GAIMAN'S 'SANDMAN' IN *DREAM COUNTRY*

AS A MELANCHOLIC FIGURE REPRESENTING MORPHEUS

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111667003

Thesis Advisor
Öğr. Gör. Bülent Somay

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Tez Danışmanı, Öğr. Gör. Bülent Somay _____

Jüri Üyesi, Prof. Dr. Jale Parla _____

Jüri Üyesi, Yrd. Doç.Dr. Ferda Keskin _____

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ABSTRACT

This thesis aims to study narrative functions of the graphic novel- its status within the medium of comics- and, its role as a vehicle for storytelling. Specific focus is given to Neil Gaiman's *The Sandman* series' third volume: *Dream Country*, with the textual analysis in terms of the concept of Melancholy. The graphic novel, as an extended comic book which handles noteworthy content in an artistic way for 'mature readers', is scrutinized from its historical antecedents to its popularity as a modern genre. Within the concept of Melancholy, which is known as the sacred illness of gifted people and heroes in ancient Greece, *Dream Country*'s visual and verbal ground, as examples of graphic narrative, are surveyed by integrating the concepts of graphic narratives and melancholy theories. With a complex plot inspired by several mythologies and dreams, *Dream Country* differs from the traditional comics, and thus is evaluated within the facets of melancholy such as acedia, temptation, grief, self-imprisonment, and also genius. This study views *Dream Country* from a melancholic perspective, especially through the main character Morpheus. It also broaches the hybrid form of graphic novel and the dichotomy of melancholy, and how they incarnate in *Dream Country* remarkably.

ÖZET

Bu tez, grafik romanın anlatı işlevlerini; çizgi romandaki yeri ve hikâye anlatımındaki aracı rolünü çalışmayı amaçlamaktadır. Odak noktası, Neil Gaiman'ın *The Sandman* serisinin üçüncü cildi "*Düş Ülkesi*"nin melankoli kavramı üzerinden metin analizine verilmiştir. 'Yetişkin' okuyucular için kayda değer meseleleri sanatsal bir şekilde ele alan çizgi romanın genişletilmişi olan grafik roman, tarihsel öncüllerinden popüler modern bir tür oluşuna kadar dikkatle incelenmiştir. Antik Yunan'daki üstün yetenekli insan ve kahramanların kutsal hastalığı olarak bilinen melankoli kavramı ile grafik anlatının örneği olarak *Düş Ülkesi*'nin görsel ve sözel temelleri; grafik anlatı kavramlarını ve melankoli kuramlarını bir araya getirerek incelenmiştir. Çeşitli mitoloji ve rüyalardan esinlenmiş karmaşık bir olay örgüsüne sahip *Düş Ülkesi*, geleneksel çizgi romanlardan ayrılır ve bu yüzden melankolinin *acedia*, baştan çıkartma, keder, öz-hapsoluş ve aynı zamanda dahilik gibi görünümleri de bu bağlamda değerlendirilir. Bu çalışma, özellikle ana karakter Morpheus üzerinden, *Düş Ülkesi*'ni melankolik bir perspektiften okunmaktadır. Ayrıca, grafik romanın hibrid yapısı ve melankolinin ikili karşıtlığına ve böylece bu ikisinin *Düş Ülkesi*'nde nasıl vücut bulduğuna kayda değer ölçüde değinilecektir**.**

CONTENTS

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INTRODUCTION

*The novel is a Death; it transforms life into destiny, a memory
into a useful act, duration into an orientated and meaningful time.
But this transformation can be accomplished only in full view of
society.*

Roland Barthes, *Writing Degree Zero*

This thesis aims to study graphic novels as a modern literary form, with the specific example of Neil Gaiman's *Sandman* [1] series. It will also delve into the concept of Melancholy, tracing it from ancient to modern, on the mythical ground as reflected by the main character: Morpheus, who creates a modern myth.

In graphic novels, stories are not only disclosed in camera-eye style, but are depicted by the artist/writer –when these roles are occupied by the same person, or, both by the writer(s) and the illustrator(s) –when said roles are occupied by at least two people, who clarify what is already implicated visually. As Jonathan Culler notes, how the readers respond and writers produce the literary works can be shaped by the category of texts: "The function of genre conventions is essentially to establish a

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[1] *The Sandman* is a comic book series written by Neil Gaiman and published by DC Comics.

contract between writer and reader so as to make certain relevant expectations operative and thus to permit intelligibility" (Jonathan Culler 147). Thus 'graphic novel' as arguably a new genre can be seen as self-aware within society through the choice of its reader and the style that the creator produces although other scholars about the subject matter perceive comics as a literary genre itself, and graphic novel as its subgenre in the sense of a cultural artifact such as 'comic book'.

Neil Gaiman creates a secondary discourse beyond the visual story. He creates a powerful explanatory instrument for modern readers in the light of the ancient. Intermixing with cultural cues, including 'popular' and literary, Gaiman's *The Sandman* series awakens social memory in terms of the intertextual world of prior readings. *The Sandman* emerges also as a dreamscape where man's desires, anxieties, despairs, and perplexity of consciousness come into being via dreams. "Secular dreams of mankind" which are regularly traceable to a common conception, despite the differences of meaning and significance of particular themes- a circumstance that serves to demonstrate the universal diffusion of such 'dreams'. These fantasies are deeply rooted in the mental life of man" (Kris and Kurz 36). Dream in turn becomes daemonic deception to hide the humanity's weaknesses and desires in Gaiman's *The Sandman* world. Freud interpreting dreams as darker places of the soul, referred to Aristotle: "Aristotle concedes that the nature of the dream is indeed daemonic, but not divine – which might well reveal a profound meaning, if one could hit on the right translation" (1999, 7). He also points out the celestial side of dreams, which can be as the terror of the night morphing into creativity and genius. "[T]he ancient prior to Aristotle regarded the dream not as a product of the dreaming psyche, but as an inspiration from the realm of divine" (1999, 8). Throughout *The Sandman,* world stands the central figure of

Morpheus, and like the world constructed around him, Dream Lord visualizes both the

frenzy and genius aspects of melancholy all throughout the stories. Because of his

godlike posture, he is initially distanced from the human desire, jealousy, feelings, and

darkness of soul. However, as the series narrative progresses, he gets increasingly

humanized, and his melancholy takes him through the gates of Hell[2] itself. As in the

medieval idea of melancholy, God sends insanity to punish the mortal, sinful soul.

Loki[3], who is brought out of eternal torture in *Seasons of Mist,* the fourth volume of *The*

Sandman, expresses in *The Kindly Ones,* the ninth volume of *The Sandman:* "There is a

madness needed to touch the gods, yes, this is true. Few mortals possess it, the

willingness to step away from the protection of sanity. To walk into the wild woods of

madness" (part 5).

Another significant point to be handled is that Gaiman has also created the main

character Morpheus as a representation of Plato's conception of the demiurge. A

"craftsman god needs to be skilled, as the production of the cosmos and everything in it

is something which requires skill" (Waterfield xxxii). Primarily, inspired by Greek

mythology, Gaiman devises a world in which the *Endless* family employs a perfect

unity and harmony. "It is significant, relative to previous Greek mythology, that Plato's

demiurge wishes everything to be in the best possible state of order and has no

jealousy" but Morpheus realizes that this is not possible when he steps into the human

world and has a solid understanding about who is he and how he relates to the

'world'(*ibid.*). Morpheus is captured instead of his sister, called *Death*, by Roderick

Burgess, who is a mortal with an insatiable desire to be immortal like Gods, themselves.

"Where previously humans had sought to become gods, or sought to be physically like

---

[2] **Hell** *is in The Sandman.*

[3] **Loki,** in Norse mythology, a cunning trickster god who had the ability to change his shape and sex.

gods, and suffered for their hubris, Plato attempts to channel human aspiration towards being intellectually like god"(*ibid.*).

In the opening scene of *The Sandman*, Morpheus sits in a stone pavement, feeding pigeons. He isolates himself mentally from the rest of the world, he is afraid of being imprisoned again, he torments himself with existentialist questions, and he is seized by a great exhaustion of his own existence. This first encounter with Morpheus echoes classical melancholic figures as I. Pierius Valerianus states: "The Egyptian therefore in their Hieroglyphics, expressed a melancholy man by a Hare sitting in her forme, as being a most timorous and solitary creature" (cited by Burton 396). Following the subconscious of humanity moves Morpheus into the darker realm of internal mythologies and he is forced to struggle with people's secret vulnerabilities and hopes through other characters.

CHAPTER ONE

A BRIEF HISTORY OF COMICS

1.1. An Elementary Definition

Will Eisner has described comics in two simple and easy to understand words: sequential art. The basis of the definition lies in the concept of closure. Closure is simply the stuffing of the reader that makes the blanks between two panels or two images meaningful. By this very individual stuffing two images tell a progress, an aspect crossing, a dialog, in summary a story. Add to the fact that by this sequence of two or more images pulls the reader in to create "the story" in an individual way since nobody but only the reader knows what happened between two images. Simply put: who knows what happened between these images?

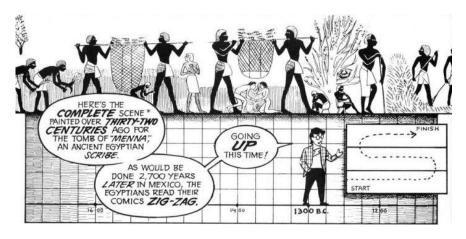Scott McCloud, *Understanding Comics* Ch. 1 p. 5

Comics are one of an effortless way of communicating since the human brain tends to retain memories in sequences of images. So the human being uses sequenced images to express the state of existence.

A general trend and a foul mistake insisted on is to fix the appearance of comics to the end of 19th century. This is an explanation based on printed and distributed comics. On the other hands it is not proper to set the beginning date of an art form on the bases of commercial activities. The manifestation of comics in fact –as we can know today- is far older even older than writing itself as expected by a broader vision.

It can be argued that the first example of comics dates back to 35.000 years ago: to the paleolithic cave paintings. There are sequenced examples of the paintings and it can be claimed that they were made with artistic motivations. These paintings are generally found in areas of caves that are not easily accessed. There are theories that they were painted with communicative purposes. On the other hand, some theories ascribe them ceremonial purposes which would set comics history back to way before 19th century.

