The Villainous Parent:
Psychoanalytic Criticism of *Peter Pan*, *The Lion, the Witch and the Wardrobe*, and *The Neverending Story*

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Master's Thesis, 10th semester
Prof. Brian Russell Graham
14 June 2018

Abstract

This thesis focuses on the three texts *Peter Pan, The Lion, the Witch and the Wardrobe*, and *The Neverending Story* and claims that they are interconnected by the oedipal themes that resonate throughout all three texts. Furthermore, the term Bildungsroman, in which protagonists go on a journey in order to encourage a development, connects these three texts. The thesis attends to the genres "Fantasy" as presented by Tzvetan Todorov, and children's literature as presented by Perry Nodelman. These genres are also placed in relation to psychoanalysis in order to form an idea of the manner in which these theories are compatible with psychoanalysis. Furthermore, psychological theories presented by Sigmund Freud are also of central importance to this paper. Psychoanalytical theories such as the tripartite mental apparatus; the Oedipus complex; the life and death instincts; the Uncanny; and the Dream theory are presented in this thesis as valuable tools to working with the oedipal themes in the three chosen texts. However, a section on the strengths and weaknesses of Freud shall highlight the skepticism and desire of working with Freudian theory. Furthermore, the strengths and weaknesses shall also underline a critical insight into Freudian theory.

Various other academics and their scholarly contribution to the academic discussions concerning the three chosen texts will be highlighted in the introduction, and this thesis shall be inspired by some of the psychoanalytical interpretations of the chosen texts. The introduction ends with a research question that asks whether the villains of the chosen texts represent a conflict from an unresolved Oedipus complex in the protagonists and whether the resolution of the Oedipus complex signals a development in the protagonists.

The analysis of *Peter Pan* examines the relationship between Wendy, Peter Pan, Tinker Bell and Captain Hook in order to establish the fact that there is an unresolved female Oedipus complex at play in the novel. However, the analyses of *The Lion, the Witch and the Wardrobe* and *The Neverending Story* focus extensively on the male Oedipus complexes which haunt the male protagonists. The analysis of Lewis' novel examines the relationship between Edmund, the White Witch and Aslan to underline the fact that Edmund suffers from an unresolved Oedipus complex; however, the identification with Aslan underlines the resolution of the Oedipus complex. The analysis of *The Neverending Story* argues that the relationship between Bastian, Atreyu, the Nothing and the Childlike Empress emphasise the presence of an unresolved Oedipus

complex, but the identification with the father figure encourages the destruction of the Oedipus complex.

This thesis argues that the villains pertaining to the male Oedipus complex, the White Witch, The Nothing and Bastian (in his darker moments), represent the castration anxiety, which the respective protagonists destroy through the process of identification with the father figure. This thesis also argues that the villain, Captain Hook, represents the penis envy from the female Oedipus complex, which Wendy destroys through the process of identification with the mother, who is presented as the crocodile in the novel. Conclusively, upon the destruction of the Oedipus complexes, both male and female, the protagonists' development attend to notions of adulthood, morality and reconciliation.

Keywords: Oedipus complex, castration anxiety, penis envy, Bildungsroman, fantasy, children's literature, development, adulthood, morality, reconciliation, villains, dreams

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1. Introduction

Villains portray an important role in literature because they emphasise the notion of a conflict which must be defeated for there to be tranquillity. This thesis attends to the significant role of the villain in literature. The point of this thesis is to show that villains are not merely evil characters that only serve as a protagonist's counterpart for the sake of suspense and plot development; the point is to emphasise that villains may be understood as an unconscious conflict within protagonists. Furthermore, villains may contribute to the understanding of an individual's, society's and world's conflicts. However, this thesis only has the capacity to encompass the individual's unconscious conflict.

Regardless of the publication of the three novels, *Peter Pan, The Lion, the Witch and the Wardrobe* and *The Neverending Story*, spanning across the 20th century, I have chosen these three texts because they are alike in several aspects. They underline the notion of going on a journey to a different world or place to confront conflicts and show development, and they contain a villainous figure. Additionally, they are considered fantasy novels written for children, which further emphasises their interconnection with one another. Lastly, I have chosen these texts because I wish to examine whether the respective protagonists suffer from unresolved Oedipus complexes in all three novels.

The book version, which is written by J. M. Barrie, of the Scottish play *Peter Pan*, dates back to 1911, emphasising the fact that it is an old story, which has furthermore been adapted into several films. The latest adaptation is from 2015, emphasising that it is a story still read, watched and enjoyed today. Many scholars have analysed, interpreted and commented upon this famous novel, illuminating different interpretations of this renowned classic. It tells the story of a boy unwilling to grow up, which is arguably a statement which resonates with many young children.

C. S. Lewis's novel *The Lion, the Witch and the Wardrobe* dates back to 1950, which also emphasises a certain datedness. However, this datedness does not dissuade the public from reading and enjoying it today. Some of the books from C. S. Lewis's fantastical series about Narnia have been adapted into films; the latest, *The Silver Chair,* is currently in production and is due arrival in cinemas in 2018. C. S. Lewis's works have also been scrutinised by academics, who have illuminated different interpretations of the novels. Moreover, *The Lion, the Witch and the Wardrobe* tells the story of four children who save Narnia from the evil forces of the White Witch.

The newest book chosen for this thesis is *The Neverending Story* written by Michael Ende. The original German novel by the title *Die unendliche Geschichte* dates back to 1979, but it was translated into English in 1983. This book has also been adapted into several Americanised films, the first being the most appreciated adaptation of the novel. One may assume that it has become an accepted source of academic interest due to its popularity in American film history. However, the novel appeals to audiences of different age groups because it contains elements suited for both adults and children. Indubitably, many German scholars have commented upon the German novel; however, seeing as this is an English interpretation of the text, I have been forced to neglect the German academic discussion concerning this novel. *The Neverending Story* tells the meta-story of a boy who reads his own story and enters that same story in order to save Fantastica from destruction.

Some critics of *Peter Pan* write about narcissism, dreams and the Oedipus complex. Nell Boulton claims that "'Neverland' represents a latency phantasy of flight to a world apart from that of adults, in which there is scope for both a denial of, and a tentative exploration of, the coming realities of adolescence" (2006, 307). She argues that Peter Pan will forever remain young. Boulton applies a psychoanalytic approach to *Peter Pan* to emphasise the fact that Peter Pan also suffers from narcissism in which he uses others around him for his narcissistic needs. Ultimately, the article uses several psychoanalytic key terms to persuade the reader of the unconscious and oedipal elements in the novel. I find that I agree with some of the analytically supported statements in Boulton's article. However, my analysis of *Peter Pan* shall differ from Boulton's in the sense that I shall focus meticulously on the relationship between Captain Hook and Wendy regarding the female Oedipus complex. However, I shall find inspiration from the idea that 'Neverland' represents the latency stage of an individual's development.

Another critic, Michael Egan (1982), explores the novel of *Peter Pan* in accordance with Freudian theory. More specifically, he emphasises the novel's presentations of superego and id

in which he argues that Neverland is the realm of the id, a part of one's unconscious. Egan argues that Neverland is regarded as a wish-fulfilment in the sense that childlike wishes and desires are the focal points in the dream-like world of Neverland. On the other hand, the superego represents the waking life in the nursery in London. Moreover, Egan focuses excessively upon the oedipal rivalry between Peter Pan and Captain Hook and establishes that Hook indeed is the Father and Peter Pan is the Son.

I find this article inspirational as well as intriguing, and I agree that the use of Freud's tripartite theory of personality and his theory of the Oedipus complex are applicable to Peter Pan. However, my paper shall differ from this article in the sense that I shall contend that Hook is a representation of the penis envy, which is the conflict presented to the girl child in the female Oedipus complex. Furthermore, I find Egan's dream analysis of the novel superficial and thus, my paper shall highlight the dream aspects of the story as well as the wish-fulfilment of Wendy.

David Rudd counters Michael Egan's Freudian reading of *Peter Pan* by adopting a Lacanian approach to the text. Applying Lacanian terminology to his analysis, Rudd argues that Peter Pan is caught between the "Imaginary" and "Symbolic" orders of existence; he does not comprehend the "prohibitory 'No'" (2012, 57). Therefore, as Rudd argues, Peter Pan resides in Neverland because he does not exist in the "Symbolic" order. Essentially, Rudd disagrees with Egan's reading of the novel and provides the reader with yet another psychoanalytical interpretation of the text. Ultimately, Rudd criticises Neverland to be a place that does more harm than good, and as a warning he says, "fly over it, dream about it, read of it, desire it, but whatever you do, don't settle there: never, never, never land!" (ibid., 64), because one will be caught in one's own "narcissistic and illusory mirror image" (ibid.).

Karen Coats, on the other hand, argues in her paper that "fantasy spaces of childhood […] almost always include beings that hate both the state of childhood and children themselves" (2006, 3). She claims that the Victorian notion of society and hatred highlights certain aspects of hatred in the novel *Peter Pan* towards the eponymous boy. She persuades her reader by providing many examples plucked from the text, which support her statement that readers, as well as characters, must have misanthropic feelings towards Peter Pan. Furthermore, she draws one's attention to the relationship between Peter Pan and Hook and the hatred which Hook harbours for him.

Christine Roth contends that "the story's [*Peter Pan*] primary lament [is] for little girls' inevitable maturation and degeneration from daughter into mothers" (2006, 54). With the use

of a contextual analysis, Roth implies that the women in Barrie's novel represent the female children of Victorian England. She specifically refers to a phenomenon known as "The Cult of the Little Girl," which deals with the duality that girls possessed during the Victorian Era. Roth thus analyses Wendy's as well as Tinker Bell's and Tiger Lily's functions and roles as women, mothers and girls in the novel. Roth contends that Barrie focused more on the female characters rather than the male characters.

John Pennington argues that "this anxiety over growing up permeates the works of Barrie, Rowling and Pullman" (2006, 241). Pennington thus compares the *Harry Potter* and *His Dark Materials* series to Barrie's famous novel *Peter Pan*. Furthermore, he argues that Rowling and Pullman have found inspiration from Barrie's book and have sought to continue the notion of never growing up in their own series. Pennington touches upon the narrative and the character's personae, and how *Peter Pan* has become an archetype in terms of the immortal child.

In Joy Morse's article, she argues that "Barrie's work focuses on motherhood" (2006, 290). She describes the context in which the novel *Peter Pan* was written and draws the reader's attention to the notion of Victorian women. Furthermore, she underlines the female power and self-destruction as prominent aspects of Victorian womanhood. Morse focuses primarily on Mrs Darling and analyses her power, sexuality, and self-destructive behaviour which underline the contextual theory on Victorian womanhood. However, Morse also comments upon the relationship between Mrs Darling and Peter Pan. Morse distinguishes between the domains of Mrs Darling and Peter Pan, in which she argues that reality is Mrs Darling's domain, and there Peter Pan has no power; the same applies vice-versa in the sense that Mrs Darling has no power in Neverland.

Jill May posits that "Barrie could not have created such a successful play about childhood and egotism had he not been a reader of pirate literature" (2006, 77). With this statement, May discusses Barrie's inspiration drawn from the general literature on pirates, both fictional and non-fictional. He analyses Captain Hook's demeanour and compares him to other fictional and real pirates. This article concerns itself with the comparison of pirates across literature.

Karen McGavock argues that "both the text and character of Peter Pan epitomise transformation, crisis, reformation, and regeneration" (2006, 212). She analyses Barrie's background, the play as well as the novel and the character of Peter Pan to emphasise the constant change which Barrie's novel and character possess. She discusses the novel's and its main character's ambiguity and compares it to Barrie's ambiguous and constant change in life. She contends that Peter Pan is a process rather than a fixed being.

In Irene Hsiao's article, she touches upon elements of language used in the novel. She discusses the notion of illiteracy versus literacy and the role of speech in *Peter Pan* where she argues that "it is the fluid non-word [crowing] that keeps him the boy that will never grow up" (2006, 171). She analyses The Lost Boys', the Darling children, Peter Pan's and Captain Hook's speech and finds that there is a clear distinction between adult and child speech. Furthermore, she posits that "identity is bound up in the voice more than the body" (ibid., 169) and draws the reader's attention towards the language used by the different characters.

Emily Clark's article attends to the notion of female oppression represented in the novel. She says that "Wendy's, Tinker Bell's, and Tiger Lily's physical attributes and dialogue […] reflect their oppression" (2006, 303). Clark emphasises her point through in-depth analyses of the three, main female characters in the novel. She especially pays attention to the identities which the females possess, that of mother, lover and "other." Furthermore, she discusses the effects of a patriarchal society in which oppressed female characters act and interact with the male counterparts.

Linda Robertson compares the novel *Peter Pan* to World War I. She uses the line uttered by Peter Pan, "To die will be an awfully big adventure" and states "that facing death in warfare was the great adventure" (2009, 53). Thus, her article consists of societal as well as political summaries of World War I, which she thereafter compares to the novel. Robertson compares reality to fiction and contextualises the novel. More specifically, she compares the young boys of World War I to the seemingly immortal Peter Pan, because they faced the "great adventure" of dying, and because they never grew up.

In Lester Friedman's article, he posits that "Captain Hook [… represents] an obsessed man psychologically tortured by competing systems of moral and immoral behaviour and emotionally constricted by interlocking codes of honour and masculinity" (2009, 189). Thus, the article revolves around the analyses of Captain Hook, who is presented in the novel and films. Friedman also argues the relevance of the villain in the story, as well as the novel's structure. Furthermore, he compares Hook to Peter Pan and analyses their dislike for one another.

David Munns argues that the "character [Peter Pan] has had an effect on gay male culture" and that the story revolves around "budding sexuality" (2009, 220). In his article, he describes the physical representation and transformation of Peter Pan through the 20th century, saying that Peter Pan has changed in age. In stating that the character Peter Pan has changed into a teenager on the verge of sexual maturation, Munns argues that Peter Pan represents the gay male culture of real life in which he draws attention to the television series *Queer As Folk*. Munns

analyses the Peter Pan-like behaviour and characteristics prominent in the series and argues that Peter Pan is a representation of the ever-youthful gay male culture of today.

Norma Clarke (2012) takes a different approach to discussing J. M. Barrie's *Peter Pan*; she argues that Barrie's novel is unfulfilling and that newer writers and authors like Burgess and Nicholson believe that *Peter Pan* cannot be considered children's literature because it fails to attend to notions of sexual maturation and curiosity. Clarke discusses the notion of children's literature and other writers' contributions to this genre. Furthermore, her articles centres on the fact that sexual maturation and curiosity should be considered valuable elements and knowledge in children's literature which may strive to teach child readers "how to grow up" rather than keeping them in the dark.

Critics of *The Lion, the Witch and the Wardrobe* have also commented on several interesting elements. For instance, Colin Manlove's analysis of *The Lion, the Witch and the Wardrobe* centres primarily on the notion of growth. His article touches upon thematic elements presented in the book, and he analyses the characters' growth as well as spiritual transformation. This growth is argued to happen individually and later forms a coherent society which overthrows the White Witch. Furthermore, he applies a Christian view on the novel and contends that "the process whereby Aslan dies only to rise again transfigured, is like Christ's death and resurrection" (2006, 166). The "Adam and Eve" phenomenon is also commented upon in this article, further emphasising that a Christian reading of the text is entirely plausible. I find his notion of growth interesting and shall adopt this view in my own analysis.

Nicole DuPlessis argues that "*The Chronicles [of Narnia* emphasises] negative effects of colonial exploitation and the themes of animal rights and human responsibility to the environment in Lewis's construction of a community of living things" (2006, 205). She analyses all the books in the series and suggests that each book concerns nature or colonialisation in their own way. More specifically, she contends that *The Lion, the Witch and the Wardrobe* concerns itself with the notion of environmental destruction in which the White Witch represents the threat to nature.

Kath Filmer argues that "Lewis consistently represents evil as disease, self-centredness, domination, deception, devouring, and […] as a mere parody of what is solid and real" (2006, 157). In her article, she analyses all characters that may be considered evil, ranging from Edmund to the White Witch to Eustace and other characters depicted in Lewis's series. Her analysis covers a general understanding of the characters' personae. She also compares the evilness of

villains to the goodness of heroes, thus forming a clear-cut idea of Lewis' "moral lexicon" and pitting the Evil against the Good.

Ann Lindskoog concludes that Lewis's concept of nature "is threefold. First is romantic appreciation and idealisation. Second is […] an acceptance of the supernatural and […] speculation about it. Third is moral awareness of the force of evil in nature" (2006, 14). In her article, Lindskoog analyses the nature in Lewis's series in terms of the three perspectives on nature. She includes the villains in her analysis of nature and argues that the White Witch is the evilness which destroys nature in *The Lion, the Witch and the Wardrobe*.

Joe Christopher's article focuses on "the Narnian material in the books" (2006, 140) and draws parallels between Lewis's Narnia and Tolkien's Middle-Earth. This article is a walk-through of *The Chronicles of Narnia* in the sense that he describes the books' Christian elements and compares them to Tolkien's *The Lord of the Rings* series, which he contends contains the same Christian elements. Ultimately, Christopher argues that although Tolkien's and Lewis's novels are different in level of intensity and target audience, they altogether attend to the same Christian elements.

Margaret Hannay argues that the world of Narnia is "made of pieces of Christian doctrine, Arthurian legend [and] Norse mythology" (2006, 75), and it is believable because "it is a real world, full of homey detail" (ibid.). As many others have done, Hannay also dedicates a tremendous amount of space for the Christian elements that appear in the series; however, she also conducts a thorough analysis of Aslan's role in each of the books, as well as the notion of "Joy" in *The Chronicles of Narnia*.

Thomas Senor's (2005) approach to Lewis's novel is entirely different from all the others. He focuses on the philosophical question of believing an individual's seemingly implausible utterance. Senor describes the moment when Lucy tells her siblings of the world she has seen in the wardrobe and analyses it in terms of a philosophical understanding of the notion of believing an incredible utterance.

In Charles Taliaferro and Rachel Traughber's (2005) article, they discuss the "Ransom Theory" in relation to *The Chronicles of Narnia*. They especially draw attention to *The Lion, the Witch and the Wardrobe* and argue the presence of atonement and the Christian "Ransom Theory" in that novel. In applying this Christian understanding of the "Ransom Theory" to the text, they analyse Aslan's function as Christ, who may undo evil by healing, who sacrifices himself in order

to “pay” the ransom held over Edmund, the traitor. In their paper, they also comment upon the issues of the “Ransom Theory.”

Monica Grandy et al. (2009) analyse the notion of potential space in three novels, i.e., *Alice in Wonderland, The Lion, the Witch and the Wardrobe* and *The Phantom Tollbooth*. They employ Winnicott’s theory on the “transit metaphor” on the three texts and contend that the transition from one space into another aides the individual’s development. More specifically, they argue that C. S. Lewis’s text revolves around the notions of separation anxiety and attachment. They analyse the transition to and fro the imaginary world in order to understand these psychological phenomena from which the characters allegedly seem to suffer.

I agree that the transitioning from one space to another results in a kind of development; however, I shall employ a Freudian interpretation of the novel and underline the notion of an unresolved Oedipus complex within Edmund.

Anna Wing toys with the idea of a monstrous-feminine in *The Lion, the Witch and the Wardrobe* and argues that

> “Jadis is stereotyped as an ungodly, Lilith-like *femme fatale* who possesses multiple divided, disintegrating selves. As a multiple complex of an aggressive woman, a human-like nonhuman creature and a living dead, Jadis is the ‘in-between, the ambiguous, the composite’” (2012, 231).

