), they claim while Barbara, Luz and Wilkinson try to run away, and they –presumably- make Barbie fall down with something that looks like the root of a tree after saying "[t]hese are tweener woods" (5:105). This part is quite fitting considering that these are the characteristics that mankind tried to unconsciously escape from by sending them to the innermost depths of the unconscious, but they are still there, and they oppose the individuation process and the integration of the shadow and the archetypes; and this is why they claim that it is impossible to escape from them and try to stop Barbie and prematurely end her journey.

After Barbie trips and falls down, the Porpentine lights up and starts to shine, illuminating one of the paths of the old. The old path represents the way and the intuitive wisdom of the Self, the "2,000,000-year-old man" (Jung, *Psychological Reflections* "Recognition of the Psyche") that is inside all of us. Wilkinson calls the path "one of [Morpheus'] paths" (Gaiman 5:105), which makes Morpheus, or Dream, the Self, which is not a half-bad –if not entirely accurate as he is not the Self but only a part of it- analogue for the King of Dreams since he is the one that presides over the collective unconscious of mankind, 'The Dreaming'. The light of the Porpentine which hangs on Barbie's neck represents the intuitive wisdom that is coming from the inside and illuminating the dream world outside, and providing safety from the horrors hidden in the depths of mankind's psyche (in the seventh panel of page 105, Luz states that "[the tweeners] cannot walk on this path" (Gaiman 5)). "As the sun came up the light of the Porpentine faded" (5:106) states Barbara in the first panel of the next page, implying that when the consciousness takes hold, the intuitive wisdom provided by the Self takes a back seat until it is required again.

After passing through the forest, they arrive at a cliff that looks over the Brightly Shining Sea and the city. Luz says that she is going down to the city to get help, but her true colors are revealed when she brings the Black Guard instead. The Black Guard slices Wilkinson's throat, effectively killing him, and they take Barbie to the citadel where the

Cuckoo resides, which is "[Barbie's] family's old house in Florida", where "[she] grew up" (Gaiman 5:112).

Barbie, curiously, enters the house where she spent her childhood. At first, it seems like there is no one inside. It is an orderly and well-kept house, and details such as the prize Barbara's father won for coming third in the Bass Fishing Tournament of 1967 are still intact in the version of the house in Barbie's mind. Barbara looks out of the window, and thinks that the Brightly Shining Sea isn't any sea, "it's the Atlantic Ocean, early in the morning, after the sun's burned the clouds away and before it is risen too high in the sky, at the moment when the sunlight turns the sea to silver. Dappled, glinting, magical silver" (Gaiman 5:116). She also remembers that, when she was a child, she thought she could pick up the sea water which was "…glittering like liquid diamonds" (5:116). While these thoughts are passing through Barbie's mind, someone else enters the scene: A small, blond girl with a pinkish orange dress that has pink sleeves who sports a double ponytail and look like Barbie comes out from a room, and says that, in here, the Brightly Shining Sea is actually made of liquid diamonds which can be picked up. Barbie asks her if she was reading her mind, to which she replies "I just knew what you were thinking. It wasn't that hard" (5:117). There is a reason she knew exactly what Barbie was thinking: In the next page, this little girl is revealed to be none other than Barbie, but as a child. After Barbie says "You're me", little Barbie responds "Not quite. I'm part of you. Sort of. You created me. Kind of. **I'm the Cuckoo** (emphasis added)" (5:118). What she means by that is, while she **is** Barbie as she represents everything Barbie repressed, as such, she is not a part of Barbie's ego-consciousness, so she is also not Barbie at the same time.

"But why has Barbie's Shadow manifested as little Barbie", you might ask. The work answers this question quite clearly on its own: The Cuckoo flat out says to Barbie that she had "an overactive imagination" which "worried [her] parents", and after they tried to stop "her fascination … with the fantastic", Barbie "began to defend [herself]" (Gaiman 5:119). If one also takes the fact that "[Barbie's father] used to say that [along with] lots of [other] things [comic books] were unladylike" (5:29) into consideration along with this piece of dialogue between Barbie and the Cuckoo, how exactly Barbie 'defended' herself and why her Shadow manifests itself as the little Barbie becomes quite clear:

> …[T]he shadow is greater than simply dangerous potentials. When families assign rigid gender roles, for example, each gender may consign to shadow its own potential to develop qualities that would expose it to ridicule or punishment. In a culture that considers instrumental reason the only reliable way of knowing, people may repress or ignore their intuitive, expressive and sensory insights. Thus, while the ego consolidates itself and shapes itself to social norms by amputating or stretching parts of itself, what's repressed is not gone. (West 35)

In Barbie's story, one witnesses the imagination and creativity becoming a destructive force in someone's life because of the predetermined gender roles assigned to individuals in patriarchal societies, which forces the female individual to 'throw' all their fantasies into the depths of the unconscious since it is not socially 'acceptable' for them to have an active imagination, which becomes the foundation for their shadow and it continues to grow inside throughout their life. It grows to the point that they unconsciously start to believe their actual identity is of the character they portrayed themselves as in the fantasy, so they feel like they do not have any identity in real life. Another bit of dialogue between Barbara and the Cuckoo which affirms this notion is the one where Barbara confronts little Barbie about indirectly killing Wilkinson and Martin Tenbones, to which she replies "[They are dead] [b]ecause of us, Princess Barbara. Because of us. Like I said: I'm almost you" (Gaiman 5:118), implying that little Barbie is the manifestation of everything Barbie told and still tells herself she is not, as these things are not appropriate for her to be: The pretty princess of The Land cannot be a murderer, after all.

One of the most interesting things about Little Barbie, or, Barbie's shadow, is its name, the Cuckoo. In this section of the comic, there is some kind of an explanation on it: The little girls are likened to cuckoos by Little Barbie because they imagine their parents to be king and queen and waiting for them to be taken back to the land ruled by them, but this explanation is not wholly satisfactory. To understand why the shadow is called the Cuckoo, one has to go back to page 95 and take a look at Cuckoo's description written on the scroll, which Barbie reads to her allies out loud. The caption on the first panel reads "[t]he European Cuckoo … winters in the tropics, and is an abundant summer visitor to continental Europe and Britain, arriving in April" (Gaiman 5). In other words, the Cuckoo arrives in the spring, or, the beginning of life. It continues in the second panel:

> It takes its name from its distinctive song. The cuckoo does not itself build nests; instead it places it eggs in the nests of other birds. … A bird will brood the foster chick whilst her own infants lie slowly dying outside the nest. … When hatched[,] the young cuckoo, during the first few days of its naked, blind and apparently helpless existence, throws out the unhatched eggs or fellow nestlings. After a while the murderous instinct passes, and any nestlings that are too heavy to have been thrown out are accepted as bed mates. (Gaiman 5:95)

At first, this description naturally makes one think that the young cuckoos are very ruthless little creatures, until he/she remembers how nature works: In nature, there is no right or wrong, good or evil; every animal acts according to their innate releasing mechanisms, or IRMs. The young cuckoo does not want to murder anyone, this behavior and other similar ones are behaviors which emerged as a result of their evolutionary experience as a species. On the seventh page of this thesis, it is discussed how these IRM's are likened to archetypes by Anthony Stevens; which brings us to the conclusion that, the message given by the name cuckoo, is that Barbie's shadow, a part of Barbie which emerged naturally, is not inherently evil, and only acts according to 'its nature'. Jung agrees with this notion, as he states that "…the repressed tendencies, the shadow as I call them, [are not] … evil … . But the shadow is merely what is inferior, primitive, un-adapted and awkward, not wholly bad. It contains inferior, childish or primitive qualities that would in a way vitalize and even embellish human existence, but-convention forbids!" (*Psychology and Religion* "Psychology and Religion") It is not hard to see that the traits that do not conform to the gender roles assigned by the patriarchal society would be called 'inferior' in this case, but as Jung also states, the persons having these traits have the chance to contribute to mankind's existence through utilizing them. There are many ways an overly imaginative person can be beneficial to society, but in Barbie's case, she is not given that chance and, as I stated above, it becomes a destructive force instead. It is highly doubtful that the shadow, like the young cuckoo, can be held responsible for any 'evil' it does; and if anything has to take the blame, it is the patriarchal society which dictates what little girls and boys have the right to do/be. On page 157, after Morpheus has come into Barbie's dreams, Barbie points at the Cuckoo and says that "…[S]he has to be stopped…

