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**SYMBOLISM OF OTHERNESS IN CONTEMPORARY BRITISH
CHILDREN'S FANTASY FICTION:
THE CASE OF NEIL CAIMAN'S *CORALINE***

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Dedication

To my devoted parents, my dear sisters and brothers, my beloved nieces and nephews, and my faithful friends.

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Abstract

Though a keystone in literary fantasy works, fantasy other worlds are not given much importance and attention by academic researchers in the field of fantasy studies, for they are usually interpreted as a symbol of escape from reality. This dissertation, therefore, attempts to study the symbolism of otherness in contemporary British children's fantasy literature. More specifically, it aims at discovering possible meanings and interpretations out of Neil Gaiman's use of the other world in his fantasy novel *Coraline*. To undertake this task, the researcher will analyse different symbols from the other world of *Coraline*, using Peirce's Triadic Model of the sign, alongside with Freudian and Jungian psychoanalytic theories, where a descriptive interpretive qualitative method will be adopted. This thesis concludes that the other world in *Coraline* symbolizes four distinctive meanings: a symbol of wish-fulfilment dream, Oedipus complex, personal and collective shadow, and finally a symbol of good and evil.

Keywords: *Coraline*, fantasy literature, other worlds, psychoanalysis, symbolism, Triadic Model of the sign.

ملخص

على الرغم من كون العوالم الأخرى الأساس الذي تقوم عليه أعمال الفانتازيا الأدبية إلا أنها لا تحظى بالكثير من الاهتمام والتقدير من قبل الباحثين الأكاديميين في مجال دراسات الفانتازيا، كما أنه غالباً ما يتم تفسيرها من منظور واحد على أنها رمز للهروب من الواقع. لذلك؛ تحاول هذه المذكرة دراسة رمزية الآخر في أدب الفانتازيا البريطاني المعاصر. وعلى وجه التحديد، فإنها تهدف إلى اكتشاف المعاني الضمنية والتفسيرات المحتملة التي يحملها العالم الآخر في رواية الفانتازيا كورالين للكاتب نيل غايمان. وعليه فإن الباحث يرمي إلى تحليل رموزاً مختلفة من العالم الآخر في هذه الرواية بإتباع نموذج بيرس الثلاثي للإشارة، أو السيميائية. بالإضافة إلى نظريات فرويد ويونغ في التحليل النفسي، حيث سيتم اعتماد منهج تفسيري وصفي نوعي. ختاماً، تكشف هذه الأطروحة أن العالم الآخر في رواية كورالين يرمز إلى أربعة معاني مميزة: حلم لتحقيق رغبة، وعقدة أوديب، والظل الشخصي والجمعي، وأخيراً رمزا للخير والشر.

الكلمات المفتاحية: كورالين، أدب الفانتازيا، العوالم الأخرى، التحليل النفسي، الرمزية، النموذج الثلاثي للإشارة.

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General Introduction

Contemporary children's fantasy bears a universal concern in contemporary era, as it supplies its readers with a kind of relief from reality through its magical other worlds. Fantasy fiction generally deals with non-realistic elements, uncanny characters, strange situations, and bizarre other worlds. Fantasy other worlds, also called alternative or secondary worlds, constitute a central feature in a fair amount of contemporary British fantasy works. On the crest of these works are J. R. R. Tolkien's *The Lord of the Rings*, J. K. Rowling's *Hurry Potter* series, and Neil Gaiman's *Coraline*.

Neil Gaiman, one of the excellent contemporary British writers of fantasy fiction, has produced a number of fantasy books for children, including *Stardust* (1997), *The Graveyard Book* (2008), *American Gods* (2001), and *Coraline* (2002). *Coraline* is a dark fantasy novel that tells the story of a young girl named Coraline Jones, who discovers a doorway in their new home, that leads her into a frightening "Other World", a world similar to her own, yet a creepy version of it. Almost everything and every individual in the real world has its other version in the other world. During her journey in this world, Coraline had a severe conflict with her other mother who seeks to keep her forever in the other world. Coraline has to escape from the evil other mother and to rescue her real parents from her clutches.

The problem to be addressed is that although fantasy other worlds are a reflection of our real world, real people, and real situations and events, they are not given a sufficient embracement from the academic community, for they are merely studied and interpreted from a single angle: as an escape from reality. Besides taking readers away from reality, other worlds in fantasy are quite symbolic. Yet, interpreting the hidden meanings behind their otherness is a challenging task. Therefore, this dissertation's central question is: what are the possible interpretations and meanings of otherness in Neil Gaiman's *Coraline*? In

particular, this dissertation will examine two fundamental research questions: how is the other world as a symbol represented in Neil Gaiman's *Coraline*? What interpretants are made of the symbol out of this representation?

This research shall focus on discovering the symbolism of fantasy other worlds in contemporary British fantasy literature. More specifically, it will shed light on fantasy other worlds, as a cornerstone in most fantasy novels, through the literary lens of Neil Gaiman. This task will be undertaken by linking two fundamentally different theories: semiotics and psychoanalysis, which is considered significant for further research. More specifically, this study will follow the Peircean Triadic Model of the Sign, in addition to Freud's theory of dreams and Oedipus complex, as well as Jung's shadow and Great mother archetypes.

This study, therefore, aims at providing an account of Contemporary British children's fantasy literature, for the objective of understanding the portrayal of other worlds in this literature and their significance in developing the psychological state of young readers. In addition, this study aims at studying the semiotics of different symbols from the other world of *Coraline*, so as to generate different interpretations and meanings for that world.

For the methodology of this study, the researcher attempts to apply both semiotics and psychoanalytic approaches where a descriptive interpretive qualitative method will be followed. To collect data, this study will depend on Neil Gaiman's *Coraline* as well as other internet books as primary sources, in addition to secondary sources like essays, articles, encyclopaedias, or previous works related to this dissertation's topic. The collected data will be semiotically processed through describing and linking the three fundamental components of the sign (Object, Representamen, and Interpretant), whereas the generated interpretations will be psychoanalytically approached.

The general structure of this study takes the form of three chapters, together with this introductory chapter. The first chapter is mainly theoretical; it starts with laying out the theoretical groundwork of the research through two main sections. The first section attempts to trace the main concepts constituting the body of the Peircean semiotic theory, as well as Freudian and Jungian psychoanalysis. In the second section, an overview of the British children's literature, as well as of contemporary fairy tales and fantasy fiction will be covered. The second chapter is also divided into two main divisions: a literature review of previous works relevant to the dissertation's topic, and the methodology adopted to this research. The third chapter is a practical one. It will include a semiotic and psychoanalytic analysis of different symbols extracted from the other world of *Coraline* in order to discover the symbolism of otherness in the novel. Specifically, the researcher will give interpretations (interpretants) to each symbol (sign object) according to the way it is represented (representamen) in the novel, these interpretants will be reinforced through a psychoanalytic reading.

As a result, different interpretations and meanings of the other world will be generated out of the analysis of these symbols. The general conclusion will evaluate the results of this study. In addition, it will provide a summary of the whole dissertation, with its key findings.

Definitions of Key Terms

In order to make the reader understand this study, it is necessary to provide concise definitions of key terms that will be often used in this dissertation.

Semiotics: semiotics is generally defined as the study of signs.

Sign: a sign, according to Peirce's semiotics, is anything that can be regarded by someone as a sign, which stands for something rather than itself (Nöth41).

Semiosis: is the process made out of the relationship between the sign's components (representamen, object, interpretant) in order to produce meaning.

Representamen: something which represents something else; its object. In other words, it is the form which the object takes.

Object: or referent, is the thing represented or referred to by the representamen, it can be an icon, index, or symbol. All objects in this dissertation are symbols.

Interpretant: is the interpretation produced in the mind out of the relationship between the object and its representamen (Chandler 29, 31).

Symbolism: the use of symbols to signify some concepts and ideas.

Symbol: a conventional or arbitrary sign that stands for or proposes something else (Merriam-Webster).

Chapter One: Theoretical Framework

1.0. Introduction

Contemporary literary works are often neglected, as there are insufficient novel theories to approach them from perspectives that are appropriate to their modernity. Regardless of the applicability of old theories on new literary works, the researcher will detect a convenient and appropriate linkage between two completely different theories: semiotics and psychoanalysis, which is deemed significant for the development of research. This chapter is, therefore, an attempt to provide a theoretical ground upon which the researcher will build the analysis of the following chapters. In particular, this chapter will be exclusively concerned with giving a concise theoretical framework of the Semiotic theory of Charles Sanders Peirce, Freud's theory of wish-fulfilment dreams and Oedipus complex, and Jung's shadow archetype and the great mother archetype, along with a background about fantasy fiction and fairy tales.

1.1. Semiotics

To grasp the concept of semiotics, one ought to present an accurate definition of it. The simplest definition that can be given to the term semiotics is the study of sign (Chandler 2). The term Semiotics comes from the Greek word (Semiotikos) which means the study of signs and symbols and their interpretations. Chandler in his book *Semiotics the Basics*, quotes from Umberto Eco (1932–2016) that “semiotics is concerned with everything that can be taken as a sign,” and the sign as “something which stands for something else” (2). Therefore, Semiotics is the study of anything that may stand for something else. In other words, anything that has a symbolic meaning can be classified

under semiotics. Semiotics as a discipline took place in the late 19th and early 20th century and was developed thanks to two thinkers: The American philosopher Charles Sanders Peirce (1839-1914), and Ferdinand de Saussure (1857-1915) a Swiss linguist (Pandiyan and Arangasamy 379). Peirce's theory is called semiotics, while Saussure's theory is called semiology. According to Terence Hawkes in his book *Structuralism and Semiotics*, the term semiotics is preferred by the Americans out of respect to Peirce, while the term semiology is preferred by Europeans out of respect to Saussure (101). While semiology tends to study only linguistic (verbal) signs, semiotics studies all types of signs, i.e. verbal and non-verbal.

Despite the different theories in the field of semiotics, including Ferdinand de Saussure's theory, Ronald Barthes' theory, and Roman Jakobson's theory, this study adopts the theory of Charles Sanders Peirce. The main purpose behind choosing the Peircean theory of sign is because of its triadic model of meaning, which offers the researcher the ability to relate an object being studied to a sign that represents it. The latter function is a mediator between the object and its interpretation. Furthermore, the study adopts Peirce's theory of semiotics because of its infinite process of signification, which opens an opportunity for the reader and the researcher to generate as much interpretations out of a single sign. Eventually, the theoretical part of this study will attempt to trace the key concepts and notions constituting the body of Peircean semiotic theory, in order to obtain an understanding of how it ought to be applied.

1.1.1. Charles Sanders Peirce's semiotics

The American pragmatist, philosopher, and logician Charles Sanders Peirce is one of the experts in the field of semiotics. Semiotics is of a crucial value to Peirce, which appears in a letter he wrote on December 23, 1908 to Lady Welby. He wrote: "It has never

been in my power to study anything, --mathematics, ethics, metaphysics, gravitation, thermo dynamics, optics, chemistry, comparative anatomy, astronomy, psychology, phonetics, economics, the history of science, whist, men and women, wine, metrology, except as a study of semeiotic” (qtd. in Nöth 41). A beginning from which Peirce’s theory of sign starts is the axiom that perception, thought, and man are essentially semiotic (Nöth 41). According to Hawkes Terence, Peirce’s classification of sign is based on logic. He states that

The American founder of semiotics, the philosopher C. S. Peirce (1839–1914), proposed a complex classification of signs precisely in terms of the different relationship each manifested between [...] signifier and signified. In doing so, he argued that he was confronting nothing less than foundations of logic itself. For in Peirce’s view, logic exists independently of both reasoning and fact. Its fundamental principles are not axioms but ‘definitions and divisions’ (Collected Papers, Vol. 3, para. 149) and these derive ultimately from the nature and functions of signs. As a result, logic can be seen as ‘the science of the general necessary laws of signs’ (ibid., Vol. 2, para. 227). Logic, that is, is the science of signs. (103)

Hence, Peirce regards logic as semiotics, since logic is constructed of thoughts, and thoughts take the form of signs. Furthermore, the process of thinking, for Peirce, depends on the interpretation of signs whose function is to mediate between the world of objects and the world of ideas (Wulandari 30). Likewise, semiotics of C. S. Peirce is a theory of logic, thinking, and reasoning.

Unlike the simple semiotic theory of Ferdinand de Saussure, Peirce’s theory of sign and symbol is remarkably complex. Its complexity lies in the triadic theory of sign which relates the elements of the sign in a tangly and sophisticated relationship, in addition to the infinite process of semiosis based on the pragmatic analysis.

1.1.2. Peirce's Triadic theory of Sign

In contrast to the 'self-contained dyad' offered by de Saussure, Peirce offers a triadic (three-part) model of sign formed out of three elements: the representamen, the object, and the interpretant (Nöth 41). Thus, he defines the sign with regard to this triadic model of meaning, described as semiosis.

1.1.3. Peirce's Definition of the Sign

The following lines are a definition of the sign by Peirce's own words as quoted from *The Collected Papers of Charles Sanders Peirce* by Winfried Nöth in his book *Handbook of Semiotics*:

A sign, or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object.

It stands for that object, not in all respects, but in reference to a sort of idea. (qtd. in Nöth 42)

From the aforementioned quote, Peirce defines the sign as anything that can be considered by someone as a sign; this sign represents or stands for something else, which is its object. When the person interprets the sign, the interpretation that takes place in his mind is, per se, another sign. The relationship and interaction between sign, object, and interpretant is what makes the process of semiosis.

1.1.4. the Process of Semiosis

The relation between sign components is, for Peirce, semiosis or 'semeiosis' which is a Greek word meaning "the process of making meaning". Peirce considers the sign as a

unity that is constructed of the representamen, which represents the object, the object which is the thing being represented, and the interpretant, which is the way it is interpreted (Chandler 31). These elements are defined and explained concisely below:

1. The Sign or Representamen: also called the sign vehicle, is defined as the form which the object or referent takes (29). It may be anything, not ineluctably something symbolic, linguistic, or artificial (Mansyur 14). According to Winfried Nöth, Peirce, theoretically speaking, clearly distinguished between the sign and the representamen; the sign is the entity that constructs the triad which is composed of three elements, in which the representamen is the first element. Yet, terminologically, Peirce made it ambiguous because sometimes he uses the term sign to refer to the representamen, instead of using the term representamen itself (42). Thus, the term sign is sometimes used to refer to the representamen, and sometimes used to refer to the sign which consists of three elements: representamen, object, and interpretant.

2. The Object or referent: It is the thing represented or referred to by the representamen (Chandler 29). It is vital for both, the sign and the interpretant, and “it can be anything discussable or thinkable, a thing, event, relationship, quality, law, or argument” (Mansyur 14). When talking about the object, it is essential to mention the ground, which is the sign in relation to the object. The ground has three types:

a) Icon: a sign that resembles the object that it represents, it is related to the object by similarity (Mansyur15). A photograph, cartoons, scale-model, are good examples of a sign that resembles its object.

b) Index: a sign that refers to its objects through a causal connection, where the relationship between the sign and the object is not arbitrary but directly connected (Chandler 12). An example of an index is a smoke that represents fire.

c) **Symbol:** a sign which refers or represents its object by convention, where the relationship between the object and the sign is arbitrary (11). Language, numbers, and traffic lights are examples of symbolic signs.

3. The Interpretant: the third element is the effect produced in the mind by the sign in relation to its object. Without the interpretant, there is no sign and no process of semiosis (Chandler 29). According to Peirce, there are different forms of interpretant: the immediate interpretant which is the ‘representation within the sign’, the dynamical interpretant which is ‘the actual reaction produced’, and the final interpretant which is the significance of the sign’s representation (32-33).

These elements are all essential and interdependent, they form the triadic triangle, which indicates the sign-object-interpretant relationship. The dashed lines in the ground of the below triangle indicates that “there is not necessarily any direct relationship between the sign vehicle and the referent.” This relation between the referent and the sign is called the ground of the interpretant (Chandler 30). Thus, the relationship between the sign vehicle (the representamen) and the referent (the object) is an arbitrary relationship.

The process of semiosis involves a “dynamic processes of mediation,” through

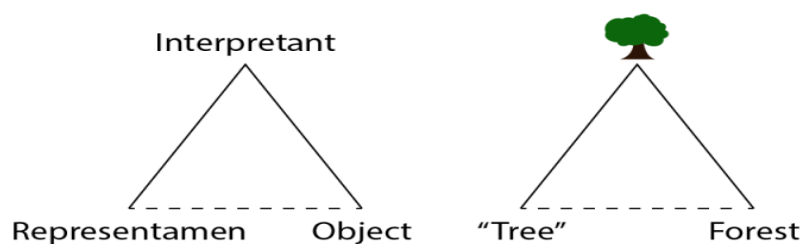


Figure 1. Peirce's Model as a Semiotic Triangle from: Chandler, Daniel. *Semiotics: The Basics*. 3rd ed., 2017, www.b-ok.africa/book/3400226/90caa4.

which the representamen intervenes between the object and the interpretant, the interpretant intervenes between the representamen and the object, and the object intervenes between the interpretant and the representamen, as it is clarified in the following lines: “The

sign [representamen] as the conveyer of meaning mediates between the object and the interpretant; the interpretant mediates between the sign and the object to interpret the meaning; the object mediates between the interpretant and the sign to ground the meaning” (Chandler 30). Thus, since the interpretation is essentially about the object, the process of interpreting the object by the interpretant requires a sort of mediation which is the sign that represents this object. Furthermore, since the interpretant becomes in itself a sign in the infinite process of signification, it functions as a mediator between the sign (representamen) and the object.

1.1.5. The infinite process of semiosis

The interpretant, which is produced out of the relation between the representamen and the object, is one of the essential elements in the process of semiosis. It plays a vital role in this process by making an endless production of meaning. The interpretant helps to produce another sign. In other words, the interpretant becomes in itself a sign. Thus, it leads to an infinite signification. As earlier mentioned, without the interpretant there is no sign. According to Chandler, the Peircean sign has endless meanings and interpretants, and the meaning of a sign is another sign. He quotes from Peirce that ‘the meaning of a sign is the sign it has to be translated into’ (33). Consequently, constantly in the continued process of semiosis, the interpretant forms a new triadic sign, as it is shown in the following triangle:

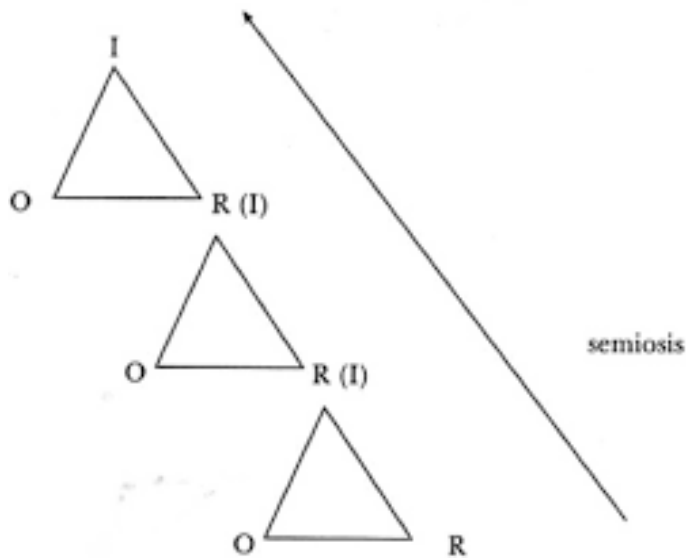


Figure 2. Peirce's infinite Process of Semiosis from: Goldberg, Gary. *Toward a postmodern pragmatic discourse semiotics of brain injury care*, vol. 28, no. 2, 1 May 2017, pp. 393-411, doi.org/10.1016/j.pmr.2016.12.013

According to Chandler, the infinite process of interpretations may be considered to have one fixed and absolute object, albeit some applications of the Peircean theory consider the object as a changeable element (Chandler 34). One example of these applications is already discussed in the literature review, in Husnul's "Nagini Being Interpreted using Peirce's Triadic in J.K. Rowling's *Harry Potter and the Deathly Hallows*," where the researcher considers the magical snake as the object in the first triadic, while in the second triadic he considers evil as the object of the sign.