In Wing’s article, she employs a feministic and Christian understanding of the females and analyses the White Witch of Narnia alongside other female antagonists from other novels and discusses the monstrous-feminine which plague the novels.

Susan Rowland argues that “[…] we encounter both trauma stories of pre-Oedipal mothers and chaotic war, and also the possibility of finding a new origin in the imagination” and that “humanity needs to re-imagine its origins *with the animals*” (2009, 12). In its entirety, the article is a suggestion of re-establishing humanity’s connection to the world, giving it a shamanistic quality. With the use of Jungian psychoanalysis, Rowland argues that C. S. Lewis’s novel, *The Lion, the Witch and the Wardrobe*, signifies the shamanistic tendencies of the four Pevensie children upon their arrival in Narnia.

Karen Kokorski delves into the world of villains and seeks to explain their megalomania. Kokorski analyses three villains from three separate series, i.e., C. S. Lewis’s White Witch, J. K. Rowling’s Voldemort and Phillip Pullman’s “Church” organisation and contends that all three are insatiable in terms of power. She argues that the White Witch of Narnia has a “[…]

megalomaniac drive to be the most powerful person in the world" (2011, 149) and therefore she destroys everything by turning it into stone to further emphasise her power. However, Kokorski also posits that the White Witch is nothing more or less than the evil villain whose sole purpose is to fight the heroes and heroines of the story.

I find this final statement disagreeable, and I shall seek to prove her wrong in my analysis in which I shall argue that the White Witch indeed does represent a hidden threat and conflict within Edmund in relation to his unresolved Oedipus complex.

J. M. Walker's article claims that "this story bears all the salient features of the rite of passage" (1985, 178) in which she refers to Arnold van Gennup's study on rites of passage as her theoretical backdrop. Walker contends that the children in the novel move from one social and cultural situation into the next, in which Narnia represents the new situation. Within the world of Narnia, she claims that the children undergo a change of status, that is moving from childhood to adulthood, but also moving from virtually no one to kings and queens. In persuading her readers of this statement, she also refers to the narration employed by C. S. Lewis; she claims that the choice of narration also sparks a rite of passage with the reader.

Bryan Dove's article focuses on the villain in *The Lion, the Witch and the Wardrobe* and what makes her an attractive villain. Dove says that "I want to find out why the White Witch is so easily and prevalently identified with the evil" (2011, 114). He employs the method of reader-response criticism to analyse the White Witch. He also operates out of a Christian theological standpoint. Most importantly, he focuses on the Witch's effect upon male and female characters as well as readers in which he argues that males rather than females find her enticing. Dove also touches upon psychoanalytical elements concerning the White Witch in relation to Freud's Oedipus complex and phallic symbols. Dove implies that the White Witch is attractive due to the symbolic "red mouth" and phallic artefact which she bears (ibid., 118). Moreover, Dove analyses Edmund's attraction to the White Witch but does not comment on the castration anxiety.

I find Dove's Freudian observations of the White Witch's "red mouth" quite interesting and inspirational to this thesis. I agree that Edmund faces an Oedipus complex in the story; however, I shall argue that the White Witch represents a conflict which Edmund must overcome in order to resolve his Oedipus complex. I argue that the White Witch is a representation of the mother and the father and that she is the castrating force. My analysis thus differs from Dove's because I argue that Edmund resolves his Oedipus complex in the end.

Seongeun Jin's (2015) article focuses on a racial interpretation of *The Chronicles of Narnia* in which he questions the notion of whiteness versus blackness and analyses the way in which characters of white skin-colour are described as opposed to characters of a darker complexion. He gives much attention to the dichotomy of white and black in which he argues that white is good and black is bad.

Lastly, critics of *The Neverending Story* focus on development, morality and metafiction. Maria Nikolajeva's article centres on the structure in Michael Ende's novel *The Neverending Story*. She says that "I have chosen to look at structures [in the novel]" (1990, 34) and applies Vladimir Propp's model of fairy tales on the text. She employs a structural approach to the text and identifies and categorises the characters and creatures in the novel in accordance with Propp's model, in which she finds that "the Nothing" is the ultimate villain in the first part of the novel.

Bhadury Poushali's article revolves around the metaleptic aspect of *The Neverending Story* and its reader or interactor. He claims that "the self-reflexive strategies in Ende's […] fantasy novel […] mimic certain interactive user-text dynamics inherent with other […] media forms, such as electronic literature or hypertext fiction" (2013, 2). Poushali primarily focuses on Bastian's self-consciousness in the novel and his interaction with the world of Fantastica. He also touches upon the notion of loss of identity in the sense that Bastian, as a reader, becomes the narrator in the story rather than merely the reader. This article analyses the metafictional as well as the metaleptic aspect of *The Neverending Story* and its effect on the reader.

Tatjana Schaefer argues that "[… Ende's] invention of Fantastica is […] an artistic representation of [Rudolf] Steiner's journey towards free will via the moral imagination" (2008, 29). In her article, she emphasises the fact that *The Neverending Story* is an internal journey within the character in order to find his inner values and free will. She analyses Bastian's journey in Fantastica and underlines its importance in the formation of Bastian's identity in Fantastica and his real life.

Saul Andreeti argues that *The Neverending Story* is a story about traumatic experiences and personal trauma. He says, "*The Neverending Story* presents the journey into Fantastica as a means to both healing and formation" (2017, 159). With the use of biology and neuroscience, Andreeti emphasises that the journey into the fantasy world depicts a transformative journey in which Bastian undergoes development in order to overcome his traumas from his waking life.

I agree with Andreeti in two respects: that Bastian undergoes a development, and that Fantastica is a place of healing and formation. Andreeti focuses on the biological explanations whereas I shall attend to the psychological development which Bastian undergoes. Furthermore, I shall focus on the unresolved Oedipus complex which Bastian must overcome in order to develop.

Kath Filmer argues that "*The Neverending Story* is a profoundly Romantic, profoundly religious story" (1992, 90) due to its religious analogies and the notion of psychological growth. She also attends to a Jungian understanding of Bastian in which she applies the terms "animus" and "anima" in order to underline Bastian's psychological development throughout the story. Furthermore, she gives much attention to the dualism of "good" and "bad" presented in the novel and argues that "the Nothing" is a threat to the world of Fantastica. In relation to the psychological growth, Filmer also argues that Ende's novel is didactic because it "encourages readers to change the way they experience life" (ibid.).

I agree with the idea that Bastian undergoes a psychological development; however, my analysis shall focus on a Freudian and psychoanalytical reading of Bastian's journey into Fantastica. The analysis shall contend that the journey represents that of a dream into his unconscious in which Bastian must overcome inner conflicts which the villains of the story represent. Additionally, my focus shall lie on the unresolved Oedipus complex which haunts Bastian.

These vastly different interpretations of the three chosen texts underline that they contain many elements worth examining. However, I find the analyses concerning a psychoanalytical approach mostly interesting and inspirational to this thesis. The analyses presented in this paper shall thus draw inspiration from Boulton, Egan, Manlove, Grandy, Kokorski, Dove, Andreeti and Filmer (1992) due to their notions of development, Oedipus complex and psychoanalytical interpretations.

However, this paper shall elaborate upon or stand in opposition to some of the statements made by these critics. The thesis shall apply a Freudian approach to the interpretations of the texts. Summarily, this thesis shall argue that the journey from one space to another emphasises that of a dream in which the protagonists enter their respective unconscious in order to resolve a repressed conflict, that of the unresolved Oedipus complex. Boulton, Egan and Dove have attended to the Oedipus complex. Boulton and Egan have argued that there is an evident Oedipus complex in *Peter Pan* in which Peter Pan and Captain Hook represent the Son and the Father, respectively. However, in my paper, I shall argue that it is Wendy who has an unresolved female Oedipus

complex which she must overcome in order to show development; it is thus Captain Hook who represents the penis envy, the conflict Wendy must overcome to develop beyond the phallic stage and successfully destroy her female Oedipus complex. In relation to *The Lion, the Witch and the Wardrobe*, Dove's focus on Edmund's lust for the mother explains only half of his Oedipus complex. The analysis in this thesis shall seek to complete Dove's initial statement in which I shall argue that the White Witch represents a conflict in Edmund's Oedipus complex which he must overcome to develop. However, none of the found articles concerning *The Neverending Story* have conducted an analysis of Bastian's unresolved Oedipus complex; thus, the analysis of that text shall be entirely different from what has been previously stated. Moreover, I shall focus on the relationship between Bastian, the Nothing, Atreyu and the Childlike Empress to analyse the unresolved Oedipus complex, which is claimed to bo dominant in the story. However, the notions of development are profoundly important to the analyses conducted in this thesis, for I shall argue that the resolution of the Oedipus complexes, both male and female, results in an inevitable development in the protagonists.

These reflections bring forth the question which this thesis shall seek to answer through analyses and discussions:

> How do the villains in *Peter Pan, The Lion, the Witch and the Wardrobe*, and *The Neverending Story* suggest a conflict from an unresolved Oedipus complex in the protagonists, and in what way does the resolution of the Oedipus complex signal a development in the protagonists?

This thesis argues that the villains, Captain Hook, the White Witch, the Nothing and Bastian (in his darker moments) represent the presence of a conflict from the respective protagonists' unresolved Oedipus complexes, both male and female. Captain Hook takes the form of the penis envy, which Wendy must overcome; the White Witch presents the castration anxiety, which troubles Edmund; and the Nothing and Bastian (in his darker moments) also represent the castration anxiety in Bastian himself. Moreover, this thesis seeks to display that villains may be considered more than pure, antagonistic characters.

In section two, titled "Reflection on Freud: Approaching Theory," I briefly outline some of the major criticisms of Freudian psychoanalysis. The section includes discussions on the strengths and weaknesses of his numerous theories and a more detailed critique of his Oedipus

complex theory, due to this theory's relevance to the overall project. Furthermore, the section explores the relevance and importance of the psychoanalytic criticism of literature. Additionally, the section explores the differences among neo-Freudians and their divergences from traditional Freudian thinking. Lastly, the section explains the desire to work with Freudian psychoanalysis compared to other theorists.

In section three, titled "Theory," I briefly outline the main components of Tzvetan Todorov's theory on the Fantastic and place it in alignment with psychoanalysis. The section explains the relations between the Fantastic and psychoanalytic theory. Thereafter, the genre of children's literature, presented by Perry Nodelman and Maria Nikolajeva, is briefly summarised; subsequently, the genre is also placed in alignment with conventional psychoanalytic theory. Following the subsection on children's literature and psychoanalysis, I discuss the connection between children's literature and fantasy to create an overall image of the interconnection between these two genres. Lastly, this section contains an exposition of classical Freudian theories such as the tripartite model of the personality, the life and death instincts, the Oedipus complex, the Uncanny and the Dream theory.

In section four, titled "Analyses," I apply some of the theories summarised in the previous section to the three chosen texts for this thesis. All subsections include a partial conclusion which seeks to highlight the main points from the analyses and answer the initial research question individually. In the subsection dedicated to *Peter Pan*, the focus lies on Wendy and the female Oedipus complex and the villain, Captain Hook's, function as the conflict of the unresolved female Oedipus complex. In the subsection dedicated to *The Lion, the Witch and the Wardrobe*, Edmund is considered the main protagonist who suffers from an unresolved Oedipus complex. The White Witch, Jadis, is therefore considered the representation of the conflict, the castration anxiety, of the story which Edmund must overcome to resolve his Oedipus complex. In the subsection concerning *The Neverending Story*, the primary focus lies on the relationship between Bastian, Atreyu, the Nothing and the Childlike Empress. As well as the previous analyses, this section also attends to the presence of an unresolved Oedipus complex within Bastian. It is argued that in the first half of the book, the Nothing represents the main abstract villainous figure who represents the castration anxiety. In the second half of the book, it is argued that Bastian represents the villainous father figure, whereas Atreyu represents the boy child.

The final section, titled "Conclusion," attends to the overall conclusion of the project and draws in every aspect of the thesis to answer the abovementioned research question.

2. Reflection on Freud: Approaching Theory

I have chosen to work with Sigmund Freud's theories for this thesis due to his applicable theories to literature; however, I am aware that many critics find Freudian theories to be lacking, superficial and doubtful. In this section, I shall highlight some of the critical observations that have been made concerning his theories. Furthermore, I shall discuss the strengths and weaknesses of Freudian theory.

A strength to psychoanalysis and Freudian theory is the fact that it is considered the first psychological theory that explains much of human behaviour and its obscurities. Psychoanalysis is a paradigm which has sought to explain the until then inexplicable. Additionally, Freud's postulation regarding the tripartite model of the mind is considered a theory which emphasises the importance of unconscious influence on an individual's behaviour. Additionally, this importance to the unconscious is considered a monumental contribution to the field of psychology (Ewen, 2014, 48). However, Freud's pride has also resulted in "a lack of tolerance for other ideas and modern innovations" (ibid.), which emphasises a resolute perspective on man. However, this resoluteness may be considered a weakness to Freud's theories.

Initially, Romantic poets "find much less difficulty in accepting [psychoanalysis] as gospel truth" (Ransom, 1981, 39) due to the emotional profoundness of Romantic poems. As John Ransom says, "For what are our aberrant behaviours but the ways of ghosts that haunt within us, grotesque, antiquated, and forlorn, but still exuberating a little out of their eternal energies?" (ibid.). This refers to the tripartite structure of the mind and emphasises an acknowledgement of Freudian theories due to its focus on the id, ego and superego. Freud also says, "'The poets and philosophers before me discovered the unconscious, […] what I discovered was the scientific method by which the unconscious can be studied'" (Freud, as cited in Trilling, 1981, 95). Arguably, this suggests that psychoanalysis is extremely applicable to literature because literature contains elements of the unconscious. However, Ransom also argues that "any good novelist […] tends to derive the behaviour of his characters from the deepest sources that he knows" (1981, 42), i.e., his own self and experiences. Thus, psychoanalytic criticism, in some cases, becomes the critique of the text, the author and the reader. However, diagnosing the author as well as the reader through psychoanalytic criticism may be highly controversial. Lionel Trilling says that "the common characteristic of Freud and Romanticism [is] the perception of the hidden element of human nature and of the opposition between the hidden and the visible" (1981, 96). Arguably, psychoanalytic theory has introduced a greater understanding of human nature, and this may be considered an advantage of Freudian

theory; dreams, desires and neuroses have become less mysterious in the revelation of Freud. However, many psychologists today may have swayed from the traditional Freudian thinking and have formed their own theses on the human mind.

Franz Kafka's texts explore "the Freudian conceptions of guilt and punishment, of the dream, and of the fear of the father" (ibid., 99). This emphasises the importance and relevance of Freudian theory in literature, and the elements in literature are extremely open to psychoanalytic interpretation. Additionally, "The creation of literary fictions allows the writer to work his repressed desires out of his system by expressing them in a cloaked, socially acceptable form" (Henk de Berg, 2004, 84). This suggests that the writer adopts the defence mechanism of sublimation and sublimates his repressed desires and wishes. Furthermore, one may argue that Freudian theory's applicability to literature results from Freud's fascination with especially Greek tragedies, e.g., *King Oedipus* by Sophocles. However, this may also be perceived as a weakness to psychoanalysis due to its alikeness to fiction.

Moreover, if the characters in a text are considered realistic, psychoanalytic criticism seems applicable to it (ibid., 88). The characters assume roles, attitudes and behaviours that are worth examining to understand them and the conflicts which they encounter. Psychoanalytic theory allows the analyst to understand unconscious elements and conflicts within the characters of a text; however, psychoanalysis may also be applied as a diagnosis of the author. Dr. Jones's classic psychoanalytic interpretation of Shakespeare's *Hamlet* suggests that Shakespeare himself suffered from an unresolved Oedipus complex, and he sublimated his desires and wishes through literature. However, this statement is pure conjecture and cannot be proved. Arguably, psychoanalysis ought to content itself with the analysis of literature and not necessarily the author. Henk de Berg says, "if applied uncritically this type of literary criticism is bound to lead to an overly speculative reading of texts. Moreover, it is always in danger of becoming reductive, of interpreting texts solely in terms of their author's psychologies" (ibid., 91).

Concerning psychoanalysis in general, Henk de Berg is critical and says, "The purity of existence is irretrievably lost. This […] is what is behind the accusation, made by scholars and laymen alike, that psychoanalysis sexualises everything, that it is perverted, reductive, one-sided, that it is irrational, illogical, mystical, that it debases man" (ibid., pp. 62). Freudian psychology does indeed impose a pessimistic perspective on the notion of humanity; however, this pessimistic view may be regarded as a way of understanding neurotic and pathological behaviours better. This pessimism is, therefore, a central critique of Freudian theory. However, Freud's pessimistic view on

humankind is fascinating to the subject of this thesis due to the primary focus on villains and the aggression towards these villains and towards the self.

In relation to Freud's theory of the Oedipus complex, many scholars and critics have criticised this theory and argued that it overemphasises sex:

> "The idea that all boys secretly desire their mothers (and girls their fathers), that the bond between children and parents is to no small extent *sexual* in nature is abhorrent to most people. As a result, it is all too often rejected as simply untrue or as a 'kinky' idiosyncrasy attributable to Freud's peculiar family circumstances […]. Yet on closer examination the concept makes more sense than at first appears" (ibid., 78).

Henk de Berg emphasises that "sexuality" does not necessarily suggest the notions of reproduction or genitality (ibid.); however, it suggests the notion of every kind of sensual pleasure (ibid.). Thus, the child finds satisfaction in claiming the opposite-sex parent and wishing the other parent away. Henk De Berg defends Freud and says, "children […] tend to wish their rivals out of the way, dead (in their eyes both amount to the same thing; not yet able to understand the full implications of dying, they interpret *dead* simply as meaning 'no longer there')" (ibid., 79).

Furthermore, Freud's Oedipus complex is widely regarded as a familiar and fascinating part of much literature because it highlights the distinction between good and evil: "To minimise the reader's guilt feelings about fulfilling such illicit wishes [of destroying the opposite-sex parent], the hero(ine) with whom the child identifies is depicted as honest and in the right, whereas the rivals are portrayed as evil villains or monsters" (Ewen, 2014, 39). Arguably, this makes the Oedipus complex theory attractive in modern analyses.

A notable weakness of Freudian theory concerns itself with the notion of female sexuality. Robert B. Ewen says, "Freud's belief that women are inferior creatures with defective sexual organs, weaker superegos, and a greater predisposition to neurosis is regarded by virtually all modern psychologists as absurd" (ibid., 40). Many feminists and critics argue that Freudian theory is plagued by male chauvinism and is sexist towards women. Furthermore, from the Oedipus complex theory alone, one may argue that Freud's theory is centred on males and perceives the male gender to be the privileged one, whereas the female gender is considered an anomaly and an inferior one. This also explains the obscurity of the female Oedipus complex theory and one ultimately questions its veracity.

The neo-Freudian psychoanalyst, Karen Horney, rejects Freud's term "penis envy" due to its sexist meaning and its irrelevance "to the understanding of women" (Kline, 2014, 427).

Horney has argued that “if a woman wishes for a penis, it is merely symbolic of wishing for masculine privileges” (ibid.). Additionally, Horney has rejected the sexual nature concerning the Oedipus complex in favour of security (ibid.) because she believes that security plays a more significant role in the child’s Oedipus complex than sexual, oedipal desires.

Freud’s Oedipus complex theory has gained recognition from some studies; the theory’s contention that boys desire their mother and regard the father as a threat has been the subject of several studies. Paul Kline has summarised the findings and says, “there is good evidence for the Oedipus complex [… and] there is good evidence for the castration complex” (ibid., 158). However, the theory itself is questionable today due to its sexualised themes.