She's dangerous. She's evil" to which Dream replies "Dangerous? Perhaps. But evil? She acts according to her nature. Is that evil?" (Gaiman 5)

As Little Barbie drags Barbara into the kitchen, as she wants a glass of water, she says "Well, you left yourself wide open for me, really. I mean, really. It is a little like possession. Only I didn't bother with your body" (Gaiman 5:121). This bit of dialogue should be considered along with what Cuckoo says while she sits on top of the kitchen in the next panel, "I moved into your dreamworld. Into those parts of your life you weren't using. You were everything I needed. I'm your imaginary fiend" (5:121), and the thing she says to Luz about Barbie while she drags Barbie's body to the spot she will destroy her on page 133: "They divide themselves up into such complex puzzles, little bird… She was the perfect environment to grow in…" (Gaiman 5) According to Stevens, Jung classified the shadow as a complex, which is "a cluster of traits bound by common affects," ("Chapter 3") and the shadow has

> …like all complexes, … an archetypal core, in this instance the archetype of the Enemy… … [The Enemy] is actualized in the personal psyche as the shadow complex through growing up in a human social environment. There are two important sources of the complex: (1) cultural indoctrination and (2) familial repression. ("Chapter 3")

Then the usage of the term 'complex' is no coincidence as the events and the themes of Barbie's story conform to this description of the shadow as a complex. Then comes the word 'possession', which, according to Jung, is the name given by "the naïve observer" to the "shadow-government of the ego" which is "[formed by] [a] complex" (*Collected Works of C.G. Jung* 7370). Since it only 'looks like' possession, Little Barbie says that it is 'like' possession, but only she did not bother with dominating her body. So, it is only inevitable that if the shadow of a person gets powerful enough, it will become, in a sense, an internal saboteur, and in Barbie's case, it evolved into one over time, and this is why she says she infiltrated into Barbie's life, specifically to the parts she was not using.

Little Barbie admits that she has manipulated and continues to manipulate her through Barbie's quest for happiness, since, to Barbie, happiness is identical with being the princess. "…I've got a right to live, haven't I? And to be happy", says Little Barbie, to which Barbara replies "Of course you have" (Gaiman 5:121). Then, in the first panel of

the next page, she says to Barbie "…You wouldn't mind if I had to kill you? I mean completely destroy you? I need to. And it would make really happy" and a very tired, nearly hypnotized looking Barbie says "Sure" (5:122) to her request.

'Being killed by the shadow' is actually nothing new, but to understand it, one must first understand the concept of inflation. During a dialogue with an attendee in a seminar on Nietzche's Zarathustra, Jung states that "if anyone has a one-sided identity with a certain figure, it causes a certain inflation" (*Nietzche's Zarathustra* 125), whether it be an archetype or the shadow; in other words, inflation is starting to identify with an archetype or the shadow due to the presence of excessive unconscious content in the consciousness (Barbie clearly starts to identify with Little Barbie in this section). Jung also states that we tend to "underrate" the "destructive powers of the shadow" when we are "far away" from it, so "it appears in a particularly dangerous way" (125). Mrs. Baumann, the attendee he is having a conversation with, says that "…[the shadow] [may] rise up and say "If you do not accept me I will kill you"" (125), and Jung agrees that this is a thing which might happen. In my opinion, Barbie's nearly hypnotized state indicates the inflation caused by the shadow.

The 'destructive powers' of the shadow, a part of the unconscious, manifests itself in real life as a great disaster which hits New York (in the previous pages of the thesis, it was stated that the unification of Sol (the sun, consciousness) and Luna (the moon, or the unconscious) was considered to be dangerous by the alchemists). The waters rise due to the fact that Thessaly drew down the moon, and a big hurricane wreaks havoc on the city. While the city is getting destroyed by the hurricane, the people on the radio -whose dialogue appears on captions which are placed on top of various scenes of disaster and destruction- are talking about their preference of cotton swab brands. The dialogue and the scene are starkly at odds with each other, but the reason it is as such is that there is a subtle commentary here: Commentary about the fact that society never takes responsibility for anything they directly or indirectly did; as in their eyes, the problem is nearly always with that specific individual and the ways of the society are never considered to be at fault by most individuals; they are oblivious to the problems society's current structure causes. This underlying subtext about society's ignorant attitude is

especially evident in the last panel of page 123, where a caller calls the radio station and tells them that a hurricane is hitting New York hard, but they tell him that the meteorologists would warn the people beforehand if that was the case (Gaiman 5).

On the next page, Thessaly, Hazel and Foxglove is walking on the moon's path in order to travel into Barbie's dream world. "Identity blurs on the moon's road" (Gaiman 5:124) says the caption on the first panel, alluding to the fact that man has many 'mini-identities', or sets of behaviors and characteristics resting in the unconscious which make up the Self. In the fourth panel, the captions read "In the pale light of moon I play the game of you. Whoever I am. Whoever you are" (5:124), meaning that, when it comes to our unconscious, who these characters are, or who we are, as the readers, does not matter: We are, collectively, that "2,000,000-year-old man" (Jung, *Psychological Reflections* "Recognition of the Psyche"). Defining ourselves through identification, the convention of naming, the emergence of the ego; these can be called mere games we play to differentiate ourselves from each other and the rest of the world. In reality, there is no "you", there is only "I", hence the title of the volume, "A Game of You". The caption on the upper left of the fifth panel makes this interpretation of the section more grounded: "All sense of where I am, of who I am, and where I'm going has been swallowed through the dark" (5:124).

Near the end of the story, it is revealed that what Cuckoo meant by killing Barbie is making her destroy the Porpentine. Porpentine is the only link Barbie has to her dream world, so when she destroys it (and a black monument called the Hierogram along with it), she destroys the land; and Little Barbie claims that the destruction of the land will make it possible for her "to leave the nest" (Gaiman 5:138). After Little Barbie says "It's time, Barbie" (5:140), Barbie takes off the Porpentine, says "**I'm not afraid** (emphasis added)" (5:140), and smashes it on the Hierogram, which effectively causes a huge explosion. After the explosion, the reader sees that no one was harmed, and the Little Barbie is joyously screaming "I'm the cleverest and the prettiest, and one day I'll be the biggest and the brightest…" (5:141) while Barbie stands next to her looking quite sad in the same panel. The reason for Barbie's sadness is that, once, these were Barbie's thoughts: She thought she would be the cleverest, prettiest and all those things, and it

simply never happened; and instead she is sitting there looking at the Porpentine's chain, which clearly represents her dreams that never came to fruition. It is a moment of acceptance for Barbie, she is experiencing the sadness which stems from this once and accepting that she will never be the princess of any magical land; accepting and getting ready to move on.

But, unfortunately, it is not possible for her to move on until someone does something about the fact that she is completely "possessed" by the Cuckoo: In the fifth panel of page 141, the Cuckoo says "…Once the land's gone, … I fly … [o]ut of your dreams into your lives. I'll be big and beautiful…" (Gaiman 5) implying that she will "possess" Barbie in real life (hence, Little Barbie's request from Barbie to sacrifice herself for her). While Barbie accepts that she will never be the princess, she still wants the Little Barbie to be happy (in my opinion, at this stage, she thinks that Little Barbie's happiness will make her happy too), and she is ready to do whatever it takes to ensure her happiness (she states that she felt that way at this point in the caption on the first panel of page 147).