1.2. Sequential Art: Not a New Art Form

Egyptian hieroglyphics seem to fit the model perfectly, as they are also sequenced images. But it is not quite the case since the images in hieroglyphs streams cannot be considered images. In fact these images simply stand for the characters of an alphabet. But thanks to a research by Scott McCloud, we now know that the Egyptians had also made comics, they expressed some events with sequenced images. Egyptian paintings used sequences of images in a stream making zigzags from bottom to top. Here is a picture of Egyptian Comics and McCloud explaining them.

Scott McCloud, *Understanding Comics* Chapter 1.

Another ancient example of the sequential art is the Trajan Column erected in the name of the Roman emperor Trajan to honor his victory against Daicans. This comic strip is 35 meters high with engravings carved in a spiral around a marble column. Sequenced images chronologically run from left to right and bottom to top.

Trajan's Column built in A.D 113. Rome, Italy.

Another major example of comics in history dates from the 11th century, created in France: The Bayeux Tapestry. It is a tapestry that depicts the events of the Norman

Conquest in England and concludes with the Battle of Hastings. The tapestry is 70 long, and includes figures of kings, soldiers and war scenes. It is notable that the tapestry also contains "Titulus" which can be seen as today's captions, which have a highly important place in the comics' vocabulary. This image depicts the funeral of King Edward with "Titulus" over the image and symbols on framing the sequence.

Death of Edward the Confessor, the Bayeux Tapestry

The last major pre-modern example of comics is *The Codex Zouche-Nuttall* from the American Continent and dates from the 14th century, discovered by the European Cortes in 1519. It is a codex of the Mixtec people prepared in order to record the diplomacy and victories of '8 Deer Jaguar Claw'. This codex also has captions (words) which are vocabulary of modern comics, too. There are also date and place indicators placed in the streams.
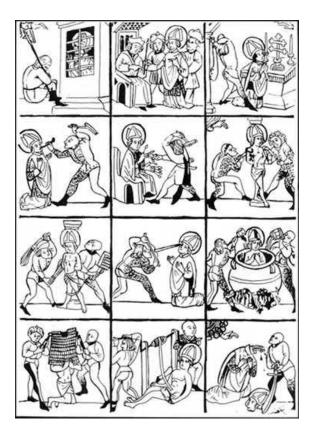
Codex Zouche-Nuttall, a pre-Columbian piece of Mixtec writing.

The plastic art of painting and sculpture labour, indeed, under a similar limitation as compared with poetry, which can make use of speech; and here once again the reason for their incapacity lies in the nature of the material which these two forms of art manipulate in their effort to express something. Before painting became acquainted with the laws of expression by which it is governed, it made attempts to get over this handicap. In ancient paintings small labels were hung from the mouths of the persons represented, containing in written characters the speeches which the artist despaired of representing pictorially. (Strachey 347)

Via printing, the western world started to use sequenced images in story telling in wider range. One example is the *Tortures of Saint Erasmus* which is notable in that it is also constructed using a panel structure. The panel structure is quite revolutionary in the sense that it is a major characteristic of modern comics. The comics tell the story of Saint Erasmus, who is tortured and executed in most cruel ways. It is also important to be able to give emotions and events in the most dramatic way using an easy to perceive

medium. In other words, with rich semantic ground graphic narratives provide the

reader a diegetic horizon in each chapter. With its obvious influence within the context

of its form and binary structure, it also signals the artist's ability to allow the reader,

looking through the text visually and spatially, into the process via the rhythm of

reading. It would be practical to explain with Edmund Burke's words:

> It is one thing to make an idea clear, and another to make it affecting to
>
> the imagination. If I make a drawing of a place, or a temple, or a
>
> landscape, I present a very clear idea of those objects: but then … my
>
> picture can at most affect only as the palace, temple, or landscape would
>
> have affected in the reality. On the other hand, the most lively and
>
> spirited verbal description I can give, raises a very obscure and imperfect
>
> idea of such objects; but then it is in my power to raise a stronger
>
> emotion by the description than I could do by the best painting. (Mitchell
>
> 60)

The Tortures of Saint Erasmus

In 1731 William Hogarth published a series of pictures called "Harlot's Progress". In this work, there is a low panel count yet the pictures express a series of events in high detail. Even though the paintings of Hogarth are designed and ordered to be viewed side by side, Scott McCloud gives the title of father of the modern comics to Rodolphe Töpffer who was the first to bring cartooning and panel borders to sequenced art in modern times. It was revolutionary and touching to today's art. Even more Goethe praised Topffer: "He would produce things beyond all conception" (cited by Duncan and Smith 25). Yet even Topffer himself did not give much importance to his creations in the art form and considered his works nothing more than a hobby.

Many highly appreciated as comic artists are not named comics artists, and it is fancier to call them illustrators, graphical artists and so on. Topffer himself was not an artist or

a writer but the creator of a form which was both and neither. In Scott McCloud's words:

> "[S]ome of the most inspired and innovative comics of our century have never received recognition as comics, not so much in spite of their qualities as because of them. For much this century the word comics has had such negative connotations that many of comics most devoted practitioners have preferred to be known as 'illustrators', 'commercial artists' or at best 'cartoonists'."(18)

1.3. Comics: A Maligned Terminology

It is a fact that the word 'comics' is not said in proudly and generally creates a negative or low image as an art form. Another example of this is the definition of Max Ernst's work of *A Week of Kindness*. Max Ernst had created 182 plates of sequenced art and it is considered a masterpiece of 20th century art. Yet it is nearly impossible to hear an art historian call the work *comics*.

Sequenced images are considered to be an excellent communication tool since many people believe we remember the past in sequenced image. Air safety cards in planes are great examples of sequenced art (comics) yet it is believed that it would be funny and inappropriate to put comics in a matter of air safety with its fake language relating to an illusion of safety. So they call the comics example in safety cards 'diagrams'. More examples of comics art in sophisticated works are easy to find, but

difficult to recognize and people rarely pay homage to them as comics: Trajan column,

Monet's series paintings, car owner's manuals, Greek paintings and reliefs.

Finally a word about cartoons and comics: it is generally considered that they are

the same thing even though this is not the case. Cartoons have not got the most

important technical property of the comics; it does not have a sequenced form. It lacks

the most important meaning of the comics; gutter space which lets the reader play a

significant role in perception. Thus the term *comics* embraces both comic books and

graphic novels through the perception of reader and the dynamics of comics themselves.

"[W]hen the stories they told were serious, they were called "comics" because they

looked like the art form called comics and they appeared in newspapers with all the

others of that ilk. Finally, when comic strips began to be reprinted in magazine form in

the 1930s, the now generic term was applied to those magazines, too—comic books

became *comics*". (Harvey 15).

CHAPTER TWO

MELANCHOLY

2.1. Graphic Novels: The Rise of a Modern Genre

Although there are no universally accepted definitions of the distinction between graphic novels and comic books, the definition and limitations of comic books and graphic novels are still a controversial issue as they are thought to be the same and different in some way. Graphic novels can be identified as works of fiction, written and drawn in comic book form. Unlike comic books with continuing characters, graphic novels have not letter columns or continuing characters. Graphic novels are generally autarchic stories rather than ongoing serials in comic books. Graphic novels are agreed to be of higher literary quality than a comic book. On the one hand with speech bubbles, the panel, the gutter, captions and sound effects in the context of visual aspects but on the other imagery, characterization, emotion, style, symbolism, metaphor, setting, plot, tone, theme and transitions, graphic novels are positioned differently from the other visual narrative styles like comic strips, cartoons, caricatures, comic books etc. It is still debated how the term Graphic Novel is supposed to be used among authors, critics and also readers. Some in the comics' world object to this term on the grounds that it is not necessary and it is thought that its usage is only for trading concerns. The famous comics' writer Alan Moore stated about the term 'Graphic Novel' in a speech that: "It's

a marketing term... that I never had any sympathy with. The term 'comic' does just as well for me... The problem is that 'graphic novel' just came to mean 'expensive comic book' and so what you'd get is people like DC Comics or Marvel Comics—because 'graphic novels' were getting some attention, they'd stick six issues of whatever worthless piece of crap they happened to be publishing lately under a glossy cover and call it The She-Hulk Graphic Novel...." (cited by Rhoades 216). Although Richard Kyle is credited with inventing the term Graphic Novel in 1964, the first story to come into prominence calling itself a 'Graphic Novel' is Will Eisner's *A Contract with God and Other Tenement Stories: A Graphic Novel.* It can be said the question of what is 'Graphic Novel' comes to order with Will Eisner. DC comics and Marvel comics are the best known and biggest companies running in the market for comics. Unlike Marvel's publishing economy pointedly appealing to younger readers, "in fact, one of DC's most enduring and critically acclaimed series of the 1980s and 1990s Neil Gaiman's *Sandman*—was published by Vertigo, the company's mature readers subsidiary" (McLaughlin 14).

The definition of *mature readers* (my emphasis) is a pivotal point to interpreting the classification but does not present a plain distinction between the language and narrative form of literature in Graphic Novels. Labeling any sequential art on a paper as 'comics' (*my emphasis*) may inevitably lead to terminological turmoil. Under the umbrella of sequential art over the centuries, artists have told their stories in many different forms and techniques, including films, and animations. How would the graphic narrative take place in a literary narration? Though there are copious controversial ideas that from the likes of Scott McCloud, Thierry Groensteen, and David Carrier, the idea

of "unmoving images" may be appropriately considered at this juncture. As it is mentioned in Furnival's *Semiotic Folk Poem*, Robert Peterson clarifies;

> This term also describes comic books and graphic novels, but not film and animation. It is critical to distinguish the artistic qualities of graphic narratives from animated cartoons because even when they share a common visual style, they use different visual codes to tell the story and are different in the way the audience experiences them. With graphic narratives, the pace of reading the story is more like reading a book than watching a movie or a television show, where the narrative pace is dictated by the medium. But unlike the reader of a book, the reader of a graphic narrative does not always read the story in a linear fashion. (xiv)

Graphic novels are the modern incarnation of the sequential art tradition having an effect regardless of the categorical distinctions between verbal and visual narrative and their functions. In this way, graphic novels may be scrutinized and hindered to prevent their literary aura by holistic analysis. Graphic novels, as a new and modern genre in terms of their multilayered structure, compel the reader to immerse in the text but impersonal ground. States of mind, speech and thoughts are disguised aspects which can illustrate themselves verbally and synchronously visual. It also allows the reader to navigate the interpretations in the text by different architects' mental models that connect them into the story world. And this also shows us how Graphic narratives can produce a new genre in literature operating in a culture of cooperation between their creators or artists. Roland Barthes handles this matter in terms of its narrative context and adds; "All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing, cultural backgrounds. Caring

nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself" (Barthes 1977, 79).