One study on the notion of “penis envy” has been conducted by Touhey (1977). His study includes the Blacky Pictures, “which shows a dog with a knife impending over its tail” (Kline, 2014, 155) and concludes that “those with penis envy [can] perhaps be expected to approve of punishing sub-incision” (ibid.). This study does show support for the penis envy; however, “more extensive research is required before penis envy can be regarded as properly substantiated” (ibid.).

The neo-Freudian, Erich Fromm, has focused more thoroughly on the social aspect of the development of an individual’s personality, which diverges from classical Freudian thinking in the sense that Freud perceives development to be of a psychosexual nature, that is individualistic. Additionally, Freud is considered a supporter of biological determinism, whereas Fromm is a supporter of social influences on the course of development (ibid., 420). Additionally, Freud's persistent understanding of the biological determinants may be considered a general weakness of his theory (Ewen, 2014, 48).

Karen Horney and Erik Erikson are also considered supporters of the psychosocial development of the individual. Erikson primarily attends to the notion of identity formation and identity crisis. These social understandings of psychoanalysis are intriguing and noble; however, they cannot underline the individualistic development which is of central importance to this thesis. The social aspects are irrelevant to the analyses in this thesis.

In light of these strengths and weaknesses of psychoanalysis and Freud’s theory, I have chosen to work with Freud due to his originality and the audacity of his theories. Furthermore, I believe his focus on aggression and sexuality is extremely important to this thesis due to the focus on villains and their psychoanalytic function as conflicts of the protagonists in the texts. The protagonists’ aggression towards the villain may suggest that a Freudian interpretation is relevant.

Additionally, the protagonists' sexual desires are also of keen interest in this thesis; thus, Freudian theory seems highly applicable to this thesis.

Neo-Freudians have strayed from the classical understanding of psychoanalysis, resulting in different perspectives on the paradigm. Carl Gustav Jung is considered the founder of analytical psychology (Kline, 2014, 407). His divergence from Freud mainly concerns archetypes, anima and animus (ibid., 408). Jung's introduction of the extraversion and introversion theory is also considered a deviation from Freudian theory (ibid., 411). Thus, Jung would have been an interesting theorist to work with if the paper focused on the protagonist alone in which one could analyse the archetypes and the anima and animus of the protagonist.

Alfred Adler's major theory on inferiority also deviates from classical Freudian thinking. Adler's view of man is considered more optimistic (ibid., 414), which clearly diverges from Freud's pessimistic understanding of man. Furthermore, Adler's theory focuses more inherently on the positive development of the individual towards a certain goal to gain superiority (ibid., 415). This theory would have been interesting if this thesis attended to the character's development towards superiority and success.

Melanie Klein has dedicated much of her research to infantile development; however, her research has been proved to be untestable (ibid., 417). She strays from classical Freudian theory in the sense that she believes the superego is formed prior to when the Oedipus complex takes place (ibid.). This is an aspect of her theories which I find problematic in terms of my analysis of *The Lion, the Witch and the Wardrobe* because I argue that Edmund's superego is formed as a result of a successfully resolved Oedipus complex. However, Klein especially focuses on the aggression within the child (ibid., 418), which makes the theory interesting in relation to this paper. However, the unfamiliarity with Klein's theories dissuaded me from working with them.

Lastly, Jacques Lacan offers an altogether different take on psychoanalysis due to his focus on language. Lacan introduces key terms such as "Mirror-stage," "the Other," "the Imaginary" and "the Symbolic" (Barry, 2009, 109). Lacanian psychoanalysis pertains to discourse and post-structuralism. These elements emphasise that the child's unconscious is in constant change (Inglis, 2012, 178). This contradicts Freudian theory in the sense that Freud has argued that the unconscious is stable and fixed. The Lacanian understanding of psychoanalysis is uninteresting in relation to this paper due to his focus on language and post-structural approach to psychoanalysis. Moreover, the Lacanian understanding of psychoanalysis seems unappealing in terms of children's

literature due to his argument that the unconscious is changing alongside the children's lingual skills.

3. Theory

In this first part of the theoretical section, an exposition of Tzvetan Todorov's theory of "The Fantastic" along with Perry Nodelman's and Maria Nikolajeva's understanding of children's literature will be presented. Furthermore, the section will place the Fantastic and children's literature in relation to psychoanalysis and lastly each other.

3.1 The Fantastic

The choice to work with the Fantastic is solely based on the fact that the chosen texts are considered fantasy and contain fantastic elements. Thus, a definition of the genre fantasy is imperative to include in this thesis as this project focuses on fantasy novels. "The Fantastic" has been chosen as opposed to Romanticism because it highlights the theoretical aspects of the fantasy genre. Thus, this section includes a concise outline of the literary genre of fantasy.

Tzvetan Todorov in his book *The Fantastic* seeks to define the literary genre that is the fantastic. Firstly, he draws inspiration from Northrop Frye as a point of departure to define the notion of genre. He then moves on to his own specific definition of the fantastic in which he says that the fantastic must fulfil certain conditions for it to be considered fantastic. The first condition that must be fulfilled concerns the notion of a "hesitation between a natural and a supernatural explanation of the events described" (Todorov, 1975, 33). This hesitation must remain in either the eyes of the reader or the character, or both simultaneously. The second condition concerns the notion of rejection of allegorical and poetic interpretations of the fantastic (ibid., 33) because they threaten the existence of the fantastic (ibid., 58). Arguably, the Fantastic must not be interpreted and "understood," for then the supernatural will cease to be fantastic. Todorov argues that fantasy is only fantastic when it creates the feeling of hesitation. Moreover, the supernatural aspect of the genre does not necessarily pertain to ghosts and apparitions but simply anything which is "not natural."

Moreover, "the fantastic implies […] the existence of an uncanny event" (ibid., 32) which arouses the hesitation in both character and reader. This hesitation arises when the "laws of nature" cannot explain the uncanny event (ibid., 25). Another reaction which may arise is the emotion of fear. Todorov says that "fear is often linked to the fantastic, but it is not a necessary

condition of the genre" (ibid., 35); however, one may argue that the fantastic may provoke a reaction as powerful as fear in the reader when encountering the fantastic.

Furthermore, "[e]ither total faith or total incredulity would lead us beyond the fantastic: it is hesitation which sustains its life" (ibid., 31). This suggests that a character, or reader, cannot simply accept or believe what is transpiring because they seek to give a natural or supernatural explanation to the events.

Specifically, the fantastic is "located on the frontier of two genres, the marvellous and the uncanny, rather than to be an autonomous genre" (ibid., 41). Todorov places the fantastic within the two genres and says that in "the fantastic-uncanny […] events that seem supernatural throughout the story receive a rational explanation at its end" (ibid., 44). Additionally, he lists the rational explanations that clarify the supernatural: "accident or coincidence […]; dreams […]; influence of drugs […]; tricks and prearranged apparitions […]; illusion of the senses […]; and lastly madness" (ibid., 45). Todorov also argues that "the uncanny realises […] the description of certain reactions, especially fear" (ibid., 47) in the sense that the uncanny is the frightening aspect of the fantastic; it is the supernatural which needs an explanation.

On the other hand, there is the fantastic-marvellous, which consists of "the class of narratives that are presented as fantastic and that end with an acceptance of the supernatural" (ibid., 52). These narratives are loyal to the fantastic because they remain "unexplained, unrationalised" and underline the presence of the supernatural (ibid.). Furthermore, what "cannot be explained by the laws of nature" must, therefore, be within the realm of the fantastic-marvellous (ibid., 53).

In continuation of the fantastic-marvellous, Todorov suggests that there are four different types of the marvellous: the first being the "hyperbolic marvellous" in which the supernatural is superior to that which is familiar to the reader, which suggests that talking animals, magical places and features are considered a part of the hyperbolic marvellous; the second is the "exotic marvellous" in which "supernatural events are reported without being presented as such"; the third is the "instrumental marvellous" in which materials, instruments and gadgets possess a supernatural quality; and lastly, there is the "scientific marvellous" which attends to the notion of science fiction (ibid., pp. 54).

In terms of themes in the fantastic, Todorov quotes other critics and compiles a list of classified themes present in the fantastic literature. Arguably, there are,

> "modern ghosts; the devil and his allies; supernatural life […], phantoms, vampires, werewolves, witches and witchcraft, invisible beings, the animal spectres […], parts

> of the human body; the pathology of personality; the interplay of invisible and visible; the alterations of causality; space and time; [and] regression" (ibid., 100).

Ultimately, the fantastic encompasses elements that are outside the laws of nature, whether they are terrifying or magical. However, Todorov also composes his own list of themes present in fantastic literature. He argues that fantastic literature possesses themes of "a special causality" in which certain supernatural beings represent something which intervenes in the hero's doing; themes of "pan-determinism" in which each action has its cause and occurs for a reason; and themes of "the transformation of time and space" in which time and space in the fantastic texts "extend beyond what one imagines to be possible" (ibid., pp 110). Beyond these "themes of the self," Todorov also discusses "themes of the other" (ibid., 124). Under this part of his book, Todorov argues that the theme of love is quite prominent in fantastic literature (ibid., 138). Todorov focuses on sexuality, desire, cruelty and death in which his argument revolves around the fact that they are interconnected. He says that "the relationship [between love and death] appears […] in the story of 'Little Red Riding-Hood,' which makes the act of disrobing and getting into bed with a being of the opposite sex the equivalent of being eaten and dying" (ibid., 135). However, "the love for death" is also apparent in fantastic literature, especially when it comes to vampire fiction (ibid., pp. 136). Additionally, the love for death also resonates with Freud's theory concerning the death instinct.

3.2 The Fantastic and Psychoanalysis

Todorov does not give much credit to psychoanalysis, and Rosemary Jackson criticises him for the lack of psychoanalytic readings of fantastic literature. She says,

> "the major shortcoming of Todorov's book […] is its reluctance to engage with psychoanalytic theory […]. It seems to me that it is important, when dealing with a kind of literature which deals so repeatedly with unconscious material, not to ignore the ways in which that material represents the relations between ideology and the human subject" (Jackson, 2013, 61).

Furthermore, she argues that fantastic narratives are effects and forms of unconscious desires as well as "manifestations of deeper cultural issues," which only psychoanalysis can highlight (ibid., 62).

Jackson recommences the discussion of the "uncanny" and fantastic literature and argues that the uncanny presented in the fantastic is "nothing but an unconscious projection, projections being those 'qualities, feelings, wishes, objects, which the subject refuses to recognize

or rejects in himself'" (ibid., 66). Thus, the uncanny elements presented in fantasy literature may be perceived as psychoanalytical points of analysis rather than merely "uncanny." Furthermore, Jackson argues that "the uncanny expresses drives which have to be repressed for the sake of cultural continuity. Freud regards anything uncanny, or anything provoking dread, as being subject to cultural taboo" (ibid., 70). This suggests that the author creates the uncanny in the fantastic text by way of ridding himself of the unconscious desires and fears which reside within him. Moreover, in more general terms, the genre of fantasy may be used as an outlet for the author's unconscious desires, wishes and emotion; it is a genre that "tells of an indomitable desire, a longing for that which does not yet exist, or which has not been allowed to exist, the unheard of, the unseen, the imaginary, as opposed to what already exists and is permitted as 'really' visible" (ibid., 91).

According to Andrew Butler, "psychoanalysing […] fantasy risks tautology […]; it is hardly surprising that the theories seem to work well with fantasy narratives which look back to such sources of inspiration [i.e., King Oedipus and The Sandman]" (Butler, 2012, 91). However, Freud's theories of the Oedipus complex and his tripartite personality model, as well as theories concerning repression, are all applicable to the fantasy genre, as Butler points out (ibid., 92). However, analysing fantasy also requires a symbolic interpretation of the events described (ibid., 94). Butler also quotes Ursula K. Le Guin: "Fantasy is the language of the inner self" (ibid., 91) which suggests that fantasy represents an individual's unconscious; therefore, it is imperative to juxtapose fantasy with unconscious desires, wishes, conflicts and fears. Additionally, fantasy makes it easier to attend to unconscious materials because the materials may be disguised as symbols with a high symbolic value in terms of psychoanalysis. Arguably, fantasy presents unconscious desires, conflicts and wishes as fantastic elements like ghosts, witches, talking animals and magical weapons. Arguably, psychoanalysis and fantasy have an interconnection between them due to their fictitiousness and ability to attend to unconscious elements.

3.3 Children's Literature

The genre of children's literature has been chosen as a theoretical backdrop due to the chosen texts' childlike qualities and emphasis on child protagonists. The theory behind children's literature will seek to highlight some elements in the texts that emphasise the fact that the chosen texts are indeed children's literature. Furthermore, this subsection will highlight elements that are crucial to the understanding of the storyline in the chosen texts. The home-away-home structure is of most interest due to its analogy to that of a dream and notion of travelling to a new place.

Children's literature is "an area of research and an endless debate that is as old as research into children's literature itself. It is both the simplest and the most complex question we can ask: What is children's literature" (Weinreich, 2007, as cited in Nodelman, 2008). Perry Nodelman stresses an uncertain definition of the genre; however, he presents the qualities in children's literature which he has observed to form a definition of the genre. Nodelman observes that the target audience of children's literature must be child readers, or readers younger than the writer (Nodelman, 2008, 76). The style of the text is simple, and the texts focus on actions and not "detailed descriptions of people, places or emotions" (ibid., pp. 76). The texts consist of a matter-of-fact tone and disregard strangeness (ibid., 77). Children's literature also contains protagonists who are either "children or childlike animals or adults" (ibid.). The events transpiring in the texts are focalised by the childlike protagonist; thus, the story is described in a childlike manner (ibid.); however, the dominant narrative of children's literature is the third-person narration (ibid.). Furthermore, Nodelman contends that "the texts tend to offer two different points of view, one childlike and one adult" because he considers the narrator an adult (ibid.). Children's literature also invites the readers to adopt "a child's relative lack of knowledge" to uphold the innocence which the story tells (ibid., pp. 77). Additionally, Nodelman argues that children's literature seeks to change the child readers to some extent because "childhood is by definition a time of change" (ibid., 78). Additionally, he claims that "the texts are didactic […] in which what happens to characters is meant to represent a path for future behaviour in readers" (ibid., 81).

In relation to knowledge, Nodelman argues that "the texts represent explorations of the relative merits of knowing and not knowing […]. The texts all present innocence and knowledge in clearly oppositional terms, and most of them end by privileging one over the other" (ibid., 78). This suggests that childhood is indeed associated with innocence whereas knowledge is associated with adulthood. Furthermore, in attending to the notion of knowing and not knowing, the texts also encourage the readers to contemplate their own behaviour and adopt an adult understanding of said behaviour (ibid., 79). Along with the notion of knowledge in children's literature, the notion of desire is also prominent in the texts. Thus, the texts "depict the good or bad consequences of children's wishes being fulfilled (ibid., 80). This clearly resonates with *The Neverending Story* in which Bastian's desire for greatness results in bad consequences; however, I shall return to this in the analysis.

Children's literature also attends to certain "binary oppositions: home and away, safety and danger, desire and knowledge, adult and child" (ibid.). These binaries may underline the

distinction between good and bad as well as winners and losers. Children's literature is entirely unambiguous considering its binary oppositions.

Turning to the notion of plot, the plot points in the texts "usually follow a basic pattern of movement from home to away and then back home again" (ibid.). In continuation of this enlightenment, Nodelman says that

> "home is identified with constriction, stasis and safety; leaving it is identified with freedom, process and danger. The return home at the end [… is] an acceptance of its constrictions in order to gain its benefits. [… The protagonists] return home tainted by the journey" (ibid., 81).

This suggests that there is a development within the child protagonist; however, without the journey, there is no development. Arguably, this argument resonates with the article written by Monica Grandy et al. (2009). Moreover, this suggests that there must be a conflict of some sort on the journey which the child protagonist must overcome or resolve in order to signal a development within himself.

Nodelman also argues that children's literature tends to tell happy endings. He cites Maria Nikolajeva who says that "children's fiction is basically about play. It can be serious and dangerous play, involving killing dragons in faraway mythical worlds, but the young characters are inevitably brought back to the security of home and the protection of adults" (Nikolajeva, 2002, as cited in Nodelman, 2008, 216). This statement ultimately underlines the presence and acknowledgement of happy endings in children's literature. No heroic characters die a gruesome death in these stories perhaps because the child reader has yet to encounter the realities of death. The happy ending grants the text an "optimistic view of reality" and a "hopeful and optimistic" tone (Nodelman, 2008, 216).

3.4 Children's Literature and Psychoanalysis

Children's literature and psychoanalysis are not completely foreign to one another. Perry Nodelman writes that "psychoanalytic criticism is especially congenial to a study of children's literature because of Freud's belief that our childhood wishes and fantasies remained buried beneath our adult choices and attitudes, affecting them when we least knew it" (Rollin, Lucy & West, Mark, 1999, as cited in Nodelman, 2003, 224). However, Nodelman also considers other understandings of the relevance of children's literature and psychoanalysis. He says that some psychoanalytic "critics consider the ways in which the surface meaning, or manifest content of a

text attempts to hide the real issues at stake in the story being told" (2003, 224). This argues that texts represent the individual's unconscious desires or troubles. Freud's interest in the "texts" of dreams and neuroses also resonates with the fact that texts represent unconscious elements (ibid., 223). Thus, children's literature may represent unconscious wishes, desires or troubles in which it requires a psychoanalyst to interpret the symbolic meanings and latent content of the text.

However, another interpretation of children's literature presents a different approach to the genre. Hamida Bosmajian argues that the psychoanalytic critic must read, or place, the author in the text in order to acquire an understanding of the subsurface meaning of the text (1999, 102). Thus, in understanding the unconscious desires and conflicts presented in the text, the analyst may come to understand the author as well. The creation of literature, therefore, brings release to the author (ibid., 101).

Taking these psychoanalytical views into account, one believes that the text represents an unconscious tunnel of release in terms of infantile sexuality and desires and conflicts. However, a more specific insight into the relationship between children's literature and psychoanalysis is dearly needed. Arguably, Freud's tripartite theory of the person's unconscious, Dream theory and especially the Oedipus complex are viable ways of analysing children's literature due to the presence of a villain and the focus on a journey. Thus, children's literature becomes the study of childhood desires and conflicts. The notions of Dream theory and Oedipus complex are imperative to look into in this thesis because the texts chosen send the characters into a different world, which signals the importance of the Dream theory. Furthermore, the presence of a looming conflict disguised as a villain supports the notion of the Oedipus complex.

Kenneth Kidd argues that "it's clear that play and folklore helped make possible children's literature as well as child analysis" (2004, 127) because the texts highlight unconscious elements portrayed in a fantastical manner. This also suggests that children's literature stems from the psychoanalytic interest in children. Additionally, the folkloric genre is "about primal wishes and fears, the product of a primitive/child-like folk mind" (ibid., 126) and is, therefore, the backdrop of children's literature as presented by the Brothers Grimm. However, Kidd also argues that some scholars consider children innocent and therefore cannot be analysed psychoanalytically (ibid.). However, this contradicts the Freudian idea that psychosexual development takes place during childhood. Young adult fiction, on the other hand, may be considered a treasure trove for the psychoanalytical exploration of the individual (ibid.). Furthermore, the discussion whether children's literature is in actuality children's literature persists because it is written by adults (ibid.,

119). This further emphasises the notion that it is the author's repressed desires and conflicts which manifest themselves in the stories.

From a different perspective, the structure in children's literature, that of home-away-home, may further emphasise the use of psychoanalytical Dream theory to interpret the events taking place in children's literature. Especially in cases of children's fantasy literature, one may find it intriguing to explore the notion of dreams in fantasy worlds.