Semioticians who follow Peircean semiotics have different interpretations of his concepts and his process of semiosis, for Peirce has provided a 'three dozen' definitions for the notion of sign, in addition to the unclear relation between the sign and its object (Chandler 38). For Peirce, "the relationship between the object of a sign and the sign that represents it is one of determination [...]. Peirce's notion of determination is by no means clear and it is open to interpretation" ("Peirce's theory of sign"). Thus, despite the simplification and summary presented about Peirce's theory, it is still complicated,

incomprehensible, and open to interpretation. The difference of interpretations toward Peirce's theory of sign might be seen in the various ways it is applied, especially on literary works.

1.1.6. Semiotics in Literature

Semiotics is a very interesting and appealing science to whoever is fascinated by signs, it allows him to regard anything; any image, any sound, any word, and any feeling as a sign and interpret it in order to transmit a certain idea or concept. Semiotics studies are very broad; they encompass a wide range of fields, including advertisements, music, films, architecture, sports, games, law, and literary works. When applied to literature, semiotic theories help readers to fathom the core of the text, understand the author, absorb the socio-cultural framework, and decipher the psychological effect created by the text (Pandiyana and Arangasamy 381-82).

Semiotics in literature, also called literary semiotics, is a domain of research that is concerned with the analysis of literary texts by concentrating on both, the verbal art and the imaginary art that the writer creates. This method in analysing literature serves readers to better understand the text and enjoy its analysis. The application of semiotics to works of fiction leads to an endless search for meaning. It is interesting when applying literary semiotics to see the science of semiotics as Linda Rogers describes it:

I like to think of semiotics as the natural function of reading signs that exist in nature and are created by and for people. We see footprints in snow, the beginnings of spring, the raised eyebrow of a friend, and hear the tone in the voice of a loved one. We act within an interweaving of signs and symbol systems. When we examine them, we can know why and make choices. (Pandiyana and Arangasamy 382)

Hence, semiotics in literature plays a key role in awakening the reader's interest to read between the lines; to read symbolic expressions. In novels, for instance, one needs to not only understand the story but also to be aware of the different inputs that are of an important literary value, such as irony and other symbolic and semiotic expressions. Thus, it is essential for a novelist to let his characters act and speak, and to let different events, occurrences, and incidents to take part in making the novel whole (Pandiyan and Arangasamy 382). It is these descriptions, characterizations, and depictions that help the semiotic communications take place in a novel.

According to Pandiyan and Arangasamy, any novel, for example Emily Bronte's *Wuthering Heights* in the nineteenth century, or James Joyce's *Ulysses* as a contemporary novel, can be studied semiotically. Both the background of the author and the setting of the novel allow a wide range of signs and symbols that the semiotician can analyse (382-83). Thus, semiotics can be considered as the science that has the ability to uncover the hidden meanings not only in any novel but also in every literary genre and every field besides literature.

To sum up, literary semiotics is a field of research that enhances the understanding of literary works. Semiotics in literature provides insights and has an immense significance to literary readers, for it allows them not only to decipher the subtle meaning in a particular work of art but also to enjoy the reading and analysis of signs and symbols existing in that work. Thus, it will be used in the present research to study some chosen signs that help understand the symbolism of the other world in the novel of *Coraline*, in which psychoanalysis will be adopted as an aid to interpret those signs.

1.2. Psychoanalysis

Psychoanalysis is one of the significant theories used in literature today. It is considered one of the attractive and interesting approaches used in the interpretative analysis. Interpreting literary works from a psychoanalytical perspective is one of the effective techniques to discover the hidden meanings in literature. Thence, the present study attempts to adapt Freud's and Jung's psychoanalytic theories in order to interpret the collected signs found in the novel of *Coraline* from a psychoanalytic perspective.

In other words, the present research will try to apply psychoanalysis to study the semiotics of the protagonist's fulfilled desires, conflicts, and anxieties as they are presented in the other world of *Coraline*. In addition to the interpretation of signs that represent the other mother, as well as the setting of the other world from a psychoanalytic perspective, in order to generate possible meanings behind the author's employment of the other world in his fantasy novel. Thus, the following section is devoted to an abridged overview on Freud's psychoanalysis; Oedipus complex and theory of dreams in particular, as well as Jung's Archetypes; mainly the shadow archetype, and the great mother archetype.

1.2.1. Freud's Psychoanalysis

Sigmund Freud, the founding father of psychoanalysis, has a significant contribution in the field of modern psychology due to his assurance on the unconscious part of the psyche. The notion of the unconscious is the basis of all Freud's work. For him, the human mind is structured like an iceberg. Thus, a large part of it lies under the surface; under the conscious level. In other words, the unconscious part of the mind lies beyond the conscious part of it and it plays a crucial role in influencing one's behaviour. Freud believes that most of human actions are stimulated by psychological impulses that are difficult to be controlled (Guerin et al. 154; Barry 70).

In literary interpretation, Freudian psychoanalytic critics grant an immense attention to the distinction between the conscious and the unconscious aspects in a certain literary work. They link the apparent meaning of a literary work with the conscious mind and the hidden meaning with the unconscious mind, giving privilege to the latter by considering it “what the work is 'really' about”. In other words, Freudian psychoanalytic critics regard the unconscious as the core of the literary work. Moreover, they give importance to the unconscious desires, motives, feelings and emotions of either the author or the characters portrayed in the work. Furthermore, they look for psychoanalytic aspects, phases, and symptoms like “the oral, anal, and phallic stages of emotional and sexual development in infants” (Barry 74).

Likewise, a part of the present study seeks to examine the unconscious desires, feelings, and conflicts of the protagonist in the novel of *Coraline*, as they are depicted in the other world; as an attempt to understand the symbolism of this mysterious world, by adopting Freudian theory of Dreams and Oedipus complex as an aid to interpret the signs that portray these unconscious aspects. Thus, a brief review of these theories will be provided.

1.2.1.1. Freud’s Wish-Fulfilment Theory of Dreams

Dreams, before the rise of scientific thinking, were considered a sort of good or evil manifestations caused by demonic or divine powers. With the emergence of scientific thought, dreams started to be interpreted in relation to the dreamer’s own psyche. According to Freud’s theory of dreams, dream interpretation is able of providing the dreamer with essential signs that reflect his psychic system. The secret meaning of dreams is, for Freud, nothing but a fulfilment of a wish (Freud, *Dream Psychology* 30). Freud proposes that there are three origins of wishes that appear in a dream.

Firstly, it may have been incited during the day, and owing to external circumstances failed to find gratification, there is thus left for the night an acknowledged but unfulfilled wish. Secondly, it may come to the surface during the day but be rejected, leaving an unfulfilled but suppressed wish. Or, thirdly, it may have no relation to daily life, and belong to those wishes that originate during the night from the suppression. (ibid 74)

Hence, from the preceding quote, it seems that fulfilled wishes occur in dreams due to different reasons related to the dreamer's experiences, such as his unfulfilled, rejected or suppressed wishes during the day. Dreams may be divided into two types, a type where the wish fulfilment can be easily recognized and another type where the wish fulfilment is disguised. The first type of dreams is usually found in children's dreams, while the second type is commonly the case of adult dreams. Yet, undistorted, direct, and frankly wish-fulfilment dreams seemed to happen occasionally in adults as well. (Freud, *Interpretation of Dreams* 551). Adult's disguised wish-fulfilment dream is difficult to be interpreted, for it consists of two different but related elements.

Freud distinguishes two contents of the dream that usually occur in adults: the manifest content and the latent content. The former is the set of elements or thoughts that the dreamer recall when awakened. It is the result of deforming and transforming the latent content; which is the result of analysing the manifest content. The latent content is composed mainly of unconscious desires that are ethically unacceptable. The psychological process by which the latent content of the dream changes to a manifest content dream is called dream-work (Freud, *Dream Psychology* 14). The distinction between these types of dream content is substantial in discovering out the symbols of wish-fulfilments hidden in the dreamer's unconscious. Nevertheless, there are some kinds of dreams, like children's dreams, wherein the distinction between the manifest and latent contents is not needed.

In childhood dreams, which are the focus of the present study, it is meaningless to make a distinction between the latent and manifest dream contents, because the manifest dream is the real dream and there is no place for the latent dream. Children's dreams are "short, clear, coherent, easy to understand, unambiguous, and yet unquestionable dreams" (Freud, *A General Introduction to Psychoanalysis* 57). It is easy to gain information from such kind of dreams, for it requires no analysis, no technical methods to be used, no questions to be asked to the child, and no latent content to be interpreted, but one only needs to know the daytime experience that the child passed through. A child's dream is a reaction to his previous day's experience that left behind a sadness, longing, or unfulfilled wish. Thus, the dream comes about with a clear and direct fulfilment of this wish (57-58). Children's dreams are meaningful, significant, and represent some of the child's psychic acts, particularly his wishes and desires.

There are three types of wish-fulfilment that appear in children's dreams: compensation, continuation, and anticipation wish-fulfilment dreams, as they are stated by Claudio Colace in *The nature of wish-fulfilment in Young children's dreams*. To begin with, compensation dreams represent satisfying wish-fulfillments; it contains the opposite of what happened to the child during daytime as a compensation. Moreover, continuation dreams contain the continuation of an interesting, enjoyable and a pleasant experience of the child that was not totally fulfilled during the day. Finally, in anticipation dreams (dreams of impatience), the child anticipates a pleasant event that will occur the next day by fulfilling it in his or her dream (Colace). Children's dreams are frequently about food, play, animals, monsters and dreams of the like, depending on the background of their previous daytime or experience.

Though children's wishes in dreams are usually direct expressions of organic needs; for instance, when a child is hungry or thirsty he dreams of food and drink. Yet,

dreams of children are sometimes indirect; they are indirect expressions of suppressed wishes and desires in the unconscious. When the child, for instance, is not allowed to eat a certain food or play a certain game due to health issues, his desire to do so is repressed in the unconscious and thus appears in his dreams. Like the disguised dreams of adults, which are mostly indirect expressions about unconscious sex desires, infant also has sex wishes toward their parents, or other members of their family. Infantile sexuality is more explained by Freud in the five psychosexual stages and specifically in the Oedipus complex.

1.2.1.2. Freud's theory of Oedipus Complex

Childhood experiences are crucial incidents for personality formation in adulthood. Sigmund Freud's works on human sexuality present the child's Oedipus complex as a psychological approach to grasp the origins of human sexual tendencies. According to Freud, every person, during his first years of childhood, passes through five developmental stages (oral, anal, phallic, latency, and genital) that he called 'psychosexual stages.' The term psychosexual indicates that the child experiences sexual sensations and affections starting from his or her birth. In each of the five developmental periods, particular needs and pleasures ought to be fulfilled to ensure that the child's personality develops naturally. If the child's demands are not fulfilled in a certain stage, a fixation may result and a part of the child's personality will stay fixed at that stage (Huffman 426).

During the phallic stage (from three to six years), the sexual organs are the child's main centre of pleasure; phallus for male child and the clitoris for female child. Freud believes that the child during this stage becomes sexually attached to his or her opposite sex parent and unconsciously hostile toward the same sex parent (Huffman 426). In 1900, Freud wrote that "a girl's first affection is for her father and a boy's first childish desires are

for his mother. Accordingly, the father becomes a disturbing rival to the boy and the mother to the girl," this gives rise to Oedipus complex (qtd. in Bergmann 176). Freud named the Oedipus complex after the Greek tragedy in which king Oedipus unwittingly murdered his father and married his mother. This conflict, however, is resolved when the child repress the sexual feelings toward the opposite sex parent and identify with his or her parent of the same sex.

In the case of male child, Freud writes in *the Ego and the Id*, the boy develops a desire toward his mother (object-cathexis). The origin of such a desire is particularly related to his mother's breast. At the same time, the male child identifies himself with his father. When the boy's sexual desire toward his mother becomes stronger, this identification soon changes into a wish to get rid of the father in order to take his place with the mother. Thus, the Oedipus complex arises. The dissolution of this complex, however, requires giving up the object-cathexis of the mother (Freud, *the ego and the Id* 14). In other words, the little child has to repress his sexual wishes toward the mother and thus, paves the way for the identification with the father.

The boy's sexual tendency toward his mother is considered a source of anger for his mother's partner. Therefore, the child becomes scared that his father's anger will end up by castrating him; removing his penis. This threat of being castrated may be real or phantasised. When the boy realizes that the girl does not have a penis, he considers that her penis has been removed. Thus, the fear of being castrated becomes real and develops into a castration anxiety. In order to preserve his genital, he represses his sexual instincts and identifies with his father. Hence, a superego (ego-ideal) is formed as an internalization with the father that helps to suppress the demands of the id and let the ego acts according to the idealistic standards (Freud, *Dissolution of the Oedipus Complex* 173-79). While boys

fear the possibility of being castrated during the stage of Oedipus complex, female child assumes that she has already been castrated.

Regarding the female Oedipus complex, which is the concern of the present study, the female child's first object-love in the pre-oedipal phase is her mother. When the girl realizes that she has no penis. She assumes that her clitoris will develop into a penis when she grows older. Later, she begins to think that she had possessed an organ like that of the opposite sex but it is lost by castration. Thus, she blames her mother for castrating her and she is pushed into the oedipal phase due to her disappointment from her mother. She changes her love object from the mother to the father. In this stage, the little girl develops a penis envy. She becomes jealous from the fact that her father has a penis and she desires to possess it. When she realizes that she cannot possess a penis, she strives to take her mother's place and develops a feminine attitude toward her father for the hope that he will provide her with a baby. Unfortunately, this wish is never accomplished and the female Oedipus complex is "gradually given up". Yet, the little girl unconsciously remains cathect to having a penis and a child. Thus, according to Freud, they help the girl to prepare for her feminine sexual role in the future (Freud, *Dissolution of the Oedipus Complex* 178-79). Freud believes that his insight into the girl's developmental process is incomplete, unsatisfactory, and yet vague.

Unsatisfied with Freud's female Oedipus complex's incomplete solution, Rhona M. Fear in her book *The Oedipus complex Solutions or Resolutions?* suggests another solution. She proposes that the female child represses her desires toward the father and decides to identify with her mother, because her mother is her first love object and she does not want to hurt her (20-21); which is the same resolution Freud made in *the Ego and the Id* for boy's Oedipus complex. However, Freud has also mentioned in the same book that "the outcome of the Oedipus attitude in the little girl may be an intensification of the

identification with her mother [...] as a result which will stamp the child's character in the feminine mould" (15). Thus, it may be concluded that the identification with the mother is another solution or resolution for the female Oedipus complex.

1.2.2. Jung's Theory of Archetypes

The Swiss psychologist, Carl Gustav Jung, one of the prominent figures in psychoanalysis, is the founding father of analytical psychology in which "the psyche is interpreted primarily in terms of philosophical values, primordial images and symbols, and a drive for self-fulfilment" ("APA Dictionary of Psychology"). His analytical psychology focuses on "concepts of the collective unconscious and symbolic archetypes" (qtd. in Moulati 11). According to Jung, the human mind consists of two major layers: the conscious and the unconscious. The unconscious mind, in its turn, consists of two parts: the personal unconscious and the collective unconscious. The former contains one's distinctive experiences and memories that are stocked in the unconscious mind, and the latter contains shared ancestral memories, Psychological tendencies, and behavioural inclinations that everyone around the world inherit over time. These "universal inherited human tendencies" are referred to, by Jung, as "Archetypes" (12). The term Archetype is defined by Chris Bladick in *The Concise Oxford Dictionary of Literary Terms* as

a SYMBOL, theme, setting, or character-type that recurs in different times and places in MYTH, LITERATURE, FOLKLORE, dreams, and rituals so frequently or prominently as to suggest (to certain speculative psychologists and critics) that it embodies some essential element of 'universal' human experience. (19)

Therefore, Archetypes can be signs, symbols, or patterns that reflect primitive experiences stored in the collective unconscious and inherited from The oldest human ancestors. Jung believes that these archetypes are not inherited images but rather, inherited

pre-dispositions and potentials. He rejects the Lockean psychology of the eighteenth century which insists that the human mind is born as a clean state 'tabula rasa.' Yet, he believes that the mind has its "pre-established individual definiteness;" specifically in forms of behaviour that become evident in constantly repeated patterns of psychological functioning. Myths for Jung are the means by which archetypes become detailed and apparent to the conscious mind (Guerin et al. 202).

In *The Archetypes and the Collective Unconscious*, Jung states that archetypes are commonly expressed in myths and fairy tales (6). He denotes as well that archetypes manifest themselves in the individual's dreams. Therefore, it can be said that dreams are personal myths and myths are impersonal dreams, as Guerin et al called "personalized myths" and "depersonalized dreams"(203). Jung discovers a close relationship between myths, dreams, and art for the reason that all of them help in making the archetypes accessible to consciousness. In his *Modern Man in Search of a Soul*, Jung indicates that "The primordial experience is the source of [...] creativeness" (164). In other words, a great artist is a person that has primordial vision, which is "a special sensitivity to archetypal patterns and a gift for speaking in primordial images" that help the artist to convey his "inner world" by means of art (Guerin et al. 203-204). Therefore, it enables him to create pieces of art that would receive high appreciation.

As an art, literature is regarded by Jung as an integral part of human civilization. His theories broadened the horizons of literary interpretation of critics concerned with techniques of mythological approach and, psychological critics who were so restrained by Freud's theory (Guerin et al.204). The influence of his work on literary studies revolves mainly around the relationship between myths, archetypes, and the unconscious mind. Jung sets a group of different archetypes that are usually applied on literary works, like the

Shadow, Persona, Anima and Animus. This study will focus on two main archetypes: the shadow archetype, and the mother archetype.

1.2.2.1. The Shadow Archetype

Developing a superego leads to a great loss of self-freedom as it causes feelings of guilt for a person who fulfils the demands of the Id. Thus, the superego serves to repress the unacceptable elements of the self in order for a person to behave according to some ethical standards. These unacceptable elements are traditionally disparaged as one's 'animal nature' and 'beast within, which Carl Jung calls: the Shadow. As human beings, evil resides in every one of us, the reason behind its absence in the 'polite society' is because of superego's control which makes them hideaway in the shadow (Anthony Stevens 247-48). For Guerin et al., the shadow archetype is usually considered the darker side of the self, the bad, and the unpleasing part of the personality that people thrive to repress (205). Some examples of the repressed thoughts, desires, and emotions that are socially unacceptable are: envy, hate, and aggression.