The stars start to fall on the next page (143), and one of the stars is revealed to be the pupil of Dream, the King of Dreams, who, in my opinion, represents the Self in this story (Dream is created in such a way that he conforms to many archetypes, which makes him a narratively versatile character). The connection between the stars and archetypes might not be obvious to the reader who does not know that, "[f]or Jung, archetypal figures from the collective unconscious are projected into legends, fairy tales and myths in the same way constellations were once projected onto the stars" (Gollnick 34), which makes this scene quite fitting in terms of the underlying Jungian subtext. First, Dream 'fixes' Barbie: He realizes that Barbie summoned Dream 'involuntarily', as she was possessed by the Cuckoo, and simply touches her chin and says "I trust that feels better" (Gaiman 5:145). He simply eliminates the possessive power of the shadow by one touch, and this constitutes one of the reasons I believe that Dream represents the Self in this story: Dream is vastly powerful compared to the shadow, which is a very powerful being in itself, and, considering the fact that Jung called the Self "God within us" since "it transcends our powers of comprehension" (*Collected Works of C.G. Jung* 2882), the only thing that can eliminate the effect of the shadow on the individual with one touch can be none other than

the Self. This idea should be considered along with the fact that, on the upper right caption of the first panel of page 146, Barbie states that meeting Dream "was like meeting God, or someone like that" (Gaiman 5). She also says "[she] did not know what language the words were in, but I felt like I ought to have understood them—or rather, **that** (emphasis added) part of me did understand them, on some deep, buried level" (5:146), implying that the Self inside her ('that part of me') understood Dream as the Self knows every language created and used by man. Actually, this is a characteristic of Dream; when he talks, the recipient hears the words in his/her own language.

In the fourth panel of page 147, the reader sees Dream standing close and lots of little figures on the horizon who are approaching him. On the next page, it is revealed that these are "giants and centaurs and witches and fauns; bears and trolls; even a handful of giant spiders", in other words, figures from fairy tales, myths, and bedtime stories; the stories of mankind. Barbie also says that "…there were others walking past. Different wonderful characters – soldiers and courtiers, youngest sons and cats-in-boots: These weren't the inhabitants of my land" (Gaiman 5:148), which effectively clears any doubt about the fact that this section alludes to the collective unconscious of mankind. The Sandman becomes huge at this point and all of these characters start to disappear in his cloak. Barbie wonders if "he [became huge]" or "did [the creatures] become tiny as they reached him? Did such concepts even apply?" (5:148) The answer is, no, they do not, as "…the unconscious [is] a limitless, indefinable, and irrational concept" and, furthermore, "the [S]elf is necessarily also an only partially rational concept" (Jung, *Nietzche's Zarathustra* 124), so it is expected that the concepts originated in the real world will not apply to Dream, the creatures or the landscape surrounding them.

On the next page, it is revealed that The Land is created by the Sandman for his old love Alianora, and he tells her that many young girls 'inhabited' this land since (it is safe to say that the character exists –in this *Sandman* volume, at least- to remind the readers that many girls had similar fantasies to Barbie's throughout the centuries). Suddenly, The Land becomes a handful of sand in one of Sandman's hands, but with its features like trees and rivers staying intact for a brief moment. Then, it crumbles in his hand, and slips through his fingers, returning to its original form; or, in other words, the Self, being a

combination of consciousness and the unconscious, or both imagination and reason, dispels the illusion it created (only it has to power to do so, after all).

However, the story does not end here: After the land is no more, Barbie, The Cuckoo, Foxglove, Hazel and Thessaly become trapped on a brown rock which looks like an island; and Dream tells Barbie that she may ask "boon of [him]" as a part of "the compact" (Gaiman 5:160) and Barbie asks him to return her and her friends to their world safe and sound. Then the Cuckoo asks Dream "Does that mean I can fly" (5:161) and after Dreams answers positively, she turns to Barbie, says "Thank you" (5:161) and turns into a bird (which resembles an eagle more than an actual cuckoo) and flies off, finally 'leaving the nest'. Barbie looks up happily at the Cuckoo, smiles and says "wow…" (5:161) Barbie has every right to be happy at this point, as her psyche is healed, and she took the first step on the journey of individuation. Also, in terms of representing a healing psyche, the imagery here, or more precisely the image of an eagle or an eagle-like bird is not an uncommon one: "Winged eagle" is defined by Jung as "a symbol of the transformation process involved in the healing of the psyche" (*Abstracts of the Collected Works* "Mysterium Coniunctionis").

The rest of the story involves Barbie, after finding out that Wanda has died after the apartment crashed down during the hurricane (Barbie is brought out of the apartment safe and sound) going to Kansas to attend Wanda's funeral and meeting with a woman named Dora, Wanda's aunt. While she is on her way to the table Wanda's aunt is sitting, two boys, one skinny and one overweight, sees her. One of them says "What the hell is that?" and the other one replies "Don't reckon I know, but it can sit on my face any time it wants to" (Gaiman 5:165). The message which is being conveyed by this section is, no matter how much a young woman matures, the patriarchal society continues to define her as a 'sex object' and she simply learns to deal with them by not paying much attention (Barbie is mildly annoyed by their behavior, but does not say anything) as she knows that being treated like a sex object does not make her one, that she is much more than that: On page 174, while sitting near Wanda's grave, Barbie says that "…[E]verybody has a secret world inside of them. … [N]o matter how dull and boring they are on the outside, [i]nside …

they've all got unimaginable, magnificent, wonderful, stupid, amazing worlds…" (Gaiman 5)

Then she sits down across Wanda's aunt and one of the first things she says to Barbie is that "[she knows] that boy was a sinner" (Gaiman 5:166). During their conversation, she insists that she should not tell her parents that Wanda was a transsexual and 'corrects' Barbie by reminding her that her birth name is Alvin when Barbie calls her Wanda. At the end of their dialogue in the diner, Wanda's aunt says "God gives you a body, it's your duty to do well by it. He makes you a boy, you dress in blue, he makes you a girl, you dress in pink. You mustn't go trying to change things" (5:169), basically spelling out that the patriarchal society, who thinks that preserving the status quo in terms of gender roles is much more important than the happiness of the individual, is the real culprit here; rather than the Cuckoo, or anyone/anything else.

At the end of the story, Barbie writes Wanda over Alvin on Wanda's gravestone with a pink lipstick, in other words, doing what she can in order to give her identity back, from which Wanda was denied even in her death. Wanda's aunt give her a ride to the bus station, and while on the way, tells her that "[she] used to be a princess" and "[she] had a cuckoo in her head" (Gaiman 5:177) while removing the veil face-paint she put on in the bathroom of the diner: The dialogue, combined with the imagery implies that, either she stopped giving meaning to these face-paintings pertaining to identity or this is the last time she does it since she erases it with a handkerchief while talking about the cuckoo in past tense. Then, she completely erases the face-paint and at that moment, she starts remembering the dream she had: She saw Wanda in her dream, along with Dream's sister, Death, and "…she [was] perfect. Drop dead gorgeous. [There was] nothing camp about her, nothing artificial. And she [looked] happy" (5:178). Wanda never had the chance to be completely united biologically and psychologically, so the implication here is that she needed to die in order for her psyche to be united (the concept of the psyche is interpreted closer to the concept of the soul, in this case). This idea of individuation extending beyond one's lifetime is not a unique one: Murray Stein, a Jungian psychoanalyst, states that it is possible that "[the process of individuation] … [extends] even beyond our biological existence" (Stein 112). After Barbie arrives at the bus station, *A Game of You* ends with

these words: “And if there’s a moral there, I don’t know what it is, save maybe that we should take our goodbyes whenever we can. And that’s all” (5:179).

2.2 A Tale of Two Cities

While Jungian subtext is prominent throughout *The Sandman*, it would be unwise to think that Gaiman did not include anything about the psychoanalytical theories of S. Freud in a work that is the reflection of his fascination with dreams, and a prime example of such inclusion is “A Tale of Two Cities” (Gaiman 8:21) -as the narrator of the story calls it-, which gives the uncanny a major role in its narrative. The story starts with a description of a man who spent nearly all his life in a city. The narrator states that, while he “[left] that city” (8:22), he only did so on a few occasions: “He had holidayed by the sea” and had a vacation “on a tropical island” (8:22) with the money his parents left him after their death. He has a ‘nine to five’ job “in the city center”, and while he is on his way to work in the mornings, he “[wonders] what would happen were the subway carriage suddenly be transported to a distant planet: How long it would take before the passengers began to speak one another; who would make love to whom; who would be eaten should they run out of food” (8:22). Then it is explicitly stated that he “felt ashamed of [his] daydreams” (8:22). This statement is quite peculiar: Why would someone feel ashamed of his or her daydreams, exactly? Freud has an answer to that question, as he thinks that “the conscious daydreams (almost invariably of an erotic nature) of young men and women [....] derive from a previous period of masturbatory activity” (Erwin 189), the ‘previous period’ being the infancy. The ‘being ashamed’ part comes into play in adulthood, as in adulthood “the masturbatory satisfaction is renounced, the phantasy becomes entirely unconscious” (189) and it is a well-known fact that Freud thought “...masturbation [was] the source of guilt feelings” (Westerink 207). Another interesting thing here is the fact that the protagonist, after thinking about who would have sex with each other, immediately thinks about who would be devoured in a case of food shortage. In Freudian psychoanalysis, there is a concept called devouring the mother for pleasure in the oral stage of development, and it involves having “intense pleasure ... through using the teeth to bit and devour, desiring to chew and gnaw at the mother” (Adelson 210), and as such, the act of eating someone can also be traced back to infantile means of having

sexual pleasure. Since the "cannibalistic phantasies [are deemed] the most potent factor in oral fixations" (Heimann 523), and since it is stated that the protagonist of the story is regularly fantasizing about this very specific scenario on the metro; one can safely say that this statement of him being ashamed of his daydreams is not a mere coincidence, but rather a part of the Freudian subtext of the story.