3.5 Fantasy and Children's Literature

Maria Nikolajeva states that "the fantastic mode allows children's writers to deal with important psychological, ethical and existential questions in a slightly detached manner, which frequently proves more efficient with young readers than straightforward realism" (2012, 60). This emphasises that certain "questions" become more manageable if they are presented fantastically. Fantasy may thus be used as a way of telling children of rights and wrongs through the use of fantastical elements. Furthermore, in relation to psychoanalysis and fantasy, "the spiritual growth of the protagonist can be presented more tangibly when depicted in terms of struggle with external magic forces than in terms of inner tension" (ibid., 61). Thus, the fantasy genre and children's literature pertain to the notion of inner conflicts within the child protagonist through the presentation of evil witches, trolls and other fantastical villains. The depiction of good versus evil in the fantastic mode "is less disturbing" to the reader than if it were depicted in the reader's "immediate surroundings" (ibid., 60). This suggests that the use of the fantastic mode in children's literature is an excellent way of presenting conflicts and problems for children without frightening them.

In other respects, children's literature and fantasy complement one another in terms of fantastical beings and child protagonists. The mythical creatures and talking animals serve as helpers and guides to the child protagonists, further encouraging the child's superiority over some animals (ibid., pp. 55). Of course, one cannot deny that some animal companions function as superior in life and intelligence to the children, e.g., Aslan in *The Lion, the Witch and the Wardrobe* and Grograman in *The Neverending Story*. However, the smaller, talking animals that function as familiars to the child protagonist may emphasise the child's grandiosity and superiority, giving the child a taste of adultlike behaviour and status (ibid.).

Another element which is common in children's fantasy is the notion of "time displacement," as Nikolajeva calls it. She says, "Time-shift fantasy seems a […] prominent

subgenre in children's fantasy" (ibid., 53), and it “focuses on change, growth, ageing and death” (ibid.). This, however, does not necessarily mean that the child protagonist dies, but that they gain an insight into the historical epochs and “the past” (ibid.). Furthermore, time displacement suggests that the child protagonist conducts a kind of time travel; they move from their own time into another. However, this does not necessarily suggest that they travel to the past, but that they may also travel to a parallel universe or parallel time. Nikolajeva says that “time in the primary world stands still” as the protagonists travel to the secondary-world (ibid.). However, in travelling to the secondary-world, “none of the protagonists use any explicit magic agent for their time travels, […] and they have no control over the magical gadgets. […] Their experience is far from playful and pleasurable, rather […], highly traumatic” (ibid., 54). This coincides with Todorov’s “instrumental marvellous.” Nikolajeva also argues that child protagonists consider remaining in the secondary-world because their primary world “seldom promises anything enjoyable” (ibid.), which puts the home-away-home structure at risk. However, writers tend to “bring their characters back to the security of home and of adult protection” much like Tolkien's “there and back again” (ibid., 58).

3.6 Psychoanalytic Theory

In this second half of the theoretical section, Freudian psychoanalysis shall be explicated. The section includes the theories concerning the Id, Ego and Superego; the Oedipus Complex; the life and death instincts; the Uncanny; and, lastly, the Dream theory.

3.6.1 Id, Ego and Superego

The theory concerning the tripartite mental apparatus is chosen for this project as a way of illuminating the relationship between the impulsive and ambitious id and the formation of the strict superego. This theory is chosen as a companion to the Oedipus complex theory due to the fact that it explicates the unconscious actions of the child protagonist. The understanding of the tripartite mental apparatus further explicates the Oedipus complex.

At the centre of psychoanalysis, there is the tripartite mental apparatus. Freud divides the mental apparatus into three interconnected parts: the id, ego and super-ego (1933, 72). According to Freud, “the ego can take itself as an object, can treat itself like other objects, can observe itself, [and] criticise itself” (ibid., 58). This suggests that the ego is the actual individual, the individual who must simultaneously follow his moral compass and give in to passionate, instinctual needs. Ultimately, the ego can split itself into another entity, namely the super-ego.

The ego represents the part of an individual's mental apparatus which is conscious, preconscious and unconscious; it attends to the external world, the super-ego and the id (ibid., 77). As Freud argues, the ego serves three masters and strives to "obey them simultaneously" and create harmony among the three masters (ibid.). Furthermore, the ego is pressured from three sides, and when it admits its weakness and failure at bringing harmony among the masters, it succumbs to anxiety (ibid., 78). Freud calls these anxieties "realistic anxiety regarding the external world, moral anxiety regarding the super-ego and neurotic anxiety regarding the […] id" (ibid.). Additionally, Freud describes the ego as being a weak entity because it borrows "its energies from the id" (ibid., 77). The ego thus serves the id and "it fulfils its task by finding out the circumstances in which those intentions can be best achieved" (ibid.). The ego is considered a part of the id, but simultaneously it is "that portion of the id which was modified by the proximity and influence of the external world" (ibid., 75). It is from this part that the ego becomes conscious; it is this entity which is obliged to show the external world to the id (ibid.).

In relation to the ego, there is the passionate id. The id represents the part of one's mental apparatus which is fully unconscious; it is considered the part of the metaphorical iceberg which is submerged. The id is primitive and irrational (ibid.). Furthermore, the id "knows no judgements of value: no good and evil, no morality" (ibid., 74). Freud also contends that "instinctual cathexes seeking discharge – that […] is all there is in the id" (ibid.); this suggests that the id is the entity that holds the instincts of life and death within an individual. The id, to use an analogy, represents the spoilt child that desires everything with no regard for the consequences. Additionally, Freud says that the id "has no organisation, produces no collective will, but only a striving to bring about the satisfaction of the instinctual needs subject to the observance of the pleasure principle" (ibid., 73). Finally, Freud describes the id as being "the dark, inaccessible part of our personality" and that it is "chaos, a cauldron full of seething excitations" (ibid.). Furthermore, the id is the part which possesses all the repressed materials.

Repression occurs when materials are pushed out of consciousness and into unconsciousness (Freud, 1910, 24). Materials are repressed when the individual wishes to avoid unpleasure (ibid.). Freud contends that repressed materials can be perceived as the "constructors of dreams" (ibid., 38), which suggests that repressed materials tend to appear in dreams. Additionally, Freud mentions successful and unsuccessful repressions where the former suggests that the repressed material no longer has a pathological effect on the individual, i.e., the repressed material does not bother the individual as such (ibid.). The matter has been resolved in some sense.

However, an unsuccessful repression underlines the constant unpleasure which an individual faces until the material has been successfully repressed (ibid., 27).

The third and final realm of one's mental apparatus is governed by the super-ego. According to Freud, the super-ego "observes and threatens to punish" (Freud, 1933, 59) the ego and is considered one's conscience (ibid.). Furthermore, "the super-ego applies the strictest moral standard to the helpless ego […]; in general it represents the claims of morality" (ibid., 61). Tension between the ego and super-ego suggests the presence of guilt within the individual (ibid.) because the super-ego is punishing the ego for its offensive actions. The super-ego, therefore, serves as an individual's moral compass. According to Freud, the super-ego is absent in young children because they are considered immoral and are driven by the impulsive id (ibid., 62). Freud then contends that the super-ego is formed through the interaction between parent and child. Parental influence, therefore, contributes to the formation of the super-ego within the child because the parents represent a punishing authority (ibid.).

The super-ego also serves as the ideal of one's personality. Freud says that the ego strives to obtain perfection and that the super-ego represents the ideal state of personality and mind (ibid., 65). Ultimately, the super-ego represents self-observation, self-criticism, conscience and perfection (ibid., 66). To apply another analogy to this theory, one may assume that the super-ego represents the angel on one's right shoulder, whereas the id represents the devil on one's left shoulder. Ultimately, the super-ego and the id are opposites, and the ego finds difficulty in pleasing both entities. The battle between the id and the super-ego thus represents a tug-of-war in which the ego functions as the rope caught in the middle.

The super-ego is also tightly connected to the Oedipus complex. Freud contends that through the process of identification, i.e., the child identifying with the same-sex parent, the super-ego is thus formed because the child assimilates the parent's behaviours, ideas and norms. These features are considered morally and socially acceptable (ibid., 63). Freud says that "the super-ego appears as the heir of that emotional attachment [between parent and child]" (ibid., 64). Furthermore, the formation of the super-ego is also influenced by other authority figures, i.e., "educators, teachers and people chosen of ideal models" (ibid.).

3.6.2 The Oedipus Complex

The Oedipus complex theory is chosen based on the notion of sexual interest in the opposite-sex parent and aggression towards the same-sex parent. This basic understanding of the

Oedipus complex resonates with the relationship between a protagonist and an antagonist. Generally, the focus on villains makes this theory a crucial aspect of this thesis.

The Oedipus complex attends to the notion of boys showing affection for their mothers and girls showing interest in their fathers (Freud, 1961b, 173). Freud has described six psychosexual stages which the individual undergoes in the development of their personality and sexuality. The Oedipus complex arises in the phallic stage, that is the fourth stage (ibid., 174) when the boy finds satisfaction in his penis through masturbation (ibid., 175). Furthermore, during this phase, the boy child begins to show affection for his mother. However, the boy child's oedipal desires to possess the mother has a consequence, i.e., that of the castration anxiety. The threat of castration forces the small boy child to withdraw his oedipal desire for his mother (ibid.). The threat of castration stems from the father, whom the boy child knows cannot be defeated in order to win his mother's affection. A conflict arises within the boychild; the boy must decide which is of most importance: his narcissistic interest in his penis, or the desire for his mother (ibid., 176). Ultimately, when the boy chooses his penis over his mother, the act of repression destroys the oedipal desires the boy has had for this mother (ibid., 177). Ultimately, the affection for the mother is replaced by an identification with the father (ibid., 176), which suggests that the boy child wishes to become like his father. Freud claims that "the process [of destroying the Oedipus complex…] is more than a repression. It is equivalent […] to a destruction and abolition of the complex" (ibid., 177). This denotes that the desires for the boy child's mother will cease to be. However, if the repression is unsuccessful, the desires become unconscious and remain in the id (ibid.) and may appear in dreams.

As well as formulating the dissolution of the boychild's Oedipus complex, Freud also ventures into the realm of the destruction of the female Oedipus complex. The term "Electra complex" is widely known as encompassing the process whereby the girl child harbours affection for her father and hatred towards her mother. The term is considered an opposite of the Oedipus complex; however, it is a term proposed by Carl Gustav Jung and rejected by Freud.

Freud claims that the girl's "Oedipus complex culminates in a desire […] to receive a baby from her father as a gift – to bear him a child" (ibid., 179). This emphasises the fact that the fear of castration is non-existent within the girl child; however, she is anxious about her missing penis. She experiences penis envy when she notices that boys have penises and she does not (Freud, 1905, 195). Initially, the girl is attracted to her mother, but upon realisation that the mother also shares her defect, that of the missing penis, the girl resents the mother (Freud, 1932, 288).

Additionally, the girl child forms an attachment to the father in the hopes of bearing his child (Freud, 1961b, 179). However, the penis envy remains in the girl child as a conflict in the female Oedipus complex. As Freud states, “she slips […] from the penis to a baby” (ibid., pp. 178). Ultimately, in wanting a baby, the girl child identifies with her mother and adopts a feminine attitude towards the father in the hopes of bearing his child (ibid.). In identifying with the mother, by returning to the primary mother-attachment (Freud, 1932, 294), the girl child resolves her female Oedipus complex, and the conflict, the penis envy, is destroyed. In the dissolution of the complex, Freud says that the wish “to possess […] a child [remains] strongly cathected in the unconscious and [helps] to prepare the female creature for her later sexual role” (Freud, 1961b, 179). This underlines the fact that the female wish for children is forever present. The female Oedipus complex consists of a negative and positive aspect; the negative aspect concerns itself with the girl child’s pre-oedipal desires for the mother, and in developing beyond this first, negative phase, the girl child ventures into the positive phase where her attachment to the father is predominant (Freud, 1932, 295).

3.6.3 The Life Instinct and the Death Instinct

The theory of Eros and the death instinct has been chosen due to the qualities of self-preservation and self-destruction. These elements are intriguing in terms of the Oedipus complex because they may highlight negative or positive behaviour in relation to an unresolved Oedipus complex.

In the essay *Beyond the Pleasure Principle*, Freud discusses the existence of the life and death instincts which stem from an individual’s id. These instincts serve to either preserve or destroy the individual. Freud argues that the life instinct is a sexual instinct, namely the “Eros” which seeks to preserve the life of an individual (Freud, 1961a, 46). The “Eros” is “the embodiment of the will to live” (ibid., 44), which suggests that all actions that emphasise the act of living may be regarded as the “Eros” doing its part. The act of eating and drinking, and any other action that prolongs the individual’s life are considered part of one’s life instinct. As Freud is fond of the term “sexuality,” one must not confuse the term with that of being sexual; the term encompasses all that which an individual finds pleasurable. In his essay, Freud writes that sexual reproduction is the biological goal of the sexual instinct (ibid., 50). However, he also says that “the concept of ‘sexuality' […] had […] to be extended so as to cover many things which could not be classed under the reproductive function” (ibid., 45). Moreover, one may even be tempted to interpret the

sexual instinct, Eros, as the individual's life project, a project which emphasises what determines their self-preservation.

On the other end of the spectrum, the death instinct exists, its function being that of moving the organism towards death and unpleasure (ibid., 38). Freud argues that "what is re-experienced under the compulsion to repeat must cause the ego unpleasure, since it brings to light activities of repressed instinctual impulses" (ibid., 14). This suggests that the individual repeating a traumatic event is sauntering towards an inanimate state of death; it is the death instinct which dominates such situations. Essentially, the death instinct seeks to lead an individual towards self-destruction and stands in opposition to the life instinct, Eros. The death instinct underlines that which destroys the individual's life project and ultimately brings unpleasure. Furthermore, the death instinct is comprised of repressed elements which threaten the individual; these repressed elements threaten the individual's life project and therefore provoke a feeling of fear within the individual. Ultimately, Freud suggests that "the aim of all life is death" (ibid., 32), emphasising a rather pessimistic view of humans in which all seek towards self-destruction rather than self-preservation.

3.6.4 The Uncanny

The Uncanny has been chosen to affiliate with the Dream theory because it emphasises the notion of repressed materials making a comeback in the individual.

The uncanny is a matter of aesthetics in which Freud seeks to create an oppositional theory of aesthetics. Theories of aestheticism mainly concern themselves with beauty, attractiveness and the sublime, that is those of a positive nature (Freud, 1919, 219); however, Freud explores the negative aspect of aesthetics and what may arouse a feeling of dread in the individual. Freud especially focuses on the "castration complex," which is connected to the Oedipus complex in which the fear and threat of castration persists as a repressed fear within the child and may spring forth in adulthood. Specifically, "dismembered limbs, a severed head, a hand cut off at the wrist, […] feet which dance by themselves […] – all these have something […] uncanny about them" (ibid., 244) and are related to the notion of castration.

According to Freud, the uncanny is "undoubtedly related to what is frightening – to what arouses dread and horror" (ibid., 219). This underlines that events, persons, situations, things and impressions arouse this feeling within an individual (ibid., 226). Furthermore, Freud argues that a thing is uncanny because it is considered old and familiar (ibid., 220). Thus, what has once been

experienced and then experienced again in a slightly frightening manner is considered uncanny. Freud speaks of the repetition of events or experiences which may appear uncanny (ibid., 237).

Freud also mentions the "double" which plays a part in the uncanniness of things. Freud argues that the "double was originally an insurance against the destruction of the ego, an 'energetic denial of the power of death'" (ibid., 235). This suggests that the child creates multiple selves that emphasise the notion of self-preservation in order to reject the notion of self-destruction. This is considered an effect of the primary narcissism, which the child has undergone throughout the development of his self. Freud writes that ideas of self-preservation and self-love create the "double" (ibid., 235). However, when the stage of primary narcissism "has been surmounted, the 'double' reverses its aspect" (ibid.), suggesting that the "double" represents that which the individual then fears. The child originally creates the "double" in order to avoid extinction, out of self-love, but this "double" then "becomes the uncanny harbinger of death" (ibid.).

The notion of "omnipotence of thoughts" also has a certain importance in relation to the uncanny. Freud argues that the "omnipotence of thoughts" is uncanny because the individual constructs a situation within his mind and desires for it to come true and it thus comes true (ibid., 239). This leaves a feeling of uncanniness with the individual because he may believe that he possesses psychic powers of some sort.

Freud also posits that "the uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression" (ibid., 241). Ultimately, the uncanny is a representation of repressed infantile complexes, "omnipotence of thoughts" or "involuntary repetition" and are "revived by some impression," event, person or situation (ibid., 249).

3.6.5 The Dream Theory

Freud's theory of dreams has been chosen for this thesis due to its similarity to the "home-away-home" structure as presented by Nodelman in the subsection on children's literature. Furthermore, the Dream theory allows for condensed and displaced symbols to be interpreted in accordance with the Oedipus complex.

In terms of dreams, Freud distinguishes between two elements of the dream. He distinguishes between the "manifest content" and the "latent content" in which the former focuses on the dream which the dreamer remembers, and the latter attends to the meaning of the dream, that which is obtained during dream analysis (Freud, 1915, 19).

According to Freud, dreams are wish-fulfilments because "they completely satisfy wishes excited during the day which remain unrealised" (ibid., 27). These dream wishes are considered repressed desires or conflicts which the dreamer has not tackled during the day before the dream (ibid., 28). Furthermore, the unconscious id is considered the source of the unfulfilled wishes; it requires constant gratification, and through dreams, its wishes are fulfilled. Freud argues that the non-concealed and non-repressed desires in dreams are common of "infantile dreams" (ibid., 85) because they underline the domination of the repressed desires in the dream. Other than "infantile dreams," Freud also distinguishes between two other types of dreams. He says that there are "dreams which express in *veiled* form some repressed desire" (ibid.) and these dreams must be analysed to discern their meaning. The other type of dream is the dream in which "repression exists, but *without* or with but slight concealment. These dreams are […] accompanied by a feeling of dread" (ibid.). This emphasises the fact that the repressed material in the dream becomes anxiety-provoking to the dreamer. This type of dream suggests the notion of a nightmare.

In relation to the formation and the interpretation, of the dream, several elements come into play to form an understanding of the dream. These elements are symbols through condensation, displacement, dramatisation and elaboration. The process of the formation of a dream is called the "dream work" (ibid., 71). The dream work is merely "a transference of dream thoughts to dream content," and it is "not creative" in any sense (ibid.). The dream work is the process which sends elements that will feature in the dream through the processes of condensation, displacement, dramatisation and elaboration (ibid., 72).

Firstly, Freud argues that condensation centres on the notion of "two conceptions in the dream having something in common" (ibid., 52). This means that one feature in a dream represents two or more features from one's waking life. An example would be that of a woman in one's dream; the woman may symbolise either a mother, a daughter or a lover. The process of displacement is tightly connected to condensation. Displacement conceals an object of desire due to the repression of said desire within the dreamer (ibid., 81). Arguably, showing the desire as uncensored in the dream would cause the dreamer anxiety if the desire is a malicious one, e.g., the wish of killing a person from one's waking life. Ultimately, displacement seeks to replace the actual desire or conflict with something else so that the desire does not appear too frightful or real to the dreamer.

Dramatisation is the process which dramatises the dream thoughts which have been processed by condensation and displacement. Dramatisation visualises the elements and, along with

the explanatory elaboration, forms a coherent dream (ibid., 72). The elaboration of the dream "is due to a *regard for intelligibility"* (ibid., 69). The elaboration of the dream emphasises the need for making sense of the dream.