In *The Archetypes and the Collective Unconscious*, Jung claims that the chief of all archetypes is the shadow archetype (183). He considers the shadow as "the most accessible" archetype and "the easiest to experience." Jung argues that the shadow is a "moral problem" that cannot be confronted without an immense moral effort. To be aware of the shadow, one has to admit the dark aspects of his personality as "present and real." (Jung, *Aion: Researches into the phenomenology of the self* 8). Though this act requires considerable thorough work, it is very essential to reach the state of self-knowledge.

Jung demonstrates that the shadow is an inseparable part of the personality; thus, it wants to live with it in some way. People do not like to invoke their shadow, because it challenges them and reminds them of their ineffectuality and powerlessness. However, the

problem has to be solved sooner or later, and one has to confess that there are problems that cannot be easily solved. This recognition is characterized by being honest, sincere, and in conformity with reality, and this paves the way for “a compensatory reaction from the collective unconscious,” for the reason that one will be able to notice some thoughts that have been blocked and repressed before (*The Archetypes and the Collective Unconscious* 20-21). To be united with the self, one has to first meet his or her shadow. According to Jung, the shadow often appears in one’s dreams and it takes many forms. It may appear as

“Frankenstein’s monster”, something almost inhuman and threatening. Or as a person of unfamiliar race or ethnicity. Or in the form of those stigmatized by our culture, such as criminals, prostitutes, addicts, or ne’er-do-wells. Also, there may be Shadow elements in a character from your past whom you disliked, or dismissed — but who secretly shows you something important about an aspect of self.

(Collinson)

In other words, the shadow often appears in dreams in a frightening, dark, shameless, and evil form. Similarly, Davina Mackail notes in his book *The Dream Whisperer: Unlock the Power of Your Dreams* that the shadow appears in our dreams as dark archetypes; he wrote: “in a dream, the shadow archetype could appear as a snake, monster, a bat, a dark shadow in the corner, a night-time, a black ocean or something else of that nature [...] or the devil representing your shadow” (112-13). Davina Mackail continues that owning our shadow is an essential part of dream work, it is a necessary factor of dreaming for the reason that it makes our conscious aware of the hidden aspects of us (122-23). The psychological process of confronting the shadow is plainly explained by Robin Robertson in his book *Jungian Archetypes: Jung, Göde, and the History of Archetype*.

Robertson states that the individual, from his early stages, tends to show behaviours that are socially acceptable, because Parents instruct their children to distinguish between good and bad behaviours by praising or reprimanding. As they reach adulthood, these individuals may stray away from their soul. In this case, the unconscious mind forms a redemptive personality, the shadow personality. Robertson likened the ego to a room temperature. When the room temperature oscillates above or below the reference temperature, the thermostat starts to react by activating or deactivating the heater or air conditioner to compensate. The same thing happens with the ego when swerving away from its point of reference, which is The Self. Thus, when the ego strays away from the self, the shadow appears as an adjusting mechanism (185-90).

This shadow archetype becomes the centre of shameful personal experiences that the individual denies and considers as “not I.” Shadow amplification would disturb the psychological balance of the individual and thus cause neurosis, which is one of the symptoms that indicate our inability to deal with and acknowledge the conflict that takes place within us. Being unable to consciously confront this inner conflict; for instance, inapt sexual orientations, one tends to project it to primitive people who indulge in barbaric sexual actions. The person may begin to wonder why these people tend to have such bad orientations. Little by little, he realizes that he, too, has the same tendencies (Robertson 186-87). To acknowledge such socially unacceptable tendencies, one has to go through an intense moral battle.

Although the shadow can be, to some extent, realized within the conscious personality, there are some aspects which “offer the most obstinate resistance to moral control and prove almost impossible to influence. This resistance is usually bound up with projections.” These projections are not recognized, and recognizing them is “a moral achievement beyond the ordinary.” Jung asserts that this projection is made not by the

conscious mind but by the unconscious. Thus, one does not make projections, he meets with them. For him, the projection associated with the shadow archetype “is always of the same sex as its subject” (Jung, *Aion: Researches into the phenomenology of the self* 9-10).

1.2.2.2. The Great Mother Archetype

The Great mother archetype is one of the universally common and known archetypes in almost every culture. It symbolizes the “the universal, idealised version of motherhood” (Fisher). As any other archetype, the mother archetype appears in different forms. In his book *Four Archetypes: Mother, Rebirth, Spirit, Trickster*, Carl Jung states the possible forms that this archetype may take:

First in importance are the personal mother and grandmother, stepmother and mother-in-law; then any woman with whom a relationship exists—for example, a nurse or governess or perhaps a remote ancestress. Then, there are what might be termed mothers in a figurative sense. To this category belongs the goddess, and especially the Mother of God, the Virgin, and Sophia. Mythology offers many variations of the mother archetype, as for instance the mother who reappears as the maiden in the myth of Demeter and Kore; or the mother who is also the beloved, as in the Cybele-Attis myth. Other symbols of the mother in a figurative sense appear in things representing the goal of our longing for redemption, such as Paradise, the Kingdom of God, the Heavenly Jerusalem. Many things arousing devotion or feelings of awe, as for instance the Church, university, city or country, heaven, earth, the woods, the sea or any still waters, matter even, the underworld and the moon, can be mother-symbols. (14-15)

Hence, it appears that the mother archetype has a variety of forms and symbols that represent it. It is not only associated with female characters, it can be also incarnated in

places and objects like church, water, and moon. For Jung, these symbols that represent the mother archetype may have positive and good meanings or negative and evil meanings (*Four Archetypes* 15). Thus, the great mother archetype has a dual nature, it can be either a good and nurturing mother or a terrible and devouring mother.

The good mother, often called the nurturing mother, is characterized by “maternal solicitude and sympathy”, a magical feminine power, wisdom, spiritualistic sublimation that goes beyond reason, she is generous, caring, the head of the magical transformation place and the underworld, everything supportive and everything promotes fertility and growth (ibid). This positive and creative figure has its negative and destructive side which is considered by Jung the shadow of the good mother.

For the negative or terrible side of the great mother archetype, the mother is usually described as a devouring, possessive, destructive, dark, and angry mother. Jung suggests that the terrible mother may indicate “anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate” (ibid). the terrible mother may appear under a number of different forms and may have a variety of aspects, the following quote shows some symbols that may embody the mother archetype:

Evil symbols are the witch, the dragon (or any devouring and entwining animal, such as a large fish or a serpent), the grave, the sarcophagus, deep water, death, nightmares and bogies (Empusa, Lilith, etc.). [...] the mother may appear as a wild beast, a spectre, an ogre, a hermaphrodite, and so on. (Jung, *Four Archetypes* 15-17)

These are only the major aspects and symbols of the negative mother and not the full list of it, for it can appear in everything dark, frightening, or unknown. An example of this archetype is the paradoxical Indian black skinned goddess Kali.

Jung believes that “goodness, passion, and darkness” are the three fundamental features of the mother archetype. He explains that the mother has a “cherishing and nourishing goodness, [...] orgiastic emotionality, and [...] Stygian depths” (ibid 16). In the book *The Heroine's Journey: Woman's Quest for Wholeness*, the writer indicates that due to its maternal facets, i.e. body and soul, the mother archetype symbolizes the unconscious, which includes the unity of contradictions. The mother archetype represents the entire collective unconscious, not only one aspect of it (Murdock). According to the therapist Amelia Fisher, the mother archetype, whether the caring or the neglectful mother, is characterized by “stubbornness, persistence, strength, patience, a tendency towards obsession, single-mindedness.” Thus, regardless of the duality of the mother and of being a good or terrible, both sides have shared characteristics.

Regarding literature, the story of Cinderella may be a good example of the good and terrible mother archetypes. The terrible mother is represented in the wicked stepmother, whereas the good mother archetype is represented in the fairy godmother in this story. Though each of the female characters in the story is an embodiment of the mother archetype, the first embodies the negative side while the second embodies the positive side. Likewise, archetypal symbols are used extensively in literary works, especially in myths, fairy tales, and fantasy works.

1.3. On British Children's Literature

Children's literature is generally known as and concerned with all books written specifically for children. Literature becomes easy when studied in terms of genres or classes with similar characteristics. Children's literature encompasses multiple literary genres including traditional literature like fairy tales, and fiction like fantasy fiction. Fairy tales and fantasy are deemed to be cornerstones in children's literature. This section is,

therefore, an attempt to provide a look on children's literature, as well as fairy tales and fantasy, as two fundamental and essential genres for children and their literature.

1.3.1. Children's literature

To fathom today's children's literature is not to understand it fully, but to know how children's literature was developed throughout history and how it becomes shaped. In *Aspects and Issues in the History of Children's Literature*, the writer argues that children Before the seventeenth century were not given much importance, they were treated just as adults, or small adults; thus, their literature was also directed to adults. In fact, adults used to act as mediators between the book and the child; therefore, children's literature were produced according to the adults' needs and recommendations (Nikolajeva x). likewise, J. Zornado states in his book *Inventing the Child* that:

The vast majority of children's stories invite the child to identify with the adult's idea of what the child should be, leaving unquestioned the authority structure of adult and child always implied in the text and by the adult's reading the story to the child. Children's stories, in other words, are more often than not adult propaganda that serves to confirm for the child the hierarchical relationship between the adult and the child. (xv)

Thus, literature of children was mainly devoted to spreading the habits, knowledge and morals of adults among young readers, without caring about what suits their age and mind, and without caring for their need to enjoy the reading.

Children's literature did not appear until the late seventeenth century when the concept of childhood as a distinct stage in human life started to emerge, and when children's special needs started to be recognized. As stated by Maria Nikolajeva, during

the seventeenth century children's books started to be studied carefully according to their suitability for children. Only books deemed appropriate for children were included in reference books, "according to country, epoch, and the dominating view on childhood." Other books were simply neglected (x). She also believes that children's literature was produced for mere educational purposes and were powerful tool to educate the child.

John Newbery was considered the father of children's literature. His first instructional and entertaining book *A Little Pretty Pocket-Book* was published in 1744. The books of John Newbery perfectly incarnated the instructional ideas of John lock, which encourages teaching and educating children through entertainment. Newbery has been dubbed "the father of children's literature" mainly because he has distinctly shown that publishing children's books can be accompanied by commercial success. His business of publishing children's books has boomed; after his death in 1776, it was continued by his descendants. Newbery was very creative. He produced the first children's periodical, *The Lilliputian Magazine* (1751-52), which is a diverse collection of stories, poetry, riddles, and gossip editorials. One of his best known works *The History of Little Goody Two-Shoes* (1765), is considered the first children's novel (Grenby "The origins of children's literature"). Although Newbery's writings carry a fair percentage of amusement, the first and chief goal of these writings is mere educational.

Until the nineteenth century, children's literature was entirely educational, religious, and for the improvement of children's manners and refinement of their morals. In 1865, Lewis Carol's *Alice's Adventures in Wonderland* was the first children's book written for mere entertainment and that marked the start of actual children's literature. The period between the publication of this novel (1865) and 1915s or 1920s is called the golden age (Grenby 208), during which many creative, great, and enduring children's books were published in Britain.

Unlike the old rigid literary system that prohibited any innovations and any divisions between genres and between boys' and girls' books, and that proclaimed certain standards for the themes, values, and structures of a narrative, "children's literature became established as a literary system with its different genres and modes, and its canon came into being. There were clear divisions between books for boys and books for girls, as well as between different genres" (Nikolajeva xi), as it might be seen in contemporary children's writings.

Contemporary children's writings introduce innovative literary system, bold themes, and new literary devices and styles as a revolt against the norms of the old system; the happy endings as an example of these norms. Contemporary writers' innovations brought children's novels closer to the modern and postmodern novel (ibid). The novel of *Coraline* by Neil Gaiman is, for instance, a postmodern children's novel that encompasses different themes and multiple genres. It is a horror, fantasy, and most importantly a fairy tale novel. Neil Gaiman opens his novel with an epigraph that shows the importance of fairy tales: "Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us dragons can be beaten" (4). Hence, fairy tales are crucial for the child's imagination and development and thus, essential in children's literature.

1.3.2. Fairy tales in children's literature

A Fairy tale is a genre that involves imaginative stories intended for children. Fairy tales were transmitted through time from one generation to the next, from parents and grandparents to children and grandchildren. Ruth B. Bottigheimer believes that they are the written versions of folk fairy tales which were created and transmitted orally in certain cultures and traditions (6). Thus, they belong to the oral traditions of every culture and civilization.

As parents and people that surround the child has a big influence on him, the cultural heritage, when appropriately transferred, may have a great impact on the child. Literature is one of the best means to enrich the child about his culture and others' cultures. Nevertheless, Bruno Bettelheim in his book *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* argues that nothing in children's books can satisfy and enrich the child as fairy tales. For him, nearly all children's books are vacuous, they do not help the child to get the most of literature and to have access to some deep meanings that are important in his phase of development (9). Yet, he asserts that it is through fairy tales that the child's life is enriched. Bettelheim believes that

[F]airy tales [help to convey] overt and covert meanings—[they] came to speak simultaneously to all levels of the human personality, communicating in a manner which reaches the uneducated mind of the child as well as that of the sophisticated adult. Applying the psychoanalytic model of the human personality, fairy tales carry important messages to the conscious, the preconscious, and the unconscious mind, on whatever level each is functioning at the time. [it deals] with universal human problems, particularly those which preoccupy the child's mind. (9-10)

Hence, the meanings carried out in fairy tales, which the child understands unconsciously, are of immense importance to his personality development and life enrichment due to their address to his emotions and psychology and to his intense internal pressures and problems.

Fairy tales are deemed to be essential part of children's literature. They help the child to understand himself, the human's inner problems, and the complex world around him. A good children's story needs not only to grasp the child's attention by entertaining him and triggering his curiosity, but it needs also to awaken his imagination; to help him develop his mind and understand his emotions; to be in tune with his concerns and

aspirations; to understand all his difficulties and suggests solutions to it; and it must enhance his self-confidence and depict all aspects of his personality (ibid), and most of these features are found in fairy tale stories. Bettelheim illustrates that

In order to master the psychological problems of growing up—overcoming narcissistic disappointments, oedipal dilemmas, sibling rivalries; becoming able to relinquish childhood dependencies; gaining a feeling of selfhood and of self-worth, and a sense of moral obligation a child needs to understand what is going on within his conscious self so that he can also cope with that which goes on in his unconscious. He can achieve this understanding, and with it the ability to cope, not through rational comprehension of the nature and content of his unconscious, but by becoming familiar with it through spinning out daydreams—ruminating, rearranging, and fantasizing about suitable story elements in response to unconscious pressures. By doing this, the child fits unconscious content into conscious fantasies, which then enable him to deal with that content. It is here that fairy tales have unequalled value, because they offer new dimensions to the child's imagination which would be impossible for him to discover as truly on his own.

(10)

From the quote above it becomes clear that fairy tales have a profound effect on the child's psychological development. It helps him to overcome some crucial and difficult stages in his childhood, including Oedipus complex. It also helps him to enhance his self-confidence and awareness. Moreover, it allows him to discover what is going on in his conscious mind and thus in his unconscious, by stimulating and developing his imagination. Thus, fairy tales are very precious in children's literature because of their ability to entertain, heal, and raise the child.

Including what was previously mentioned, fairy tales also help the child to distinguish between good and evil, through good and bad characters or events. In fact, parents usually try to show their children only the sunny and the light side of life, forgetting that in order to nourish the child's mind one has to show him both sides: light and dark. As there is also a severe refusal to allow the child to know the source of evil in life, which is the human nature of mankind. Over and above, the prevailing mentality "wishes to pretend, particularly where children are concerned, that the dark side of man does not exist" (Bettelheim 11). Thus, fairy tales come to present the child with these hidden aspects, yet important ones.

Fairy stories, on the one hand, directly confront the child with basic human dilemmas like death, aging, and health or financial crisis. For example, many fairy tales start with the death of one of the parents, and this death causes the most painful problems in the story, the same thing happens in real life (ibid). On the other hand, fairy tales' endings are always happy. As if fairy tales prepare the child for unescapable problems that everyone will face in life, in addition to sensitizing them, through the happy endings, that all hardships will end and all problems will be solved.

Though most of fairy tales, for instance Grimm's fairy tales like "Cinderella," "Rapunzel," "Hansel and Gretel," and "Snow White and the Seven Dwarfs" were produced long before their appearance, but they are able to give the child lessons about life and human beings than any other type of children's literature (Bettelheim 14). Notwithstanding, modern fairy tales like *the Sinful Cinderella*, *the Princess of Glass*, and *Beauty* are no less important than old ones, because of their unforgettable lessons, noble moral codes, and fantasy elements that boost children's imagination.

One of the most important characteristics in fairy tales is the aspect of fantasy, and this is what made them popular with young children. The well-known fairy tales like Rapunzel, Wild

Swans, Snow White, Cinderella, Beauty and the Beast, are good examples of fantasy fairy tales. All in all, Fairy stories have a psychological and moral influence on the child's development, they help him to build a clear view on life, improve his imagination and creativity, and most importantly entertain him. Hence, they are necessary in children's literature.

1.3.3. Fantasy in Children's Literature

1.3.3.1. English Children's Fantasy

Fantasy literature has its origins in ancient mythology, folklore, fairy tale, romance, and mysticism (Jackson). Fantasy in general, as a literary genre, does not yet have an adequate definition. A number of researchers who study fantasy fiction, for instance Rosemary Jackson whose book *Fantasy: The Literature of Subversion*, have proved that this genre has no comprehensive and inclusive definition, because forms and lines of this genre are vague. M. O. Grenby in his *Children's Literature*, provides an insightful expression about Fantasy Genre. He summarizes:

Fantasy is an extensive, amorphous and ambiguous genre, resistant to attempts at quick definition. It can incorporate the serious and the comic, the scary and the whimsical, the moral and the anarchic. It can be 'high' – taking place in alternative worlds – or 'low' – set in the world we know. Or it can combine the two. [...], [it] includes stories of magic, ghosts, talking animals and superhuman heroes, of time travel, hallucinations and dreams. (144)

Thenceforth, Fantasy is an obscure genre. A final definition for Fantasy literature has not yet been reached, for the fact that its subjects, themes, and elements differ from one book to another and from one writer to another. It may be funny, as it may be frightening, and it may be set in a familiar real world as it may be set in another fictional and mysterious world. It also differs from one country to another, and from one period to

another. Arab's fantasy, for instance, is very different from America's fantasy, and both are different from British fantasy.

British fantasy has six important formulas, written by different authors: "secondary world, metaphysical, emotive, comic, subversive and children's fantasy" (Manlove, *Children's Fantasy in England* 11). Children's Fantasy, for instance, is defined as any literary fantasy work whose central characters are children. Regarding English Children's Fantasy, it is meant for fantasy books written by English writers for English readership, first published in England, and its fantasies are either set in England or has English children characters. English children's fantasy is unique for being the first internationally. No other country has produced anything in the matter until the late nineteenth century, "by which time England had seen the children's fantasy of Thackeray, Edward Lear, Lewis Carroll, George MacDonald and others" (ibid 12). The power of this genre in England has influenced and motivated other countries to pursue it.