More details are given on protagonist's mundane life on the next page: The reader learns that he picked his current job not because he liked it, but because "it was a job for life, [and] because it provided him stability and security" (Gaiman 8:23) and that, while his colleagues go to workplace's cafeteria for lunch, he eats his sandwich he presumably brought from home during lunch breaks and "...explore the byways of the city" while doing so simply because "staring at his city … [makes] him happy" (8:23). The reader is told that this man (whose name is Robert according to the caption above the second panel of page 23) "[treasures and collects]" "sights" (8:23) and scenes such as

> A carving on a wall above a door on a condemned house; a bright flash of sunlight reflection off the railings of a park, making them serried spears to guard the green grass and running children; a gravestone in a churchyard, eroded by wind and rain and time until the words on the stone had been lost but the mosses and lichens still spelled out letters from forgotten alphabets... (Gaiman 8:23)

In this quote, the children playing in the park represents life, while the gravestone in the churchyard represents death and the condemned house represents the inevitable departure; and all of these are aspects of human existence. One of Freud's most controversial theories is the theory of death drive (or Thanatos), which argues that "[t]he primary goal [of life is to] end … stimulus and a return to an earlier inanimate state" (Gordon 61), and the gravestone with mosses and lichens all over it that 'speaks' in a forgotten language is the perfect allusion to that 'newfound' inanimate state of existence to which –according to Freud- all human beings strive to 'reach'. The description of the mossy gravestone is contrasted with the image of children playing in the park and being protected from the dangers of the world, which stands for the "…life-drive, the instinctual need for stimuli, to reemerge" (61), or, Eros. The caption above the next panel reads "Robert saw the city as a huge jewel, and the tiny moments of reality he found in his

lunch-hours as facets, cut and glittering, of the whole" (Gaiman 8:23), which means that the city, as a product of the civilization of mankind, has the conflicting aspects -or 'facets'- of our existence in it, and Robert is a man who takes pleasure from seeing the city embody these aspects during his exploratory journeys through the 'byways of the city' in lunch breaks.

On the next page, it is explicitly stated that Robert is not aware of the fact that "his passion for the city [is] … out of the ordinary" (Gaiman 8:24) and it is also stated that he does not realize that every person has something that makes him or her unique. Robert is simply not interested in people -even in himself, for that matter-, he only likes the city; evidenced by the fact that he deliberately evades social interaction during lunch breaks.

Along with the description of Robert's life and habits, the personification of the city also continues on this page: The narrator tells the reader that Robert "would walk alone in the city at night, when he could not sleep, to see the face the city presented after dark, which was not its daytime face. Once he shivered to hear, through a window, someone screaming—lost in a nightmare, perhaps, or waking from horrors they were unable to face" (Gaiman 5:23). In this story, the day and night represent the conscious and the unconscious, respectively; and with this, the city is likened to a human being again, with its day and night faces, or the contents of its conscious and unconscious being very different: The night -or the unconscious- has all kinds of horrors in it which are repressed (hence the 'unable to face' part) and stay below the surface during the day.

In the panel that portrays Robert walking in the streets during the dead of the night, Robert reminds me of the protagonist –who is, in all probability, Eliot himself- in T.S. Eliot's *The Lovesong of J. Alfred Prufrock*. They are both physically unattractive individuals who prefer walking in the streets, taking in the sights, and –presumably- contemplating after dark to having social interaction of any kind. Philip Reff, in his work *Freud: The Mind of the Moralist*, states that Freud

> ...was certainly aware of [Prufrock's] disorder. Prufrock was a neurasthenic. Modern "civilized" morality, being itself hollow, had hallowed him out. If, as Eliot depicts him, Prufrock could not react energetically to the great war, nor to the chatter of frigid ladies in the drawing rooms, it was a symptom of his moral uncertainty. The knowledge that all decisions are his to make had left Prufrock tired and cynical. One of Freud's earlier manifestoes on culture, the

> essay " 'Civilized' Sexual Morality and Modern Nervousness" (1980), is in fact an analysis of the whole class of irresolute Prufrocks who seemed to him the characteristic neurotic personality types of our time. [In the essay, Freud entertains] … the … idea that neurosis issues from the clamor and competitiveness of "the modern civilized life"… [According to Freud,] neurosis [is] … the result … of the "opposition" between the individual constitution and "the demands of the civilization." (Rieff 307-08)

In other words, Robert, like Prufrock, keeps away from social life because "the demands of the civilization" makes him feel like he is an underachieving, unsuccessful individual. He simply does not want to compete -neither financially nor sexually-, and if he enters the social sphere, he will have to, so one can say that this is the reason he mostly keeps to himself and prefers solitary activities. He does not like being forced to overthink everything by the civilized society, very much like Prufrock, so he simply avoids situations where he has to make decisions, like Prufrock also does or tries to do. For both Robert and Prufrock, observing the city is a way to distance themselves from the civilized society and its demands: They are being mere spectators, rather than active players, in an effort to reduce their anxiety. Rieff also states that

> The important gap … [Freud] wanted closed was the one between declining traditional codes of behavior and rising demands by the individual for a greater share of happiness now, as quickly as he can learn how to get it. Their sensual energies drained off in endless moral rearmaments, modern "civilized" men have made themselves nervous from too many self-demands. The morality that gave civilized nervousness its particular quality for Freud was what other culture-critics have named "middle-class". … [The civilized classes were exhausted] by "restrictions on sexual activity" together with "an increase of anxiety concerning life and … fear of death." They have reduced their "capacity for enjoyment", and correspondingly, have become timid to the point of being unwilling "to incur risk of death in whatever cause … ." " (Rieff 308-10; Freud qtd. in Rieff 310)

This is the reason they are forced to overthink: Back then, the moral codes of the middle class were an obstruction in the way of their demand for "greater happiness" (the lack of any computers in the office and the way people in the subway dress, coupled with the themes the story tackles, suggest that the story takes place in a time where this kind of morality among the members of the middle class is still prominent, presumably before the 1960s). In terms of interactions with the members of the opposite sex, rules set by religion

that forbid pre-marital marriage forced the individuals to adhere to a strict interaction and relationship etiquette; which meant that the talk of marriage had to take place and that 'big decision' had to be made if the members of middle class wanted to experience any kind of sexual gratification. It did not help that the talk of marriage itself is also a 'fiddly, sensitive' affair, a source of anxiety on its own, and because of this, individuals like Robert and Prufrock chose to avoid the matter altogether by not being an active player in the social field, which resulted in the repression of their sexual desires. At this point in the story, the readers may be feeling like too many assumptions are being made over too little context, but be assured that the events towards the middle and the end of the story are going to put this commentary on civilized morality into better perspective.

Above the third panel of page 24, it is stated that "there was a river that ran through the city, and during his night walks Robert would stare into the river, and watch the lights of the city reflected in the water" (Gaiman 8). The city itself resembles London, and this river might be the Thames, but I digress. The important thing here is that, since Robert is in love' with the city since he has no other 'object' he can direct his libido towards, this habit of his represents this love manifesting as looking at the lights of the city that reflected on the river. One cannot help but be reminded of Narcissus' story at this point, which consists of him falling in love with his own image in the water: According to Freud, there exists "a narcissistic stage" (Sprenger 151) -which takes its name from Narcissus and his story- that is the result of "the infant first [taking] itself as the primary object of love", but since the behavior of 'loving only oneself' is not healthy, "…this self-love must later be renounced or radically modified in order for it to evolve into 'mature' object-love" (151-52). Since Robert's love object cannot be a person due to the restrictions on interactions with the opposite sex, his libido is directed towards the city instead.