By analyzing the iconical texts, Graphic novels in terms of graphic narratives appear to be verbal and pictorial narratives cooperating with the aim to achieve a meaning by harmonizing visual and verbal content. Rodolphe Töpffer addressed it thus: "The drawings, without their text, would have only a vague meaning; the text, without the drawings, would have no meaning at all. The combination makes up a kind of novel, all the more unique in that it is no more like a novel than it is like anything else." (Groensteen, 108.). In order to avoid the reader getting lost in trying to verify the meaning of similar terms in different sentences, it will be helpful to employ the terms Graphic Novels and graphic narratives which are proper to this study and *Sandman*'s own generic context.

Thus, Graphic novelists and illustrators portray the world in which we live by graphic narratives and they help readers shed light on the culture they belong to and allow academics to scrutinize a new genre as a literary style. Namely, graphic novels intermixed with culture- including popular culture- and literature fit into the aesthetic world as a reflection, not of predominance of the image over the text and vice versa but of a vast array of social and literary commentary. The impact of the image and text correlation in graphic narratives "[a]llows our focus to rest on two essential ideas: graphic, a composed and nonanimated visual form, and narrative, a crafted story. (Peterson, xv). Hence graphic novels combine visual arts and literary narratives to form a new genre different from other graphic narrative forms within the limited and opaque definitions. Graphic novels are grounded in a multilayered surface including the study of language, linguistics, semiotics, semantics, images, and rhetoric and the dialectic of

words. McCloud describes this glorious dance as; "If we incorporate language and other icons into the chart, we can begin to build a comprehensive map of the universe called comics" (McCloud 51). Graphic novels offer their readers a chance to taste the intimacy of spare words and vibrant art which traditional narratives do not. They create spatial, verbal, and visual grounds for readers to interpret and refusing the transparent surface. Words and images are integrated in the multilayered form of graphic novels on a page. This harmonious fusion lays the groundwork of relations between word and image within the composition of the written and drawn. In fact, it might be a melting pot encountering the verbal and visual without demarcating a boundary both in literary narration and artistry. In a broader sense, our binary-coded perception in literature and art changes and is interrupted by a novelistic structure in a pictorial form. As Mitchell explains it: "We imagine the gulf between words and images to be as wide as the one between words and things, between (in the largest sense) culture and nature" (Mitchell 43). This medium, with its panel sequences, speech bubbles, speed lines, icons, and captions has an aptitude to present the potential for narrative despite its limitations. The form's hybrid composition mingles both the visual and the verbal to create a literary fusion as a whole. The graphic novel as a mass cultural art form contains high and low art inventories and credentials composed of different genres and subgenres. This productive building does not solely signify a synthesis of verbal and visual, different from the prose text, it constitutes independent/ segregated time cognition that moves the reader forward in time. "Comics panels fracture both time and space, offering a jagged, staccato rhythm of unconnected moments. But closure allows us to connect these moments and mentally construct a continuous, unified reality" (McCloud 67). It is worth noting that graphic novels may be considered as cyclical and labyrinthine works

of narrative art. By the way, Horace's famous words "ut pictura poesis" (as is painting, so is poetry) embody in literary iconology the 'graphic novel'. Mitchell explains literary iconology as it can be considered in terms of graphic novels.

> Literary iconology has its literal basis in certain specialized forms: graphic, concrete and shaped poetry, in which the physical features; ekphrastic poetry, where the text attempts to represent a work of visual or graphic art. But literary iconology also invites us to pay special attention to the presence of visual, spatial, and pictorial motifs in all literary text. (Mitchell 155)

Also, it contextualizes itself with conscience of society by exploring critical insights and awareness within the context of interdisciplinarity. Decoding and deciphering the multiple meanings of illustrations, social, cultural, ideological, technological, economical, and political functions of graphic novels are presented not in kaleidoscopic way but in a narrative art. Wigan implies the importance of visual narratives and readers' everyday life perception as a consumer's route to adapt the popular culture. He states; "Commercial artists are now agents of consumption that manipulate signs, symbols and messages to educate, seduce, entertain and inform their specific target audiences" (13). Though it may be thought that it is a criticism of popular culture, it places graphic narrative on a universal ground in terms of iconology and art.

The other significant point to underline in graphic narratives is that it has multiple creators. Artists and writers collaboration in Graphic novels are in search of a higher art and something deeper than the other sequential narrative or art. Graphic novels also premise for articulating its value with the collaboration of its writer,

illustrator, colorist, artists different from the other literary narratives. Each of the architecture of this style elaborates the text by using the perceptual and conceptual devices of mental representation.

Illustration with its rich history, dating back to prehistoric cave paintings, early picture writing and codices, hieroglyphics, illuminated manuscripts, stamps, periodicals, comics and websites juxtaposes with literature and the interpretations of religious texts, myths, legends and important events. Thus illustrator composes and amplifies ideas, messages and texts by mutating them into visual images in the area of authorial voice. "In a work of art, 'form' cannot be divorced from 'content': the distribution of color and lines, light and shade, volumes and planes, however delightful as a visual spectacle, must also be understood as carrying a more-than-visual meaning" (Cited by Bann 131).

Illustrators in Graphic novels as writers govern the text within the new concept which they create but they are supposed to deal with the taboos of literary taste of readers and prejudice. "Illustration is a hybridized and multifaceted activity, and by embedding cultural pluralism, illustrators can challenge preconceptions, test boundaries and subvert the hierarchies and conventions of art and design education and practice" (Wigan 47). Thereby, artists or illustrators have a key role to appear the impact of verbal and guide the reader discern what the text tells. For example, a dream that you see may be described in writing but visual representation of that very dream puts the image into your mind in permanency. Wittgenstein implies the reader what he receives and also the self-reflection of the artist by means of language and adds; "Mental images of colours, shapes, sounds, etc. which play a role in communication by means of language we put in the same category with patches of colour actually seen, sounds heard" (Wittgenstein 89).

As it is mentioned above every detail in graphic narratives as coloring, shading, lightning, size, shape and style of panel, fonts, lettering, captions and speech balloons which different artists illustrate conduct emotional impact both as an aesthetic form and a new literary genre. It can be revised with Robert Peterson's words as; "Despite its long history and unique means of communication, the graphic narrative remains an elusive category between art and literature that has struggled to establish its own distinct terminology and theories about how it works" (Peterson xv). They serve floating and horizontal literary experience to the reader under the visual and verbal cooperating point. Thus, Graphic novels influence, and may even alter the terrain of literary narration.

2.2. Evolution of Melancholy: From Illness to Higher Consciousness

Specifically, Neil Gaiman's *Dream Country* in the *Sandman* series in terms of the notion of melancholy from ancient Greek to modern era has been studied within the above given concept of 'graphic novel'. Introduction part attempts to understand the melancholic mean as described in Aristotle's *Problema XXX.1* by considering the different cultural and literary genre in that specificity. Exercising the hermeneutical approach, nature of melancholy, its relation to the death of god, and the collapse of the world will be explicated in graphic novel *The Dream Country*.

The spiritual conundrum that arises when human fascination with the concept of death meets the realization of death is the fundamental concept in producing melancholy. Thus, the tension of death and desire to spiritual immortality refers to an uphill struggle to reach the divine and the visible signs of seven deadly sins that is the

fundamental fulfillment of the messianic economy of redemption. Even though it is highly debatable, to scrutinize this redemption, I shall investigate another such instance, namely Marsilio Ficino's ideas on blood in terms of melancholy; it is the fountain of life and the cause of the organic body. In *De Vita*, Ficino provides a theory of how the body is able to attract soul, even to draw celestial beings down to earth that become trapped by a well-shaped, seductive and treacherous body and a theory of how bodies get animated, become human, and what happens in the process of procreation like demons. Melancholy has been derived from a physiological lack of balance due to excessive black bile as bodily humor as discussed by Hippocrates, Aristotle, Galen; it was given an astrological definition 'born under the sign of Saturn' is expressed by Ficcino; loss of faith as a sin of acedia; an illness with or without distinction with mourning as is argued by Freud and Benjamin. In addition to these names as mentioned above Robert Burton, Avicenna, Johann Meyer, Emil Kraepelin and Julia Kristeva will accompany to expand the melancholy argument in terms of *Dream Country* of the *Sandman* series.

From the ancient to modern times the meaning of the term of melancholy has changed in literary, psychological, and historical context. Because of its omnibus directional signification, the definition of melancholy has not stayed same in this manner. Melancholy with its floating form and dichotomical meaning (genius and frenzy or illness and mood) comes with uncertainty. The concept of this uncertainty is properly explained by Freud as; "Melancholia, whose definition fluctuates even in descriptive psychiatry, takes on various clinical forms the grouping together of which into a single unity does not seem to be established with certainty; and some of these forms suggest somatic rather than psychogenic affections" (Freud 2000, 243). The

fundamental body of signs which describes melancholy is loss of interest, sorrow, isolating, inertia or spleen.