4. Analyses

In the following section, the three texts, *Peter Pan, The Lion, the Witch and the Wardrobe,* and *The Neverending Story* will be analysed psychoanalytically in which various terms listed above shall underline the oedipal themes in the analyses. Moreover, the analyses shall highlight the fantastic elements as well as elements concerning children's literature.

4.1.1 *Peter Pan*

In this analysis, I argue that J. M. Barrie's *Peter Pan* follows the home-away-home structure and that this structure emphasises that of a dream. Although Michael Egan (1982) has already touched upon the notion of Neverland being a dream-world, I find his analysis somewhat superficial. In my analysis of the novel, I shall argue that the prominent characters Peter Pan and Captain Hook in Neverland are figments of Wendy's unconscious. Additionally, Egan's essay also attends to the oedipal rivalry set between Peter Pan and Captain Hook, and therefore I shall not discuss that aspect of the story. Additionally, Nell Boulton (2006) also pertains to the notion of an oedipal rivalry between Captain Hook and Peter Pan. However, she also focuses on Peter Pan's narcissism and the latency stage which denotes adolescence. In this analysis, I shall apply the psychoanalytical theories of the female Oedipus Complex, the Dream theory and the tripartite personality theory to analyse the manner in which the conflict, disguised as Captain Hook, which haunts Wendy is in correlation with an unresolved female Oedipus Complex. Furthermore, I shall comment upon the aspects of the fantastic as well as the aspects of children's literature presented in the text.

4.1.2 Analysis

Barrie writes in a third-person narrative in which he describes the actions conducted by the characters in his novel. His text is dramatised by the child protagonists; however, his interjections in the story emphasises Nodelman's statement that there are two points of view in children's literature: "The man was not wholly evil; he loved flowers (I have been told)" (Barrie, 2015, 149). This suggests the notion of storytelling in which it is a writer merely telling a story.

The novel begins with an introduction to the lives of the Darlings in which Wendy is the most essential character. In the beginning, the reader, as well as Wendy, come to learn that growing up is a horrible thing. Mrs Darling says, "'Oh, why can't you remain like this for ever!'" (ibid., 1), ultimately emphasising that children must always remain children and that growing up is a horrible affair. This outcry from her mother discourages Wendy. She reflects that "her [mother's] sweet mocking mouth had one kiss on it that Wendy could never get" (ibid.), emphasising that Wendy will never be like her mother, that she will never grow up to be like her mother. Furthermore, this may emphasise the presence of Wendy's unresolved female Oedipus complex because she may never become like her mother. Furthermore, this statement may also suggest a disdainful relationship between mother and daughter. Arguably, Wendy wishes to remain a child because it is the only aspect of herself which her mother finds most endearing.

Concerning the home-away-home structure, the beginning of the novel depicts the atmosphere of Wendy's home. In this sense, Wendy is ultimately situated in the comforts of her own home as well as her family's loving embrace. In the comforts of her own home, Wendy is safe from development, process and danger. She is protected by her mother, and the significant night-lights are the guardians of sleep: "'Can anything harm us, mother, after the night-lights are lit?' 'Nothing, precious,' she said; 'they are the eyes a mother leaves behind her to guard her children" (ibid., 24). This emphasises the safety, protection and security which home and parents represent. However, in leaving the room, the children disrupt the enchantment which their mother has cast over their beds to keep them safe; they leave the comforts of home and venture into their minds in order to develop. Moreover, the mother must thus represent the super-ego, the ever-watching eye. Additionally, Barrie writes, "Occasionally in her travels through her children's minds, Mrs Darling found things she could not understand, and of these quite the most perplexing was the word Peter" (ibid., 8). This further emphasises the mother as a representation of the super-ego; she rummages through her children's minds to criticise, correct and alter any mischievous thoughts and behaviours. In his essay, Egan also comments on this particular aspect of the mother. In spotting Peter Pan, she is perplexed because she cannot identify him; to her, he is an anomaly which does not reside in her.

The beginning of the novel also introduces the character of Peter Pan. Wendy's description of Peter is interesting because it emphasises that Peter is an object within Wendy's unconscious. She says, "Oh no, he isn't grown up, […] and he is just my size.' She meant that he was her size in both mind and body; she didn't know how she knew it, she just knew it" (ibid., 9).

This suggests that Peter Pan is merely a figment of Wendy's unconscious. He is not in actuality real. Wendy ultimately states that Peter Pan is a part of her, that they are alike in body and mind. Wendy is interested in this anomaly that is Peter because he appears before Wendy on several occasions. He is strange, naughty and rather cocky (ibid., 8), which is the opposite of Wendy. "'It is so naughty of him not to wipe,' Wendy said, sighing. She was a tidy child" (ibid., 10). Arguably, when Wendy utters these words, it may suggest that she is appearing as an adult before her mother; she wishes to show her mother that she can become a grown woman just as beautiful in mind and body as Mrs Darling. Her ego seeks to become perfect in the eyes of the super-ego, and the ego seeks to satisfy its super-ego master. However, the presence of Peter Pan encourages Wendy to embrace childhood rather than the pretend appearance of adulthood.

Wendy speaks of Peter Pan as a familiar friend, one of whom Mrs Darling should know. In doing this, one may assume that Wendy believes that Peter Pan must be present in all humans, both children and adults. Arguably, Peter Pan represents an object of desire in Wendy's eyes due to his role as father in Wendy's unconscious: "They called Peter the Great White Father" (ibid., 116). Furthermore, Wendy's desire to kiss, or thimble, Peter Pan also emphasises the notion of wanting him: "She kissed him" (ibid., 36). Additionally, regarding the female Oedipus complex, one may argue that Peter Pan represents the father figure who is the object of desire for the girl child.

Before the take-off for Neverland, an incident in the Darling residence is the event that is imperative to analyse in relation to the punishing force of the female Oedipus complex. The children and their father are in the process of taking their medicine, but Mr Darling in lieu of taking it himself, gives his to the nursery dog, Nana. The joke goes too far and results in Nana being upset. Barrie writes, "Wendy hugged Nana. 'That's right,' he shouted. 'Coddle her! Nobody coddles me. Oh dear no! I am only the breadwinner, why should I be coddled, why, why, why" (ibid., 22). One may argue that the act of hugging Nana suggests the notion of clinging onto childhood and certain childish and oedipal desires that belong to said childhood; it may suggest the reluctance to release those desires. The hug may also represent the inability of surrendering her childhood and oedipal desires to remain in the phallic stage, which Wendy does not wish to develop beyond. However, Nana is forcibly taken from the nursery and chained in the backyard. This episode is recorded by Wendy's ego and ultimately fed to the id as material which may be used in dreams. Arguably, the episode may represent the wish for development but the inability to do so due to an unresolved conflict. However, one may argue that the material presented in this episode underlines the notion

of development and growth, and that the father is considered the punishing force in the female Oedipus complex. Barrie writes, "[Mr Darling] was determined to show who was master in that house" (ibid., 23), which suggests that the father wishes for the children to grow up and leave behind the silliness of childhood and childish desires. Furthermore, his wrath suggests that the father is the figure capable of executing any kinds of punishments because the mother has no say in the matter: "'George,' Mrs Darling entreated him, 'not so loud" (ibid., 23). This suggests that the mother's function is to observe as the father acts as the punishing force. In relation to Freud's theory of the female Oedipus complex, the mother cannot and does not punish the girl child for her oedipal desires towards her father; thus, the father must be the character who executes punishments and presents the conflict that is the penis envy. The manifestation of the father's power in this scene resonates with Captain Hook's power in Wendy's unconscious; Captain Hook is the representation of the penis envy which Wendy must overcome in order to resolve her female Oedipus complex. Moreover, one may argue that Wendy's reunion with the penis envy is of an Uncanny nature. It is uncanny because in her waking life, Wendy has already encountered the penis envy, and when she meets Captain Hook again, it evokes a feeling of dread in her:

> "[…] something as dark as night had come. No, worse than that […] it had sent a shiver through the sea to say that it was coming. What was it? […] In the light of the lantern Wendy saw his hook grip the boat's side; she saw his evil swarthy face as he rose dripping from the water, and, quaking, she would have liked to swim away" (ibid., pp. 96).

The repressed material from her unresolved female Oedipus complex appears in her dream, and its uncanniness frightens her. The familiarity of the unfamiliar form of Captain Hook frightens Wendy, and this merely emphasises the notion of a threat or conflict lurking within her unconscious.

Wendy and her brothers, however, go to bed after the episode in the nursery. Arguably, Wendy has repressed the incident; thus, it lurks in her unconscious mind, ready to appear afresh in her dream to come. One may argue that the episode has been unsuccessfully repressed because it later appears in her dream. The incident revolves around the villainous Captain Hook the children and Peter Pan encounter during their stay in Neverland. Ultimately, the beginning of the novel presents the repressed material which will reappear in the "away" part of the novel and play a part in the story's ending. Naturally, as Barrie plunges his characters into the depths of the fantastic, one must argue that the journey to Neverland is a representation of the marvellous-fantastic as presented by Todorov. The trip to Neverland is unexplained and merely accepted amongst the

characters as a rite of passage, in a sense; therefore, it leans towards the marvellous-fantastic because the hesitation between the natural and supernatural is unbroken.

The dream begins when the lights are extinguished: “one cannot help wishing that they [the night-lights] could have kept awake to see Peter; but Wendy’s light blinked and […] all three [lights] went out” (ibid., 26). Not only is this horrifying, but it also suggests that the children are no longer under the mother’s protection; they have successfully begun their perilous journey of development, and the reader now enters the “away” part of the story. When Wendy awakes, the manifest content of the dream begins: “[Peter Pan’s] sobs woke Wendy, and she sat up in bed. She was not alarmed to see a stranger crying on the nursery floor; she was only pleasantly interested” (ibid., pp. 27). Considering that Wendy is not frightened of Peter in her dream, must suggest that she is fond of him. Furthermore, her interest in his well-being also underlines the fact that he is of great importance to her. The dream has displaced and condensed the father figure with another image, i.e., that of a young boy. Moreover, Peter is presented as the father to the Lost Boys: “'Father, we want to dance.' ‘Dance away, my little man,' said Peter” (ibid., 121). This emphasises the fact that Peter is a manifestation of the father figure, a figure of power and authority as he clearly displays in Neverland. Additionally, Wendy is perceived as the mother in her dream: “'I have brought at last a mother for you all' [said Peter to the Lost Boys]” (ibid., 75). This suggests that Wendy is the representation of the mother for whom the girl child harbours jealousy. However, one may also argue that Wendy observes her female Oedipus complex objectively due to her being the mother figure. However, everything that transpires in Neverland affects Wendy.

In Michael Egan’s (1982) article, he explores the oedipal rivalry between Peter Pan and Captain Hook. He ultimately focuses on the male Oedipus complex regarding Freudian theory. However, as has previously been stated, this analysis focuses entirely on the female Oedipus complex and highlights different elements of the story to emphasise the statement of there being an unresolved female Oedipus complex. This ultimately puts this analysis in opposition to Egan’s article. Moreover, the fact that the analysis focuses meticulously on the female Oedipus complex disregards the notion the common understanding of psychoanalytic criticism, that the author has put onto paper his unconscious desires, wishes and conflicts. It is indeed doubtful that J. M. Barrie has suffered from a female Oedipus complex. This analysis contradicts the common understanding of psychoanalytic criticism if one were to apply this analysis to the life of J. M. Barrie. This analysis treats the characters as independent characters with unconscious desires, wishes and conflicts.

However, returning to the analysis of this novel, one may argue that Neverland is indubitably Wendy's unconscious, and the characters interacting in that space are reflections of Wendy's unconscious, whether she takes an objective or subjective role in the story. Furthermore, Boulton argues that Neverland represents the latency stage from Freudian theory in which the child "wishes to defend [itself] against the unpalatable realities of adult life" (2006, 309). However, this does not coincide with the statement of this thesis because the notion of development is cast aside in Boulton's article. Notably, Boulton focuses on Peter Pan and the fact that he is stuck in the latency stage, caught between childhood and adulthood. However, the case of the latency stage is interesting regarding Wendy's trip to Neverland, for it suggests that upon her arrival in Neverland, she experiences the latency stage and is briefly caught between childhood and adulthood; the only way for her to develop beyond that stage is to resolve her oedipal conflict.

Notably, Wendy represents a condensed and displaced version of the mother. One is ultimately compelled to view the mother figure as the villain of the story. However, one may argue that the mother's villainous role in the female Oedipus complex is greatly diminished; thus, it is the father figure who must pose as a threat to the girl child. In Wendy's unconscious, she perceives herself as the villain, and Tinker Bell represents a condensed and displaced version of the girl child. Tinker Bell is clearly jealous of Wendy: "'She is not very polite. She says you are a great ugly girl, and that she is my fairy'" (Barrie, 2015, 34), and she is extremely aggressive towards Wendy: "Tink hated her with the fierce hatred of a very woman" (ibid., 57). However, in Wendy's unconscious, the fact that Tinker Bell represents the girl child with an unresolved female Oedipus Complex does not dissuade one from the statement that the female Oedipus complex is in actuality Wendy's. The conflict is resolved and confronted through a different character, which emphasises the notion of an objective perspective on the resolution of the female Oedipus complex. However, Tinker Bell is a representation of the girl child who must encounter the penis envy in order to destroy the female Oedipus complex.

As Egan (1982) has already mentioned, the travels to Neverland equals that of a dream. In that sense, this analysis proves nothing new. However, Egan distinctly argues that the dream is a wish-fulfilment in the sense that it fulfils childlike wishes of remaining a child; thus, his interpretation of the dream is a somewhat innocent one. However, on the other hand, one may argue that Egan disregards the fact that a dream in Freud's opinion presents the possibility of resolving repressed materials. The fact that a dream is a wish-fulfilment suggests that the dreamer experiences and attends to repressed materials. Thus, this paper argues that it is a dream which allows Wendy to

attend to her unsuccessfully repressed female Oedipus complex and ultimately resolve it. This underlines a different approach to the text which is not wholly identical to Egan's.

During their travels to Neverland, the notion of time displacement occurs, an aspect presented by Nikolajeva. Wendy questions the timespan in which they have flown and, "sometimes it was dark and sometimes light, and now they were very cold and again too warm. Did they really feel hungry at times, or were they merely pretending because Peter had such a jolly new way of feeding them?" (Barrie, 2015, pp. 45). This underlines the fact that they are no longer in their real world; they have entered the dream and a new world. As they see Neverland, an eerie feeling of uncanniness descends upon the three Darling children: "Strange to say, they all recognised it at once, and until fear fell upon them they hailed it, not as something long dreamt of and seen at last, but as a familiar friend to whom they were returning home for the holidays" (ibid., 50). The uncanny feeling of seeing Neverland is prevalent because the children have created it as a safe haven, or a dream of childhood from an earlier time in their lives (ibid., pp. 7). However, upon their "return" to Neverland, they realise that the familiarity of Neverland is not innocent and innocuous; it is now a place of danger, peril and crucial encounters. Arguably, the island represents the place where a significant, psychological development will take place.

As the children fly nearer to Neverland, the reader learns of Captain Hook: "'Who is captain now [among the pirates]?' 'Hook,' answered Peter; and his face became very stern as he said that hated word. 'Jas. Hook?' [the children asked]" (ibid., 53). This emphasises the fact that Captain Hook is a fearful character in Wendy's unconscious, i.e., the entity which presents a conflict which Wendy must overcome in order to develop. Barrie describes Hook: "in his mouth he had a holder of his own contrivance which enabled him to smoke two cigars at once" (ibid., 63). The phallic symbols of the double cigars suggest that Captain Hook is the representation of ultimate maleness. Additionally, one may argue that the cigar functions as a dream symbol due to its elongated form which resembles that of a penis. Furthermore, considering that Captain Hook is a malignant character, one must argue that he represents the conflict which the girl child must overcome. In the female Oedipus complex, according to Freud, the conflict is that of the penis envy. Thus, Captain Hook represents the penis envy which Wendy's child self must overcome in order to resolve her female Oedipus complex. This further shows that the mother has no power to execute punishment. Furthermore, Captain Hook is a condensed as well as displaced representation of the penis envy in which he takes the form or image of a male with two phallic symbols. His appearance

is still frightening to Wendy, but the dream work has presented Captain Hook as a palatable entity which is not as frightening as the real thing.

> However, the fear that haunts Captain Hook is also interesting to examine:
> "'I have often […] noticed your strange dread of crocodiles.' 'Not of crocodiles,' Hook corrected [Smee], 'but of that one crocodile.' […] 'Smee, […] that crocodile would have had me before this, but by a lucky chance it swallowed a clock which goes tick tick inside it, and so before it can reach me I hear the tick and bolt.' […] 'Some day,' said Smee, 'the clock will run down, and then [it]'ll get you.' […] 'Aye,' [Hook] said, 'that's the fear that haunts me" (ibid., 68)

Arguably, this suggests that Captain Hook fears death. Additionally, the ticking crocodile is the representation of Captain Hook's biological clock running out. However, from a Freudian perspective, the crocodile may also represent the act of identification because it is the entity which can successfully repress the conflict, that is the penis envy. Furthermore, one may argue that the crocodile's maw is a symbol of the vagina which is capable of swallowing and thus destroying the penis envy, which Captain Hook represents. For the girl child to resolve her female Oedipus complex, she must identify with the mother in order to cast aside her desires for her father. The process of identification underlines the notion that the crocodile's maw metaphorically swallows the conflict. This suggests a somewhat symbolic reading of the story. Towards the end of the story, the crocodile will come to play a vital role concerning Wendy's unconscious desires and conflicts. However, I shall expand upon this later.

After spending some time in Neverland, Wendy and her brothers wish to return home, and thus home to mother's safety, protection and the waking life. The relationship between Wendy and Tinker Bell has not been of primary interest in this analysis because the mother figure is a passive villain. The villainous form of Captain Hook, on the other hand, is of much more importance.

However, when Wendy expresses her wishes to return home, Tinker Bell is extraordinarily pleased with this: "Of course Tink had been delighted to hear that Wendy was going" (ibid., 133). This may suggest that the girl child has claimed the affection of the father and can show affection for her father without the mother intervening. The mother's retreat suggests that the girl child may possess the father without any trouble. Peter does not hinder Wendy from leaving: "Not so much as a sorry-to-lose-you between them! If she did not mind the parting, he was going to show her, was Peter, that neither did he" (ibid., 131). This may suggest that Tinker Bell,

the girl child, has won over the passive, villainous mother and can now claim the father figure. However, when Hook makes his final appearance to capture the children and the Lost Boys, Wendy becomes the little girl child in the oedipal situation: "Hook raised his hat to her, and, offering her his arm, escorted her to the spot where the others were being gagged. He did it with such an air, he was so frightfully *distingué*, that she was too fascinated to cry out. She was only a little girl" (ibid., 144). One may argue that Wendy faces the consequences of her desires for the father; she becomes the little girl who must now face the penis envy. When she comes face to face with Hook, she realises the impact of the penis envy. Throughout the journey in her unconscious, Tinker Bell has shown jealousy and hatred towards Wendy, and when Wendy wishes to return home to her waking life, she surrenders Peter Pan and the father figure so that the girl child may have him. Thus, the girl child has won and must now face the consequences of her desires.