Children's fantasy saw a golden age in England from about 1850 until World War I, and it attracted some of the best writers of the time: Browning, Ruskin, Thackeray, Dickens, Wilde, Kipling. This happened during an early opposition to the fairy tale as "frivolous and irresponsibly fanciful" (Manlove, *Children's Fantasy in England* 12). Children's fantasy was successful in England for two main reasons. The first reason is the change in perspective toward childhood and imagination. In the eighteenth century the child was seen "as a creature of wayward tendencies to be carefully educated towards adulthood." Likewise, free imagination has often been deplored as an "irresponsible and even socially dangerous" behaviour. However, the portrayal of an abused childhood innocence in Blake's songs of Innocence (1789), the famous poem of the Intimations of Immortality (1807) by Wordsworth, along with the two poets' celebrations of unconstrained Imagination energies, were good symptoms of the changing view toward

childhood and imagination (ibid 12-13). Thus, when these two concepts become celebrated, children's fantasy started to take place in England.

It is assumed that childhood is so innocent that many writers felt it was safe to allow their own fantasies to be expressed in writing for children. Still, there is another reason that allowed children's fantasy to be attractive in England, especially to the Victorian audience, which is the industrial revolution. The shift from "a rural to an industrial economy, from handicraft to factory," happened in England much earlier and at a much greater speed than any other country. The country was suffering from industrialization and the proliferation of urban slums. It slowly ceased to be the place where most people lived and worked, and the emergence of 'a sense of good lost place' in the depths of the national psyche, surfaced in the elegiac dynasty that pervaded the poetry of the eighteenth and nineteenth centuries. Such a sense easily matches with the child, who lost his innocence in adulthood. Therefore, children's fantasy satisfied a strong sentimental need in the common people, for the fact of depicting 'another and often pastoral world' in which imagination becomes free and evil becomes easy to be eliminated (Manlove, *Children's Fantasy in England*14).

All in all, what makes England and children's fantasy go well together is the changing view toward childhood and imagination during the nineteenth and eighteenth centuries. In addition to the need of fantasy, during the industrial revolution, to help modern children cope with and accept the urban life.

Childhood and fantasy often go together. One of the main criticisms of fantasy fiction is its association with children and of being childish like, which is not surprising since both fantasy and childhood are democratic forms; "democratized by being outside the solipsistic system of high culture." Yet, there is no cause to assume that children and fantasy have a natural relationship (Hunt 3-4). In his *Uses of Enchantment: The Meaning*

and Importance of Fairy Tales, Bruno Bettelheim believes that the child goes through various disappointments in his childhood, including oedipal disappointments, rejections from his siblings and parents, making fun of him, failing to achieve certain things, and the like. Thus, he withdraws from the world into himself and his imagination.

The child tries to fantasize an optimistic world where he creates some hope and finds solutions to his disappointments. As an example, when a child grows older and becomes able to cope with the world around him, his parents start to care less about him. This change in relation with his parents makes him disappointed, because of his hope to receive infinite care from his parents. The child, therefore, gives up the outside world and starts to search for satisfaction from inside, specifically from creating fantasies, in order to supply his emotions and fulfil some of his needs (Bettelheim 100-01). Hence, to continue living and striving, the child needs to create balance between disappointments and hopes through exaggerated fantasies.

Like the self-imagined fantasies, fantasy literature is a powerful tool to satisfy the child's needs and to give him hope. It contributes amply to the personal growth of a sage individual. It is often seen that fantasy is the making of other-worlds. However, not all fantasy books contain the element of the other world, for there are two main sub-genres in fantasy: low fantasy and high fantasy. The first, contains very little magic and usually takes place in the real world rather than in an alternative world, *Twilight* is an example of low fantasy (Long 10). While the second is full of magic and fantastic elements and usually takes place in magical other worlds (Long 8), the wizarding world in *Harry Potter* is an example of high fantasy. The appreciation for fantasy, as Peter Hunt notes in his *Alternative Worlds in fantasy fiction*, demands the use of romantically created child-like talents; the delight of inventiveness and discovery, the admiration of diversity and ingenuity, the new prospect on the different and the other (4).

1.3.3.2. Other Worlds in Fantasy

Other worlds in fantasy are fictional universes created by writers in their fantasy fiction, for instance in novels or games. These worlds include magical powers and often, but not consistently, they deal with medieval or futuristic issues and topics. Some worlds might be parallel worlds linked to the real world through a secret and magical portal; or they might be fictional real worlds set in the distant past or future; or a completely separate world set in a different universe. Fantasy other worlds rely exceedingly on real world's events, history, sociology, geography, and on folklore and mythology ("Definitions"). Although the other worlds in fantasy fiction are created in the writers' own mind and imagination, there are different conditions and circumstances that inspired them to innovate these imaginary worlds.

There are different motives that stimulated writers to invent fantastic secondary worlds which have developed since the romantic era. The first motive is escapism and the desire to create an alternate reality due to the disgust from the extremely rapid industrialization. The need to escape, as J. R. R. Tolkien believes, is essential in the creation of fantasy. The fantasy worlds made out of this creation "need not at all be simply happy or pastorally voluptuous, however: they are often full of pain, tedium, confinements of the spirit, or fear" (Manlove, *The Fantasy Literature of England* 37). Examples of escapist other worlds are Gormenghast of Mervyn Peake and Middle-earth in J. R. R. Tolkien's *Legendarium*.

The second motive is "the English love of hobbies and of model-making," which has accelerated in an era of high middle-class free time. England provides a rich ground for the inventor, and "with its suspicion of intensity, it removes beady-eyed zeal from the impulse, and turns it into a pastime that at its most pleasurable is done out of mere love."

(ibid 38). C.S. Lewis who was driven to write by his extreme manual idiocy wrote that one could “do more with the castle in a story than the best cardboard castle that has ever stood on the nursery table” (qtd. in Manlove, *The Fantasy Literature of England* 38).

Furthermore, the worlds that depict heaven or hell in the pre-eighteenth century literature were not seen as invented secondary worlds but as the final truth about our lives that will be experienced in some time in the future. They were seen as the primary worlds in which one will be punished or rewarded for what he has done in life. However, our real world was seen as the one which is secondary. For instance, the garden in Chaucer's *The Parliament of Fowls* (ibid). Further factors for the growing interest in the creation of other worlds is the Victorian preoccupation with and pressure from death. In addition to the increasing scientific hope in the possibility of living on other worlds in the space (ibid 41-42).

The nineteenth century fantasies display an increased interest in taking people to fantasy lands or other worlds. Yet a little cliché is found in much of the nineteenth-century fantasies' settings: they are very “individual and peculiar”, often perceived with great clarity and detail. One of the characteristics of much of the Victorian fantasies is the implementation of several distinct settings rather than one setting. Charles Dickens's *A Christmas Carol* (1843), for instance, takes Scrooge in three different settings to give him different pictures of his life. *Alice in Wonderland* takes the reader from “a pepper-filled kitchen, to a mad tea party, a croquet ground, a lobster quadrille by the sea, and a trial in court.” The worlds in Lewis Carroll's *Alice* and *Through the looking glass* are not set for their own sake (for building a fantasy world), but to play with the rules of the real world and to add fun to it (ibid 39-40). Therefore, despite their interest in secondary worlds, nineteenth century fantasy writers did not use other worlds for their own sake, but for a particular purpose.

Secondary worlds in fantasy were not made for themselves; for being interesting and enjoyable, but for being needed. Until the late nineteenth century, the interest in the fantastic world for its own sake starts to appear in “utopian and dystopian literature, and [in] science fiction” (Manlove, *The Fantasy Literature of England* 39). Such kinds of worlds may be found in the underground world of the technically and socially advanced Vril-ya in *The Coming Race* (1871) by Bulwer Lytton, in the bucolic world of the remote future in *A Crystal Age* (1887) by W. H. Hudson, and in the more decadent one in *The Time Machine* by G. Wells. Although each of these worlds is designated as a comparable world to ours, the motivation behind it is "what if?" What if there was an underground world or a world in the distant future? This distinguishes such works from, for example, Samuel Butler's book *Erewhon* (1872), in which the impulse for social criticism is of supreme importance, and readers are constantly conscious of the reference to the real world (ibid 40). In the same way, writers of contemporary fantasy fiction create fantasy worlds that are grounded in the familiar and mundane world, instead of creating radically secondary and alien worlds.

1.3.3.3. Contemporary British Children’s Fantasy

Contemporary fantasy, also called modern or indigenous fantasy, is usually concerned with the literary fantasy works produced in the second half of the twentieth century, from the time of the Second World War to the present day. In contemporary British children’s fantasy, specifically in 1960s, there a was a less interest in the creation of other worlds. Instead, writers in that time preferred the real world as a setting, often rural or suburban. Here, the protagonists were usually middle class children, and often vacationers or newcomers to a certain place. In fact, one of the ways to start a book was that train bringing the protagonist to the adventure location, as in *Over Sea, Under Stone*

(1965) by Susan Cooper. The adventure will largely take place without the help of an adult from the child's family. It will revolve around confronting a mysterious place, thing, or person. This connection often includes establishing an attachment with the past, weather through “ghosts, time slips, or the awakening of an ancient power” (Butler 224).

Fantasies that suit the above description are still produced nowadays. Yet, the factors that helped them to blossom in the 1950s and 1960s are no longer present. In the twenty-first century heterogeneous society, one cannot easily make assumptions about ‘class, race and authority, and the chances of independent outdoor adventure for children with middle class Backgrounds are more restricted than in the bygone. The lack of independence of contemporary children contradicts with the independent secondary worlds of fantasy in which the protagonist moves from the familiar real world to a different other world or reality, as in Catherine Fisher’s *Darkhenge* (2005). In contemporary fantasy there is a more interest in the potentials offered by urban landscapes rather than rural areas as setting for imaginary worlds, as may be seen in *Archer’s Goon* (1984), by Diana Wynne Jones. Furthermore, it is now less common, but still exists, to find a fantasy in which the protagonist at the end of the book returns to a non-fictional ‘normal life’ (Butler 225). However, these are not the only features of modern fantasy, for it has also become easily effected by the changes that happen in the world today.

Contemporary British fantasy has become sensitive to the change of events and attitudes, even if they are not directly linked to the conventional themes of fantasy. For example, the latest concerns about the environmental destruction, has intended that contamination and global warming have replaced nuclear fallout which is a preferred ecological disaster for dystopian fantasy. Whereas “Cold War-style totalitarianism” is improbable to arise today, unlike a world in which plenteous “capitalism, technology, political spin, and pervasive marketing” turn people into incurious machines of

consumption, as it is portrayed in different dystopian fantasy books like Lois Lowry's *The Giver* (1993), Susan Cooper's *Green Boy* (2002), and other works (Butler 226).

Another example of contemporary fantasy's sensitivity to change may be seen in the portrayal of witches. Before, witches in children's fantasy were often undoubtedly evil. nevertheless, evil witches become portrayed in a more positive characters, because of being affected by the modern witchcraft movement. Witchcraft characters in contemporary children's fantasy, like those in Margaret Mahy's *the Changeover* (1984) and Monica Furlong's *Wise Child* (1987), consider magic a natural talent (ibid 226). Therefore, fantasy sensitivity from the witchcraft movement has radically changed the reader's and writer's perspectives toward the concepts of witch and magic. Another substantial feature in contemporary children's fantasy is politicizing mythology.

Lastly, politicizing mythology has become an important merit in the contemporary period. Legends and folk tradition were a profuse source for fantasy writers, especially those of Britain and Ireland like Garner, Cooper, and Fisher, and for writers who brought these traditions to America like Lloyd Alexander. In addition to the interest given to the Greek and Norse gods, as well as European mythologies. Thus, the political inclusions of adapting the myth will influence the fantasy genre in the coming times. Though children's fantasy in the early modern period was somehow conservative, it has become more complex and radical; meaning "fantasy that is self-critical, responsive to changes in the world beyond itself, and questioning of literary and political authority." (Butler 227). The most prominent figures in contemporary British children's fantasy are Alan Garner, Philip Pullman, J. R. R. Tolkien, J. K. Rowling, and Neil Gaiman. Each of these writers has approached fantasy differently and this makes contemporary children's fantasy so varied and distinct.

1.3.4. Neil Gaiman's *Coraline*: A Fairy Tale Fantasy Novel

Coraline is an eleven-year-old female hero in the Fairy tale dark fantasy novel of the same name, written by the brilliant British fantasy writer: Neil Gaiman. Coraline and her family moved into a new house; a very old one. The house is divided into four apartments; the one occupied by Coraline's family; another one occupied by an old man who trains mice, called Mr. Bobo; and a flat lived by two old actresses: Miss Spink and Miss Forcible; the last apartment is left empty, it is the flat where the other house sets up. Coraline's parents work online from home, they are always busy working on their computers and give little attention to Coraline. Thus, Coraline usually spends some time with Misses Spink and Forcible as well as Mr. Bobo. Yet, she does not like when they misspell her name. They always call her Caroline instead of Coralie, though she always alerts them to this matter. Being an explorer, or at least she calls herself an explorer, she spent the first days exploring the places around the new house, like the garden and the grounds. However, the day when it rained Coraline was obliged to stay home.

Because of not being allowed to go outside, in addition to being ignored by her busy parents, Coraline starts to get bored in their new home. Her father suggests her to count the doors and windows in the flat. She finds something that awakens her curiosity: "Of the doors that she found, thirteen opened and closed. The other—the big, carved, brown wooden door at the far corner of the drawing room—was locked" (Gaiman 7). The locked door arouses her curiosity; she wants to know where does it lead.

She said to her mother, "Where does that door go?"

"Nowhere, dear."

"It has to go somewhere." (ibid)

Coraline's mother brings a black key and opens the door to Coraline. Behind the door there was a bricks wall, it leads nowhere as her mother said. Coraline still believes that the door leads somewhere, and although she was reminded by Mr. Bobo's mice: "Don't *go through the door*" (ibid 12), Coraline insists in exploring what is behind it. She returns to the door, opens it, but she finds the brick wall again. When her parents did not arrive home, she returns to the door again, brings the black key and opens it. This time the door opens and the bricks are no longer there, behind the door there is a black hallway. Coraline walks around the dark corridor behind the door, she finds herself in a parallel world in which the house is similar to that in the real world but a little different.

The carpet beneath her feet was the same carpet they had in her flat. The wallpaper was the same wallpaper they had. The picture hanging in the hall was the same that they had hanging in their hallway at home [...]. She stared at the picture hanging on the wall: no, it wasn't exactly the same. (18)

Coraline finds a woman resembles her mother called the beldam, with black buttons in her eyes, in the kitchen. The woman claims that she is Coraline's "other" mother. At first, Coraline finds the other world very interesting, attractive, and perfect, because everything she wants exist in it: caring parents, delicious food, and so much excitement and joy. Coraline meets a black talking cat who tells her that the beldam creates a perfect world in order to deceive Coraline and make her stay in the other world, because she wants to eat her and steals her soul, as she did with three ghost children. In order to stay in the other world, Coraline has to allow the other mother to sew black buttons on her eyes. Coraline no longer wants the perfect things offered by the other world, she returns to the real world to find that her parents are kidnapped, or adult napped, by the beldam. Thus, she goes back to the other world again where she has a fierce and terrifying battle with the

other mother in order to rescue her parents, the ghost children, and escape the other terrible and black world.

1.4. Conclusion

To sum up, this chapter's core points are divided into three main points: Peirce's triadic theory of sign, Freudian and Jungian Psychoanalysis, and Children's fantasy in the contemporary British literature. In the first division, the theoretical framework provides a concise overview on semiotics in general, and on Peirce's semiotics in particular. Moreover, it offers a simple explanation for the process of semiosis, the three elements of this process, and its infinite nature. The second division focuses on psychoanalysis of Freud and Jung. Precisely, it concentrates on two main theories of Freud: wish-fulfilment dream theory and Oedipus complex theory, as well as two Jungian archetypes: the shadow archetype and the great mother archetype. The third and last division offers a background about the development of children's literature in Britain, fairy tales and fantasy as key elements in children's literature, and contemporary children's fantasy fiction with a brief summary of Neil Gaiman's *Coraline*.

Chapter Two: Literature Review and Methodology

2.0 Introduction

The purpose of this chapter is to present two main concerns: a literature review and the methodology adopted to this research. The first section of this chapter attempts to review the relevant literature and academic researches that have applied Peirce's triadic theory of sign, which forms the basis of the present study. The second section tries to explain the methodology that will be followed to study the symbolism of otherness in the novel *Coraline*. In other words, it tries to find a logical link between two different approaches: Semiotics and Psychoanalysis. Moreover, the researcher will present the type of research design of this study, its object, data sources, instrument, and methods of data sampling, collection, and analysis that will be followed throughout this study.

2.1 Literature Review

Literary studies are often influenced by literary theories. A large body of theories have been applied on a number of distinct literary works, mainly to view them from different lenses and perspectives and to draw various distinct findings that enrich literature's significance and appreciation. Semiotics is one of the major literary approaches that study the literary text as a system of signs in order to deduce the text's signification through the indirectly transmitted signs. This discipline is developed by two great thinkers: the linguist Ferdinand de Saussure and the philosopher Charles Sanders Peirce. Semiotics involves the study of symbols, since symbols are one type of signs; stand for things other than themselves. A considerable amount of studies have applied the Peircean semiotic

theory of sign and symbol on different literary works. Thus, a literature review of major previous studies in this concern will be provided.

The first study, which is entitled “The Study of Symbol in Herman Melville’s *Moby Dick*,” is a thesis written by Khosy Atillah in 2008. The researcher’s main objective in this study is to explore the symbolism of characters and objects in the novel of *Moby Dick*, and to identify the kind and meaning of each symbol. The semiotic approach is used to analyse symbols in the novel by applying Peirce’s theory of symbols; specifically, by following Peirce’s classification of symbols: universal symbols, cultural symbols, and private symbols. The researcher does a good job in analysing and interpreting the characters and objects as symbols in Herman Melville’s *Moby Dick*. The study finds that the symbols of characters and objects are of two kinds: cultural and private symbols; Ishmael, for instance, is a cultural symbol of social outcast, and the White Whale Moby Dick is a private symbol of an unreachable goal (Atillah 89, 92). This research adds new knowledge, i.e. a semiotic perspective, to the existing studies of Herman Melville’s *Moby Dick*, which could be a helpful guide for further researchers who wish to study symbolism by using Peirce’s classification of symbols.

Another relevant study is a thesis written by Nurin Aliyafi Romadhoni in 2014, entitled “Symbols of Animal in Edgar Alan Poe’s Stories” This study is similar to the previous thesis in a way that both of them apply the Peircean semiotic theory of sign and symbol. Nevertheless, this thesis is different from “The Study of Symbol in Herman Melville’s *Moby Dick*,” for it applies Peirce’s Triadic Model of sign (Representamen- Object- Interpretant), while the latter study is based on Peirce’s classification of symbols. The researcher’s main concern in this research is to study animal symbols in three short stories written by Edgar Alan Poe, i.e. “A tale of Ragged Mountain,” “The Black Cat,” and “The Tale-tell heart,” and to know how these symbols reflect Boston’s social condition in

the 1800s. The Triadic Model of sign is used in this research as a guide to find out meanings and interpretations of symbols. The researcher uses a quantitative method and an in-depth analysis technique to help examine the animal symbols in the three short stories in relation to the social condition in Boston during the Nineteenth century. Nonetheless, she fails to follow a fixed goal in her research. It is unclear whether the animal symbols are analysed in relation to the social condition in Boston, in relation to America in general, or in relation to Edgar Alan Poe's personal life. Yet, this research still has a significant contribution to the field of semiotics and to the Peircean Triadic Model of sign.