One day, while "…[walking] through the shopping district" on his lunch break, he sees "the silver road", a trail of small stars of varying colors, which is "[glittering and glimmering] away beyond a street market" (Gaiman 8:24). While this 'silver road' is not a very common motif, in more than one instance it is used as a road which is linked to the moon in one way or another: In *A Staircase of Stories*, a storybook for children published in 1920, there is a talk of a silver road among one of the characters and a sea-fairy, and

the road is described as "nothing but a tiny streak of light" and it is explicitly stated by the fairy that it is the "…road of the Lady Moon" (Chisholm 40). Another instance of similar usage of the 'silver road' is in *The Smiling Road* by Hanna Rion. In this work, the silver road is described as a road on which "[shines] … the impartial moon" (44). In my opinion, the reasoning behind this kind of usage of the silver road lies in the name of a Celtic God, "Arianrhod", which means both "the silver wheel" (the moon) and "the silver road", and the interesting part is that it is also Milky Way's Celtic name (Grimassi 98). Since in "A Tale of Two Cities" the silver road is visually represented as a trail of shining stars, it means that this road is the Milky Way, which is also the road of the moon. As you know by now, the 'road of the moon' is used as the road to one's unconscious by Gaiman in *A Game of You*, so it is only logical to expect this trail to lead Robert into the depths of his unconscious, which is exactly what happens in the story afterwards.

Robert follows the trail but only finds an alleyway, with "the silver road … nowhere to be seen" (Gaiman 8:25). After he returns to the office, he tries to do some work and cannot concentrate -presumably because he thinks about the Silver Road-, and, as a result, "two hours' work [gets] stretched into three and four" (8:25), and naturally he leaves the office after dark, which is, according to the story, quite later than his usual time. Robert is so infatuated with the silver road that, even after he "[misses] his usual train" (8:25) due to thinking about it all day, he keeps thinking about it in the train station while waiting. "Perhaps he dozed, perhaps not", the narrator tells the reader, "…he was jerked out of his reverie by the arrival of the train" (8:25). The arriving train looks quite different compared to everyday, run-of-the-mill trains, with red lines running across its locomotive, which the narrator describes as "sleek and strange" (8:25).

Robert gets on the train, and sees the only passenger with him on the train: A man who "[is] standing solitary, in the compartment Robert had entered: A pale man, with wild, black hair, dressed in a long black coat" (Gaiman 8:25). As you've already guessed, this 'man' is none other than Dream. After a few minutes, Robert realizes that the train is not stopping anywhere, but rather "speeding onwards silently beneath the city" (8:26). Robert asks the 'stranger' if this train is going to stop anywhere, and adds that he is afraid, but the stranger does not say anything and "simply [stares] at him" with his "[d]ark eyes, like

pools of night" (8:26). Shortly after, the train stops, the doors open and Robert hastily gets out, only to find himself in a "poorly lit" station he does not recognize, which "[does not have any] sign indicating its name" (8:26). Then he starts to run down spiraling stairs – like the ones found in towers rather than train stations- to get out of the station, and he steps out. What he sees/experiences after stepping out is quite unsettling:

> There was something more than familiar about the street he stood in. Something he found impossible to place; and he found himself unable to name the street. He turned; but the archway was gone. Buildings, loomed above him, high and lightless. Robert hurried through the city – if he was still in the city, for he was in two minds about this. A cold wind blew down the thoroughfares and avenues, bringing with it familiar scents: The meat market at dawn; hot television sets from the electrical district; the smell of earth fresh-dug, and of burning tar, of sewers and subways. Robert began to run, certain that, eventually he would see a street or building he recognized. He didn't. Eventually he collapsed, breathless, against a concrete wall. […] The roads mixed him up, turned him around. Here, he would pass a cathedral or a museum, there a skyscraper or a fountain – always hauntingly familiar. (Gaiman 8:27-28)

The version of the city he finds himself in is both familiar and unfamiliar at the same time, or, as the narrator puts it, "…hauntingly familiar" (Gaiman 8:28). In other words, it is quite 'uncanny'; a term that is commonly recognized as coined by Freud, and, according to him, it is "…something which is familiar and old established in the mind and [the mind] has become alienated from it only through repression" (Freud qtd. in Zipes 83). This version of the city is the result of everything Robert repressed and tried to get away from through traversing the city in his spare time, and as a result of this behavior, the city is now inseparably one with Robert's repressions in his unconscious, hence it is in this new, distorted, 'familiar yet strange' form. The buildings' lights -whose reflections on the river make Robert regularly spend time near the river- is gone in this version, meaning that this is not the real, 'soothing, distracting' city, but another one whose reason of existence is forcing Robert to face his repressions (this is why the archway he came through disappears as soon as he steps out of the station). The "…familiar scents" that are brought by "[t]he cold wind" (Gaiman 8:27) are a manifestation of Robert's hope that he can still get away from this distorted version of the city and get back to his daily life, but his efforts bear no fruit as "the roads [turn] him around" (8:28) and he just keeps 'running in circles'.

"From time to time", the narrator tells the reader, "Robert could feel eyes on him from the windows and doorways. But the faces he saw … were lost and scared and distant, and no one ever came close enough to him to talk" (Gaiman 8:27). These are all characteristics of the 'civilized' individuals of the modern society: Being surrounded with war, poverty and the inevitability of death, coupled with the advancements in the scientific field and moral uncertainty of the times, caused the individuals to lose both their unwavering belief in the existence of a God -although Christianity's impact on the rules of the society continued- and confidence in themselves, and become depressed and isolated, or, in other words, distant to each other. In Christopher Isherwood's *Prater Violet: A Novel*, a novel about the film industry of the 1930s, the things one of the characters says while having dinner near a "rather sinister grandfather clock" ("Begin Reading") in a restaurant in London in 1933 constitute one of the perfect examples to putting the psychological condition of the modern individual into words: "[The grandfather clock] ticks every moment … . …Death comes nearer [with each tick]. Syphilis. Poverty. Consumption. Cancer discovered too late. My art no good, a failure, a damn flop. War. Poison gas. We are dying with our heads together in the oven" "(Isherwood, "Begin Reading"). It was already stated in this chapter that these individuals "…[became] timid to the point of being unwilling "to incur risk of death in whatever cause … "" (Rieff 310; Freud qtd. in Rieff 310), which, along with the quote from Isherwood's novel, explain the distrustful and withdrawn nature of the citizens of the distorted city: It is only natural for the citizens of a city which resides in the unconscious of a member of the 'modern society' to act ever so distantly, after all.

In addition to the withdrawn and distant townsfolk, there are also "fleeting people who [are shimmering and vanishing afterwards]" (Gaiman 8:27) in the distorted version of the city. The fact that their presence is very "brief" (8:27) makes me think that these are the people Robert saw all around him but never –extensively- interacted with: His colleagues, people he sees in the subway, or the ones he encounters during his small journeys through the city, and so on… For him, their presence is brief and they 'vanish' quickly as he never gets to know them since he has no interest in doing so; and, as a result,

they manifest in his unconscious as these white silhouettes which appear for a brief moment and disappear, like lightning or the flash of a camera.