On the pirate ship, Wendy, now as the representation of the girl child, finally faces the conflict which has been gnawing at her since her arrival in Neverland. To destroy the female Oedipus complex, Wendy must identify with the mother figure. The identification process prevails because Hook is devoured by the crocodile: "Hook […] went content to the crocodile. Thus perished James Hook" (ibid., 178). This suggests that the female Oedipus complex has been successfully resolved. As mentioned earlier, the crocodile represents the act of identification, and as it devours Hook, it underlines the process of identification in which the girlchild identifies with her mother in order to develop beyond the phallic stage and acquire a desire for bearing children. Ultimately, the swallowing of the penis envy emphasises the process of identification due to the maw's symbolic value of a vagina, and thus the end of the conflict. From this symbolic death of the penis envy, one may conclude that Wendy has resolved her female Oedipus complex. From this journey into her unconscious, Wendy has successfully repressed and destroyed the inner conflict and can proceed, unscathed in her waking life into adulthood. Ultimately, the journey to Neverland has been a dream-journey in which Wendy's wish of successfully repressing the penis envy has been fulfilled through the actions of the crocodile. Furthermore, the moment Wendy undergoes the identification process, she is capable of fulfilling her duty as a woman in her waking life because she has adopted a feminine attitude in identifying with the mother, as Freudian theory suggests. She no longer desires her father, and she may return home to her reality and display development and growth from her journey into her unconscious.

After Wendy's return home from Neverland, she grows up and has forgotten how to fly: "'Why can't you fly now, mother? [asked Jane]. 'Because I am grown up, dearest. When people

grow up they forget the way.' 'Why do they forget the way?' 'Because they are no longer gay and innocent and heartless" (ibid., 201). This emphasises the fact that Wendy has grown up and has conceived her own child; this notion also stays true to Freud's theory. However, it also suggests that her endeavours to Neverland have come to an end because she has successfully resolved her female Oedipus complex. Wendy's development suggests that of embracing motherhood and adulthood. Moreover, the fact that Wendy has returned home underlines that the story stays true to the home-away-home structure. The ending is interesting concerning Nikolajeva's statement that children's literature presents happy endings. On the one hand, it is a happy ending because Wendy returns home and grows up to have a wonderful life as a mother. However, on the other hand, it is a tragic ending because Peter Pan is doomed to remain in the vicious cycle of childhood from which he cannot escape: "Wendy was grown up. […] and Peter was no more to her than a little dust in the box in which she had kept her toys" (Barrie, 2015, 199).

Barrie explores the dichotomies of home and away; safety and danger; and child and adult in which he makes a clear distinction between the binaries. However, when Wendy returns home from her adventure, she has become a new person; she has undergone a psychological development because she has faced the repressed traumas of the female Oedipus complex and the penis envy and has successfully overcome them. Arguably, this development is a message which must be transferred and received by the child readers so that they may learn from this endeavour. Moreover, the journey into her unconscious signifies that of a Bildungsroman in which she has developed throughout the story.

4.1.3 Partial Conclusion

From this analysis, one may conclude that Wendy suffers from an unresolved female Oedipus complex but destroys it when Captain Hook is eaten by the crocodile, which underlines the identification process. Wendy's journey to Neverland underlines the notion of dreaming where condensed, displaced and symbolic elements emphasise the presence of an unresolved female Oedipus complex. Furthermore, the villain, Captain Hook, represents the conflict, that is the penis envy, which Wendy overcomes. The resolution of the Oedipus complex results in Wendy returning home and fulfilling her duty as a woman in which she can embrace motherhood as well as adulthood.

4.2.1 *The Lion, the Witch and the Wardrobe*

This section will attend to C.S. Lewis's novel *The Lion, the Witch and the Wardrobe*. I draw inspiration from Grandy's (2009) article because she contends that transitioning from one space to another will emphasise a certain development in the child protagonist. I shall adopt this perspective due to the postulation that Edmund undergoes a psychological development in terms of his unresolved Oedipus complex in the unconscious fantasy world of Narnia. Furthermore, Colin Manlove (2006) also pertains to the notion of growth in the novel, which is inspirational to this analysis. John Dove (2011) has also paid attention to Edmund's Oedipus complex, but he primarily argues that the White Witch is an object of desire. This analysis will, on the other hand, seek to illuminate the White Witch's representation of the mother and the father in Edmund's unresolved Oedipus complex. Additionally, the following analysis will position the fear of castration as its main subject and will argue that the White Witch represents the castration anxiety and self-destruction which haunts Edmund. Furthermore, I shall contend that the castration anxiety is an obstacle which Edmund must overcome in order to develop. Additionally, the analysis shall argue that the setting of Narnia is a dream, a figment of Edmund's unconscious, which underlines that this analysis strays from Dove's research. Finally, I shall emphasise my disagreement with Kokorski's (2011) statement that the White Witch is nothing more or less than an evil villain. This analysis shall argue that she is a representation of an inner conflict from an unresolved Oedipus complex in Edmund which must be overcome in order for him to develop psychologically.

4.2.2 Analysis

Lewis introduces the reader to the four children, Peter, Edmund, Susan and Lucy, and explains their situation. The introductory part of the book expounds on the children's relation to WWII: "[…] they were sent away from London during the war because of the air-raids" (Lewis, 2009, 9). This suggests that the story takes place during the time of war. Furthermore, in terms of the Oedipus complex, this may emphasise unresolved sexual conflicts within some of the children. In Edmund's case, one may argue that the oedipal conflicts between his father and himself have not been resolved due to the father's absence. Furthermore, as Lucy finds out that none of her siblings believe in her trip to Narnia, she says, "You can tell the Professor or you can write to Mother" (ibid., 53). This further emphasises the absence of the father in the children's lives. However, Edmund's audacious behaviour in the presence of the Professor highlights Edmund's unresolved Oedipus complex: "Edmund […] wanted to laugh [at the Professor's silly appearance]" (ibid., pp.

9). Arguably, Edmund does not identify with the authoritative male and proceeds to "laugh" at his authority, underlining the self-proclaimed authority Edmund possesses.

As well as *Peter Pan*, this novel follows the home-away-home pattern, which takes the form of a dream. This story may also be considered a Bildungsroman because Edmund develops throughout his journey in Narnia. Moreover, the home-away-home structure also suggests that Edmund ventures on a journey and returns enlightened, changed and knowledgeable about himself. During the first instance of "home," the children live within the safe confines of the Professor's seemingly odd and innocuous home. The eldest boy, Peter, says, "We've fallen on our feet and no mistake, […] this is going to be splendid" (ibid., 10), which emphasises the notion of safety, comfort and happiness. Whilst the children remain in the Professor's home, they are safe from all dangers and conflicts, both internally and externally. However, whilst exploring the wondrous mansion, Lucy stumbles upon the beautiful wardrobe; she enters it, and the moment she enters the wardrobe, the world of Narnia is presented; however, that world is not real. In this paper, it is argued that it represents Edmund's unconscious in the form of a dream and is merely a landscape formed by condensation and displacement and contains elements of symbolic value.

The land of Narnia, as Grandy et al. have previously mentioned, is a place in which the protagonists may attend to unconscious elements in an imaginary space in order to show signs of development. The imaginary space allows the children to attend to psychological issues in order to develop beyond those issues. However, Grandy et al. focus extensively on issues of attachment, separation and individuation (2009, 277), whereas this paper focuses primarily on the Oedipus complex in Edmund. However, this analysis also considers the notion of imaginary space as a place in which development will occur. Thus, this analysis draws inspiration from Grandy's article, and yet differs tremendously from it.

In the world of Narnia, there is a Faun named Mr Tumnus, who possesses human qualities. He may be considered a familiar, who assists the protagonist on his or her journey; this is a quality of animals and fantastic beings which Nikolajeva suggests is common in children's fantasy literature. Of the White Witch, Jadis, Tumnus says, "Why it is she who has got all Narnia under her thumb. It's she who makes it always winter. Always winter and never Christmas" (Lewis, 2009, 25). One may thus argue that the White Witch represents an ominous threat or conflict which represents the death instinct, the instinct within oneself that leads towards self-destructive behaviour and self-destruction because it emphasises the ego's displeasure or pleasure in harming oneself. The ice, winter and anti-Christmas spirit underline the notion of death, unhappiness and displeasure.

Arguably, the death instinct is interconnected with the castration anxiety in the sense that Edmund seeks out the White Witch yet knowing that she can hurt him. Ultimately, Edmund seeks out his displeasure which takes the form of the castration anxiety.

However, the White Witch not only poses as a threat to one's life project; she also harbours the power of castration in terms of the Oedipus complex: "[…] she'll have my tail cut off, and my horns sawn off" (ibid., 27). The anxiety to have these symbolically loaded, phallic elements removed emphasises the notion of the castration anxiety, the conflict of the unresolved Oedipus complex which Edmund must overcome in order to develop. Thus, upon Edmund's arrival in Narnia, he meets the White Witch, and observes, "She […] was covered in white fur up to her throat and held a long, straight, golden wand in her right hand […]. Her face was white […] like snow or paper or icing sugar, except for her very red mouth" (ibid., 37). This suggests that the White Witch is, in fact, genderfluid or androgynous, for she possesses the red mouth, which is symbolic of the female genitals, and the golden wand, which is symbolic of the penis. This interpretation is based on Dove's article because he has made the same statement; however, his statement revolves around the notion of the White Witch being "sexy" (Dove, 2011, 118), whereas my statement suggests that the White Witch is a representation of the mother and father. Additionally, since she possesses the symbolic red mouth and golden wand, she may be considered the castrated mother and the castrating father; she has the power to accommodate Edmund's oedipal desires, but she also has the power to execute castration upon him. Lewis's description of the White Witch in terms of the "red mouth" sensualises the woman, making her attractive. This further emphasises the presence of an Oedipus complex. However, Lewis also applies a childlike description of the White Witch by using the description "icing sugar" to explain her whiteness. This emphasises the childlike focalisation of the novel. Furthermore, the White Witch's face "was a beautiful face […], but proud and cold and stern" (Lewis, 2009, 37). Arguably, the White Witch thus possesses features of the beautiful mother and of the stern, castrating father.

John Dove's (2011) article focuses explicitly on the lust for the White Witch and not on her ability to castrate. This analysis shall highlight the White Witch's role and representation of the castration anxiety dominating in Edmund's unconscious. Furthermore, the statement of this analysis, that the White Witch is the father and the mother places it in opposition to Dove's article because he primarily pertains to the seductive function of the White Witch. Whilst Edmund and Jadis chat in her sledge, Edmund expresses wishes for food and drink, something which the mother can provide for her children. This underlines the notion of Edmund desiring the mother. The White

Witch provides Edmund with the Turkish Delight sweets, and these sweets must, therefore, represent Edmund's oedipal desire to possess the mother. The food, which Jadis presents to Edmund, may be regarded as a sexual arousal on Edmund's part. Moreover, Hourihan says, "While this clearly symbolic sweetmeat suggests the effect of an addictive drug, Edmund's response to the Turkish Delight is also strongly suggestive of sexual arousal" (Hourihan, 1997, as cited in Dove, 2011, 120). This suggests that the Turkish Delight is not merely food but has a symbolic value of sexual arousal, which suggests that Edmund is sexually interested in Jadis.

However, in the sledge "[…] she raised her wand. Edmund felt sure that she was going to do something dreadful, but he seemed unable to move" (Lewis, 2009, 41). This emphasises not only Jadis' castrator-role but also the presence of the castration anxiety. Edmund displays his discomfort at Jadis' wand, for the wand may suggest an Uncanny effect on Edmund due to his fear of it. Furthermore, later in the story, when Jadis is whittling her knife in order to kill Edmund, he is once again confronted with the castration anxiety; however, I shall return to this later. The White Witch is thus the condensed and displaced representation of the castration anxiety, the mother and the father. However, as Jadis and Edmund continue their chat, Jadis says, "I want a nice boy whom I could bring up as a Prince and who would be King" (ibid., 45). This also emphasises the desire to become the target of a mother's love and take the father's place. These statements encourage the disagreements with Kokorski, who claims that the White Witch is nothing more or less than an evil entity. From a psychoanalytic point of view, the White Witch is not merely a superficial villain whose sole purpose is to destroy, but the villainous father whom Edmund rivals against in order to possess the mother.

The journeys into Narnia display the dips into Edmund's unconscious in which the dream work creates palpable situations and dramatisations for the dreamer to comprehend. The trips into Narnia present repressed materials from Edmund's waking life. When Lucy and Edmund both reappear from the adventures into Narnia, Edmund refuses to acknowledge Lucy's truthfulness about the fantastic realm. Arguably, he refuses to acknowledge his own unconscious: "You've been perfectly beastly to Lu ever since she started this nonsense about the wardrobe, […] I believe you did it simply out of spite" (ibid., 52). This suggests that Edmund suffers from self-destructive behaviour; he has also forced the destructive behaviour onto his siblings, especially Lucy, because she is not allowed to be happy whilst he suffers. This self-destructive behaviour may suggest that Edmund is fixated on the phallic stage and that he is incapable of overcoming the obstacle that is the Oedipus complex. Furthermore, his death instinct is forcing him to be self-destructive.

Arguably, the result of an unresolved conflict in his psychosexual upbringing is the pressing presence of the death instinct, causing Edmund to appear vain and destructive. His first trip into Narnia has shown Edmund a repressed, unresolved issue that must be fixed, but he fears to face the problem.

The first "home" aspect of the story has thus given an insight into the problems which lie ahead for Edmund; these inner conflicts will thus be resolved during his second trip into Narnia. As the children hide from a group of strangers and the housekeeper, Mrs Macready, they decide to hide in the wardrobe. Lewis writes, "Peter held the door closed but did not shut it; for […] he remembered […] that you should never, never shut yourself up in a wardrobe" (ibid., 61). This suggests the notion of the trip to Narnia is that of a dream; if the children closed the door completely, they would not have been able to return to the real world. However, in the end, they must return to the real world; thus, the story lives up to the home-away-home structure. The unclosed door represents the notion of sleeping; the dreamer may awaken and resume one's daily life. However, Lewis's choice of words may also suggest that an individual ought not to stay forever in his or her unconscious mind.

When the children enter Narnia together, the "away" part of the story ensues. Once again, Edmund is forced into his unconscious mind, having to deal with the problems which lie ahead. When Susan says, "I don't know that I'm going to like this place" (ibid., 67), it may echo Edmund's wishes to escape the conflicts which he must face. Narnia is a condensed and displaced creation of Edmund's unconscious mind, an ominous place in which id impulses dominate in the form of oedipal desires. However, Edmund's journey into Narnia is considered a wish-fulfilment in the sense that he may resolve unresolved conflicts from his waking life.

Within the dream, the children come across a talking beaver. This emphasises Maria Nikolajeva's statement that smaller, talking animals appear in fantasy literature for children. The beaver's function is to guide and help the children through their time in Narnia. However, the beaver also possesses knowledge which aids the children in their cause. The beaver speaks of Aslan, the great lion: "At the name of Aslan each one of the children felt something jump […] inside. Edmund felt a sensation of mysterious horror" (ibid., 77). All children except Edmund experience the feeling of warmth, Spring, love, happiness and life. This must suggest that all except Edmund are fond of Aslan, who must represent a condensed and displaced representation of the life instinct, self-preservation and the super-ego. Aslan represents everyone's life project and the pleasures that the protagonists experience in their waking lives. Edmund's horror at the name of

Aslan suggests that he is ruled by his death instinct due to his self-destructive behaviour and the oedipal desire to possess the mother. This emphasises the notion that Edmund dwells in darkness, and that he needs Aslan's help to resolve the Oedipus complex which haunts him in his dream. Moreover, in terms of the Oedipus complex, Aslan may also represent the identification process which leads to the formation of the super-ego within the child. The fact that Edmund is horrified at the name of Aslan suggests that he is ruled by the impulsivity of the id and the oedipal desire to possess the mother. In Freudian theory, the formation of the super-ego is a result of a resolved Oedipus complex. Therefore, Aslan must be the entity which saves Edmund from his self-destructive and oedipal desires.

The beaver also says, "He is in Narnia at this moment. He'll settle the White Witch all right" (ibid., 88), which underlines the fact that there is a conflict which must be resolved. Aslan is the entity which can right Edmund's wrongs. He is the entity which can guide Edmund through his Oedipus complex and encourage development in him. Aslan also possesses the power to restore Edmund to his pleasured self in which the death instinct will release its grip on him. Thus, one may argue that Aslan represents the identification process which Edmund must undergo in order to successfully destroy his Oedipus complex. I shall elaborate upon this later.

Whilst Mr and Mrs Beaver speak with the four children, Edmund sneaks away and goes to seek out the White Witch because he values her company far greater than the good company of his siblings and talking animals. This also coincides with the compulsion to repeat, as suggested by Freud in terms of the death instinct. Edmund willing seeks out displeasure.

Mr Beaver says, "He's gone to *her*, to the White Witch. He has betrayed us all" (ibid., 94). Lewis speaks of betrayal in a Christian sense; however, in this analysis, one shall contend that Edmund has strayed too far from the morally correct ways and is indulging in id impulses and forbidden desires. This corresponds to Freud's claim that the formation of the super-ego is a result of the destroyed Oedipus complex. Considering that Melanie Klein has argued that the super-ego is formed prior to when the Oedipus complex takes place, one must conclude that her theories would have been unbeneficial to this particular observation and analysis.

However, seeing that Edmund is still lusting after the mother figure, in the sense that he prefers Jadis' company to his siblings, it must underline the fact that he has not resolved his Oedipus complex and is still steered by his oedipal desires and desires of the id.

In the White Witch's castle, Edmund mumbles to himself, "'She [Jadis] was jolly nice to me […] much nicer than they are. I expect she is the rightful Queen really. Anyway, she'll be

better than that awful Aslan.' […But] deep down inside him he really knew that the White Witch was bad and cruel" (ibid., 99). This further emphasises the fact that Edmund gives in to his id impulses and desires; however, he is aware of the castration anxiety which she represents. Knowing all this, Edmund still lusts for the "red mouth" and Turkish Delights, which only the White Witch can give him. This suggests that the fear of castration is dormant in the dream; it is a lingering sensation of wrongness and fear which has yet to appear in its horrifying form before him in his dream. As Edmund wanders the White Witch's castle, he comes across statues of various creatures, and the sight "nearly made his heart stop beating" (ibid., 103); this suggests that Edmund stands face to face with the castration anxiety because he sees before him the results of wanting the mother. Notably, when Jadis swings her wand at creatures, it turns those creatures to stone. This Medusian act of punishing creatures may, therefore, be regarded as a process of castration because it is the wand that performs a sort of punishment. This act of castration may be regarded as purely symbolic and does not have the same effect as the castration of one's penis. In dream terminology, one may argue that the statues are the condensed representations of the results of castration.

When Edmund finally sees the White Witch again, she rejects him: "'Please, your Majesty, could I have some Turkish Delight? You – you – said—' she answered, 'Silence, fool" (ibid., 121). This suggests that the plot of the story is moving towards a climax where Edmund's psychological development will take place. This is the initial step towards the resolution of the Oedipus complex, for Edmund is denied his oedipal desires and is punished. As Edmund is once again in the claws of the White Witch, the threat of castration draws nearer and nearer. While Jadis and Edmund travel across the lands to capture his siblings, they come across a party of animals, enjoying a meal together. The White Witch finds it insulting and threatens to turn them to stone, using her phallic wand: "'Oh, don't, don't, please don't,' shouted Edmund, but even while he was shouting she had waved her wand and instantly where the merry party had been there were only statues of creatures […] seated around a stone table" (ibid., 127). Arguably, this scene depicts the castration anxiety at its fullest, and it terrifies Edmund. The fact that the White Witch deflects Edmund's oedipal desires and symbolically "castrates" other creatures in front of him suggests that Edmund is now aware of the impending doom which he will face if he cannot tear himself away from the mother. He is now aware of the castration anxiety which haunts him. Furthermore, the fact that the White Witch castrates others before Edmund's eyes also suggests that she warns him what will become of him if he does not repress his oedipal urges and desires.