Similarly, in 2018, Husnul Ma'arief wrote a research paper entitled "Nagini being Interpreted using Peirce's Triadic in J.K. Rowling's *Harry Potter and The Deathly Hallows*;" Ma'arief sets out to analyse the symbol of a snake named Nagini and owned by the villain Voldemort, in the novel of *Harry Potter and The Deathly Hallows*. To find the interpretation of the symbol, the researcher makes two processes of signification. In the first triadic model of signification, he considers Nagini as the first representamen, quotations from the novel as the interpretant that define Nagini, and the magical snake as the object of Nagini (Ma'arief 7). In the second triangle, the researcher considers quotations from the novel as the second representamen, the concept of evil as the second object, and Kant's theory of evil as the second interpretant. In this phase, besides using the triadic theory of sign, the researcher adopts Kant's theory of Evil to help interpret Nagini as a symbol, which increases the contribution of this study to the development of Peirce's triadic theory application. However, the researcher does not succeed in applying the theory. According to Peirce, a sign or representamen is something that represents something else (its object), the object is the thing that is represented, and the interpretant is the understanding or the sense made of the sign (Chandler 30). Thus, the researcher could consider the quotations from the novel as the first representamen that represent the object

(Nagini), the first interpretant (which is also the second representamen) is the magical snake, and the second interpretant, for the same object, is evil. Therefore, the sign object: Nagini, has two interpretants: magical snake and evil.

A year later, Laksmi Ady Kusumoriny and Shinta Tisya Amalia published a journal article under the title "Semiotic Study of Symbols in Dan Brown's *Inferno* Novel"(2019). Similar to the previously reviewed studies, as the aforementioned, this study also adopts the semiotic approach by applying Peirce's triadic theory of meaning to study symbols and their hidden meanings found in Dan Brown's *Inferno* novel. The researchers follow a descriptive qualitative method to identify, analyse, and describe the data (symbols) found in the novel. They draw out the symbols from the novel and skillfully connected the relationship between the representaments and objects, and generated an interpretation for each symbol. The study concludes that there are thirteen symbols used by the writer Dan Brown not only to decorate the novel but also to empower its themes. The themes and meanings of these symbols as generated by the researchers are: Christianity, Dante Alighieri's life, The Seven Deadly Sins, The Divine Comedy, The Black Death, Transhumanism and Humanism movement. This research article contributes in moving the research to the area of semiotics ahead. It provides an insight into how Charles Sanders Peirce's triadic theory is applicable to study signs and symbols in a literary work.

Another research article was written by Hanna Buczynska-Garewicz in 1980, entitled "Semiotics and The Newspeak." In her article, Buczynska-Garewicz aims to analyse the term of Newspeak whose function is to limit the range of thought as introduced by George Orwell in his novel "Nineteen Eighty-Four." She asserts that the term Newspeak "displays a very specific phenomenon of human communication [...] and semiotics as a general theory of signs could be of great importance for the understanding of the peculiarity of human communication created by the newspeak" (91). Hence, she

attempts to analyse the newspeak as a system of signs by using Peirce's idea of triadic semiosis, grounded by terminology of Max Bense's *Basis theorie* to help provide the needed tools for the semiotic analysis. Before analyzing the newspeak term, she provides a synopsis on the triadic structure of the sign: *Representamen*, *Object*, and *Interpretant*, which Max Bense calls *the Mittelbezug*, the *Objektbezug*, and the *Interpretantenbez'ug* (93). According to the researcher, in both the semiotics of Peirce and Bense, there is a differentiation of two kinds of objects: an immediate and a dynamic object, and three kinds of Interpretants: immediate, normal, and dynamic. For the first level of semiosis: *Mittelbezug* or *Representamen*, it is shown that the newspeak restrains the repertoire of signs and creates new signs unknown before. The second level of semiotic analysis is concerned with the object or *Objektbezug*; it displays that the newspeak reduces the object dimension; as a sign, the newspeak has only one type of objects: the dynamic one. For the third level of semiosis formed by the *Interpretantenbez'ug*; it is concluded that the interpretant of the newspeak is "a community of restricted intellectual experience and of restricted communication". This study, therefore, reveals that in spite of the infinite process of semiosis, the newspeak sign stops it because it uses words to persuade rather than to inform, and "persuasion is a final effect of a sign" that does not demand further interpretation (99). This study plays a major role in coming up with a new standpoint concerning the infinite process of semiosis by using it in analysing the newspeak language.

Significant researches have been carried out on Peircean Semiotic theory of Sign and Symbol along with the triadic theory of meaning that is applied to the analysis of literary works. However, there is a general lack in applying the triadic theory of sign to study the symbolism of other worlds in fantasy fiction. Furthermore, there is a need for combining the triadic theory of sign with other theories, especially with psychoanalytic theory, to increase its significance and to enhance the understanding and interpretation of

literary works. Hence, the present research intends to fill these gaps by applying Peirce's triadic theory of sign with psychoanalytic theory to study the symbolism of otherness in fantasy fiction. It is hoped that this study will be a guide in applying the semiotic triadic theory of meaning correctly, as it is suggested for further researchers to continue with the infinite process of semiosis started in this study.

All in all, the present study is different from the existing relevant studies because of it tends to combine the theory of semiotics with psychoanalysis to study symbolism in literature. Moreover, because the novel of *coralline* is a new novel, this dissertation is deemed to be the first research to study symbolism found in it. Furthermore, this study contributes to the field of fantasy studies for adding new interpretations for the symbolism of other worlds in fantasy fiction, which are usually interpreted as a symbol of escape.

2.2 Methodology

Research methodology is one of the key elements in research. It provides essential guidelines that help the researcher follow in his or her path of writing an effective and successful research. This section will outline the methodology that will be used to guide the present research, including the research design, object and instrument of the research, techniques of data collection and analysis, data sources, and data sampling.

2.2.1 Data Collection Sources

2.2.1.1. Primary Sources of Data Collection

Primary data sources, or first-hand data, are the sources from which the researcher will directly collect data from its original source. In this research, primary data sources are Neil Gaiman's *Coraline*, as well as other E-books related to the subject matter of this dissertation.

2.2.1.2 Secondary Sources of Data Collection

Although the researcher will mostly depend on primary collected data, secondary data, which is indirect data or second hand data conducted by other researchers, may be of ample value. The researcher will use some secondary data from the internet such as books, journals, articles, encyclopaedias, and previous researches related to the subject matter, in order to save time and better understand the issue under study.

2.2.2. Object of the Study

The object of this study is the British children's fantasy novel *Coraline*, written by the contemporary fantasy writer Neil Gaiman. It was first published in 2002 by Bloomsbury and Harper Collins and received several awards including: The Hugo Award and the Nebula Award in 2003 for the Best Novella, the Bram Stoker Award in 2002 for Best Work for Young Readers, and it was one of the best 100 novels in the twenty first century. *Coraline* was adopted into an American animated film in 2009 directed by the American stop motion director Henry Selick.

2.2.3 Type of Research Design

Research design is the framework of techniques and strategies used by the researcher to investigate a particular subject matter. This study adopts a qualitative design, precisely by using content analysis method. The researcher finds this design the most appropriate for the present research which seeks to uncover the deeper meanings behind the use of the other world in the fantasy novel of *Coraline*. According to Rubin and Babbie in their book *Essential research methods*, qualitative studies seek the deeper understandings and meanings behind the complexity of certain human experience or phenomena. It focuses on words, phrases, and ideas in a narrative, rather than numbers and

statistics. Moreover, one of the advantages of qualitative research is its flexibility. The researcher may change his research design at any time when collecting data (46-49). One of the widely used techniques in qualitative design is content analysis.

This research will adopt content analysis method in analysing qualitative data, because of the need to analyse the content of the chosen text (signs in particular) in this research, to categorize and classify data into different themes, and to identify the relationship between these themes and categories. Content analysis, also called document analysis, is a subjective technique used to analyse and interpret text data (words, phrases, symbols, and the like) through the process of coding the content into categories. It aims at providing “knowledge and understanding of the phenomenon under study” (qtd. in Hsieh et al. 1278). Before analysing data, the first thing to begin with in qualitative design is developing a research topic and writing a clear problem statement or the focus of inquiry.

In order to clearly understand the methodology of this study, it is important to refer back to the problem of the research, which is called in the qualitative design: the focus of inquiry. This research’s main concern is to study the symbolism of otherness in the fantasy novel of *Coraline* written by Neil Gaiman. Precisely, it attempts to discover the symbolism of the magical other world in *Coraline*, through studying the semiotics of some purposefully selected “other” characters, objects, conflicts, and events that take place in that other world. To guide the research problem, select the appropriate data, and follow the right steps in analysing and interpreting this data, it is essential to help grounding the chosen design and solving the proposed problem by adopting suitable theories.

This qualitative research will follow the Semiotic theory of Charles S. Peirce as the basic theory of this study, along with Freud’s and Jung’s theories of Psychoanalysis. Peirce’s Triadic theory of Sign Consists of three major components: object, representamen, and interpretant. Based on this theory, the researcher will collect data, which are signs (or

representaments) that represent objects related to the other world in *Coraline*, in order to find possible interpretants to these signs. Then, psychoanalysis will be used in coding, categorizing, and interpreting this data. In other words, after identifying the sign representaments and their sign objects from the novel, the researcher will rely on psychoanalytic theories (Freud's theories of wish-fulfilment dream and Oedipus complex, and Jung's shadow and great mother archetypes) in generalizing appropriate interpretations (interpretants) to the collected data (signs). To conduct this research, the researcher should first identify the samples from which signs will be collected.

2.2.4 Data Sampling

Data sampling is very important in any qualitative research. This research will follow non-probability sampling procedure in which the researcher does not randomly select the sample of the study. Instead, the researcher will select the sample based on a subjective judgment. The type of non-probability sampling technique used in this study is purposive sampling, also called subjective, judgmental, or selective sampling, which is a commonly used technique in content analysis. By using this technique, the researcher will select a sample based on his own "knowledge of the population, its elements, and the nature of [the] research aims" (Rubin and Babbie 222). Thus, the researcher will select his or her sample based on his own judgment, purpose of the study, and knowledge about the most representative sample for his or her research.

The other world in the novel of *Coraline*, which is the interest of the researcher, is considered the general population from which the researcher will select specific samples, or subsets. Each subset contains elements (whether characters, objects, or events) that exist in the other world or related to it in some way. Thus, the researcher considers these elements "other" and the symbolism of these other elements is necessarily the symbolism

of the other world. Since the samples of the study share the same characteristic and belong to the same group, the type of purposive sampling method used in this research is a homogeneous sampling. Another important point is that the elements of each sample are called, according to the triadic semiotic theory, objects. To study the semiotics of these objects, the researcher will search for the signs that represent these objects in the novel (representaments), and then analyse these signs and generate appropriate interpretations (interpretants).

After a careful reading of the novel, the researcher assumes that the other world symbolizes: dream, Oedipus complex, the Shadow, and good and evil. To conduct this study and prove this assumption, the researcher purposely selects four samples from the chosen population. The first sample contains three elements or objects, which are the protagonist's wishes, that exist in the other world: perfect food, perfect parents, and enjoyments. The purpose behind selecting this sample is the conviction that it contains the suitable data or signs which prove that the other world symbolizes wish-fulfilment dream. Likewise, the remaining samples are selected purposefully to help study the symbolism of otherness as it was assumed by the researcher.

The second sample contains two elements: button-eyes and the conflict with the other mother. This sample will be selected because it contains data or signs which support the assumption that the other world is a symbol of Oedipus complex. The third sample includes two elements: Characters (the other mother, and the black cat) and the setting (night time, and the other house) of the other world, the intent of choosing such a sample is because it contains data that support the assumption that the other world is a symbol of shadow. The last sample includes one element: the other mother, which will be analysed as a great mother, as a devouring mother, and as a nurturing mother, then generate the interpretation of each one. The objective behind choosing this sample is because it contains

data or signs which demonstrate that the other world is a symbol of good and evil, since the other mother is the creator and manipulator of the other world. In order to collect data (signs) from these samples and analyse it, one needs to use an appropriate instrument and follow the appropriate methods.

2.2.5 Instrument of the research

One of the special features of qualitative research is the instrument used in data collection, analysis, and interpretation. Qualitative studies rely on the human being as the chief instrument of data collection and analysis, and that emphasizes on the unique function and the key role hold by qualitative researchers in their investigations. Qualitative research deals mostly with human experiences, to grasp these complex experiences, one needs a much flexible tool, a tool that have the ability to carry such task, the human instrument is proved to be the most potent one (Ary et al. 424). Thus, the key instrument of collecting, analysing, and interpreting data in this research is the human instrument: the researcher herself.

2.2.6. Methods of Data Collection and analysis

Being the research instrument, the collector, analyser, and interpreter of research data, the researcher will adopt certain methods and steps in order to collect, analyse, and interpret data, in order to discover the symbolism of the other world in the novel, and to find proper solutions to the questions that have been posed in the research under investigation, which are how is otherness represented in the novel of *Coraline*, and what interpretations may be generated out of this representation. Thus, this section attempts to provide the steps and methods that the researcher will follow in the process of answering these questions; the process of collecting and analysing data.

2.2.6.1. Data Collection Method

Before collecting data from the novel of *Coraline*, it is important to identify the type and form of data that will be collected. The data of this study is a qualitative data, it is the signs or representaments which represent the “other” that exist in the other world. these signs are in the form of quotations, because quotations are deemed the most appropriate way to show how is otherness represented in the novel. In other words, quotations clearly explain how these signs represent its objects. In order to collect data in content analysis, one needs to follow two steps: to identify the material that will be analysed and to record particular aspects of interest.

Following the above steps of content analysis, the researcher first identifies the novel of *Coraline* by Neil Gaiman as the body material whose content will be analysed by reading and rereading the novel carefully, neatly, and comprehensively. Second, to record particular aspects of interest from the content of the chosen material, the researcher will take notes about data that is appropriate for the research’s subject matter. Thus, the researcher follows two key methods to collect data in this study. The first is a careful reading of the novel, and the second is taking notes.

2.2.6.2 Data Analysis Technique

The method that will be followed to analyse data is a descriptive interpretive qualitative method. Because the collected data of this research is qualitative data and not quantitative, the researcher will analyse it using qualitative content analysis. The researcher uses descriptive method to describe the data or signs being collected, and to explain how these signs represent objects related to the other world. To analyse and interpret this data and these signs, the researcher will follow the following seven steps:

- 1. Preparing and organizing data:** the first step in the process of data analysis is preparing and organizing the collected data and make it ready for the analysis.
- 2. Reading through all the data:** the second step is to carefully read and reread the collected data, with taking notes about important information, ideas, or questions that come to the researcher's mind, in order to make sense of the collected data.
- 3. Coding the data:** Coding data is part of the process of data analysis. It is the process of organizing the qualitative data and categorizing it into different themes. Since following a content analysis method, Rubin and Babbie in *Essential Research Methods* believe that “[c]ontent analysis is essentially a coding operation” (334). Therefore, in this study the researcher classifies data into four codes, and divides each code into specific categories, in order to distinguish between its themes and easily interpret the signs in it. As aforementioned, this data is in the form of signs that represent some objects in the other world of *Coraline*. Codes are classified as follows:

Code A: It is about signs that represent the Protagonist's wishes which are depicted in the other world. these wishes, which are the categories of this code are: perfect food, perfect parents, and enjoyment. The researcher interprets signs found in this data code as signs or symbols of wish-fulfilment dream.

Code B: It contains signs that represent, according to the researcher, the protagonist's fantasies. There are three elements or categories in this code: Coraline's conflict with her other mother, her affection for her real and other father, as well as her escapism from the other world. The researcher interprets signs found in this data code as signs or symbols of the protagonist's Oedipus complex.

Code C: this code contains data that represent shadow in the other world of *Coraline*. It includes two categories: characters and the setting in the other world, because these two elements have various characteristics that represent the shadow archetype. The

researcher interprets signs found in this data code as signs or symbols of dark shadow of the real world and its inhabitants.

Code D: the last code includes signs that represent light and dark in the other world of *Coraline*. The researcher divides this code onto three categories: the other mother as a great mother, as a devouring mother, and as a nurturing mother. The researcher interprets signs found in this data code as signs or symbols of good and evil.

Each of these codes include different signs that represent something in the other world of *Coraline*. The signs that exist in one code have different, yet linked interpretation to the signs of other codes.

4. **Providing descriptions:** the next step is to give descriptions to the signs of each code in order to make it easy to interpret them.
5. **Providing interpretations to the descriptions:** based on the description of signs which are in the form of quotations, the research generates different interpretations to the signs of each code. This is done by interrelating descriptions of data with the theories adopted in this study, with the hope of getting the findings based on the purpose and objective of the study.
6. **Linking signs to its objects and interpretants:** based on the triadic semiotic theory, the next step in data analysis will be relating the three components of the sign together in one triangle: the sign, object, and interpretant.
7. **Stating findings:** the final step in data analysis is providing the outcomes of the study. In other words, the researcher will conclude with the interpretations found for the symbolism of otherness in the fantasy novel of *Coraline*.

2.3. Conclusion

To conclude this chapter, the researcher has set out two sections. The first section is a review of previous related literature. It includes different researches that have applied the semiotic theory of Charles S. Peirce, which is the basic theory of this research. In this section, the researcher concludes with showing out the gaps of these studies and the differences between these studies and the present study, along with stating the different contributions that this study may add to the existing research. The second section is about the methodology followed in this study. In this section, the researcher shed light on different methods and processes that are deemed essential for understanding the research and its progress. It has dealt with the following elements: the research's object, sources of data collection, instrument, the type of research design, and methods of data sampling, collection, and analysis.

Chapter Three: Semiotics of The Other World in Neil Gaiman's *Coraline*

3.0. Introduction

A reading of Neil Gaiman's *Coraline* entails a rich atmosphere of symbols, especially those that exist in the other world. Therefore, this practical chapter aims at studying the meanings of some symbols in the other world of *Coraline*, in order to understand the symbolism of otherness in the novel, and specifically to discover the significance of the other world in *Coraline*. To do so, Peirce's Triadic concept of the sign will be adopted, therefore, when analysing the meanings of symbols, the linkage between representamen, object, and interpretant needs to be found. In addition to using theories of psychoanalysis, Peirce's Semiotics, on the one hand, will be used for the reason that it is concerned with studying any sign including symbols. Since, according to this theory, a sign may be in a form of symbol, icon, or index. Theories of psychoanalysis, on the other hand, will be used to help give evidence to the interpretation of each symbol from a psychoanalytic perspective.

3.1. Otherness as a Symbol of Coraline's Dream

Dream is an everyday phenomenon which is experienced by individuals. The other world in *Coraline* first appears as a perfect world, in which the protagonist finds everything that she has once wished to possess. Therefore, it is claimed that the other world is a symbol of wish-fulfilment dream. In order to demonstrate this claim, the researcher will study the other world using Peirce's Triadic theory of Sign with Freud's theory of wish-fulfilment dream. To do so, three elements in the other world will be analysed semiotically as sign objects or symbols: Perfect parents, perfect food, and

enjoyment. To generate appropriate interpretants to these objects, it is essential to know how are they represented in the novel. Thus, the representamen of each object will be taken from the novel in the form of quotations.