Above the first panel of the next page, it is stated that, in the distorted city, "[t]he sky [lightened] [from time to time]; at other times it went dark. But there were no stars or moon in the sky in the darkness, no sun by day" (Gaiman 8:28). The 'sunless and moonless' place represents the domain of God, or heaven, in various works like *Seaside Musings on Sundays and Weekdays* written by Andrew Kennedy Hutchison Boyd, in which it is mentioned that "there is no Light here like that of the moonless and sunless city, where Christ is the Light" (178); or in Tennyson's "Columbus", the 'glory of the lord' is described as being "sunless and moonless" ("XXXVIII"). If one follows this interpretation, the inevitable conclusion he or she would come to is that this is the story's way of saying that, despite the decline of religion, Robert's unconscious is still under its control, with the dominant force that overshadows everything else in his unconscious -hence, the primary cause of his repressions- being God. Freud definitely would not disagree with this proposition:

> "…[P]rominent in an obsessional neurosis are what Freud calls "anticathexes of the ego"—most frequently appearing as reaction formations. An anticathexis is an agent of repression and guards against the intrusion into consciousness of threatening ideas and feelings. [A religious individual's] religion functions this way. In the midst of his moral struggle, religion turns into a reaction-formation against his sexual fantasies. Through religion [he] denies his sexual desires. Interestingly, Freud pointed out that in his culture the struggle against sexuality was often "carried on under the banner of ethical principles." (Idema 117; Freud qtd. in Idema 117)

While Robert does not seem to be a religious individual, since the starting point of society's rules governing the interactions with the opposite gender and having sex are religious teachings, God and 'his rules' still play a significant role in his unconscious. Furthermore, God's power in Robert's unconscious is amplified because he is morally uncertain and in conflict like the other 'civilized' members of the society, which -as also mentioned in the quote above- reinforces religion's rules in one's psyche, simply because most individuals tend to stick to 'tried and true' traditions and rules -regardless of their starting point- in the case of a moral crisis: It is a well-known defense mechanism called

‘reaction formation’ which works towards avoiding psychological damage by making the presence of the vanishing feeling/idea (in this case, belief in the traditional values and rules of the society) stronger in the psyche than the ‘harmful, dangerous’ feeling/idea that is trying to establish itself in the psyche (acknowledgement of the fact that the traditional values and rules have mostly become decrepit).

As much as I find this interpretation more intriguing, another possible interpretation of the ‘sunless and moonless city’ comes from *Hobgoblin and Sweet Puck* by Gillian Mary Edwards, in which she calls the Underworld from the Greek Mythology “sunless and moonless country far beneath the earth” (165), which makes the distorted city’s sunless and moonless sky an indicator of the fact that it resides in Robert’s unconscious (as stated in the thesis before, the Underworld represents the unconscious). It should be noted that this definition of the Underworld does not seem common, so this interpretation should be taken with a grain of salt.

The next panel of page 28 shows a cathedral with Robert standing near it, and the caption above the panel is the one about “the roads [mixing] him up, [turning] him around, … [him] [passing] a [familiar-looking] cathedral [,] … [a] museum [,] … a skyscraper or a fountain … ” (Gaiman 8). A variety of different landmarks are mentioned in this caption, but the one that is chosen to be portrayed is the cathedral, which reinforces the upcoming interpretation of a certain character in the story. “Nor was he ever able to find the subway station from which he had entered this distorted echo of the city. He had been in the city for days, or for weeks, or perhaps even months” (8:28), the caption reads above the next panel portraying a close up of Robert’s eyes, and from the way his eyebrows bend one can clearly deduce that he is quite anxious and worried. He has every right to be anxious as he is forced to experience the consequence of his repressions and without any means of escape in sight until he does so; but Robert is not used to experiencing anxiety, he is used to repressing everything that would cause him anxiety, so he literally ‘summons’ God – or, a god-like figure, to be precise- through his intense desire to escape this anxiety-inducing environment: While he is standing on an arched bridge that looks over the river of the distorted city, a pile of rags that are standing near him ‘transforms’ into a gray-bearded old man with blue eyes (in the comic book the verb ‘transform’ is not used, that

is entirely my interpretation). The first part dialogue that takes place between them is as follows:

> The old man walked over to Robert. “It is beautiful, isn’t it?” “Yes,” said Robert. “It is”. They stood there, on the bridge together, looking out. “Where are we?” asked Robert. “In the city,” said the old man. Robert shook his head. “I have walked the city all of my life. This is not the city, although there are moments when I seem to recognize fragments of the city, in the manner of one recognizing a line from a familiar poem in a strange book.” The old man took Robert by the shoulder. “This **is** the city,” he repeated. “Then… Where in the city are we?” “I think…” The old man paused. There was a cold wind, up there on the bridge. “I have been here for many, many years. How many, I do not know. And in that time I have had much time for thinking.” (Gaiman 8:28-29)

After the old man’s rhetorical question about the city’s beauty, Robert agrees with him, even if, up to this point, it is stated time after time that he finds this version of the city quite unsettling. While something can be both beautiful and unsettling, the fact that Robert’s immediately agrees with what the old man says without thinking for himself makes one think that it has more to do with our inherent tendency to take the things ‘father figures’ say for granted rather than Robert’s appreciation of the distorted city. Since, according to Freud, “…God is a projected father-figure, based on early experience of the real father, and who like him is needed as a source of protection, but who is also the source of fear and guilt … “ and the Oedipus complex “…is resolved by identifying with the father and internalizing his image as the super-ego” (Argyle 77), Robert’s reaction to the old man’s question is not surprising, as he is the personification of the image of someone who is authoritative, in charge and capable of castrating him. The old man also acts in a way that reinforces this notion: After Robert says that he recognizes some parts of the city, “[t]he old man [takes him] by the shoulder” and repeats “[t]his **is** the city” (Gaiman 8:29) The word ‘is’ written in bold, presumably to stress the assertive nature of the old man. With this, the old man is trying to reduce Robert’s anxiety by making him accept this distorted version of the city as his reality from now on; or in other words, he is trying to make him ‘accept a lie as the truth’ in order to make himself less anxious about ‘this existence’. Alleviating existential crises is one of the main functions of religion, after all.

After Robert asks their location in the city, the old man says “I think…”. Immediately after this, a cold wind blows, much like the one that brought the smells of

the city to Robert and filled him with hope, which implies that, during the pause, he is feeling hopeful that the old man is going to say something informative and helpful, something that would get him out of this version of the city. After the old man says that he "[has] been here for many, many years" and that "in that time [he] [has] had much time for thinking" (Gaiman 8:29), he shares his thoughts on the existence of the distorted city with Robert: "Perhaps a city is a living thing. Each city has its own personality, after all. Los Angeles is not Vienna. London is not Moscow. Chicago is not Paris. Each city is a collection of lives and buildings and it has its own personality" (8:30). What the old man does by saying this is likening the cities to persons: It was stated in a few pages before that Robert's object of love is the city itself and since, for mature people, it is generally seen as more healthy if their object of love is a person, it is entirely possible that Robert unconsciously personified the city and this personification manifests as this piece of dialogue. The interesting thing about this dialogue is that, considering the rest of the modernist subtext present in the story, it also works as a subtle reference to the rising individualism in the modernist period, with "each city … [having] its own personality" (8:30).

Robert is disappointed and definitely not satisfied with this answer, so he says "**So?**" (Gaiman 8:30) after the old man's statement. "So," the old man says, "If a city has a personality, maybe it also has a **soul** (emphasis added). Maybe it dreams" (8:30). Scientifically speaking, dreaming is a biological function, and it has does not have anything to do with having a soul, but the old man clearly implies that there is a connection between them: In other words, he tries to explain the phenomenon of dreaming and the existence of the distorted city with the supernatural, which is used as a tool by many religions to explain various -actually scientific- phenomena, most probably because the men and/or women behind these religions were unable to explain and/or did not think it was necessary to explain them in any other way at the time.

After the old man comments further on the various aspects of the city and their presence in it, they "[cross] the bridge, and [reenter] the city" (Gaiman 8:30). Shortly after, Robert asks "[w]hat will happen to [him]" (8:31), but the old man does not have any **actual** answers, despite the fact that it **seems like** he does: "I have met many people in my time

in the city" (8:31), the old man says. "But it is a big city, and there are a few of us. I do not know what will become of you. For myself, I am content to wander the streets" (8:31). The implication underneath this piece of dialogue is that 'trying to change things – like trying to get out of the distorted city- is pointless, it is better and easier to accept them as they are'. Ultimately, this is his answer to Robert's question of what will become of him, and it is not an actual answer. The next panel consists of a close-up of old man's eyes, which is very similar to the panel that consists of a close-up of Robert's eyes that I mentioned before, and above it the caption reads "Perhaps one day I shall return to the waking world. I am searching for a road I knew in the real city – and when I find it, I shall walk down it and find myself in the real world once" (8:31). The fact that this conflicts with what he says moments before this, that "…[he is] content with wandering the streets" (8:31) might seem peculiar, but it is done deliberately: The message that is being conveyed with the similar panels of close up of character's eyes, the revelation that the old man does not have any actual answers and shares the same goal with Robert, and that he has conflicting ideas about what he wants to do with this existence; is that religion is created by men, who have conflicts in their psyche, just like the common man, and have the same goals as the common man. The implication underneath this section of the story is that God is a man-made creation; that man is not created from God's image, it is the other way around. The story is claiming that religion is offering impressive and philosophical **sounding** fluff to the questions of humanity, not any actual, satisfying answers, hence it is starting come off as not sufficient –both in terms of determining the societal rules and answering humanity's question of what will become of them after they die in a time they are surrounded with death and misery- in Robert's times.