In the image of the 'black sun', of the veil of sadness with which nature reveals itself with regard to self-burdened with melancholy. This new literary genre not only exhibits the new forms that are adopted by certain -but always latent fears- in society that are based on melancholic experience and points to the present as an untimely conscience of being in a fracture in the historic sense of the human. This allows me to deconstruct the concept of the end of the world vis-a-vis the idea of change in the world within the recognition in a graphic novel where a different cultural event led to the total destruction of human and his world. Melancholia, as a mirror of internality of the self, is a way of understanding the meaning of falling out of being, ceasing to be, vanishing reality, the Christian handling of emptiness, and the non-existence that is more productive since it treats the Self as a more complex entity. In *De La Lycanthropie*, Jean De Nynauld presents the melancholy as the illness of soul and also gods' punishment. The gods of ancient mythology had an apparently unlimited power of assuming animal forms. These gods, moreover, constantly engage in changing themselves as well as men and women into beasts, sometimes in punishment of crime, sometimes out of compassion, and sometimes out of bestial urges. This theory might be exemplified by the presentation of Morpheus who is transformed -or metamorphosed- into a cat in "A Dream of a Thousand Cats" in *Dream Country*. But today melancholy is associated with longing and nostalgia, a semiconscious yearning for something perceived as lost. Giorgio Agamben's claim in Stanzas: "Word and Phantasm in Western Culture that the melancholic actually lost what was never to have (thus maintaining a relationship with

the imaginary)". In this claim, we are confronted with a situation in which not only the object is lost, but the loss self is lost as well.

The melancholy in the Ancient Time reaches the imagery through the images of the memory and allows someone to lose himself within it. While passing from 19th century into 20th, melancholy shifts from imagery to memory. It even becomes foreign to the effects of the imaginariness as "Children of Saturn", whose melancholic state is an indispensable aspect of the creative mind. Thinking melancholy beyond an illness in a different period of another era will lead us to close the Aristotelian idea of melancholy. As he explains the melancholic genius: "Why is it that all those who have become eminent in philosophy or politics or poetry or the arts are clearly of an atrabilious temperament, and some of them to such an extent as to be affected by diseases caused by black bile, as is said to have happened to Heracles among the heroes? (Aristotle 226). Aristotle also explains the anatomy of melancholy on the basis of body humor that is grounded by its opposite polarity of the organism. This polarity causes to threaten the integrity of mind and pensive propensity of the melancholic; also it accounts for his fear of suffering and difficulties as well as for his dread of interior exertion and self-denial. In Hippocratic terms, the fear and despondency on melancholic is pointed out as: "Now black bile, which is naturally cold and not on the surface, being in the condition mentioned above, if it abounds in the body, produces apoplexy or torpor or despondency or fear; but when it is overheated, it produces cheerfulness accompanied by song, and frenzy, and the breaking forth of sores, and the like" (Aristotle 228). Galen's viewpoint on melancholia highly depends on existing humorial theory which is in the body the phlegm and blood are. The four humors of blood, black bile, yellow bile and phlegm are attached to the four elements of earth, fire, water and

air. The Black bile as a disease resulted in melancholy. Fear and dispondency both of which are associated with excessive bodily humor, black bile comes up by referring *Hippocrates* as:

> Therefore, it seems correct that *Hippocrates* classified all their symptoms into two groups: fear and despondency. Because of this dispondency patients hate everyone whom they see, are constantly sullen and appear terrified, like children or uneducated adults in deepest darkness. As external darkness renders almost all persons fearful, with the exception of a few naturally audacious ones or those who were specially trained, thus the color of the black humor induces fear when its darkness throws a shadow over the area of thought [in the brain]. (Galen 63)

Through the 19th century, literary apotheosis of melancholy persisted, but with the advent of Freudian theory, attitudes towards and understanding of melancholy again shifted. In his essay, "Mourning and Melancholia", Sigmund Freud described the condition as a narcissistic disorder resulting from the self's sense of loss: no longer being a result of humorial pathology, astrological influence, and disease, melancholy arises from a disjunction in self-identity that occurred as an individual progressed through different stages of life. These are elements of reality in modern myths that are not immediately given, but still are participating in the constitution of meaning of reality. Here, Neil Gaiman's *Sandman* series constitutes its own reality that is grounded in myth by creating and using dreams. Characters in the series partly lost to melancholy, creating holes in damaged Ego. In this context, *Dream Country* is also examined based on Freudian view of melancholy. Last part of the study takes into account relevant

concepts of melancholia in the field of myth. Thus, in this study, *Dream Country* as a graphic novel is scrutinized to trace the multi-faceted phenomenon of melancholia from ancient Greece to present in terms of popular culture.

2.3. At the Core of Melancholy: *Acedia*

> *"And since of all the gods he was hated,*
> *Verily o'er the Aleˉıan plain alone he would wander,*
> *Eating his own heart out, avoiding the pathway of mortals".*
>
> Homer, *Lliad VI 200.*

One of the key images or figures associated with melancholy is *acedia*. *Acedia* "or accidie is a chronic state of ennui and discouragement, a general atony of soul and body that prevents one from carrying out any manual, intellectual or spiritual activity" (37) that is termed in *Encyclopedia of the Middle Ages*. Acedia takes its strength from the imagery and carries it on its shoulder during the journey of melancholy, being the wandering of the soul. The black bile and the nature of the *acedia* that is nailed to the soul hide themselves inside that very soul.

> Acedia is from a Greek word that means "non-caring state". It was
> referred to as the midday demon, as Cassian observes, because of the
> state described in Psalm 91: "Thou shalt not be afraid of the terror by
> night; nor of the arrow that flieth by day; nor the pestilence that walketh
> in darkness; nor of the destruction that wasteth at noonday." Regarded as
> a sin, acedia was a mental state of despondency, lethargy, and

discouragement that distracted a solitary monk from his duties. Because it involved dejection and despondency, it is sometimes identified with melancholia. (70)

The melancholy is considered the cost of the sins and continues to change shape. The melancholy that has been christianized is put on the same scale with the acedia in terms of origin. It is interpreted as the penalty of the first seduction that leads Eve to accept the forbidden apple and Adam to bite it and hence it has started to be seen as a sign since that time. As a result, melancholy and acedia were connected to each other during the 15th century.

Human selfishness and mercilessness of inner life for which one holds the gods responsible with the effect of melancholy, start with myths and continue in our "modern" world: melancholy caused by the black bile since the ancient times, one of the main humors forming a human body, is not only a merciless existential experience of someone left to loneliness, but also the encounter of its free will with a terrible conviction.

Awareness of the cause of a penalty does not affect the condition of melancholy: Adam who is punished for his first sin and pushed out of the paradise, is aware of the cause of his penalty; yet he fell into melancholy because he is aware of his imperfect nature that is befouled by desire. Contrarily, the deprived, honored and virtuous Bellerophontes, the epic hero of Homeros who is convicted of a penalty, falls into melancholy – *acedia*- namely because he is unaware of the reason for his punishment.

2.4. Visual and Literary Representations of Melancholy

> *Mark 15:33And when the sixth hour was come, there was darkness over the whole land until the ninth hour.*
>
> *Mark 15:34 And at the ninth hour Jesus cried with a loud voice, saying, Eloi, Eloi, lama sabachthani? which is, being interpreted, My God, my God, why hast thou forsaken me?*
>
> *King James Bible, New Testament/Mark*

The devil, attacking the human with images, creates a mechanism stimulating the senses and hence keeping the passion alive. Therefore, a person, possessed with his own passion by seducing, reviving, or revitalizing those images in the memory, falls prey to sin: they direct the person to the world of faults, mistakes and illusions.

Fig: 1.Pieter Brueghel the Elder depicts the *Acedia* in his engraving *The Seven Deadly Sins*

During the middle ages melancholy is discerned from the sin of sloth. Listed in the deadly sins' list and directing many sins, acedia is differentiated from melancholy, but has a close relationship. "*Acedia*, however, was a special sin. It had a redemptive aspect for Evagrius because the victory over *acedia* brought joy the highest of all the virtues, and the state associated with mystical union with God" (70). *Acedia* and melancholy are now the same images in their iconographies – the distaff, the image of the flowing time – and same posture – physical and mental torment is used. In his work titled *Seven Deadly Sin*, Peter Brueghel linked acedia with melancholy on the basis of Christian theology which restates melancholy into *acedia* as a sin.

Acedia comes into life at afternoons, the slowest times of the day when the sun moves slowly with the illusion that it has stopped moving. Time yoked with melancholy

can be seen as a clock in the water in the form of "noonday demon". Besides, two melancholic figures with typical gesture of melancholy- holding up the head with hand- appear within the lack of desire around them. It creates the illusion that that suffering, weariness and sorrow would continue to exist so long that human life could not bear it. *Acedia* and melancholy are now the same images in their iconographies –, the image of the flowing time physical and mental torment is used. In his work titled *Acedia*, Peter Brueghel connects women in acedia's claw and engrossed by boredom that has become the symbol in each case. The other figures are present to symbolize the temptations and fantasmas in human. Thus, *acedia* takes its strength from the imagery and carries it on its shoulder during the journey of melancholy, being the wandering of the soul. Black bile and nature of the *acedia* nails to the soul by hiding itself. "Following Evagrius, Cassian understood *acedia* to result from temptation by demons. These temptations were later construed as the eight vices or sins important in the medieval church: vainglory, anger, dejection, *acedia*, pride, covetousness, gluttony, and fornication" (Radden 70)

The melancholy in the Ancient time reaches the imagery through the images of the memory and allows someone to lose himself within it. While passing from 19th century into 20th, the melancholy resides from imagery towards the memory. It even becomes foreign to the effects of the imaginariness. Same psychological and physical weariness, same trouble and same impatience, the feeling of being confined leading to the desire to escape. The pleasure and creativity aspect of the melancholy can be observed in art and literature in many respects. In each experienced conflict, pain and sadness, there exists some energy that makes sense through artistic statements. In this respect, melancholy plays a crucial role in the artistic creations. The history of art

displays many examples of it. We encounter many artists dealing with the concept of melancholy such as Hieronymus Bosch, Pieter Breughel, Albrecht Dürer, Caspar David Friedrich, Edvard Munch, Pablo Picasso and Jacek Malczewski.

Fig:2"Melancholia" (1894) by Jacek Malczewski.