3.1.1. The Semiotics of Perfect Parents in the Other world

Coraline has two parents; parents in the real world and parents in the other world. The latter are called the other parents. According to Peirce's Triadic theory of sign, the researcher considers Coraline's parents in the other world as a sign object or a symbol. To find out the deep meaning (interpretant) of this object, one needs to know how it is represented (representamen). Thus, different quotations from the novel are used as a representamen of parents in the other world. The following quotation shows how Coraline's other parents were first represented in the other world:

"I'm your other mother," said the woman. "Go and tell your other father that lunch is ready," She opened the door of the oven. Suddenly Coraline realized how hungry she was. It smelled wonderful. [...]. "Hello Coraline," [said her other father]. "I'm starving." He got up and went with her into the kitchen. They sat at the kitchen table, and Coraline's other mother brought them lunch. A huge, golden-brown roasted chicken, fried potatoes, tiny green peas. Coraline shovelled the food into her mouth. It tasted wonderful. "We've been waiting for you for a long time," said Coraline's other father. "For me?" "Yes," said the other mother. "It wasn't the same here without you. But we knew you'd arrive one day, and then we could be a proper family. Would you like some more chicken?" (Gaiman 18-19)

From the above quotation it appears that Coraline's other parents are caring parents, for the reason that the first thing they offer to her is food, because Coraline is a foodie child. In addition, the quotation shows the other parents' excitement to have Coraline

around them. They were waiting for her “for a long time”, unlike her real parents, who are always present at home but rarely seat with their daughter. Similarly, the succeeding quotation represents Coraline’s other parents as kind, warm, and attentive parents:

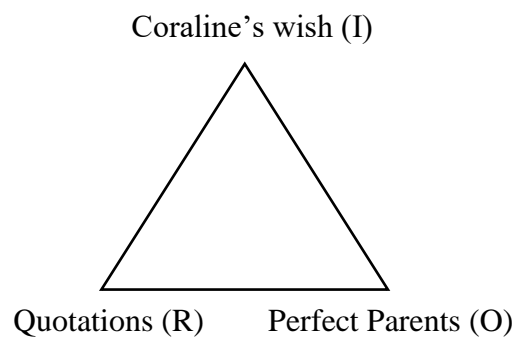
Her other parents stood in the kitchen doorway as she walked down the corridor, smiling identical smiles, and waving slowly. “Have a nice time outside,” said her other mother. “We’ll just wait here for you to come back,” said her other father. When Coraline got to the front door, she turned back and looked at them. They were still watching her, and waving, and smiling (Gaiman 21). “We’ll see you soon, though,” said her other father. [...]. “And then we’ll all be together as one big happy family,” said her other mother. “For ever and always.” (Gaiman 27)

In other words, Coraline’s parents in the other world treat her with much warmth and affection than her parents in the real world. They look at her attentively and smilingly, and they use deep words that make Coraline feel comfortable and make her think of staying for ever in the other world. They make her feel like they will miss her if she is late. Likewise, the following and last quotation represents the other parents’ exhibiting concern and empathy for Coraline. Besides, it shows that they are giving, loving, and caring parents, who may do anything to make their daughter satisfied, pleased, and happy:

“Where are my parents?” Coraline asked. “We’re here,” said her other mother, [...]. “We’re here. We’re ready to love you and play with you and feed you and make your life interesting.” [...]. The other father, who had been sitting on a chair in the hallway, stood up and smiled. “Come on into the kitchen,” he said. “I’ll make us a midnight snack. And you’ll want something to drink— hot chocolate perhaps?” (Gaiman 34)

All previous quotations, which are the representamen of the other parents as a sign object, illustrate that parents in the other world are perfect parents, and different from the

real ones, who usually neglect Coraline and refuse to satisfy her needs. Thus, it may be said that perfect parents in the other world are a symbol of Coraline's wish of having attentive and caring parents. According to Peirce's Theory of Sign, the other parents are the object of the sign, which is represented by different quotations from the novel (representamen), and interpreted as a symbol of Coraline's wish (interpretant). The following triad shows the relation between the three components of the sign that make the process of semiosis or the process of making meaning, in which (I) indicates the interpretant, (O) indicates the object, and (R) indicates the representamen:

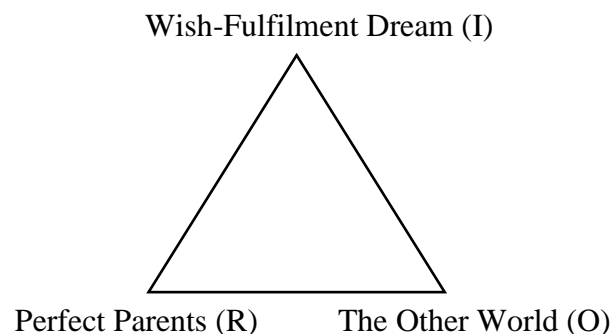


As previously mentioned, perfect parents in the other world, who are Coraline's other parents, are a symbol of the wish that Coraline has long desired to fulfil. This unfulfilled wish becomes repressed in Coraline's unconscious mind. Thus, it appears in the other world as a compensation. Since the wish to have perfect parents is represented in the other world, it may be claimed that the other world is a symbol of dream in which this wish is fulfilled. Freud stated in *The Interpretation of Dreams* that dreams are "fulfilments of wishes" for being an attempt to resolve a conflict or a repressed desire in the unconscious mind (113). Children's dreams are defined by Freud as a reaction to the child's previous day's experience, and as a representation of his psyche, wishes, and desires (Freud, *A General Introduction to Psychoanalysis* 57). To prove that the other world is a wish-fulfilment dream, it is essential to know what happened to the protagonist the day before

her entrance to the other world, specifically how coraline’s parents treated her the day before being in the other world.

The day afore Coraline’s entrance to the other world is the day when it rained, Coraline was obliged to stay home with her parents instead of go out exploring. Since they work online, her parents are always at home “doing things” on their computers. Yet, they pay very little attention to Coraline. Being fond of exploring, Coraline becomes bored the day when it rained, for she cannot go outside. Thus, she asks her real parents to play with her but both of them tend to ignore her, talk with her in an unwelcomed manner, and recommend her to pass time with things that do not amuse her. In addition, they always give her some tasks to do, so that she does not make noise while they work. This is a proof that her real parents prioritize their work over their daughter.

Overall, Coraline’s real parents are uncaring, selfish, and unloving parents. Thus, Coraline wishes to have good parents that care for her, love her, and play with her. This wish is repressed in her unconscious and is appeared in her dream as a compensation of what happens in her real life, and as fulfilment of the desire to have perfect parents. Thus, since the other world is a reaction to Coraline’s previous day’s experience with her parents and at the same time fulfils Coraline’s unconscious wish of having her parents’ love and attention, it is a symbol of wish-fulfilment dream.



The above triangle illustrates the relation between the sign's components that form the process of semiosis. On the whole, the other world as a symbol is, according to Peirce's Triadic concept of the sign, a sign object. Perfection of Coraline's other parents in the other world represents the other world as a dream, thus perfect parents are representamen (R) of the other world, the latter is interpreted according to this representation as a wish-fulfilment dream, which is its interpretant (I). Like Coraline's other parents in the other world, food in the other world is a key element that help to identify how the other world is represented, and thus what does it symbolize. Therefore, the representation of food, which is a representamen of the other world, will be analysed semiotically.

3.1.2. The Semiotics of Perfect Food in the Other World

To study the other world as a symbol of dream, the researcher chooses to study the semiotics of food as a representation of the other world. Food as a sign object, or a symbol, has various representations in the other world of *Coraline*. Quotations from the novel will be used as a representamen of food, in order to generate appropriate interpretant to it. Since the first thing that the other parents offer to Coraline when she enters the other world is food, the following quotation shows the first time Coraline tastes the other world's food:

They sat at the kitchen table, and Coraline's other mother brought them lunch. A huge, golden-brown roasted chicken, fried potatoes, tiny green peas. Coraline shovelled the food into her mouth. It tasted wonderful. [...]. Would you like some more chicken?"It was the best chicken that Coraline had ever eaten. Her mother sometimes made chicken, but it was always out of packets or frozen, and was very dry, and it never tasted of anything. When Coraline's father cooked chicken he bought real chicken, but he did strange things to it, like stewing it in wine, or

stuffing it with prunes, or baking it in pastry, and Coraline would always refuse to touch it on principle. She took some more chicken. (Gaiman 18-19)

The first time Coraline tastes the other world's food, she feels that it is the most delicious food she has ever tasted, and her other mother's chicken "was the best chicken that Coraline had ever eaten." Unlike the dry and frozen chicken of Coraline's real mother, and unlike the chicken her father cooks by following recipes, the other mother's chicken, though a traditional one, is for Coraline quite tasty. In the following quotation, Neil Gaiman describes food in the other world, starting from the way it is cooked to the way it is offered to Coraline:

Her other mother smiled gently. With one hand she cracked the eggs into a bowl; with the other she whisked them and whirled them. Then she dropped a pat of butter into a frying pan, where it hissed and fizzled and spun as she sliced thin slices of cheese. She poured the melted butter and the cheese into the egg-mixture, and whisked it some more. [...]. Smell the lovely breakfast I'm making for you." She poured the yellow mixture into the pan. "Cheese omelette. Your favourite. "The other mother took the bacon from under the grill and put it on a plate. Then she slipped the cheese omelette from the pan onto the plate, flipping it as she did so, letting it fold itself into a perfect omelette shape. She placed the breakfast plate in front of Coraline, along with a glass of freshly squeezed orange juice and a mug of frothy hot chocolate. (Gaiman 51-52)

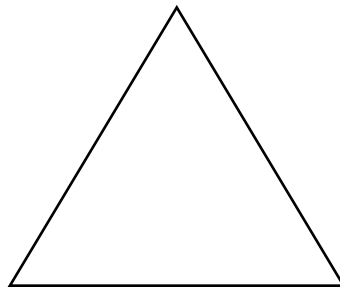
The above quotation describes food in the other world as it is prepared by Coraline's other mother. She prepares it with both gratitude and mastery. Even when she offers it to Coraline, she offers it in a gentle way. It was Coraline's first breakfast in the other world; cheese omelette and a cup of hot chocolate, which are Coraline's favourites in the real world. The other mother creates a perfect world for Coraline to

make her stay forever with her in the other world; food is one of the perfect things in this world:

“And will there be awful meals, with food made from recipes, with garlic and tarragon and broad beans in?” asked Coraline. “Every meal will be a thing of joy,” whispered the voice from under the old man’s hat. “Nothing will pass your lips that does not entirely delight you.” (Gaiman 64)

In other words, the other mother promises Coraline to cook her delicious meals that she will enjoy eating. Thus, she keeps her in her world forever. Consequently, from the previous quotations, which are a representamen of the other world’s food, it appears that food is represented in the other world as a perfect food that Coraline has ever tasted. Therefore, according to the provided representation of food as a sign object, the latter may be interpreted as a symbol of Coraline’s wish, which is the object’s interpretant.

Coraline’s Wish (I)



Quotations as a Representamen (R)

Perfect Food (O)

As above-mentioned, perfect food in the other world is a symbol of Coraline’s wish. Coraline’s parents in the real world are always busy and do not have enough time to cook what Coraline desires to eat, and most of time they depend on microwave food, or recipes which Coraline hates. Besides, they convince her that she will get used to such kind of food, as described in the conversation bellow:

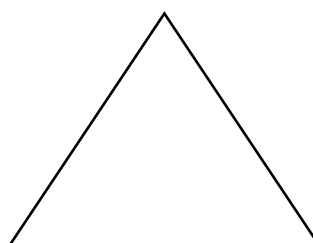
“Daddy, you’ve made a recipe again.” “It’s leek and potato stew with a tarragon garnish and melted Gruyère cheese,” he admitted. Coraline sighed. Then she went

to the freezer and got out some microwave chips and a microwave minipizza. “You know I don’t like recipes,” she told her father, while her dinner went around and around and the little red numbers on the microwave oven counted down to zero. “If you tried it, maybe you’d like it,” said Coraline’s father, but she shook her head. (Gaiman 8)

Moreover, Coraline usually goes to Misses Spink and Forcible in the real world, when it is tea time, because she likes what they offer to her, and wishes that she could have such food at home: “She had three digestive biscuits, a glass of limeade, and a cup of weak tea. The limeade was very interesting. It didn’t taste anything like limes. It tasted bright green and vaguely chemical. Coraline liked it enormously. She wished they had it at home” (Gaiman 30).

The day when Coraline had the above conversation with her father, and went to the old actresses for tea, is the day when it rained, specifically the night before entering the other world. As defined before, dream is a reaction to the child’s previous day’s experience, in which the child’s desires which are repressed in the unconscious will appear. Thus, the other world in *Coraline*, in which Coraline’s wish of perfect food is fulfilled, is a symbol of wish-fulfilment dream, because the other world is like a dream that comes as a compensation to Coraline for her father’s imperfect food and recipe of the previous day. In other words, Coraline’s wish of eating her favourite meals is repressed in her unconscious and appeared in the other world as a fulfilment of her wish. Thus, considering perfect food a representation of the other world (Representamen), the other world as symbol (Object) may be interpreted as a symbol of wish-fulfilment dream (Interpretant).

Wish-Fulfilment Dream (I)



Perfect Food (R)

The Other World (O)

All in all, perfect food in the other world is a symbol of Coraline's wish, and the other world in *Coraline* is a symbol of dream, in which this unconscious wish is fulfilled and in which Coraline enjoys a delicious food that she has never tasted before. Likewise, the other world in *Coraline* also symbolizes dream because it fulfils Coraline's wish to be enjoyed and amused, which is an unfulfilled wish in her real world.

3.1.3. The Semiotics of Coraline's Enjoyment in The Other World

The other world in *Coraline* is full of interesting things that make Coraline enjoyed. To study the symbolism of the other world, the researcher will analyse the semiotics of enjoyment, as a sign object, in the other world. To interpret this object and discover its hidden meaning, one ought to know how it is represented in the novel. Therefore, different quotations will be used as a representamen of enjoyment in the other world. The following quotation points to the first time Coraline's enjoyment in the other world is represented in the novel:

“After lunch I thought you might like to play in your room with the rats.” “The rats?” “From upstairs.” Coraline had never seen a rat, except on television. She was quite looking forward to it. This was turning out to be a very interesting day after all. After lunch her other parents did the washing up, and Coraline went down the hall to her other bedroom. It was different from her bedroom at home. For a start it was painted in an off-putting shade of green and a peculiar shade of pink. Coraline decided that she wouldn't want to have to sleep in there, but that the color scheme was an awful lot more interesting than her own bedroom. There were all sorts of

remarkable things in there she'd never seen before: windup angels that fluttered around the bedroom like startled sparrows; books with pictures that writhed and crawled and shimmered; little dinosaur skulls that chattered their teeth as she passed. A whole toy box filled with wonderful toys. (Gaiman 19)

Being the only child in her family, thus does not have a playmate to play with, Coraline finds playing with rats in the other world very interesting. In addition, Coraline adores her other bedroom in the other world, for it is full of toys and "all sorts of remarkable things [that] she'd never seen before" it was "lot more interesting than her own bedroom" in the real world. Furthermore, the theatre in the other world, whose audience are talking dogs and whose actresses are the old other misses Spink and Forcible, is one of the things that made Coraline enjoyed in the other world, where she attends different interesting shows of other Misses Spink and Forcible, as described in the following quotation:

There was a sudden hissing noise from behind the stage. Coraline decided it was the sound of a scratchy old record being put onto a record player. The hissing became the noise of trumpets, and Miss Spink and Miss Forcible came onto the stage. Miss Spink was riding a one-wheeled bicycle and juggling balls. Miss Forcible skipped behind her, holding a basket of flowers. She scattered the flower petals across the stage as she went. They reached the front of the stage, and Miss Spink leaped nimbly off the unicycle, and the two old women bowed low. All the dogs thumped their tails and barked enthusiastically. Coraline clapped politely. [...]. "And now," Miss Spink said, "Miriam and I proudly present a new and exciting addendum to our theatrical exposition. Do I see a volunteer?" The little dog next to Coraline nudged her with its front paw. "That's you," it hissed. Coraline stood up, and walked up the wooden steps to the stage. "Can I have big

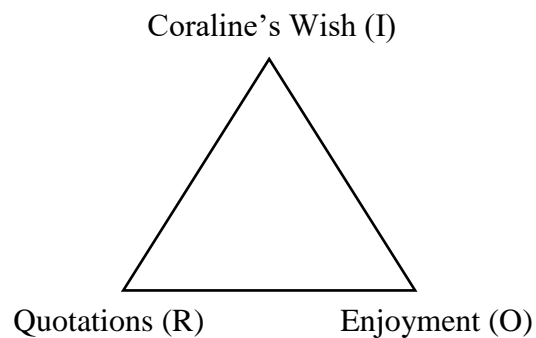
round of applause for the young volunteer?” asked Miss Spink. The dogs woofed and squealed and thumped their tails on the velvet seats. [...]. “How long does this go on for?” asked Coraline. “The theatre?” “All the time, said the dog. “For ever and always.” (Gaiman 24-26)

Thus, Enjoyment is also represented in the theatre of the other world. A theatre that goes “for ever and always” where Coraline was entertained by the amusing performances of the other misses Spink and Forcible, as well as the dogs, and their weirdness that made them quite interesting for Coraline. When Coraline goes back home in the other world, she tells her other parents that she had an enjoyable time:

“Bye,” said Coraline. She walked out of the theatre and back into the garden. She had to blink her eyes at the daylight. Her other parents were waiting for her in the garden, standing side by side. They were smiling. “Did you have a nice time?” asked her other mother. “It was interesting,” said Coraline. [...]. “So,” said her other father. “Do you like it here?” “I suppose,” said Coraline. “It’s much more interesting than at home.” (Gaiman 27)

Coraline tells her other parents that the other world is “much more interesting” than her real world. It is so because the other mother creates a world different from the real world, a world that Coraline has long desired to live in. The other mother tries to offer Coraline with everything that she has wished to possess in the real world, including amusement, since Coraline is most of the time bored in the real world. Coraline asks the other Mr. Bobo, the man who lives upstairs: ““And could I have Day-Glo green gloves to wear, and yellow Wellington boots in the shape of frogs?’ asked Coraline. ‘Frogs, ducks, rhinos, octopuses—whatever you desire. The world will be built new for you every morning. If you stay here, you can have whatever you want,’” (Gaiman 64). In other

words, the other world in *Coraline* provides Coraline with everything that makes her enjoyed, and whatever she wishes.



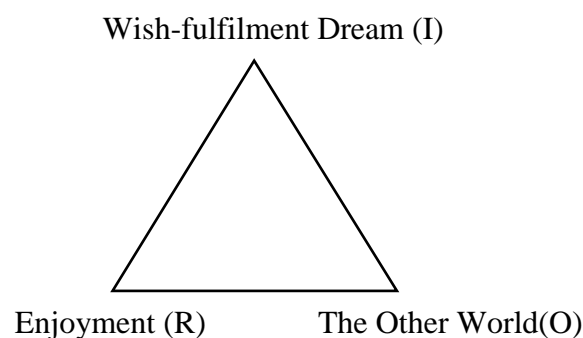
Therefore, From the above triangle which represents the process of making meaning (semiosis), and from the previous quotations which are a representation of enjoyment in the other world, it may be said that enjoyment (as an object of this representation) is a symbol of Coraline's wish to be entertained in the real world (interpretant). Coraline's boredom in the real world is a confirmation that she wishes to be entertained and to have fun. The day it was raining, before Coraline's entrance to the other world, she was bored doing unenjoyable things like watching all the videos that her mother recommended. Besides, "She was bored with her toys, and she'd read all her books. She turned on the television. She went from channel to channel to channel, but there was nothing on but men in suits talking about the stock market, and talk shows" (Gaiman 6). Furthermore, being the only child in the family with no siblings to play with and being in a new flat where she has no friends, she usually asks her parents to play with her, but they are always busy working on their computers. Thus, they suggest her to do things that are boring for her, or send her to pass time with Misses Spink and Forcible who usually forget that she is present with them. In addition, they disremember the correct spelling of her name:

"Why don't you play with me?" she [asked her father].