The story also addresses the question of why men created religion in the first place. "This is what I hope and **pray for** (emphasis added);" says the old man, "it is, after all, preferable to the alternative" (Gaiman 8:31). Robert asks the old man what "…[t]hat is" (8:31), and the answer the old man gives him is quite interesting: He says, with a worried look in his eyes, "[t]hat the city should wake … that it should wake and –" (8:31) Despite the fact that he does not complete his sentence, from the look on his face it is clear that he thinks that the 'waking of the cities' would spell doom for all humanity. In my opinion,

an ‘awake city’ represents a city where people in it would neither repress nor need to repress anything, and, according to Freud,

> ...civilization depends upon [a degree of] repression, and thus necessarily involves misery. If we tried to gratify all our desires, sexual or otherwise, as and when they arose, society, civilization and culture would vanish overnight: life would be a chaos in which we used each other only as objects of gratification, and immense non-stop orgy, ending in destruction. For some sort of ordered life to exist, we need to restrain ourselves, to repress our desires and direct the energy elsewhere, into socially useful activities. Freud seemed to see the level of repression as constant for all societies. (Craib 220)

While a degree of repression might be necessary for society to function, it is clear that religion –particularly, the societal rules set by religion- makes people repress much more than needed, and when most of the individuals that comprise the society is in moral uncertainty -hence holding onto the ‘rules of the old’ even more because doing so is perceived as easier and less anxiety producing than the alternative-, it creates cities completely filled with repression, and what follows is the ‘seeming’ death of desire (in reality, the desire is not dead, it is only repressed): This is why people in Eliot’s time needed oysters, a common aphrodisiac, in their restaurants (Eliot 3). Unfortunately, the common belief among the religious is that that the society would collapse without the rules **set by religion**, and what the old man says, coupled with the worried look on his face, mirrors this belief.

Then the old man “points wildly” at something and says “**Look!** … Do you not see it? That corner, there between the wall and the old house? Is it not **familiar**?” (Gaiman 8:32) After he crosses the street and goes “into an alleyway” (8:32), the old man disappears without a trace. Robert enters the alleyway right after him, but he finds nothing more than a dead end. While the things the old man says **sounds** wise and insightful, just like the teachings of religion, and admittedly it is hard not to get lost in the dialogue at this part of the story as it –especially the way it is told- is quite endearing; at the end, all of it ultimately leads Robert to a dead end. Regardless of this fact, Robert is impressed and convinced that what the old man says is true: “…[N]ow Robert had a purpose”, the narrator tells the reader. “He looked for something he knew: A path or street or alley; he

walked the city of dreams hunting for something he recognized: Searching for the real" (8:32).

After Robert walks in the city for months, looking for something he recognized, he stumbles upon a roof garden (which represents the Garden of Eden), and in the garden, he sees a woman dressed in black "[who] was sitting by a small fountain, and looked up at him as he approached" (Gaiman 8:33). She asks Robert where they are, and Robert says that "[they] **are** in the city, or so [he has] been assured." He 'follows the tradition' tells the woman what the 'old man', or God, told him. "There was something about the woman;" the narrator states,

> the way she held her head, perhaps, or a certain color to her eyes, or the line a curl traced as it tumbled from her forehead onto her cheek. Robert stepped closer to her. It was then, behind the flowers and potted plants (some prosaic, some possessing a strange and exotic quality that was almost alien), he noticed a doorway. It was a door of almost unbearable familiarity; he had passed it each day, on his way to work, in a life that now seemed distant and imaginary as the moon. "What is your name?" She asked him. The woman reached out a hand. Robert thought that she was going touch him; and **had she touched him he would have been lost forever** (emphasis added). He ran headlong across the roof-garden, knocking plants over as he went, **running headlong, pell-mell, helter-skelter, without looking back** (emphasis added). Through the doorway, then. And he was blinded. "Are you all right?" Robert looked around him, blinking in the sunlight. "Thank you," he said. "I am fine." (Gaiman 8:33)

Robert takes a liking to the woman, and steps closer, and at that exact moment sees a 'familiar doorway'; a familiar element in the city, much like the one the old man said that he was searching for, which planted the idea in his mind that he should too if he ever wants to get out of this place. Then the woman extends her hand to touch him, but out of nowhere, he thinks that, if she touches him, "he will [be] lost forever" (Gaiman 8:33) without any explanation as to why. If one does not know the required modernist subtext to understand this part, frankly, it would come off as most bizarre. Robert's reason for thinking this way is that the 'old man', or religion's teachings, told him to go for the familiar, and not try to change things; just accept them as they are. If he touched the woman, he would have done something different than he did all his life, something that the religion/the society frowns upon –he would have 'broken his shackles', in a way-, and he feels that he would be lost without someone telling him what to do for the rest of his

life, or, without the ‘guidance of religion and/or tradition’. This thought fills him with great anxiety, evidenced by the fact that his act of ‘running’ is stressed with three adverbs: “...[H]eadlong, pell-mell [and] helter-skelter” (8:33). All of these adverbs much or less mean ‘in a hurried, disorderly and confused manner’: Robert is confused because he is morally uncertain. He is running in a disorderly manner, because he is afraid of breaking the tradition. Afraid of ‘waking the cities’. So, he does not take this chance of letting out his desires and living them fully for the first time, and steps into the real world instead.

The first panel in the next page consists of a tree and a house far away from it. In the caption above the panel, the narrator tells the reader that he

> …met Robert in a small village off the coast of Scotland, some years after the events I have mentioned here. It was a very small village he lived in, consisting of a few scattered houses and farms, and a shop that served as a post office, village store, and inn. … He was a most frightened man. “Do you fear that one day you will return to the dreams of the city?” I asked him. “Is that why you live out here?” He shook his head, and we walked outside. The mist hung low, and white and thick and we might as well have been nowhere at all. “If the city was dreaming,” he told me, “then the city is asleep. And I do not fear cities sleeping, stretched out unconscious around their rivers and estuaries, like cats in the moonlight. Sleeping cities are tame and harmless things. What I fear,” he said, “is that one day the cities will waken. That one day cities will rise.” … Robert walked away across the moor and I never saw him again. Since that time I have walked with less comfort in cities. (Gaiman 8:35-36)

In other words, Robert becomes **completely isolated** after running through the familiar door without touching the woman, as he starts living in a god-forsaken town, out of the reach of all society. He becomes a man who is very afraid, or, to be precise, afraid of the ‘wakening’ of cities. Robert wanted not to be ‘lost’, and yet the narrator tells the reader that, when he last saw him, he was living a place surrounded with a fog so thick that it might “… [be] nowhere at all” (Gaiman 8:35), and that “…[he] never saw him again” after crossing “the moor”(8:36), implying that Robert **is** lost. Another interesting thing Robert says is “[s]leeping cities are tame and harmless things” (8:35). The implication underneath this sentence is that he felt threatened in the presence of the society, so that is why he chose to traverse the city after dark in the first place, while the city is ‘sleeping.’ It is no secret that the when the society’s rules are so strict, they completely devour any hope of being a fully-fledged individual who thinks, acts -and interacts with the opposite

sex- in his own way. As I stated before, Robert had one chance to break his shackles by touching the woman, actualize his desires for the first time and do away with his repressions pertaining sexuality, and he did not -because the God had told him to 'never stray from the familiar path'- and the result is complete, utter isolation.