This scene and Edmund's incapability of bringing his siblings to the White Witch ultimately leads to Edmund's own impending castration:

> "[…] the dwarf undid Edmund's collar and folded back his shirt at the neck. Then he took Edmund's hair and pulled his head back so that he had to raise his chin. After that Edmund heard a strange noise – whizz – whizz – whizz […]. It was the sound of a knife being sharpened" (ibid., pp. 147).

At this moment, the castration anxiety becomes horribly real to Edmund. Arguably, the act of castration is presented as decapitation because that is a more palpable dream presentation of the castration anxiety. The dream is a wish-fulfilment for Edmund, in the sense that he faces his Oedipus complex and overcomes it in order to spark a development. After the fear of castration becomes too "real" for him, he is saved by Aslan's party: "[t]the rescue party which Aslan had sent […] all set off to go back to the Stone Table, carrying Edmund with them" (ibid. 149). Upon meeting Aslan, he is thus saved by the identification process which will free him from the Oedipus complex. Thus, Edmund realises that his life project consists of keeping his penis and identifying with the father. Therefore, one must argue that Aslan represents a condensed and displaced representation of the identification process and Edmund's life instinct, i.e., the instinct which will give him pleasure and divert him from the self-destructive behaviour.

After the fear of castration has been nullified, Edmund joins the morally correct side: "'Here is your brother,' [Aslan] said, 'and there is no need to talk to him about what is past" (ibid., 150). When Aslan says these words, it implies that the other siblings are aware of Edmund's oedipal desires, and they know that the desire for one's mother is morally unacceptable. Therefore, one must argue that the eldest brother, Peter, has a resolved Oedipus complex, and so he has developed a super-ego. When the White Witch comes to negotiate with Aslan for Edmund, she says, "You have a traitor there, Aslan" (ibid., 152). This emphasises the notion that wanting one's mother when one is not a little child is unacceptable and "traitorous" to the morally correct way of life. However, Edmund is untouched by her words. When the White Witch speaks, Edmund shows no interest in her: "Edmund had got past thinking about himself after all he'd been through and after the talk he'd had [with Aslan] that morning. He just went on looking at Aslan" (ibid.). This may suggest that Edmund has discarded his oedipal desires due to him "getting past thinking about himself" and his selfish desires. Edmund is no longer interested in possessing the mother figure, Jadis. The fact that he shows a fondness for Aslan in lieu of Jadis suggests that he has successfully undergone the identification process, which ultimately destroys the Oedipus complex: "It didn't seem to matter

what the Witch said [anymore]" (ibid.). Furthermore, Edmund's death instinct has been recognised, and he no longer gives in to his oedipal desires that have led to his self-destructive behaviour.

Towards the conclusion of the book, the final battle ensues, and the White Witch is defeated: "[…] the Witch was dead" (ibid., 192). This emphasises the resolution and repression of the Oedipus complex for Edmund. He is no longer fixated on the phallic stage, and the conflict has been overcome. Along with the destruction of the Oedipus complex, Edmund has also dispelled his self-destructive behaviour: "Edmund [… was] looking better than she [Lucy] had seen him look; […] ever since [Edmund's] first term at that horrid school which was where he had begun to go wrong" (ibid., 194). This emphasises the presence of repressed materials from Edmund's waking life which have been resolved in the dream-world. Thus, the dream has functioned as a wish-fulfilment for Edmund so that he may overcome inner conflicts to develop. With the death of the White Witch, and therefore the Oedipus complex, Edmund has acquired a healthy self which shall also permeate his waking life. Moreover, the death of the evil Witch emphasises a happy ending; Edmund's fears and inner conflicts have been resolved, and he, therefore, faces an optimistic future, as is characteristic of children's literature, according to Nodelman and Nikolajeva. Moreover, the resolution of the Oedipus complex also suggests that Edmund will live a morally acceptable life in which his desires for the mother are no longer prevalent.

Lewis describes the children's growth and development in the dream-world: "And they themselves grew and changed as the years passed over them […]. So they lived in great joy and if ever they remembered their life in this world [real world] it was only as one remembers a dream" (ibid., 198). The fact that the children experience a happy ending suggests that Nikolajeva's idea that happy endings as idealised endings in children's literature is applicable to this novel; it presents an optimistic ending to the reader. During his time in the dream-world, Edmund's castration anxiety has been resolved. Furthermore, the children have remained in Narnia for so long that they have forgotten home; this emphasises Maria Nikolajeva's claim that children do not wish to return to the real world because their lives have changed drastically and wonderfully in the parallel universe and because nothing good awaits them in their own world. However, the dream cannot last forever, and the children are brought back to the comforts and safety of the Professor's home:

> "And the next moment they all came tumbling out of a wardrobe door into the empty room, and they were no longer Kings and Queens […] but just Peter, Susan, Edmund

> and Lucy in their old clothes. It was the same day and the same hour of the day on which they had all gone into the wardrobe" (ibid., 202).

Additionally, this underlines Maria Nikolajeva's notion of "time displacement" in which the children have ventured from one world into another. As Nikolajeva has argued, time in the "real world" stands still as opposed to the alternate world.

Lastly, the venture into the dream-world of Narnia has been a journey into the unconscious mind of Edmund. As Maria Nikolajeva argues, "time displacement" encourages the notion of growth, which Edmund has undergone. Moreover, this analysis also attends to notions of growth as Manlove's article has done; however, this analysis disregards the idea of spiritual transformation in favour of psychological development because the main focus of this analysis has been to emphasise the notion of development as a result of a resolved Oedipus complex. Edmund has developed psychologically by defeating his inner conflict, i.e., the White Witch which has represented the unresolved Oedipus complex, and most importantly, the castration anxiety. Edmund has developed beyond the phallic stage and the super-ego has been formed. Thus, Edmund has developed in terms of morality. Furthermore, this notion of development also corresponds to Grandy's article and Nodelman's claim that the child protagonist must develop throughout the story so that child readers will learn from the child protagonist's mistakes; this gives the novel a didactic quality. Moreover, Lewis's novel attends to binary oppositions, namely those of "home and away," "safety and danger" and "desire and knowledge" because of Edmund's journey into Narnia. Edmund has ventured from safety into danger and has gone from desiring the mother to knowing and understanding that the desire is morally unacceptable. Through identification with the authoritative male figure that is Aslan, Edmund has essentially identified with the father figure to avoid punishment and castration for desiring the mother. Arguably, the story concerns itself with the notions of morally acceptable behaviour and the process of obtaining it. The super-ego is formed when the child represses his Oedipus complex, and one may argue that the child learns from his oedipal desires that it is morally unacceptable, considering the super-ego functions as one's moral compass. As Grandy has argued, transitioning from one space to another does underline the notion of development. Furthermore, as Nikolajeva has proposed about children's fantasy, it is common to present problems through fantastical beings, situations and magic anomalies because they are easier to grasp than harsh reality.

Additionally, the journey into Narnia reflects Todorov's notion of the marvellous-fantastic because it is simply a fantastic place. It does not adhere to the laws of nature, but it is an

unexplained phenomenon which emphasises it being that of a marvellous-fantastic story. Moreover, the Wardrobe may be perceived as an aspect of the instrumental marvellous due to its magical qualities. Additionally, the text is simple; there is not given much attention to descriptions of abstractions, and the narrator possesses a storyteller-role in which he injects his thoughts into the story by the use of parentheses. This storytelling aspect dampens the threatening appearances of scary beasts and evil Witches.

4.2.3 Partial Conclusion

In *The Lion, the Witch and the Wardrobe*, Edmund's unresolved Oedipus complex is shown through the notion of a dream in which condensed, displaced and symbolic elements emphasise the presence of oedipal themes. The villain of the story, Jadis, represents the father and the mother in which she also represents the conflict in the form of the castration anxiety. Additionally, upon her destruction through identification with Aslan, Edmund's Oedipus complex is resolved. This results in the notion of growth due to his personal development regarding morality and psychological well-being.

4.3.1 *The Neverending Story*

The third analysis shall attend to the unresolved Oedipus complex in Michael Ende's *The Neverending Story.* Andreeti (2017) and Filmer (1992) attend to the development which Bastian undergoes during his time in Fantastica. Andreeti focuses primarily on the traumatic experiences which underline Bastian's development; however, I argue that the traumatic experiences are represented as villains in the text and that these villains contribute to the development which Bastian undergoes. However, these villains may primarily be considered as traumatising regarding the unresolved Oedipus complex which plagues Bastian. In relation to Filmer, she focuses on a psychological growth on Bastian's part in which she employs a Jungian interpretation of the novel. I find inspiration from this because my analysis shall also attend to a psychological understanding of the text. However, this analysis shall conduct a Freudian reading of Bastian's journey into Fantastica as a dream into his unconscious in which Bastian must overcome inner conflicts which the villains of the story represent in order to show psychological growth. The analysis will primarily focus on the relationship between Bastian, Atreyu, the Nothing and the Childlike Empress because these characters emphasise the presence of an unresolved Oedipus complex in the story.

4.3.2 Analysis

The story begins with Bastian standing outside Mr Coreander's bookshop. Considering that this is part of Bastian's reality, one must argue that the bookshop, as well as the school attic, are places considered the "home" aspect of the novel. Furthermore, these places signify the notion of safety and stasis because there is no development taking place; the child is safe from perilous journeys and the notion of development. Upon entering the shop, Bastian speaks with Mr Coreander himself. The reader comes to learn that Bastian is an unpopular child:

> "'Then they shout all sorts of things. And push me around and laugh at me.' 'And you just put up with it?' Mr Coreander looked at the boy for a while disapprovingly. Then he asked: 'Why don't you just give them a punch on the nose?' Bastian gaped. 'No, I wouldn't want to do that. And besides, I can't box.' 'How about wrestling?' Mr Coreander asked. […] The boy shook his head" (Ende, 2014, 5).

Bastian is bullied, unpopular and can only find solace in the world of fantasy: "Bastian Balthazar Bux's passion was books" (ibid., 8). At school, Bastian deals with one set of problems, but he also confronts problems at home. The reader learns that Bastian's relationship with his father is dismal: "Father doesn't say anything. He never says anything" (ibid., 6). This may denote the father's indifference towards Bastian, and that the relationship between the two is anything but ideal.

In the bookshop, Bastian eyes the book titled "The Neverending Story" and decides to steal it because he believes that it is a book tailored for him: "[…] Bastian knew he couldn't leave without the book. It was clear to him that he had only come to the shop because of this book. It had called to him in some mysterious way […] because it had somehow always belonged to him" (ibid., 9). This suggests that the book represents Bastian's unconscious, a world which he must enter in order to overcome an inner conflict which hinders him from developing psychologically. As the Childlike Empress says, "Every human who has been here [in Fantastica] has learned something that could be learned only here, and returned to his own world a changed person" (ibid., 203). Bastian thinks of his indifferent father and of what he would say if he found out that his son is a thief: "[…] the only thing left for him was to go away somewhere. Far, far away. […] And maybe he [the father] wouldn't even notice that Bastian wasn't there anymore" (ibid., 11). Arguably, this suggests that Bastian is aware of his father's disapproval of him, and the only way for Bastian to right the wrongs is to delve into his unconscious and seemingly "disappear." This analysis argues that there is an unresolved Oedipus complex at play in the novel, and the journey into Fantastica allows for Bastian to resolve the conflict that is connected with the Oedipus complex, that is the

castration anxiety. Bastian ventures into Fantastica to successfully resolve the Oedipus complex which haunts him. The imperfect relationship between father and son suggests that an unresolved Oedipus complex is dominant in Bastian's unconscious: "'Don't you ever think of your father, who must be waiting for you and worrying about you?' [asked Atreyu]. Bastian shook his head. 'I don't think so. Maybe he's even glad to be rid of me'" (ibid., 346). After Bastian steals the book titled "The Neverending Story" from Mr Corander's bookshop, he runs to the schoolhouse.

In the school attic, he settles down to "read" his unconscious which comes to him in the form of a dream. Thus, when "he settled himself, picked up the book, opened it to the first page, and began to read" (ibid., 15), the first part of the dream begins, and the story presents the "away" part of the novel. Bastian leaves the world of negativity and enters a world in which he must face his inner conflicts and overcome them. The term Bildungsroman comes to mind when speaking of Bastian's journey into Fantastica because it is a novel which attends to the idea of development. Additionally, Nodelman's suggested "home-away-home" structure plays a significant role in this novel because Bastian sets out upon a journey in the form of a dream in order to develop and become more knowledgeable about himself. Furthermore, Nikolajeva's term "time displacement" can be applied to this text because Bastian ventures into a different world; however, time in Bastian's primary world does not stand still but continues to tick away, and this slightly strays from Nikolajeva's term.

Fantastica is a place which harbours good as well as bad characters; it, therefore, emphasises the notion of an individual's id and unconscious. Within Fantastica, successful and unsuccessful repressions linger, and these elements spring forth as condensed and displaced elements of Bastian's dream as a form of wish-fulfilment:

> "In Fantastica [… b]attles and wars were frequent, and certain of the species had been known to feud for hundreds of years. Moreover, not all inhabitants of Fantastica were good and honourable; there were also thieving, wicked, and cruel ones" (ibid., 22).

This suggests that Fantastica is a place where conflicts must be resolved and successfully repressed, which emphasises Nikolajeva's statement that the child protagonist develops throughout the journey into a different time or world. Additionally, this coincides with Nodelman's statement of the child's development during the "away" part of the story. However, it also emphasises that Bastian's going to Fantastica is a wish-fulfilment in which he wishes to attend to a repressed element from his waking life which has been left unresolved.

The inhabitants of Fantastica, which is governed by the lovely Childlike Empress, describe the looming threat which seeks to destroy all of Fantastica: "'What – hoo – does this nothing look like?' asked the night-hob. […] 'It doesn't look like anything. It's – it's like – oh, there's no word for it'" (ibid., 25). This suggests that the Nothing is an abstract villain, that it is genderless; however, this does not dissuade one from interpreting the villains as a representation of the rivalling father in an oedipal standoff between Father and Son. Furthermore, one may suggest that the Nothing represents the castration anxiety:

> "If somebody put his foot into one of [the chunks of Nothing] by mistake, the foot – or hand – or whatever else he put in – would be gone too. […I]t was just that a part of whoever it was [who put something of himself into the Nothing] would be missing" (ibid., 26).

Arguably, the Nothing thus has the power of castration, and its appearance in Bastian's dream underlines Freud's notion of a veiled repressed desire because the repressed element is a condensed and displaced representation of the real thing. Furthermore, it is the villain which Bastian, as well as Atreyu, fear throughout their journey in Fantastica. The Nothing's function in the story is to destroy all of Fantastic by turning the place into "nothing." Additionally, one may argue that the presence of the Nothing is uncanny to Bastian. The fact that it chops off limbs is suggestive of the castration anxiety which, as Freud has argued, emphasises an emotion of uncanniness to the individual. However, it is also uncanny in terms of its seemingly unfamiliar familiarity to Bastian; he has arguably experienced the castration anxiety before in his waking life, and now he experiences it again but in a different form.

Moreover, the fact that the Nothing is an abstraction may also suggest that its obscurity hinders one from overcoming it. Arguably, the Nothing plays the part in Bastian's unconscious of an inner conflict which Bastian must overcome in order to grow psychologically. The Nothing is, therefore, a condensed and displaced representation of the castration anxiety which Bastian must face in order to resolve his Oedipus complex. However, Bastian's quest in Fantastica is to save the Childlike Empress from the devouring Nothing, and this suggests that Bastian must choose the mother over the father in this oedipal game of love and jealousy. I shall expand upon this later.

Returning to the villain, the Nothing also possesses "an irresistible attraction" (ibid.,), which suggests the desire to be castrated and the presence of a death instinct in which one must argue that Bastian finds masochistic pleasure in the notion of castration. Arguably, this emphasises

the hateful feelings, which Bastian harbours for his father in his waking life. Moreover, Bastian will rather save the Childlike Empress, i.e., the mother, from the Nothing, i.e., the father, which suggests the presence of an unresolved Oedipus complex.

Turning to the Childlike Empress, the reader learns that she resides in the "Ivory Tower," which is a symbol of noble purity, a way of life which is unlike the ordinary. This suggests that the Childlike Empress represents the mother figure who is of most importance to Bastian. Bastian dreams,

> "the Ivory Tower […] is the heart of Fantastica and the residence of the Childlike Empress […]. And at the very summit of the great tower lived the Childlike Empress in a pavilion shaped like a magnolia blossom. On certain nights, […] the ivory petals opened wide, and the Childlike Empress would be sitting in the middle of the glorious flower" (ibid., 30).

Arguably, the flower is a symbol of the mother because of its blossoming feature. The blossoming of a flower suggests life and nourishment, which emphasises the function of a mother, that is a person who can give life. Ultimately, the Childlike Empress is a condensed and displaced representation of the mother figure. Arguably, the love for his mother is still prevalent within Bastian, and the Nothing cannot dissuade him from his cause to save and possess the mother. Bastian learns that "The Childlike Empress […] is ill, very ill" (ibid., 33) which suggests that she must be saved, and Bastian, through the actions of Atreyu, wishes to save her: "Maybe [the illness is] the cause of this mysterious calamity that's threatening Fantastica" (ibid.). One may argue that the Nothing represents the father who is seeking to show possession of the mother by destroying her and her realm. The Childlike Empress's illness is merely a motive which forces Bastian to act against the rivalling father and possess the mother.

The Childlike Empress requires a hero to save her, and the centaur, Cairon, reveals her wish to the gathered crowd at the Ivory Tower: "[…T]he Childlike Empress has given me the name of this hero, to whom she entrusts her salvation and ours. His name is Atreyu […]. I shall transmit AURYN to him and send him on the Great Quest" (ibid., 43). Since the story is meta-fiction, one can only assume that Bastian lives through Atreyu. Additionally, one may argue that Atreyu represents the son in the oedipal situation because he is the one who faces the first villain, the Nothing. Bastian functions as the passive observer in the first part of the novel; however, Fantastica still represents his unconscious in which Atreyu represents the boy child.

When Cairon sees Atreyu, he utters the words: “A child! A little boy!” (ibid., 47). This emphasises the notion of a child protagonist who must face an inner conflict in order to develop. Furthermore, it highlights the notion of the Oedipus complex, as Cairon continues: “Maybe only a little boy like you can do whatever has to be done” (ibid., 49). This suggests that it is Bastian, through Atreyu, who must help the mother figure, the Childlike Empress, for he is the only one capable of doing so. Later in the story, Bastian saves the mother from the Nothing, which emphasises that the castration anxiety does not cause Bastian fear and does not dissuade him from his cause. This denotes that the Oedipus complex has yet to be resolved.

Turning to the saving of the Childlike Empress, this is done when Bastian gives her a new name: “He will be with us soon and then he will call me by the new name that he alone can give me. Then I shall be well, and so will Fantastica” (ibid., 201). This suggests that the power of naming is crucial in saving Fantastica and the Childlike Empress, and when Bastian names the Childlike Empress “Moon Child” and enters Fantastica, the Nothing vanishes and Fantastica is “reset.” Arguably, the Nothing is thus defeated through the action of naming. This is quite different in terms of Freudian psychology and the Oedipus complex; however, one cannot dispute the absence of the Nothing in the second half of the novel due to Bastian’s actions. Through the action of naming the Childlike Empress, one may argue that Bastian has power over her and has successfully thwarted the castration anxiety.