"Busy," he said.

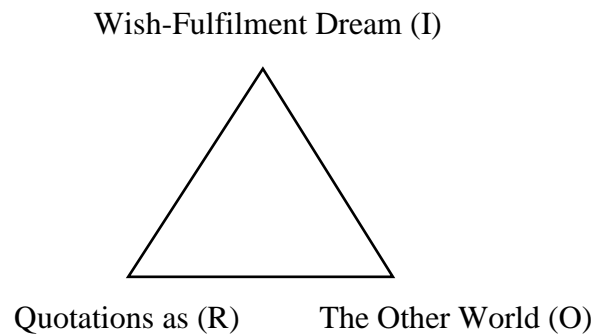
“Working,” he added. He still hadn’t turned around to look at her. “Why don’t you go and bother Miss Spink and Miss Forcible?” (Gaiman 13)

The above conversation of Coraline with her real father shows Coraline’s boredom and unenjoyment in the real world, the day before arriving to the other world. The desire to enjoy, explore, and to do interesting things is repressed in Coraline’s unconscious and is appeared in a kind of compensation in the other world to fulfil this repressed wish. Therefore, according to Freud’s definition of the child’s dream, i.e. as a reaction to the previous day’s experience and as a fulfilment of a repressed desire in the child’s unconscious, the other world is a symbol of wish-fulfilment dream. Since the other world is a sign object, specifically a symbol, it is represented through entertainment and enjoyment (representamen) that the other mother offers to Coraline, who has experienced a dull day in the real world before entering this world. By analysing the representamen of the other world, it appears that the other world as an object is a wish-fulfilment dream (interpretant).



Overall, to study the other world semiotically as a symbol, three sign objects (perfect parents, perfect food, and enjoyment) in the other world of *Coraline* were interpreted depending on how they are represented in this world. Thus, quotations from the novel *Coraline* were extracted as specimens of these objects and of the other world itself. Consequently, it has been proved that perfect parents, perfect food, and enjoyment in the

other world are symbols of Coraline's wishes and desires that are repressed in her unconscious. Therefore, the other world, which is a place where these wishes are fulfilled, is a symbol of wish-fulfilment dream. For Freud, dreams are not only fulfilment of wishes like food and enjoyment, but also fulfilment of sexual desires, like those repressed during the child's Oedipus complex.



3.2. Otherness as a Symbol of Coraline's Oedipus Complex

The other world in *Coraline* is a world where Coraline had a severe conflict with the other mother, who controls Coraline's other father. This section is, therefore, an attempt to discover the symbolism of the other world based on studying the semiotics of the following symbols: Coraline's conflict with her other mother, her affection for her real and other father, as well as her escapism from the other world. To help interpret these symbols, the researcher will first search for their representations in the novel. Thus, quotations from the novel will be used as specimens to the selected sign objects in order to produce appropriate interpretants and to make meaning for each object out of its representation. Freud's Oedipus complex will be used to help give an evidence to the produced interpretants.

3.2.1. The Semiotics of Coraline's Affection for Her Father

Coraline had two trips to the other mother's world. When she decides to enter this world for the second time, she stops in front of the doorway that leads to the other world before opening it. Suddenly, she remembers her relation with her father when she was a little girl. Hence, she tells the black cat that "when [her family] lived in [their] old house, a long, long time ago, [her] dad took [her] for a walk on the wasteland between [their] house and the shops" (Gaiman 33). While they walked, they passed through a wasp's nest. The following lines refer to how Coraline describes her attachment to her father and how he rescues her from wasps:

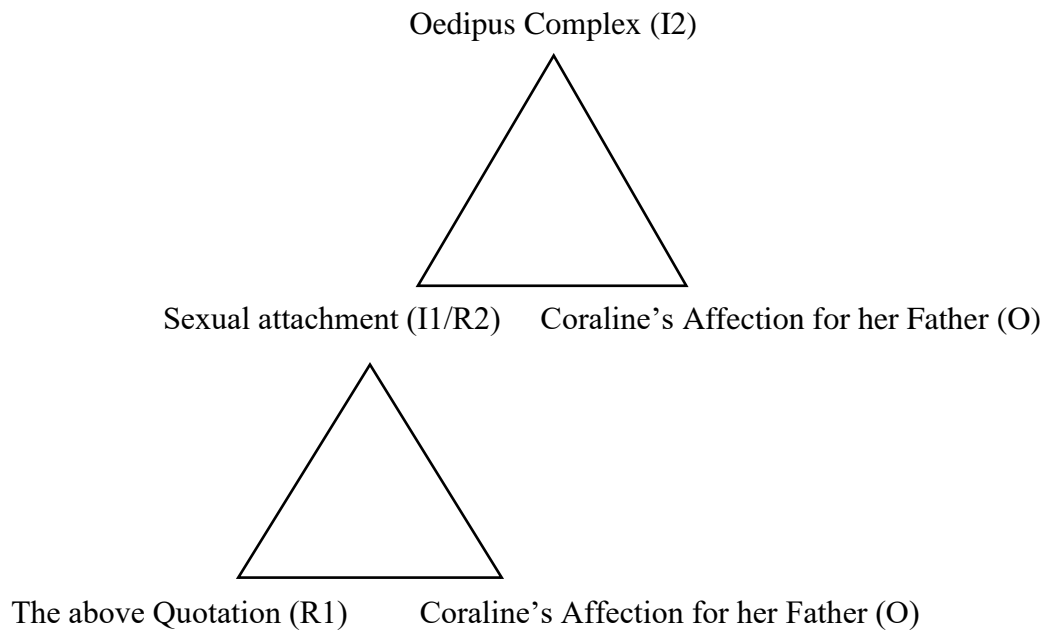
"[...] We went down [the] hill, to the bottom of a gully where a stream was, when my dad suddenly said to me, "Coraline—run away. Up the hill. Now!" He said it in a tight sort of way, urgently, so I did. I ran away up the hill. Something hurt me on the back of my arm as I ran, but I kept running. "As I got to the top of the hill I heard somebody thundering up the hill behind me. It was my dad, charging like a rhino. When he reached me he picked me up in his arms and swept me over the edge of the hill. "And then we stopped and we puffed and we panted, and we looked back down the gully. "The air was alive with yellow wasps. We must have stepped on a wasps' nest in a rotten branch as we walked. And while I was running up the hill, my dad stayed and got stung, to give me time to run away. His glasses had fallen off when he ran. "I only had the one sting on the back of my arm. He had thirty-nine stings, all over him. We counted later, in the bath." [...]. [My father said that] he wasn't scared when he was standing there and the wasps were stinging him and hurting him and he was watching me run away. Because he knew he had to give me enough time to run, or the wasps would have come after both of us."

(Gaiman 33-34)

That is to say, Coraline feels nostalgic for the days when she was in a close relationship with her father. He used to be attentive to his daughter, play with her, and make her feel important. When she remembers the day when her father took her for a walk, the way Coraline describes her father's courage in rescuing her from wasps, his sacrifice to save her, and his love toward her, suggests how she is attached to him, and how strong was their relationship. This strong relationship is shown in Coraline's counting her father's stings from the wasps when they were together in the bath. Richard Gooding in his article "‘Something Very Old and Very Slow’: Coraline, Uncanniness, and Narrative Form," sees the moment when Coraline was with her father in the bath as the moment when she realizes her sexual difference from males (401). From the above considered quote, which represents Coraline's affection for her father, it may be concluded that the latter is a symbol of Coraline's subconscious sexual attachment to her parent of the opposite sex.

Coraline's subconscious sexual attachment to her father is the interpretant produced out of the relationship between the protagonist's affection for her father as an object and its representamen from the novel, which is provided in a form of quotation. This interpretant will be further interpreted, thus, a further process of semiosis needs to be created. According to Peirce's theory of semiosis, the interpretant is a vital element in making an infinite process of producing meaning, due to its nature of being in itself a sign. A sign, also called a representamen, is, according to Freud, anything that can be considered by somebody a sign, this sign stands for something other than itself (Nöth 42). Thus, for the researcher, Coraline's sexual attachment to her father as an interpretant is another representamen for Coraline's affection for her father (object). This representamen symbolizes Coraline's Oedipus complex. The latter is the second interpretant for the object being analysed. On the whole, two processes of semiosis were enough to find the semiotics

and significance of this object. The following figure shows two triads that represent these two processes:



During the female Oedipus complex, the female child becomes subconsciously sexually attached to her father, as an object-love, and hostile toward the mother. Likewise, when Coraline starts to feel that her father's attention is divided and that he is abandoning her, she begins to be hostile toward her mother and starts to see her as a rival. This hostility is shown in the other world, between Coraline and the other mother.

3.2.2. The Semiotics of Coraline's Conflict with The Other Mother

The day before entering the other world, Coraline went shopping with her mother, in order to buy new school clothes, where she had a quarrel with her mother for not buying her what she wishes to wear. While her father left them and went to London. Similarly, during the night Coraline entered the other world, where she goes through a severe conflict with the other mother, and experiences an abandonment from her other father. To study the semiotics of this conflict as a sign object, different quotations will be studied as a

representamen. The following quotation shows Coraline's offensiveness toward her other mother in the other world:

She turned and looked at Coraline. "Now," she said, "you're going to stay here for ever and always." "No," said Coraline. "I'm not." And, hard as she could, she threw the black cat toward the other mother. It yowled and landed on the other mother's head, claws flailing, teeth bared, fierce and angry. Fur on end, it looked half again as big as it was in real life. (Gaiman 70)

In other words, Coraline refuses to accept the other mother's request of staying with her in the other world, and she hits her by throwing the cat over her face. Thus, Coraline tries to fight the other mother and to get rid of her. While the other mother constantly shows her love for Coraline, the latter continually rejects her love and feels hostile toward her, as described by Neil Gaiman in the following quotation:

Coraline shook her head. "I don't want to play with you," she said. [...]. The other mother shook her head, very slowly. "Sharper than a serpent's tooth," she said, "is a daughter's ingratitude. Still, the proudest spirit can be broken, with love." And her long white fingers waggled and caressed the air. "I have no plans to love you," said Coraline. "No matter what. You can't make me love you" [...] "Thank you, Coraline," said the other mother coldly, and her voice did not just come from her mouth. It came from the mist, and the fog, and the house, and the sky. She said, "You know that I love you." (Gaiman 44, 58)

Thus, Coraline seems to refuse to play with her other mother and "have no plans" to love her, "no matter what" the other mother does for her. In addition, Coraline thinks that the other mother tries to prevent Coraline from talking with her other father and believes that she is controlling him and manipulating him so as to hurt Coraline and not to befriend

her. The following quotation shows Coraline's desire to talk with her other father, who tends to ignore her because of being under the control of the other mother:

"If you won't even talk to me," said Coraline, "I am going exploring." "No point," said the other father. "There isn't anywhere but here. This is all she made: the house, the grounds, and the people in the house. She made it and she waited." Then he looked embarrassed and he put one finger to his lips again, as if he had just said too much. (Gaiman 40-41)

From the above quote, it appears that Coraline's other father tries to avoid talking too much with Coraline, who seeks to stay with him. Thus, she regards the other mother as responsible for that. "Poor thing," she said. "I bet she made you come down here as a punishment for telling me too much." The [other father] hesitated, then [he] nodded." (Gaiman 60). In the following quotation Neil Gaiman describes the relationship between Coraline's other mother and other father, which proves that the other father's avoidance of Coraline is caused by the other mother:

"If we aren't going to have a midnight snack," said the other mother, "we still need our beauty sleep. I am going back to bed, Coraline. I would strongly suggest that you do the same." She placed her long white fingers on the shoulders of the other father, and she walked him out of the room. Coraline walked over to the door at the far corner of the drawing room. She tugged on it, but it was tightly locked. The door of her other parents' bedroom was now closed. She was indeed tired, but she did not want to sleep in the bedroom. She did not want to sleep under the same roof as her other mother. [Coraline] crept back into the silent house, past the closed bedroom door inside which the other mother and the other father . . . what? she wondered. Slept? Waited? And then it came to her that, should she open the bedroom door she would find it empty, or more precisely, that it was an empty

room and it would remain empty until the exact moment that she opened the door.

(Gaiman 37-38)

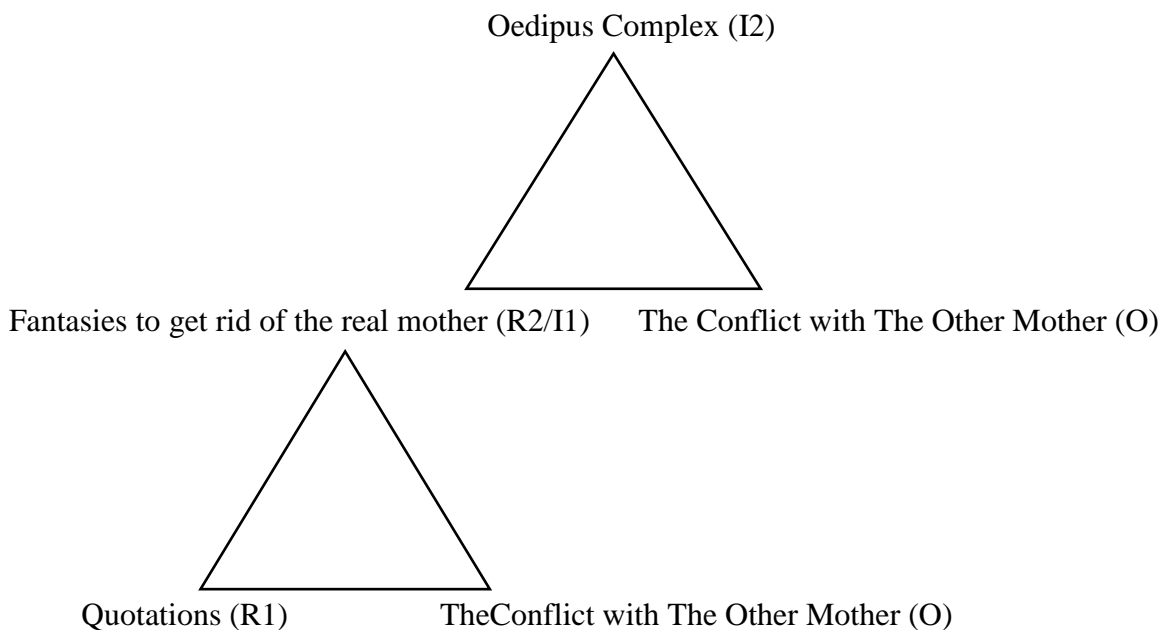
When Coraline's other mother was walking the other father out of the room, and tells Coraline that she is going to bed, and that she and the other father "still need [their] beauty sleep," Coraline goes toward her other parents' bedroom door and she finds it tightly closed. She wonders what they are doing inside the room. This suggests Coraline's awareness about her parents' sexual relations. Moreover, although she felt tired, she did not want to sleep under the same roof with her other mother. Consequently, it appears that Coraline's hostility toward her other mother is because the other mother possesses the other father, which led to his abandonment of Coraline. In addition, her desire to stay with the other father and her curiosity to know what her other parents are doing inside their bedroom suggests, as previously said, that Coraline is subconsciously having a sexual attachment toward her father, who ignores her, or have a divided attention between her and her mother, in both the real and the other world.

On the whole, Coraline's disappointment from her father's abandonment and her fear of losing him, implies that her conflict and rivalry with the other mother to possess the father is a symbol of Coraline's fantasies to get rid of her real mother, whom she thinks is controlling the other father, and to take her place with him. Thus, Coraline's revolt against the other mother (sign object) is a result of her imagination and fantasies of owning her father and defeating her mother (interpretant). According to Freud, the child's fantasies to get rid of the parent of the same sex are a symbol of Oedipus Complex. Thus, Coraline's conflict with her other mother is a symbol of Oedipus Complex (a second interpretant).

From the previous quotations (representaments) about Coraline's hostility toward her other mother (sign object), it is concluded that Coraline's conflict with her other mother symbolizes her fantasies of getting rid of her real mother (interpretant), whom she

thinks is trying to make her stay away from her father, her love-catharsis. Furthermore, Coraline’s fantasy to get rid of her mother (as an interpretant and at the same time a representamen) is a symbol of Coraline’s Oedipus Complex (interpretant), in which the female child becomes sexually attached to her father, and creates fantasies to get rid of her mother.

All in all, to find the significance and semiotics of Coraline’s conflict with her other mother in the other world, based on Peirce’s Triadic relation, two processes of semiosis were produced out of the relationship between the current sign object and its representaments. The following chart is consisted of two triangles. The first triangle represents the first process of semiosis, where the relationship between the sign object and its first representamen (quotations from the novel) produces the interpretant of Coraline’s fantasies of getting rid of her mother. While the second triangle represents the second process of semiosis in which the relationship between the sign object and its second representamen (fantasies to get rid of the mother) produces Coraline’s Oedipus complex as an interpretant.



To sum up, the protagonist's affection for her father indicates that she is subconsciously attached to him. Thus, she unconsciously competes with her mother for the possession of the father, and she makes fantasies in order to get rid of her. Hence, the conflict with the other mother in the other world, when studied semiotically, is found to be a symbol of the fantasies that Coraline makes to revolt against her same sex parent and to take her place with the father, and therefore, a symbol of Oedipus complex. Consequently, the other world in *Coraline* is also a symbol of Coraline's Oedipus complex, and the resolution of this complex and of its rivalries may be seen in her escapism from this world and her return to her real mother.

3.2.3. The Semiotics of Escaping the Other World

Coraline and the other children in the novel of *Coraline* were trapped ambiguously into the other world, where they were forced to stay there "for ever and always" by the other mother, or the beldam. As previously revealed, the other world is a symbol of Oedipus Complex, and the protagonist's revolt against the other mother symbolizes fantasies created by Coraline to get rid of her mother and to possess her father, with the wish of providing her with a penis or a child. After a severe conflict with the beldam in the other world, Coraline decides to escape from it. To study the semiotics of her escapism from the other world (sign object), the following quotations will be discussed as a representamen of this object:

Coraline ran for the door. She pulled the key out of the lock. [and] began to pull the door closed. It was heavier than she imagined a door could be, and pulling it closed was like trying to close a door against a high wind. And then she felt something from the other side starting to pull against her. Shut! she thought. Then she said, out loud, "Come on, please." And she felt the door begin to move, to pull closed, to

give against the phantom wind. [...]. She pulled on the big iron door handle, and suddenly she felt strong. [...]. And then a voice that sounded like her mother's—her own mother, her real, wonderful, maddening, infuriating, glorious mother—just said, “Well done, Coraline,” and that was enough. The door started to slip closed, easily as anything. [...] There was a final moment of resistance, as if something were caught in the door, and then, with a crash, the wooden door banged closed. [...]. She knew that if she fell in that corridor she might never get up again.