"Who is this narrator", you may ask. "Who is this man that became so afraid of wakening cities after Robert tells his story?" The narrator of "A Tale of Two Cities" is a gentleman named Gaheris, whose hair style and clothes make it seem like he belongs to the 19th century (the beginning of the 20th century, at most). He is telling this story to his audience at the Worlds' End Inn, in which characters from different time periods of various universes, which reside in different planes, get together for one reason or another, meaning that he might be telling this story in order to 'warn' the future generations about cities waking up, reminding them that straying away from the familiar path can never have good results for them and the civilization of mankind (remember that Robert went to the distorted city because he followed the Silver Road, instead of going back to work, and missed his usual train).

CONCLUSION

It has been already stated in the previous chapters that, *The Sandman*, at its core, is a testament to the fact that comic books, like any other literary medium, is capable of telling intellectually stimulating stories in the hands of talented writers and illustrators. This thesis' aim was to expose the psychoanalytical layer of the subtext underneath the two of the stories in the work –or, to put it differently, see how the representation of dreams in those stories correlates with the theories of Freud and Jung- and the method of achieving this goal was 'panel by panel' analysis. In my opinion, this is the only way specific stories in a comic book –especially ones this heavy with subtext- can be analyzed properly, as, unlike other literary mediums, the writing and the illustrations **together** create a cohesive whole. Not only a panel by panel analysis is a requirement, one should be meticulous while analyzing the individual panels as, due to the sheer number of panels that are present in a comic book story, it is very easy to overlook the symbols, subtle nuances in characters' facial expressions or various details in the background that alter the tone and/or meaning of the dialogue or the event that is taking place.

In the analytical chapter of the first story, *A Game of You*, the state of Barbie's dream world before Barbie's intervention is discussed before everything else: The land is under heavy snow with the sun nowhere to be seen and the inhabitants of the land are quite hopeless as the land is under the influence of an unstoppable force. Through analysis, it is revealed that, to Jung, this constitutes a common motif present in many fairy tales and myths. Then the focus shifts to the life of Barbie, the protagonist of the story. Barbie's life is simply falling apart, and to get a glimpse of what lies at the root of her problems, her actions and dialogues are analyzed according to the teachings of Jung: The result of this analysis is the exposure of the fact that she has an unsolved problem at the back of her mind that has been nagging at her since childhood, but since she chose to ignore it, it became fuel for her shadow.

The minor characters of the story are also a subject of discussion throughout the chapter, of course, and through this discussion, it is revealed that the characters like Martin Tenbones, George, and Thessaly conform to the various motifs in the Greek mythology in one way or another (the motif of Triple Goddess also plays a significant role in the

story). In addition to that, the nightmares of Wanda, Foxglove, and Hazel –which are induced by George, a henchman of the shadow aspect which dominates Barbie's unconscious-, are analyzed according to the Jungian psychoanalysis, and it is found out that the representation of nightmares in the story correlates with Jung's views on them. When it comes to minor characters that reside in Barbie's dream world, Barbie's allies, namely Luz, Wilkinson and Prinado, are determined to be 'the helpful animals' of the story, which is effectively a recurring motif in fairy tales. The presence of this motif in the story is found to be conforming to the Jungian psychoanalysis: In an article by a Jungian psychotherapist it is stated that it stands for the instinctual wisdom present in the depths of every woman's psyche. Dream, being an important but nonetheless a minor character in this story, is interpreted as 'the Self' for various reasons, one of the more prominent of which is the fact that he is the only one who possesses the power to create and destroy the 'canvas' on which the dream worlds are built and populated by the dreamers.

From the hostile, white grub-like creatures that live within it who "…[symbolize] the unconscious…" (*Children's Dreams* 215), to the 'tweeners' that live in the dark forest –or, the uncharted depths of Barbie's unconscious- and conform to the archetype of the 'archetypal' shadow through their characteristics and dialogue, Barbie's dream world and its inhabitants are found to be conforming to Jung's theories in many ways throughout the chapter. Near the end of the story, the shadow aspect which dominates Barbie's unconscious, or, Barbie's shadow, is revealed to be Barbie herself, but when she was a little child –who is aptly named 'Little Barbie' in the thesis-. Her shadow's manifestation as Little Barbie is determined to be representing the potentially life-ruining consequence of the assignation and imposition of the rigid gender roles by the members of the patriarchal society on little girls and boys, which results in the 'gender-inappropriate' characteristics/behaviors being sent to the unconscious and becoming the foundation of their shadow, and this, along with the message of "what makes everybody unique is not their perceived or self-chosen identities, but the unique and varied worlds inside them", constitute the focal point of the story.

A Tale of Two Cities is explored and interpreted according to Freud's psychoanalytical theories in the second analytical chapter. In the first few pages, the protagonist's daydreams are analyzed and, through this analysis, his repressive tendencies are exposed. The personification of the city by the protagonist is the subject of the following pages: A paragraph made of captions above consecutive panels is analyzed according to Freud's theory of life and death drives, and Robert, the protagonist, is determined to be a man who likes to see the conflicting aspects of human existence reflected on the city.

Throughout the chapter, Robert is likened to the 'modern man' who is morally uncertain, and, because of this uncertainty, prone to repression. One of the reasons he is interpreted as such is the fact that his favorite activity is traversing the city at night, an activity Eliot's Alfred J. Prufrock also does in order to keep away from the social sphere as interactions with the opposite sex and the competition among males are anxiety inducing for the 'civilized' classes at the time due to their moral uncertainty. It is stated in the chapter that, according to Philip Rieff, Freud would diagnose the modern man with neurasthenia. Robert's passion for the city is also analyzed according to Freud's work: One of Robert's favorite pastime activities is looking at the reflection of city's lights on the river "…that ran through the city" (Gaiman 8:24) and this is likened to Narcissus' story involving him falling in love with his reflection on the lake, concluding that Robert's libido is directed towards the city, or, in other words, he is in love with the city.

The 'distorted' version of the city Robert arrives in after following the Silver Road, which constitutes the perfect example for Freud's theory of the uncanny, is determined to be the result of Robert's repressive tendencies (he uses the city as a means to repress his desire for intimacy), while the citizens of this reality are found out to be representations of the withdrawn and distant nature of the modern man. The old man Robert encounters on top of a bridge in this twisted version of the city is interpreted as a representation of God, or religion, mainly due to his assertive nature and his convincing, but insubstantial rhetoric and the fact that he leads Robert towards the familiar. This man is afraid of 'cities waking up', or, awake cities, which are interpreted as cities that are free of repression in this paper, and it is found out that Freud, too, argues that a degree of repression is required

for the existence of civilization, even if religion makes people repress their desires much more than required. Robert stumbles upon a garden while looking for a way out by 'finding the familiar' at the end of the story, and in the garden he sees a woman whom he finds attractive. After asking him a few things, she" …[reaches] out a hand" (Gaiman 8:33), and Robert steps closer too but all of a sudden he feels that if he touched her, if he did something different than what he did all his life and live out his desires, "he [would be] lost forever" (Gaiman 8:33), so, instead of touching her, he goes through the familiar doorway next to him, which ultimately leads him to an isolated life. This part of the story is interpreted as a representation of modern man's moral uncertainty when it comes to interactions with the opposite sex. It also openly addresses the fact that it is much easier to choose and live by the rules and values of the old over establishing and living by new rules and values that are more fitting to the new era, which is also the underlying message of the story.

While this thesis was concerned with the psychoanalytical subtext of these stories, it is not the only one when it comes to Gaiman's tales: In "A Tale of Two Cities", for example, the sixth panel of page 32 depicts an octopus-like creature with its tentacles around a small ship, effectively surrounding it, implying that the story is also an homage to H. P Lovecraft and his 'hidden worlds'. *A Game of You* also works as a homage to a work, *The Wonderful Wizard of Oz* by L. Frank Baum and W.W. Denslow, since it has a similar premise, similar supporting characters and plot points (even the lyrics to the Yellow Brick Road, a song from the musical version of the story, is partially present near the end of *A Game of You*). In other words, it is safe to say that his stories have many facets, and in a time where comic book movies are becoming more prominent than the comic books themselves, Gaiman's and the some –if not all- of the other mainstream rebels' works stand the test of time and remind us that comic books, as a literary medium, have the potential to be much more than source material for flashy, glamorous, action-packed Hollywood productions.

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