In fact, melancholy implies human being's awareness of temporality and their limits. Aren't all of the activities carried out for permanence the masked shape of the feeling of death? This engraving tells that: in this engraving, artists' often repeated deep feeling is explained; human efforts whose effects are limited and that could never reach the Divine inspiration of the infinity are pointless. It is a human that thinks, suffers, and searches for the meaning. He/she feels his own temporality and weakness against the infinity of the universe. As in *The Sandman*, Morpheus begins searching for the reason of abandonment and discharge with a narcissistic introversion and anger. That hopeless character finds a support neither among other beings that includes humans, nor in his own loneliness. It was a melancholic personae who never gives up searching for himself that he has lost and becomes satisfied in the middle of fear with the inquiry of existence

like the black figure stands in front of the window in Malczewski's engraving above. As it was explained in the *Dream Country*, the mental state of the black figure in that engraving matches with Morpheus' who has lost his independence. As presented in Scott McCloud's Understanding Comics, Chapter 3, "Time Frames", comics theory is based on the flexibility of perception of time: It dilates and expands within panels and panel sequences; that is also a fact in physics that is theoricized by Einstein. Morpheus, a re-mythologized character of the Endless family who must not have such limitations of the concept of time, falls prey to the human fallibility and says:

> Can you have any idea what it was like? Can you have any idea? Confined in a glass box for three score years and ten. A human lifetime. Time moves no faster for my kind than it does for humanity, and in prison it crawled at a snail's pace. I was... I am... the lord of this realm of dream and nightmare. (*The Sandman:Preludes and Nocturnes*)

It may be thought that Morpheus appears in front of window in Malczewski's painting. The window is an escape from his own prison, into the realm of the Dream, his home. Melancholy is portrayed as Morpheus' state of mind after the loss of his independence in realm of captivity, literal in Sandman series and figuratively in the mental state replicating a human being Jacek Malczewski's painting.
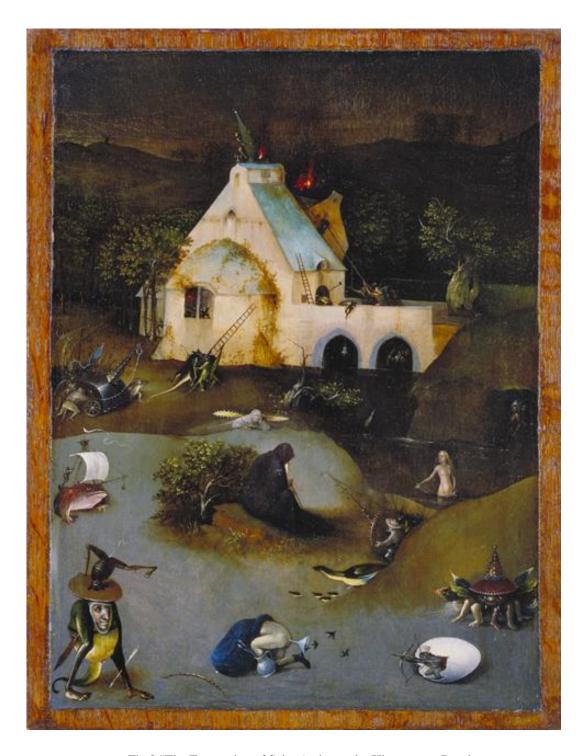
Fig.3."The Temptation of Saint Anthony" by Hieronymus Bosch.

For the iconography of *The Temptation of Saint Anthony,* the hermit described in melancholic stance can appropriate the mental state of Morpheus. In fact, as the ancient melancholy goes between two poles, madness and genius, so does acedia – the pain represented through craziness and putting the head over hand with the effect of a

defective dream. One of them is the active phase carrying the signature of the dreams that the Devil has created. "The sins appear only in the form of illusions and the virtues are given a secret existence as the organizing principles of the sequences" (xxxviii). The other one is the passive phase that represents the heaviness of the waiting.

The passion that Hermit's desire has created lies behind the lack of the main image, not limited with an object, and its existence is a kind of escape point at the slopes of the imagery moving one too far to concentrate on anything. "Anthony desires an impossible return to the passive state prior to life: the whole of his existence is consequently laid to rest where it recovers its innocence and awakens once again to the sounds of animals, the bubbling fountain, and the glittering stars" (xxxvi).The crazy dreams left to their own condition reveal the closeness the human being is degraded and the intense feeling in itself as the hermit's dreams put forth their longing for gaining the divine appearance that he has been waiting for a long time with so much hope.

CHAPTER THREE

NEIL GAIMAN AND *SANDMAN*

3.1. Literary Traditions in the Graphic Novel: Mythology and Imagery

Since mid-1980s comics as a visual narrative medium gains more credibility in Anglo-Saxon culture: innovative projects like Frank Miller's *Sin City* series and *The Dark Night Returns* and Alan Moore's *V for Vendetta* and *Watchmen* infused and laced with superhero fantasias in terms of social, cultural, political, and gender realism and critique initiate a crowd of mature readers. The medium is also supported with Art Spiegelman's *Maus*, Jacques Tardi's *'C'était la guerre des tranchées*, Joe Sacco's *Palestine*, Keiji Nakazawa's *Barefoot Gen* and Enki Bilal's *Nikopol* and *Hatzfeld* series, to list few of other notable works of writers and artists. It was also the time whence Neil Gaiman's *Sandman* series emerged in an impressive literary language, a convincing characterization and an ingenious story background.

The narrative arc was built up in the boundaries between the real world and phantasmagorical realms. Its narratives and their territories are not serial and not like traditional myth narrations but its unpredictable setting and literary construction of 'story within story' is explained by Stephen King as he refers to *World's End*'s introduction page; "there are eggs inside eggs here, because World's End is a Chaucerian tale in which travelers –this time stranded at an inn rather than clopping down the road to Canterbury- take turns passing a stormy night by telling tales. It is a

classical format but in several of them there are stories within the stories" .One of the most satisfying and amazing sides of this setting can be thought that it keeps away the reader from focusing on the conclusion but instead immerses one in the crux of each story. In addition to appreciating fully from Greek, Norse, Asian, and western religious mythologies, Gaiman also grounds the stories in the light of Dante Alighieri, William Blake, John Milton, William Shakespeare and also as Frank McConnell states in the introduction part in *The Kindly One*; "layering the mythic and the everyday is what gives the book its inimitable tone, the tone you also catch in Joyce, Faulkner, and Thomas Pynchon" . Thus stories, characters, plots and act of telling are as modern as mythology itself in a harmonic way without a clear route or focus: Gaiman presents us with a perfect re-mytholigization process.

Melancholy is a concept, a mood, a zeitgeist that embraces physiological and psychological dimensions. It is sometimes a kind of drive that reveals the potential in humans and sometimes a destructive element that plunges our eyes into emptiness, but even so it is an indispensable element of human nature and maybe the literature conveys this fact the best and becomes the experience area of the famous names such as Fyodor Dostoyevsky, Franz Kafka, Walter Benjamin, Marcel Proust, Sophocles, Homeros, Friedrich Hölderlin, Charles Baudelaire, Gerard Nerval.

3.2. A Modern Approach to Melancholy: Neil Gaiman's *The Sandman*

There are two possible ways of viewing the passage of time: that everything is in a state of constant and unrecognizable change. And everything remains unchanged. There it is the supreme contradiction. Linear time and circular time. Linear time is envisaged as a huge, endless knife-blade scraping its way across the universe… Circular time sees the world as remaining more or less the same… I believe that virtually all of the existing books on time, deep down, are certain that it is linear. That it passes and is then, irrevocably, gone… The life of every person possesses a linear trait… And yet, life is full of repetition… Read books about the history of time and you will find all of them agree that linear time triumphed along with Christianity… Even though linear time has triumphed, it is as though cyclic time is what counts… In 1865 Rudolf Clausius suggested the word "entropy" as a scientific term for the fact that time was linear, irrevocable, irreversible… Up to that point, even in biology, no one had really been sure of anything other than that living creatures kept on reproducing themselves; that nature was cyclic.

Peter Høeg*, Borderliners (1994, 201–3)*

Neil Gaiman's graphic novel series *The Sandman* is one of the most significant opuses of fantasy fiction written in that medium though *The Sandman* circles around the main character Lord of Dream, Morpheus (refers to Greek mythological God). Steve Erickson, who wrote the introduction part of *Dream Country*, places Gaiman's works in juxtaposition with Gilbert Hernandez, Art Spiegelman and Alan Moore whereas The Sandman is displayed in distinctive literary sphere. He expresses as; "For Neil Gaiman's stories in *The Sandman* descend concentrically through a narrative maze to a roomat the center, where you expect to find a confessional and instead step into a veldt that stretches as far as the eye can see."

Neil Richard Gaiman is a comics and fantasy writer with a wide range from graphic novels *Sandman* 1989-96; *The Tragical Comedy or Comical Tragedy of Mr. Punch* 1994; *Black Orchid* 1988; *The Books of Magic*; 1991, through fantasy with mythical components, *Stardust* 1999; *American Gods* 2001; *Anansi Boys* 2005, fairy tales short story, *Snow, Glass, Apples* 1994, audio plays *Two Plays for Voices* 2002 ,film and screenwriting *Mirrormask* 2006, *Stardust* 2007, *Beowulf* 2007, to children's or young adult literature *Coraline* 2002, *The Graveyard Book* 2008. Among many rewards as British Fantasy, British Science Fiction Association, Bram Stoker, Hugo, Nebula, Locus, Neil Gaiman and artist Charles Vess won World Fantasy award in 1991 with "Midsummer's Night Dream" in *Dream Country* volume in *The Sandman* series. It would be the first 'comics' which was awarded with the best short fiction. As mentioned before collaborative work of artists, illustrators, colorists, letterers and designers in Graphic novels- here specifically *The Sandman*- provoke the richness of the text and give a particular literary taste as a new genre. Furthermore their creativity, multiple perspective to the text, tense and inspirations resulted from their interactions heighten the metaphor of the taste. Thereby Graphic novels indicate they are a manifestation of interdisciplinary work. *The Sandman* series consists of seventy-five stories that can be read independently even so the stories have a wholeness and reading order to follow. It consists 10 volumes which are *Preludes and Nocturnes*, *The Doll's House*, *Dream Country*, *Season of Mists*, *A Game of You*, *Fables and Reflections*, *Brief Lives*, *Worlds' End*, *The Kindly Ones* and *The Wake*. The stories circle around the Endless family who are explained in the introduction of *Brief Lives* as; "There are seven beings, that aren't gods. They existed, before humanity dreamed of gods and will exist long after the last god has gone. They are - more or less - embodiments of the forces of

the universe. They are named - in order of age - Destiny, Death, Dream, Destruction, Desire, Despair and Delirium (who was Delight before). That is all you need to know."