As Atreyu sets out to save all of Fantastica, he encounters creatures from all parts of the land who aid him in his Quest to save the mother. On his journey, he meets three incomplete trolls who have come to warn him of the castration anxiety and the Nothing: “’[…] we’ve been told about your Quest. Don’t go any further in this direction [… or] the same thing will happen to you as happened to us’” (ibid., 62). Arguably, the trolls evoke a feeling of fear in Atreyu and Bastian due to the real consequences that the Nothing presents. One may argue that these incomplete trolls have been castrated by the Nothing because of their missing body parts. This image is striking in relation to the fear the Nothing presents, and its message is powerful: it castrates anyone who comes close to it. Arguably, their warning seeks to dissuade the son from his cause of possessing the mother. Arguably, the warning states that if Atreyu continues his quest to save the mother, he will surely be castrated by the Nothing. However, Atreyu does not believe the severity of the castration anxiety until he sees it with his own eyes: “At last he really understood the horror that was spreading through Fantastica” (ibid., 63). This suggests that the castration anxiety is an unconscious element which Bastian ultimately fears. However, the love for the mother is greater than the fear of

castration. Arguably, when Bastian saves the Childlike Empress, one must assume that the castration anxiety has failed and that Bastian set aside his narcissistic interest in his penis in favour of the love of the mother, as Freud has argued. This suggests that the Oedipus complex is unresolved. As Atreyu observes, "If we don't save [the Childlike Empress], she'll die […]. The Nothing is spreading everywhere" (ibid., 70). This further emphasises the father figure possessing the mother, and the son sees this as his life goal to save the mother from the father.

On his travels, Atreyu also encounters three gates: The Great Riddle Gate, the Magic Mirror Gate and the No-key Gate (ibid., 108). The second gate is interesting because it highlights the fact that Bastian and Atreyu are connected:

> "[…] when you stand before it, you see yourself […] what you see is your innermost nature […]. I've known travellers who considered themselves absolutely blameless to yelp with horror […] at the sight of the monster grinning out of the mirror at them" (ibid., 113).

This suggests that Bastian will look into himself and face his deepest desires and wishes. Arguably, this mirror presents the viewer with their desires which reside in their id; these desires may either scare or delight the viewer.

During the quest, the beast, Gmork, has simultaneously set out to chase the protagonist in order to hinder him from completing the quest and saving the mother: "At the same time the shadowy being […] picked up Atreyu's trail […]. Nothing and no one in all Fantastica would deflect it from that trail" (ibid., 73). Arguably, this second minor villain may be considered a henchman of the father figure; it seeks to do the Nothing's bidding and punish the son. Later, on Atreyu's journey, he comes face to face with Gmork in Spook City, and Gmork here functions as an entity which entraps the protagonist and forces him to be punished by the father: "Gmork's teeth snapped on Atreyu's leg […]. Desperately Atreyu tried to break open the jaws. In vain […]. And step by step, soundless and irresistible, the Nothing advanced from all sides" (ibid., 179). However, Atreyu is saved by Falkor, the luckdragon, and they return to the Ivory Tower to bring the Childlike Empress the news of her salvation.

When Atreyu has travelled far and wide to find the cure for the Childlike Empress's illness, he returns to her, thinking that he has failed her, for he carries no cure. However, Bastian is the cure and has been with Atreyu all along, and when Atreyu speaks with the Childlike Empress, Bastian sees her, too. Bastian observes,

> "[…] her glance had passed through his eyes and down into his heart. That glance […] was embedded in his heart, and there it glittered like a mysterious jewel [… and] not for anything in the world would he have parted with that jewel. All he wanted was to go on reading, to see Moon Child again, to be with her" (ibid., 196).

This suggests that Bastian has an inexplicable fondness for the Childlike Empress and that he would do anything to be with her and ultimately possess her.

Bastian's mission of saving the mother from the all-destroying father is successful when he re-enters the dream-world of Fantastica and has given her the new name "Moon Child." Bastian asks, "Moon Child, […] are you well again?' She smiled. 'Can't you see that I am?'" (ibid., pp. 237). Bastian has indubitably defeated the villain of the first dream, but the overcoming of that villain has not promised a psychological development on Bastian's part. However, it merely emphasises his troubles and the presence of the unresolved Oedipus complex. When he re-enters his unconscious in the second dream, one must argue that Bastian becomes a different person, that is the second villain of the story.

Upon his re-entry, Fantastica is engulfed in darkness: "Fantastica will be born again from your wishes" (ibid., 234). One thinks of the Bible in this case in which Bastian is portrayed as God, the ultimate father figure. Bastian thus forms Fantastica so that it fits his image of a perfect world in which he is handsome, strong, fearless and clever, everything which he was not with Atreyu. Arguably, Bastian creates and portrays himself as the father figure, ultimately placing himself in the role of the villain. Additionally, this villain is more palpable than the Nothing due to his maleness and will underline a development on Bastian's part. Bastian's desire to see and cling to the mother hinders him from developing; thus, his second journey into his unconscious promises a resolution of the Oedipus complex and a development beyond the phallic stage. Bastian says, "'I wish everything would stay like this forever' […]. He wanted only to sit there looking at her (ibid., 238). Now that he has possessed the mother, one must assume that he carries the role of the father in the second part of the dream. Furthermore, the Childlike Empress has bestowed the amulet, AURYN, upon Bastian which suggests that Bastian carries the mother with him at all times as if she is an object: "[…] his fingers started playing with a golden medallion that was hanging from his neck […]. It was AURYN, […] the Childlike Empress's amulet […]. And as long as he wore that emblem, it would be as though she were with him" (ibid., 240). Arguably, the amulet is a representation of the mother due to its connection to the Childlike Empress, who I earlier postulated may be interpreted as the mother in the oedipal situation. Additionally, one may argue that the

amulet is a symbolic representation of the mother figure in the second half of the novel due to the notion of possession. The one who possesses the amulet, ultimately possesses the mother. In the first part of the second dream, Bastian possesses the mother and is arguably perceived as the father figure.

Bastian's first wish is to become handsome so that the Childlike Empress will see him as a worthy father figure who may possess the mother: "'you – you must have expected somebody who was right for you.' […] 'Aren't you right for me?' […] 'I mean,' [Bastian] said, 'somebody strong and brave and handsome […] not someone like me'" (ibid., pp. 238). The Childlike Empress grants his wish by showing him a handsome young boy worthy of her affection, and the wish to become handsome also stems from a desire lodged deep within Bastian's id. Arguably, Bastian wishes himself to be better in order to win the Childlike Empress's affection, and these wishes will be his ultimate downfall. His second wish is to become stronger than anyone else (ibid., 242), further emphasising the formation of the father figure. When Bastian encounters the lion, Grograman, a wish for bravery appears in Bastian. Additionally, the lion gives a sword to Bastian (ibid., 267), which he names Sikanda; arguably, this sword symbolises the male penis, which further emphasises Bastian's representation as the father and as the villain of the second part of the story. The phallic symbol of the sword is also considered a dream symbol and represents the penis. Arguably, the sword further emphasises Bastian's villainous role as the father in which he is capable of exercising punishment in the form of castration upon the son. Furthermore, the fact that it is a sword rather than a dagger further emphasises the notion that upon Bastian's arrival in Fantastica, he becomes the new villainous father of the story in relation to the oedipal situation in which he possesses a longsword rather than a measly dagger.

Grograman warns Bastian of his journey which lies ahead and says, "It is the most dangerous of all journeys […]. It requires the greatest honesty and vigilance because there's no other journey on which it's so easy to lose yourself forever" (ibid., 274). This suggests that oedipal desires and wishes will be the destruction of one's self and psychological development. As Bastian ventures farther and farther into the realm of Fantastica and wishes profusely, he merely emphasises his villainous traits. Additionally, the journey through Fantastica for the second time allows Bastian to overcome the conflict which is lodged in his unconscious. The journey emphasises the notion of reconciliation. When he sets out to meet Atreyu in the city, Amarganth, he reconciles with his childlike self. Arguably, in the second part of the dream, Atreyu continues to represent Bastian as the son. Atreyu also says, "I didn't recognise him at first, for when I saw him in the Magic Mirror

Gate of the Southern Oracle, he was different from now" (ibid., 297) which emphasises that Bastian is no longer a representation of the son in the dream, but the father.

As Atreyu and Bastian travel together in Fantastica, a tension arises between the two when Atreyu offers to release Bastian of his burden:

> "'[…] with AURYN's power you're losing yourself and forgetting where you want to go […]. So here's what I suggest: Let me have AURYN and trust me to guide you,' [said Atreyu…] 'The real reason why you want me to give up AURYN [is…] because you're just plain jealous. You don't know me yet, but if you go on like this – you'll get to know me' [said Bastian]" (ibid., 365).

Interestingly, this depicts Bastian's role as the possessive father and Atreyu as the son. They quarrel over the Childlike Empress, and Atreyu will do everything in his power to take away the amulet in order to save Bastian. Bastian's warning to Atreyu to stay away from the amulet also emphasises the father's threat to the son to stay away from the mother. Furthermore, "[Bastian] wasn't innocent, he wasn't harmless, and he'd soon show them. He wanted to be dangerous, dangerous and feared. Feared by all – including Atreyu" (ibid., 362). This emphasises Bastian's villainous self which must be overcome in order to develop beyond the phallic stage in which he is trapped, and his childlike self, Atreyu, will encourage the development due to him representing the son.

During his time in Fantastica, Bastian expresses his desire to remain in the fantastical world: "'To tell the truth,' said Bastian, 'I don't want to go back [to my own world] anymore" (ibid., 346). This coincides with Nikolajeva's statement that child protagonists desire to remain in the secondary-world because it promises goodness as opposed to the promises of their real world. Arguably, Bastian is considered a God in the second part of the novel where all his wishes come true. The unconscious and irrational id wants to remain in the fantastical world where it can indulge in all the great things rather than return to reality in which it must be silenced and controlled by the super-ego through the ego. Additionally, this corresponds with Nodelman's idea that children's literature attends to the notion of desire and the consequences that follow when the child's good or bad desires are fulfilled.

When they approach the sorceress, Xayide's, garden of carnivorous orchids, one is again reminded of Bastian's dream and desires: "'Have we come to this place […] because of some new wish of yours?' [asked Atreyu]" (ibid., 364). Arguably, it is the wish to demonstrate the father's possession over the mother, and when Bastian defeats Xayide's obedient guards, he says, "'I want to make this Xayide's acquaintance. I've got a bone to pick with her" (ibid., 376). This

suggests that the father figure will show possession of another female, who is a condensed and displaced dream-dramatisation of the mother. Ultimately, Xayide becomes Bastian's servant and advisor (ibid., 377); however, her advice ultimately strengthens the tension between the father and the son. She tells Bastian, "Atreyu is plotting to take the Childlike Empress's amulet away from you, by stealth or by force" (ibid., 391). This further emphasises that the amulet is the mother figure who is most desired. However, in Freudian terminology, in order for the Oedipus complex to be resolved, the son must identify with the father.

When Bastian seeks to crown himself Emperor of Fantastica, Atreyu rebels against him and seeks to take away the amulet. However, the son's actions of possessing the mother appear as futile: "[…] wielded by Bastian, Sikanda cut [Atreyu's sword] in two and struck Atreyu in the chest" (ibid., 425). This suggests that Bastian's sword is greater than Atreyu's, which further emphasises Bastian's representation of the villainous father, who presents the castration anxiety. The castration anxiety scares Atreyu, the son. The fact that Bastian does not decapitate or cut any other part of Atreyu off suggests that the act of stabbing is merely a warning to the son or a display of male authority. However, this confrontation is of utmost importance in relation to the unresolved Oedipus complex because it signifies the conflict which resides within Bastian.

Atreyu's retreat from the battle suggests that the identification process has begun and that the son has withdrawn his love and desire for the mother for fear of being castrated by the father. In the second part of the story, Atreyu represents the son in the oedipal situation. Arguably, this battle between father and son emphasises the conflict which Bastian needs in order to find reconciliation with his father in his waking life; it is the first step towards a psychological development which will bring happiness back into Bastian's waking life.

When the battle between father and son is over, Bastian ventures out into Fantastica on his own. Arguably, the battle suggests that along with the identification process, Bastian's role as the father dissipates and he reverts back to his old self. He wants to find his way back to his own world; however, in order for him to do so, he must face a final task. When he meets Dame Eyola, who is another condensed and displaced representation of the mother, in the House of Change, one may argue that the Oedipus complex is almost resolved because Bastian's attraction to the mother figure dwindles in her presence:

> "Bastian […] enjoyed letting Dame Eyola spoil him like a child. Her fruit still tasted as delicious to him as at the start, but little by little his craving had been stilled […].

> And as his need for them dwindled, a longing of a very different kind made itself felt […]: the longing to be capable of loving" (ibid., 471).

In this dream, Bastian realises what may rescue his relationship with his father. If Bastian can surrender his desires for the mother, he can rectify the situation with his father. His desire to love, rather than hate, is the cure for the illness which lingers around his father and himself. If Bastian can love his father rather than hate him, the Oedipus complex will be resolved and successfully repressed. The love in the form of respect for one's father emphasises the resolution of the Oedipus complex. Furthermore, when Bastian and Atreyu cross paths again, Atreyu observes, "But now Bastian has given up AURYN of his own free will" (ibid., 496), which emphasises that Bastian has released the mother of his oedipal desires and has undergone the identification process which resolves the Oedipus complex. The mining for the father's picture in the picture-miner Yor's mine is arguably the last part of the identification process because his attention is focused on his father rather than the mother. When Bastian drinks from the Water of Life, he becomes who he truly wishes to be: "The strong, handsome, fearless hero became again the small, fat, timid boy […]. He drank [the Water of Life] till his thirst was quenched […]. He was newborn. And the best part of it was that he was now the very person he wanted to be" (ibid., 497). This suggests that he has successfully undergone a development which will result in him finding peace and reconciliation with his father and that he may grow up without a fixation upon the phallic stage of his psychosexual development. Bastian can now return home from his dream-journey and embrace his father with love and respect.

When Bastian returns home, knowledgeable and changed, he is capable of showing affection for his father: "[…] when Bastian rushed up the stairs, his father came running to meet him. He spread out his arms and Bastian threw himself into them" (ibid., 503). The hug between father and son emphasises a resolved Oedipus complex and that Bastian loves and respects his father rather than resents him. Furthermore, Bastian's journey into Fantastica has displayed a psychological growth within Bastian. His overcoming of the Oedipus complex results in a loving father and son relationship. Bastian's initial hateful and flawed relationship with his father has been overcome because he has learnt to value his father's love. Finally, Bastian's father says, "'From now on, […] everything is going to be different between us" (ibid., 505). This suggests that Bastian's return home emphasises the positive development within Bastian; his father acknowledges him, and Bastian can in turn love and respect his father. Furthermore, this return home emphasises a happy ending for Bastian and his father, which coincides with Nikolajeva's

statement concerning happy endings in children's literature. Additionally, child readers of the text will also understand that through hard work, happy endings will spring.

The return home from Fantastica also coincides with Nodelman's "home-away-home" structure in which Bastian returns home from his trip into his unconscious. Bastian returns home to his father, and home to safety and the protection of his father. Furthermore, Bastian's journey into his unconscious highlights the notion of the uncanny-fantastic as well as the marvellous-fantastic. Due to Bastian's initial scepticism towards Fantastica, one must argue that the first encounter with the supernatural, or fantastic, is uncanny. When Bastian utters a cry of fear at the sight of Ygramul, he is baffled by the fact that the characters in his dream can hear him: "Could she have heard my cry? Bastian wondered in alarm. But that's not possible" (ibid., 84). Arguably, the uncanniness of this scene suggests that the book attends to the uncanny-fantastic in Todorov's terms, and the fantastic is rationalised through the act of going to Fantastica. However, in Bastian's second journey in Fantastica, he gives in to the supernatural and stops questioning its existence; thus, the feeling of hesitation lingers but is accepted as real, and the fantastic takes the form of the marvellous-fantastic.

In terms of development, Bastian has overcome his inner conflict from an unresolved Oedipus complex and is capable of showing affection, love and respect for his father. This development emphasises the notion of reconciliation in which the child is capable of reconciling with a parent. Arguably, the child has overcome traumatic experiences in the dream and have shown signs of growth through the act of loving his father. In relation to Andreeti's article, the notion of development permeates this analysis as well; however, Andreeti has not attended to the Oedipus complex. Additionally, Filmer's Jungian interpretation of the text also emphasises that this analysis has been different in terms of development; Filmer's focus on the Jungian psychoanalysis differs from this analysis on the resolution of the Oedipus complex.

Moreover, *The Neverending Story* can be categorised as a children's book due to the child protagonist functioning as an example for all children who read the book. The child reader learns that selfishness and desire will result in horrible consequences. The book may, therefore, be considered didactic. However, the childlike descriptions of the monsters, creatures and situations also contribute to the notion of this novel being primarily written for children; the colourful landscape of Fantastica suggests a colourful imagination, which children especially seem to possess. Moreover, the novel attends to the home-away, safety-danger and desire-knowledge binaries, presented by Nodelman. Therefore, *The Neverending Story* attends to the notion of leaving the safeties of home to acquire knowledge, develop and grow up.

4.3.3 Partial Conclusion

From this analysis, one may conclude that the first villain, the Nothing, represents the castration anxiety; however, the threat which it poses does not dissuade Bastian from his true quest of saving and ultimately possessing the Childlike Empress, who represents the mother. In the second half of the novel, when Bastian returns to Fantastica, he becomes the villainous father but Atreyu remains the son. The second villain in this text thus represents the father figure who poses the threat of castration and is ultimately the conflict of Bastian's Oedipus complex. Additionally, the resolution of the Oedipus complex results in Bastian reconciling with his father and underlines the notion of growth in terms of reconciliation. The journey into Fantastica takes the form of a dream in which condensed, displaced and symbolic elements are presented.

5. Conclusion

The research question of this project revolves around the villains in children's fantasy literature and their functions as unresolved conflicts in Oedipus complexes in the protagonists in three chosen texts. By applying psychoanalytic criticism and Freudian theory to the texts, one may conclude that *Peter Pan*, *The Lion, the Witch and the Wardrobe*, and *The Neverending Story* contain oedipal themes and dreamlike qualities. In *Peter Pan*, the villainous character, Captain Hook, represents the conflict from the female Oedipus complex in Wendy, i.e., the penis envy. In successfully destroying the female Oedipus complex, Wendy develops and fulfils her duties as a woman to bear children, as Freudian theory suggests. Additionally, the notion of development revolves around the acceptance of adulthood and motherhood.

In *The Lion, the Witch and the Wardrobe*, the villainous character, the White Witch, represents the rivalling father figure, the seductive mother and the fearful castration anxiety in relation to the male Oedipus complex in Edmund. The White Witch thus represents the conflict that is the castration anxiety, which haunts Edmund. The destruction of Edmund's Oedipus complex signals a develop in Edmund in the form of psychological well-being as well as a moral development.

In *The Neverending Story*, the villains, the Nothing and Bastian's darker self, represent the rivalling father and the castration anxiety in terms of Bastian's own unresolved Oedipus complex. The villains, therefore, represent the conflict of the castration anxiety, which haunts Bastian. The destruction of Bastian's Oedipus complex underlines a development in Bastian in the form of reconciliation in which he reconciles with his father.

Overall, the three texts attend to notions of development and oedipal conflicts and themes. Conclusively, one may suggest that the villains of these texts present a conflict from an unresolved Oedipus complex in the respective protagonists in the forms of penis envy and castration anxiety, and upon defeating the villains, the protagonists express development in the form of adulthood, morality and reconciliation.

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