The main character Dream appears in each story with a different name as Morpheus, Oneiros, the Shaper, the Shaper of Form, Lord of the Dreams, the Dream King, Dream Cat and the Ruler of the World whose praxis are 'the anthropomorphic personification of the concept of dreams'. It not a quintessential myth story in which the hero is forced to or fortuitously starts a journey, discover his special abilities, comes up against difficulties, surmount them one by one , fight with horrible monsters or demons, has an spiritual epiphany or turns back to human world as an 'hero' or sides with Gods after an evolution. Joseph Campbell states it as "Psyche's voyage to the underworld is but one of innumerable such adventures undertaken by the heroes of fairy tale and myth. [W]hen they go to seek out and recover the lost or abducted souls of the sick" (Campbell 83). Apart from mythologies, folkloric and literary motifs, modern world intensely serves us this archetypical setting in many mediums.

Superheroes emerged in the comics in late 1930s has nearly the same settings and descriptions. They are in costumed with super-powers aim to save the world from criminals. They are also examples of perfect masculinity, acting on higher moral ground, and their stories are based on stories which design an Aristotelian 'catharsis' atmosphere for their readers. Thus ordinary man of modern world engages in this type of comics which makes him away from mediocrity in this manner, supposedly also aspired self to be a 'better' man. The bronze age of comics came after the 1970s when writers, affected by the sense of social alienation that resulted from the rise of modern capitalism, began infusing their works with their own experiences and emotions.

Social rejection and feeling of uncertainty about the concurrent socio-political shift are reflected in this alienation of the writers. Especially DC comics' imprint brand Vertigo was originally much more focused on "darker versions" of pre-existing DC characters and concepts and "suggested for mature readers" that was written as on the cover page of The *Sandman* Series. The phrase "mature readers" doesn't imply that the text is only or thoroughly composed of sex, carnage and bad language. It indicates, rather, to understand the text entirely, wide range of reading and literary background is needed. Alan Moore's *John Constantine* and *Swamp Thing* (re-created), Frank Miller's re-penciled *Batman* as *The Dark Knight Returns* precede these types of comics. Contrary to typical superhero characters, the characters of the above named narratives are more introverted, in search of their own self, self-questioning and have some kind of a near-psychotic split due to their incessant self-judging and questioning, leading to self-depriciation in a critical way. Although they are also fighting with demons outside, they are also busy and deal with their inner demons. Through this radical and deeper revolution about the new type of heroes -or anti-heroes- emerges a new type of target reader, who is in crisis and searching for identity in social area. Now modern man in his labyrinth engages in creating modern mythologies and tragedy thanks to ancient myths, folklore and literature. "Nothing is in fact more questionable than the competence of the unguided feelings of 'modern man', especially where the judgment of tragedy is concerned" (Benjamin 101). Thus *The Sandman* can be analyzed in the light of that point, advantageously.

Sandman is the melancholic story of Morpheus questioning himself and his actions, starting a self-feud with the effect of his sister, Death. After his escape from imprisonment, he almost beguiles himself to assume human characteristics because he

was engaged in a self-reflective process during this imprisonment which opened the doors to understand human nature: This self-induced process can also be interpreted as rigidity and anger towards that nature itself which can also be seen arising from rejection. "This would suggest that melancholia is in some way related to an unconscious loss of a love-object" (Freud 1984, 257). His son, Orpheus, rejected him because Morpheus refused to save Euridyce; and the woman he loves, Nada/Nuala, rejected him because she has foreseen the impossibility of their relationship due to his indifference against everything except for himself, leaving him at the threshold of human-like emotions. "[A]n extraordinary fall in his self-esteem, an impoverishment of his ego in a grand scale. In grief the world becomes poor and empty; in melancholia it is the ego itself. The patient represents his ego to us as worthless, incapable of any effort and morally despicable; he reproaches himself, vilifies himself and expects to be cast out and chastised"(Freud 1984, 258).

He wants to build up his inner –indifferent- world again through the dream-fabric and each character turns into a place that will enable his own change. But this now-melancholic figure is the embodiment of the conscious sadness that bears the weight of human condition and tries to find a shelter for his existence, but cannot head out and gets stuck in his own borders: This turns into such agony that he will find solace and pleasure in his self-induced demise, simply because he realizes he cannot change.

The Sandman series starts with *Preludes and Nocturnes* as first volume the main character Morpheus is captured by Roderick Burgess while he intended to capture his sister, Death, in order to reach immortality. He explains the trouble as; "We didn't want you. It was all a mistake. We weren't trying to capture you. We wanted to capture Death. ("Sleep of Just"). Human desire for the immortality and making himself to be

equal with God becomes both a sin and knowledge of the universe as an illusion that never comes true. Foucault interprets the similar picture (state) in the Gustave Flaubert's The *Temptation in Saint Anthony* as "The Temptation acts as a nocturnal sun whose trajectory is from East to West, from desire to knowledge, from imagination to truth, from the oldest longings to the findings of modern science" and adds; "The sins appear only in the form of illusions and the virtues are given a secret existence as the organizing principles of the sequences" (xxxviii). That illusion emerges in the land of Morpheus with his awareness of its impossibility.

What will bring his own end is his killing his son, as it initiates the Erinyes (The Eumenides)-through Hyppolita- who are hell-bent to impose the ancient law of vengeance for those who slay bloodline: Death. This does not bear any parallels in reasoning but it is quite similar to Chronos who eats his own children and which manifests itself as a sorrow suffered because of a real reason in the combat against the dark powers, because Chronos acts on fear however Morpheus is acting on compassion; these are both human characteristics. He did it upon his son's desire and in order to relieve his suffering, but he committed a sin anyway: Morpheus will pay for his previous mistakes as if he is a mortal. This fact is visually allegorized, towards the end of the story, when his blood is shown shed as a human being. Morpheus had a grasp of and become subject to some human concepts including "crime", "punishment", "preference", and "regret". At this point, it would be better to remember another issue dealt in John Campbell's earlier referenced book herein: one of the obstacles that our hero archetype confronts during his journey is that he needs to get even with his father. In spite of the fact that Oneiros says, "I will hide in dreams. I'll never go back, never leave here for the real world where people hurt you, where they don't care, where they

die when you still need them" (*Preludes&Nocturnes*). Eventually he cannot escape and succumb to human nature.

The Sandman, being the incomplete and missing epic story creates the melancholic character of the modern ages with his obsessions, unhappiness and dis-satisfactions with himself. Upon seeing how his strength, responsibilities, virtues and rules turn into obsessions, Morpheus will hear the echo of his own emptiness within his own hell. Morpheus has all the indicators of a powerful super-ego. His starting to become a human means his encounter with his own hell. When he starts to differentiate between right and wrong – saving Nada and Orpheus, helping Calliope and enabling Shakespeare to reach his biggest desire – and humane emotions force him to behave irrationally and mistakes, regrets and desires takes its place on the desert of real finitude. At this point, it leads us to a phase of melancholy where no will exists as in ancient Greece and something like the inner-restlessness observed in Goethe's *Sorrows of Young Werther.* The absence of the notion of will is also arguably characteristics on Cartesian thought. Morpheus appears as a delusion in melancholy upon his realization of himself, which is the product of a Cartesian thought. His last story, "The Wake" deals with his getting poor because of his ego and his beloved object, Nuala and the suicide of the ambivalence attachment. The story of Orpheus and other stories of salvation -that are possible to be associated with the fantastic melancholy- can also be interpreted as delusions designed for one's own satisfaction in the narcissistic context.

CHAPTER FOUR

MELANCHOLY: REFLECTIONS IN THE FOUR STORIES OF *DREAM COUNTRY*

4.1. "Calliope"

> *Through me is the way into the woeful city,*
> *Through me is the way into eternal woe.*
> *Through me is the way among the Lost People.*
> Dante Alighieri, *The Divine Comedy* "Hell"

In Greek mythology, Calliope, that being said Homer's muse, is narrated likewise a muse but an inspiration of a 'modern' writer Richard Madoc. Gaiman is inspired by Calliope who is illustrated as a dream or desire that leads human into temptation to be 'immortal'. Mythological muse is told as; "[a]nd to Calliope, the eldest of the Muses, and to Urania who is next to her, they make report of those who pass their lives in philosophy and who worship these Muses who are most concerned with heaven and with thought divine and human and whose music is the sweetest. So for many reasons we ought to talk and not sleep in the noontime" (Plato 2005, 513).

The first story of Dream Country is the story of captivity of the muse that a writer who was at once successful at writing, but lost his inspiration gradually and hence could not write any more bought from Erasmus Fry in return of a tricninobezoar made of metal plate.

Calliope captivated by Richard Madoc is the mother of Orpheus as told in *Brief Lives*. Richard Madoc rapes Calliope and captivates her in order to write about her once more. Here an author's loss of writing ability is the corruption of human desires shown through Richard by Morpheus. This can be exemplified the idea of melancholy in Renaissance with genius. Richard re-gains ability to write again by raping Calliope. But the inspiration comes from Calliope is a facet of lack on Richard. Although he is aware of his writing ability is not a gift but denies it. Thus this leads to him suffer. As Ficino points out: "For if health suffers, we either never even reach the high doors of the Muses or at least knock at them in vain – unless God who is omnipotent lead us and open them by miraculous power" (89). Meanwhile, Morpheus ends Calliope's suffering and condemns Richard to a dreadful fate; the overwhelming and swamping ideas. Richard's loss ability to write shadows fell on his own ego by self-destruction. He hurts severely his face and this can also be interpreted as an expression of his severe mental pain. Calliope as a muse is transformed into a nightmare for Richard instead a dream. "Melancholia made people vulnerable to the disordered imagination mistakenly believed (by themselves and others) to grant supernatural powers. But they were in actuality powerless" (96).At this point, Calliope asks for Morpheus ending punishment of Richard and Morpheus comply her wish.

In this story, Morpheus suffers more than death in himself through affliction, delusions, and perplexity which are disguised temptations. This also indicates the melancholy of Morpheus floating through Richard's dream or desire

Gaiman, N. (w), Jones, K. (i). (1991, 1995: 99) "Calliope". *The Sandman: Dream Country*. New York: Vertigo/DC Comics.

4.2. "A Dream of a Thousand Cats"

Here, 'dream' in the story title refers to the story of a group of cats trying to escape the human dominance. It is the representative of the human that thinks, suffers and searches for the meaning of his/her current predicament. Here, the power, hegemony, and dreams of the cats to escape from the slavery find an expression in the human's captivity. Here, journey becomes an example of the manifestation of melancholy in the selves of more than one character by moving beyond one's borders and turning into the body of a cat. The physical state turns into a mental state and needs the desire together with the desires and demons leading to the melancholy in the ancient Greece. In other words, Morpheus' freedom practice and temporality, and the world of cats, or the object relationship that he has created in order to deal with it, comes to nothing. Freud's definition of melancholy here takes its place: he tries to emancipate the libidinal energy (Cathexis) in another investment. When Morpheus re-forms himself as a cat in the story, he turns of himself as an object that can be seen by the cat outside of himself which signifies narcissistic components. As Freud explains:

> Now the analysis of melancholia shows that the ego can kill itself only
> when, the object-cathexis having been withdrawn upon it, it can treat
> itself as an object, when it is able to launch aganist itself the animosity
> relating to an object¬¬- that premordial reaction the part of the ego to all
> objects in the outer world. Thus in the regression from narcissistic object-
> choice the object is indeed abolished, but in spite of all it proves itself
> stronger than the ego's self. (290)

The feeling of impossibility, deep loneliness, and yearning for a better existence in Morpheus embodied in the cat who emphasizes the question of 'fate' as an everlasting punishment. The cat explicate its self-territory by Morpheus…

Gaiman, N. (w), Jones, K. (i). (1991, 1995: 99) "A Midsummer Night's Dream". *The Sandman:Dream Country*. New York: Vertigo/DC Comics.

The effort to reach the 'Dream Cat' and asking help from it is again associated with the melancholic figure which is in need of God's mercy in order to get over the dark sorrow in the archaic melancholy understanding. The place melancholic entity needs is the dreams Morpheus provides. Dreamland becomes a place and motive leading the cats to sin, the out of conscious, and melancholy.

> Dreams may give expression to ineluctable truths, to philosophical pronouncements, illusions, wild fantasies, memories, plans, anticipations, irrational experiences, even telepathic visions, and heaven knows what besides. One thing we ought never to forget: almost the half of our lives is passed in a more or less unconscious state. The dream is specifically the utterance of the unconscious. We may call consciousness the daylight realm of the human psyche, and contrast it with the nocturnal realm of unconscious psychic activity which we apprehend as dreamlike fantasy. It is certain that consciousness consists not only of wishes and fears, but of vastly more than these, and it is highly probable that the unconscious psyche contains a wealth of contents and living forms equal to or even greater than does consciousness, which is characterized by concentration, limitation and exclusion. (Jung 2005, 11)

4.3. "A Midsummer Night's Dream"
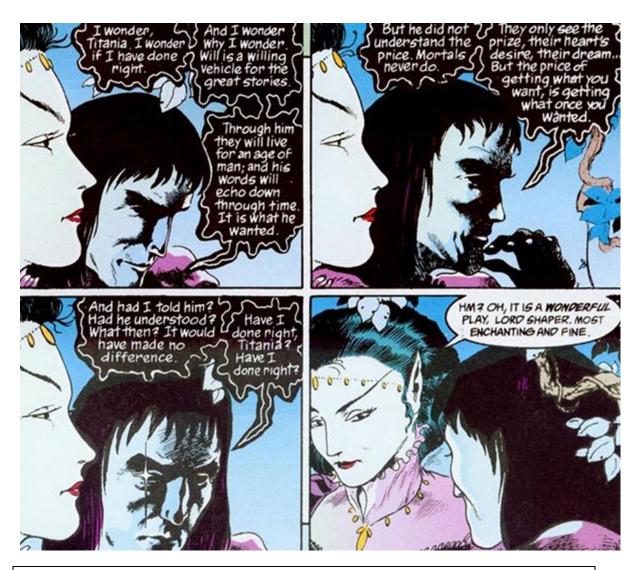
They laugh indignant at the schemes

Of magic terrors, visionary dreams,

Portentous wonders, witching imps of hell,

The nightly goblin, and enchanting spell.

Horace

Shakespeare's *A Midsummer Night's Dream* takes place in the *Dream Country*, as a representation of being lost in time and myth. The play is also a story about illusion and the loss of the self. The inability to identify elves as "other", the "alien", by the troupe's members and therefore to become identified as subjects versed by a sense of irony and melancholy, the play in both versions deals with dissolved dreams and desires. Mankind's desire for dreams and the cost of achieving that desire with a plethora of meanings can be underlined in: "Melancholy betrays the world for the sake of knowledge. But in its tenacious self-absorption it embraces dead objects in its contemplation, in order to redeem them" (Benjamin 157).

Gaiman, N. (w), Vess, C. (i). (1991, 1995: 99) "A Midsummer Night's Dream". *The Sandman: Dream Country*. New York: Vertigo/DC Comics.

As Morpheus speaks:

> Beyond, outside my Dreamworld there is infinite dust, infinite dark. And
>
> the Dreamworld is infinite although it is bounded on every side. The way
>
> to the center is a slow spiral. One passes the houses of mystery and
>
> secrets... old way stations on the frontiers of nightmare. From there one
>
> charts a course nightward until one reaches the Gates of Horn and Ivory.
>
> I carved them myself, when the world was younger, and order was
>
> needed. I hasten to the Gates. (Imperfect Hosts)

Reader must notice Titania's utter indifference to Morpheus' 'human' like diatribe as she is a true mythical creature who has absolutely no business in human existence.

Aesthetic qualities of comics and theatre as expressive media are highlighted by reviewing the relationship between 'the real and the imaginary'[4], which both are the main features of Shakespeare's theatre play and Gaiman's interpretation of it as a comics story: "A Midsummer Night's Dream". It centers on both cases in the participation of the audience and the reader in the form of myth and imagination. Gaiman presents Shakespeare as taking into consideration his perfect amalgamation of daily life, imaginary and mythical in his plays. To reveal the destructive structure of society in relation to two-fold roles of duplicity and imagination, "A Midsummer Night's Dream" "is the personalized myth, myth the depersonalized dream; both myth and dream are symbolic in the same general way of the dynamics of the psyche"(Campbell 43).

"A Midsummer Night's Dream" also creates a symbolic area where Morpheus attempts to create a meaning over the lost object over Shakespeare that he sees as the double of his own desires: he displays the satisfaction of his own desires by creating his double. Morpheus' ultimate desire is to glorify himself rather than Shakespeare and the only conceivable way to achieve this aim is to render an ultimate bard from a human being who will be a duplicate of the person he wants to be. The desire to write a masterpiece and become immortal by defining the limits of the human being on

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[4] "The Real" in Lacan is "…an adjective, to describe that which is lacking in the symbolic order, the ineliminable residue of all articulation, the foreclosed element, which may be approached, but never grasped: the umbilical cord of the symbolic." Furthermore, "[the] Lacanian concept of the 'real' is not to be confused with reality, which is perfectly knowable: the subject of desire knows no more than that, since for it reality is entirely phantasmatic." "The Imaginary", on the other hand, is "the world, the register, the dimension of images, conscious or unconscious, perceived or imagined. (Sheridan 1998, 279-89)

Shakespeare can be deciphered in Morpheus' sadness as referent. In accordance with 'the narcissism'[5] concept in melancholy: "Their sadness would be rather the most archaic expression of an unsymbolizable, unnameable narcissistic wound, so precocious that outside agent (subject or agent) can be used as referent"(Kristeva 336). At the end of the play, no desire is fulfilled.

One of the main cruxes of the story is fairies and fantastic creatures' invitation to the play as the only spectators since the story was custom-ordered by Dream Lord to provide a reflection of fairies' own existence in a humorous fashion for their entertainment. The boundaries between fiction and reality, illusion and reason are erased by appearing the all sorts of fantastic creatures back to the reality: Puck, Titiana, Bottom, Oberon and the fairies. Play- in- the play becomes a place where the melancholy of Morpheus befalls by creating delusions. *A Midsummer Night's Dream* can be an example to fantastic melancholia as Emil Kraeplin, who is known as the father of modern psychiatry and discriminates depressive states in the context of hallucination and delusions in accordance with the fantastic melancholia;

> A dead friend sits on the pillow and tells the patient stories. The patient thinks that he is on a voyage; God stands beside the bed and writes down everything; the devil lies in the wait behind the bed; Satan and the Virgin Mary come up out of the floor. God speaks in words of thunder; the devil speaks in church; something is moving in the Wall. (Emil Kraepelin 271)

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[5] According to Freud, "narcissism" is not simply "love of self", but rather an obsession with the self (in either a positive or negative sense) which may (and usually does) lead to a profound sense of dissatisfaction with the self, and hence a sense of incompleteness and lack. (see Freud 2012).

4.4. "Façade"

Listen to the anguish of a world in which the bad things are coming out of the

dark places. Listen to a world in pain. Listen. You can hear it.

The Sandman: Preludes& Nocturnes "Sound and Fury

The "Façade" is the story – that can also be dealt as a story of depression- of a woman called Urania Blackwell who has isolated herself from the society and also become isolated from the society and has problems only with herself.

Gaiman, N. (w), Doran, C. (i). (1991, 1995: 99) "Façade". *The Sandman: Dream Country*. New

York: Vertigo/DC Comics.

In this story, Death accompanies the main character, Urania. In this character
of melancholy, death desire is narrated through the loss of desire felt for social existence
and as something that has lost his libido, the bond motivating her. A deficiency or loss
that cannot be compensated with a body language ends to be a metaphor. It turns into
barren self. Here, the loss and the lost thing that is hated becomes her own self. She
wears a mask to hide herself from life and commits suicides many times though she
fails. She is an element girl who cannot kill herself easily on account of body quartered
and composed of different elements, a ghastly, striated face with sunken eyes, and green
hair. The spatial metaphor of the room that enable her to seclude is an another torment
exposed her psyche. It can be clarified in terms of melancholy as; "The self-torments of

melancholiacs, which are without doubt pleasure, signify, just like corresponding phenomenon in the obsessional neurosis, a gratification of sadistic tendencies and of hate, both of which relate to an object and in this way have both been turned round upon the self"(Freud 289).

As the protagonist of the story is a woman, it displays a true example for the gender aspect of the melancholy her attack on her own body can also be considered a kind of suicide accompanied by the death. This story also exists in the narcissistic melancholy definition of the Kristeva: "[T]he subject takes refuge to the point of inaction (pretending to be dead) or even suicide (337). Morpheus has projected his own sense of desire for death on to Urania within the sense of incompleteness. Hence, as Kristeva adds in terms of cannibalistic melancholy:

> The melancholy cannibalistic imagination is repudiation of the loss's reality and of death as well. It manifests the anguish of losing the other through the survival of self, surely a deserted self but not seperated from what still and ever nourishes it and becomes transformed into the self- which also resuscitates- through such a devouring. (Kristeva 338)

The language, being the establishing factor of the subject, reveals itself as quietness and the ability to see the reality in the initial series can be defined as follows: Morpheus' limited talks in the three stories of *Dream Country* and his absence in the last story, "Façade".

It is a melancholic character that cannot become socialized like Pierrot and is aware of this inconsistency and takes its place among the people with its mask. Among

the increasing social disturbances, it is possible to conclude that they display the cartoonized states of the society and the loneliness of the humans in order to emphasize their reactions against the cultural, moral and economic seclusion. It comes to forefront as an identity that is aware of her isolation from the society, but still does not fall prey to the society's values and tries to survive though her strength has come to an end and that is able to attend the society with the mask she wears. Urania utters:

> I only have two kinds of dreams: the bad and the terrible. Bad dreams I can cope with. They're just nightmares, and they end eventually. I wake up. The terrible dreams are the good dreams. In my terrible dreams, everything's fine. I'm still with the company. I still look like me. None of the last five years ever happened. Sometimes I'm married. Once I even had kids. I even knew their names. Everything's wonderful and normal and fine. And then I wake up. And I'm still me. And I'm still here. And that is truly terrible. ("Façade" in *Dream Country*)

To sum up, these four stories travels us into a journey in company with the dangerous dreams within which Morpheus has become stuck. But this journey is also a rebellion story that has lost its way among the sorrow and dived into its own mind. It surrounds itself again with the awareness of the human beings of their desperate end that are confined to their own world. Melancholy, the place of the duality, tension, creative drive and super-conscious and the graphic novels, the multiple places of the modern people that carried the duality within its body in an artistic form will be the best represented of such a tension and creative darkness. When Morpheus realize how it feels to be a human, what it is to be a human. He also discovers that to be human means "change" and it requires the ability to change which ultimately finds its material

reflection in death in a human life span. Since he is truly incapable of change –we are talking about an almost omnipotent being that is in existence since creation-, this very inability coupled with understanding the need of this ability will lead him to his self-inflicted demise which is represented in another form of methamorphosis onto Itself: Daniel: he/it is a more human-like form of Dream Lord, if only in the sense of "understanding" what it is to be a human.

4.5. THE ULTIMATE MELANCHOLIC FIGURE: MORPHEUS

It is possible to interpret the black appearance of Morpheus' speech bubbles' – the speech bubbles of all other the characters' are non-black- as an example of the darkness of the melancholy. His appearance and mood as a melancholic figure can be perceived at the beginning of the story arc where, in the third page/first panel of the first

volume, he is depicted in Abel & Cain's house immediately after his escape from

imprisonment. The depiction is indeed the figure of melancholy:

> They imagine themselves made kings or wolves or demons or birds or
>
> artificial instruments. […] Melancholy's signs, which are in the brain, are
>
> especially an overflowing of thought and a constant melancholic anxiety,
>
> and constant looking at only one thing, and at the earth. Melancholiacs
>
> show the same color of the head, face, and eyes and the same blackness
>
> and thickness of hair and head. (Avicenna 77)

In *The Sandman*'s second volume, *Doll's House,* Morpheus' dialogue with

Corintian refers to the dark side of human soul, could well be asking why black

symbolizes melancholy. As Morpheus himself says: "A nightmare created to be the

darkness, and the fear of darkness in every human heart. A black mirror, made to reflect

everything about itself that humanity will not confront" (Collectors). Thus the color

black plays a key role to understanding the metaphor in melancholy. So the question

'Why Black' both referencing to self-estrangement and treating oneself as an object so

that the one is able to subject one's emotional life to analysis reflection. As Gilman

"emphasizes that "mythmaking" surrounds "fictive" or fictional signs and symptoms,

serving as a means of representing an invisible state such as mental illness. Western

cultural traditions assign to darkness a large collection of negative associations, he

remind us. Blackness signifies the other, the different, the abnormal and deficient" (56,

57).

Morpheus is not a story teller or a maker of stories but is only an enabler of such

tales for the living, as presented in *The Sandman* and indeed in all narratives that ever

existed since all sentient beings achieved some level to think symbolically: He leaves the creative process of tales to emanate from humans' dreams and nightmares, to be crafted by their own minds, hands and mouths.

Dream Lord is yearning for a story teller's ecstasy by that very process (dreams and nightmares) because although he is omnipresent in every single one of them, he is not capable of creating any story and of achieving that very sentiment, properly referencing his melancholic nature.

Shakespeare is an average writer in *The Sandman* context. Through a simple bet with his sister Death, he bestows writing genius upon the mortal, requesting two stories that he, himself, wishes to tell (incapability). Eventually, this direct involvement with the creative process of a narrative will expose him of the true nature of a human being with its trials and tribulations, the true human condition. That, in turn, will exacerbate Morpheus' melancholic predicament in his journey towards his self-inflicted demise. As Morpheus utters: "I wanted a tale of graceful ends. I wanted a play about a king who … leaves his kingdom … about a man who turns his back on magic … I am Prince of Stories, Will, but I have no story of my own. Nor shall I ever … I thank you ("The Tempest" *The Wake*).

Metamorphosis, into human, though the apparent need for such transformation emanates from being able to tell stories, is actually an overall process. Since aware of the futile nature of that transformation (metamorphosis), he further falls into melancholy. (Nuala love & hate human concepts)

> The distinguishing mental features of melancholia are a profoundly
>
> painful detection, abrogation of interest in the outside world, loss of the

capacity to love, inhibition of all activity, and a lowering of the self-regarding feelings to a degree that finds utterance in self-reproaches and self-revilings, and culminates in a delusional expectation of punishment" (Freud 283)

CONCLUSION

This study can bring a new lens to this paradoxical link between the graphic novel genre -perceived as a low-literary form- and the grounded philosophical and psychological concept of melancholy. The rich 'novelistic-pictorial' form of *The Sandman* provides a new concept analyzing the melancholy in terms of re-

mythologizing. Interior dynamics of melancholy is linked with social forms and modern literary genre as does the graphic novel. Duality that exists in both forms provides a new fusion that enables a proper reading space. Graphic novel with its verbal and visual ground contributes the best position to echo the dichotomy of the concept of melancholy. Melancholy in literary and art is an ideal presentation for the symbolic area of the graphic novel- especially by mythical grounded modern *The Sandman* series.

The main character Morpheus who is tired of his existence within the predicament that has arisen after his escape from imprisonment which led human emotional framework to seep into his psyche is stuck in enslaving of painful memories and understands that 'change' is impossible; he drags his existence to an end all the while setting up a chain of events during which he will also be punished for his sins by the Furies as if he is a mortal. Salient role of Morpheus is a self-questioning human amid so much of the responsibilities he undertakes in his new predicament, drawing him into sin and then melancholy. Ultimately, this very situation invokes a disequilibrium within an omnipotent being whose human-like desires contradict his endless nature; his self-inflicted demise is not only a natural outcome but also a very required one: Now he needs to revert to one of the mythological creations of human kind within the context of

The Sandman mythos invokes the Furies from the Roman mythology -Erinyes in Greek mythology: Blood must be paid by blood if one spills the blood of a family member and kills one, a concept that has been transformed into 'an eye for an eye' in the Old Testament, another example of re-mythologization within the Judeo-Christian framework which also can be interpreted as a congregation of religious tales. By granting his son's death wish -also a human behavior-, Morpheus is further pushed into melancholy. Finally, the Erinyes will complete their mythological duty and erase the

original Morpheus from Gaiman's mythos; however, the concept of Dream as a member of Endless cannot be eradicated and "Dream" will be reincarnated as Daniel, a being more sensitive to human nature with a far deeper understanding of its nature: He is indeed empathic. This reincarnation is a must within the confines of the Gaiman mythos simply because humans will always dream and create stories. But the new Dream Lord is, hopefully, a more composite reflection of the human condition that should mirror the true nature of the reader as Gaiman hopes that we learn from our mistakes and dark side to always better ourselves.

Each and every story whether recorded or not, told or not or simply dreamt, affects the teller and the listener to be a kinder, more compassionate and empathic being. Ultimately, Gaiman defends that the human as an individual can get rid of his melancholic existence in favor of a better self, with hope always present within the person although it is not present in melancholy. To achieve the theoretical absence of melancholy, we need to not feel melancholic while we try to find our mission in life and place in existence.

Since Morpheus' demise gives way to another absolute contradiction, the conundrum is solved by an impromptu creation of new Dream personae who is empathic: A new order is restored, post-modern reading of melancholy is refuted, re-mythologization of the human kind is complete within *The Sandman*.

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