(Gaiman 71-73)

In this quotation, Coraline is trying to escape the other world by closing its door against the other mother. The door is too heavy, and Coraline finds it difficult to close it. Something from the side of the other world was pulling the door against her and preventing her from closing it, but she used all her power and finally managed to shut it down. A voice coming from the side of the real world was congratulating her for closing the door, and for overcoming her conflicts with the other mother, and escaping the other world. This voice, Coraline thought, is like her mother's, “her real, wonderful, maddening, infuriating, glorious mother.” When Coraline walks through the dark Corridor in her way to the real world, “[s]he knew that if she fell in that corridor she might never get up again” (Gaiman 73).

According to the explanation in the quote as well as the previously analysed signs that have been interpreted as signs of Oedipus complex, Coraline's escapism from the other world (object) by closing its door symbolizes the resolution of her Oedipus complex (interpretant). In addition, Coraline's knowledge about her inability of getting up if she falls in the dark corridor suggests that if she fails to get outside of the other world, she would stay inside it forever. This may refer to Coraline's fixation on her father, if the Oedipus complex is not resolved during the phallic stage. However, when Coraline hears

her real mother's voice she feels how her mother is "wonderful, maddening, infuriating, [and] glorious." The following quote describes Coraline's affection for her mother after returning from the other world, or after resolving her Oedipus complex:

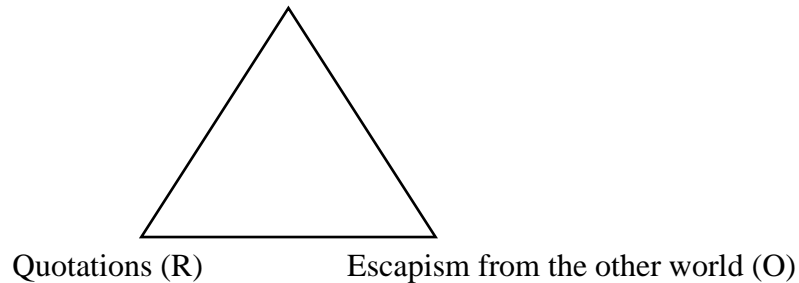
HER MOTHER SHOOK HER gently awake. "Coraline?" she said. "Darling, what a funny place to fall asleep. And really, this room is only for best. We looked all over the house for you." Coraline stretched and blinked. "I'm sorry," she said. "I fell asleep." "I can see that," said her mother. "And wherever did the cat come from? [...]. "Probably had things to do," said Coraline. Then she hugged her mother so tightly that her arms began to ache. Her mother hugged Coraline back.
(Gaiman 75)

After closing the other world's door, Coraline is found by her real mother asleep in her grandmother's drawing room, which is set in between the real world and the other world. Coraline's real mother awakens her gently, when Coraline wakes up, "she hug[s] her mother so tightly that her arms beg[ins] to ache. Her mother hug[s] Coraline back." This signifies Coraline's identification with her mother, in order to resolve her complex. Freud, in *the Ego and the Id*, says that in order to resolve the Oedipus complex, the child suppresses his wishes toward the parent of the opposite sex and decides to identify with his parent of the same sex (15). Moreover, he considers the female child's first object-love in the pre-oedipal phase as her mother. Thus, she decides to suppress her desires toward her father and identify with her mother and integrate different identical personality characteristics of her mother into her ego. Therefore, she successfully solves the complex.

To conclude, as represented in the above elaborated quotations (representamen), Coraline's escapism from the other world (sign object) and her return to the real mother, as well as bettering her relationship with her, is a symbol of resolving her Oedipus complex (interpretant). To study the semiotics and signification of the present sign object, one

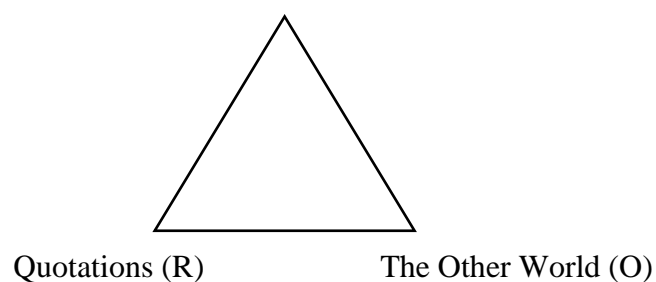
process of semiosis has been enough. The following figure shows the relationship between the three components of the sign, which made the process of semiosis:

Resolution of Oedipus Complex (I)



To sum up, the symbolism of the other world in this section has been studied semiotically by analysing three symbols in that world as sign objects: the protagonist's affection for the father, her conflict with the other mother, and her escapism from the other world. To interpret these objects, the researcher relies on how they are represented in the novel, by providing quotations from the novel as representaments. The results show that the first object symbolizes Coraline's fantasies of castration anxiety, the second symbolizes her sexual attachment to her father, and the third symbolizes her fantasies to get rid of her mother as a rival. These interpretants indicate that the other world is a symbol of Coraline's Oedipus complex. Finally, the last sign object, escaping the other world, is a symbol of the protagonist's resolution of her Oedipus complex. The following figure shows the relationship between the components which has formed the process of making meaning of the other world in *Coraline*:

Coraline's Oedipus Complex (I)



3.3. Otherness as a Symbol of Shadow

The other world in *Coraline* is a parallel world, similar to Coraline's real world. Yet, it is a dark, evil, and creepy version of the real world. Therefore, it has been assumed that the other world symbolizes the shadow of the real world and its inhabitants (personal and collective shadow). To prove this assumption three symbols in the other world of *Coraline*: the other mother, the other father, and the setting, will be analysed semiotically, by following Peirce's Triadic Model of the Sign, in which the relationship between the object (symbol), its representamen (quotations), and its interpretant, needs to be found. Besides, Jung's shadow archetype will be used to provide evidence for the generated interpretants.

3.3.1. Semiotics of The Characters in The Other World

3.3.1.1. Semiotics of the Other Mother

The other mother in the other world of *Coraline* is another version of Coraline's real mother. In the first moments of entering the other world, the other mother was kind, gentle, and generous with Coraline. Then, suddenly, she appears in a wicked, frightening, and inhuman image. Therefore, this division attempts to study the semiotics of the other mother as she has been wickedly represented in the novel. To do so, quotations from the novel of *Coraline* will be analysed as representamen of the other mother, which is a sign object. There are various representations of the other mother in the novel of *Coraline*, the quote below represents the first time when she was described in the novel:

Something moved. It was little more than a shadow, and it scuttled down the darkened hall fast, like a little patch of night. She hoped it wasn't a spider. Spiders made Coraline intensely uncomfortable. The black shape went into the drawing room, and Coraline followed it a little nervously. The room was dark. The only

light came from the hall, and Coraline, who was standing in the doorway, cast a huge and distorted shadow onto the drawing room carpet—she looked like a thin giant woman. (Gaiman 8-9)

Thence, the other mother has first appeared in the real world, during the raining night, as a shadow in Coraline's bedroom and then she goes into the drawing room. Both rooms were dark during night time, which makes the other mother unknown and unseen. Yet, from its shadow she appears like a huge and terrifying thing. Coraline wished it is not a spider, for spiders make her extremely terrified and nervous. Besides, the other mother's name "the beldam" indicates that she is an ugly, nasty, and dark-spirited person. When Coraline goes to the other world, the other mother has been usually seen and perceived as a spider-like creature. As Neil Gaiman describes her: "Her other mother's hand scuttled off Coraline's shoulder like a frightened spider" (27). In addition, he describes her as being "huge—her head almost brushed the ceiling—and very pale, the color of a spider's belly (69). Though Coraline pretends that she is not frightened from the other mother, "[she] did frighten her, very much." (36).

As described from the previous quotes, the other mother is a giant creature, a spider-like, frightening, ugly, and most importantly appears at night time, in both the real world and the other world. In addition, Coraline denies her fear from the other mother, and from spiders. Instead, she represses her fear and considers it as "Not-I". Likewise, in Jungian terms, one's own shadow usually appears in night time, especially in dreams. Furthermore, it appears in different forms, as noted by Davina Mackail: "the shadow archetype could appear as a snake, monster, a bat, a dark shadow in the corner, a night-time, a black ocean or something else of that nature [...] or the devil representing your shadow" (112-13). It is usually regarded as the unpleasing part of the personality that people thrive to repress, because it reminds them of their weaknesses (Stevens 205).

The above explanation of the other mother's representation in the novel, and her characteristics that resemble those of the shadow archetype, suggests that the other mother as a sign object symbolizes Coraline's personal shadow of fear (Interpretant). Coraline denies her fear of spiders and represses it in her unconscious. Thus, it appears at night in the other world, as incarnated in the beldam. Moreover, the other mother's resemblance to the real mother, at the same time her unfamiliarity and otherness, and her projections on the real mother suggests that she is also a symbol of the real mother's shadow, as represented by the following quotes:

She looked a little like Coraline's mother. Only . . . Only her skin was white as paper. Only she was taller and thinner. Only her fingers were too long, and they never stopped moving, and her dark red fingernails were curved and sharp.

“Coraline?” the woman said. “Is that you?” And then she turned around. Her eyes were big black buttons. “Lunchtime, Coraline,” said the woman. “Who are you?” asked Coraline. “I'm your other mother,” said the woman. “I didn't know I had another mother,” said Coraline, cautiously. “Of course you do. Everyone does,” said the other mother, her black button eyes gleaming. (Gaiman 18-19)

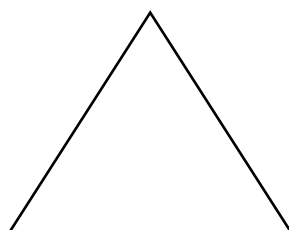
When the other mother told Coraline that she is her other mother, Coraline says that she does not know that she has another mother, the latter replies that “everyone does” have another mother. This signifies that everyone does have a mother who has a public personality and ‘other’ private personality and that Coraline's real mother, too, has other private and shadowy personality, which Coraline has just realized and feels that it is unfamiliar to her. As Brian Collinson says, the shadow archetype usually appears as “something almost inhuman and threatening. Or as a person of unfamiliar race or ethnicity.” This reinforces the interpretation that the other mother symbolizes the real mother's shadow, the unknown side of her personality. Moreover, the other mother's

judgment and projection on Coraline's real parents emphasises the fact that she symbolizes a shadow archetype, as represented in the quote below:

“Whatever would I have done with your old parents? If they have left you, Coraline, it must be because they became bored of you, or tired. Now, I will never become bored of you, and I will never abandon you. You will always be safe here with me.” The other mother's wet-looking black hair drifted around her head, like the tentacles of a creature in the deep ocean. “They weren't bored of me,” said Coraline. “You're lying. You stole them.” (Gaiman 36)

In this quote, the other mother gossips Coraline's real parents so as to make Coraline hate them and to keep her forever in the other world. She tries to Convince Coraline that her real parents have got bored and tired of her, and that she “will never abandon” her like they do. Though the other mother's projection seems to be on both Coraline's father and mother, it is most likely intended only for the real mother, since the projection related to the shadow “is always of the same sex as its subject” (Jung, *Aion: Researches into the phenomenology of the self* 9-10). To sum up, after analysing the quotations (representamen) that represent the other mother as a sign object (symbol), and Comparing them with Jung's concept of the shadow archetype, it has been concluded that the other mother symbolizes the personal shadow of Coraline and her real mother (interpretant). Her external appearance and internal traits neatly suit the shadow archetype's dark features, as well as its projective nature. The following triangle represents the relationship between the key components that formed the process of signification:

Coraline's and Her Real Mother's Shadow (I)



The Above Quotations (R)

The Other Mother (O)

3.3.1.2. Semiotics of the Other Father

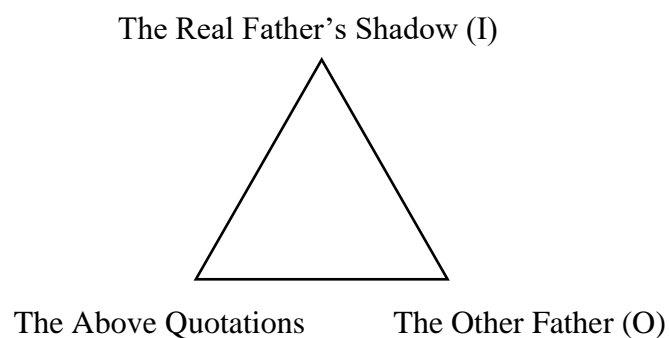
The other father has first appeared in the third chapter of *Coraline* as a man who resembles Coraline's real father, only his eyes were big black buttons, so he is another version of Coraline's real father in the real world. Yet, a horrifying version of him. At first, when Coraline enters the other world, the other father, like the other mother, has been represented in the other world as better version of Coraline's real father. Then, being under the beldam's control, he has changed into a thing-like creature. To study the semiotics of the other father as a sign object, the following quotation is deemed enough to consider as a representamen:

The thing was white, and huge, and swollen. Monstrous, thought Coraline, but also miserable. [...]. The thing twisted bonelessly until its one eye was again facing her. It seemed to be getting bigger, now, and more awake. [...]. Its head tipped toward her. For a moment it swayed and seemed to be gathering its wits. Then, fast as a serpent, it slithered for the steps and began to flow up them, toward her. Coraline turned and ran, wildly, up the last half dozen steps, and she pushed herself up and onto the floor of the dusty bedroom. (Gaiman 60-61)

From this quote, it appears that the other father is more like a "thing" rather than a human being. He is a giant creature, monstrous, and horrifying. Though, poor, weak, and miserable. In addition to his big black buttons which makes him appear as a dark and evil creature. Such characteristics make the other father rather symbolic. In Jungian concepts, such traits are symbols of the shadow archetype. According to Jung, the shadow archetype is the hidden and unknown aspect of the self. It is a part of the unconscious mind which contains repressed desires that are socially unacceptable. Thus, it is the shameless, evil,

and dark side of the individual's personality that he does not want to invoke. This archetype may appear as "Frankenstein's monster", something almost inhuman and threatening. Or as a person of unfamiliar race or ethnicity. Or in the form of those stigmatized by our culture, such as criminals, prostitutes, addicts, or ne'er-do-wells" (Collinson).

All of the above shadowy, miserable, and unfavourable characteristics (representamen) qualify the creepy other father (sign object) to be a symbol of the real father's personal shadow archetype (interpretant). This shadow represents the weaknesses as well as the evilness of the real father. The below figure represents the relationship between the three necessary components of the sign, which made the process of making meaning (semiosis):



3.3.2. Semiotics of the Other World's Setting

Neil Gaiman's *Coraline* is a novel where the protagonist has to go in a journey to resolve a particular problem. Thus, she visits a variety of settings, both in the real world and in the other world. The setting of the other world, though similar to that of the real world, is dark, creepy, and looks quite strange from the real world. Although it encompasses a range of symbols that are worthy to be studied and analysed, the other world's setting itself is a symbol that stands for something else. To study it semiotically as

a sign object, different quotations will be used as a representamen of that object. This quote describes the other world's hallway, when Coraline first walks through it:

It opened on to a dark hallway. The bricks had gone as if they'd never been there. There was a cold, musty smell coming through the open doorway: it smelled like something very old and very slow. [...]. Coraline walked down the corridor uneasily. [...]. There was something very familiar about it. The carpet beneath her feet was the same carpet they had in her flat. The wallpaper was the same wallpaper they had. The picture hanging in the hall was the same that they had hanging in their hallway at home. She knew where she was: she was in her own home. She hadn't left. She shook her head, confused. She stared at the picture hanging on the wall: no, it wasn't exactly the same. The picture they had in their own hallway showed a boy in old-fashioned clothes staring at some bubbles. But now the expression on his face was different—he was looking at the bubbles as if he was planning to do something very nasty indeed to them. And there was something peculiar about his eyes. (Gaiman 17-18)

After opening the doorway that leads to the other world, there was a dark hall from which a septic smell comes through. Due to its darkness, Coraline walked through the other world's corridor with difficulty and fear, “[h]er heart beat so hard and so loudly she was scared it would burst out of her chest. She closed her eyes against the dark” (28).

While she walks through that corridor, she feels confused and muddled. At first, she thinks that it is just the real world's hall, due to their similarities. Then, from the picture hanging on the hall, which shows a boy looking at some bubbles in a very odd and malevolent manner, she realizes that they are different and that she is in a world different from her own, a dark and unknown world. As if the picture in the real corridor reflects the individual's public face, which is kind, easy, and beautiful. While that of the other

corridor, reflects the other personality of that individual, which is dark, evil, usually unknown, and socially unacceptable.

Carl G. Jung links the above features and characteristics with the shadow archetype. For him, every individual has a shadow personality, and the combined shadows of every individual on the world is a collective shadow. Therefore, the other world's setting may symbolize the collective shadow of people who live in the real world, and the shadow of the real world itself. The following quote describes the darkness, deepness, and miserability of the other world, which reinforces this statement:

The room was dark. The theatre was empty. [Coraline] moved ahead cautiously. Something rustled above her. She looked up into a deeper darkness, and as she did so her feet knocked against something. She reached down, picked up a flashlight, and clicked it on, sweeping the beam around the room. The theatre was derelict and abandoned. Chairs were broken on the floor, and old, dusty spider webs draped the walls and hung from the rotten wood and the decomposing velvet hangings.

(Gaiman 55)

This quote describes the miserability and gloominess of the theatre in the other world. It is dark, deserted, shuttered, and dirty. Likewise, the shadow is an archetype that consists of something's or someone's shortcomings and imperfections. Thus, all of the theatre's shadowy, miserable and unpleasing characteristics qualify the theatre, as a part of the other world's setting, to be the embodiment of the shadow archetype. Hence, the other world's eerie setting symbolizes the shadow. Another important element in the other world's setting is the mirror, which resides in between the real world's corridor and the other world's corridor:

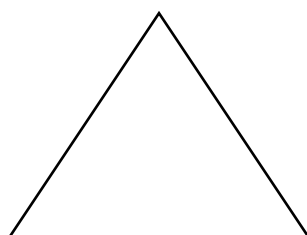
Coraline turned on the light in the hall. The mirror showed the corridor behind her; that was only to be expected. But reflected in the mirror were her parents. They

stood awkwardly in the reflection of the hall. They seemed sad and alone. As Coraline watched, they waved to her, slowly, with limp hands. (Gaiman 32)

When Coraline was in the real world's hallway, the mirror reflected the other world's hallway with Coraline's parents in it. The way they looked at Coraline reflects their weakness and paleness. This strengthens the previously mentioned statement that the other world's setting symbolizes the shadow of the real world and the shadow of its inhabitants (collective shadow). Furthermore, it is believed that when the dark side of someone's personality is repressed in the unconscious, it is likely to appear in his or her dream. No matter how much that person tries to avoid and deny it, it will appear, sooner or later. Likewise, when Coraline was walking in the dark other world, and was trying to walk away from the other house, she finds herself coming back to it. She asks the black cat: "But how can you walk away from something and still come back to it?" "Easy," said the cat. "Think of somebody walking around the world. You start out walking away from something and end up coming back to it" (Gaiman 42). This implies that the other house is a symbol of Coraline's shadow, from which she tries to get away. Therefore, the other's setting encompasses profound symbols that confirm the interpretation which states that it symbolizes the shadow archetype.

Overall, following Pierce's Triadic model of the sign, and some quotations from the novel of *Coraline* as representaments, it has been concluded that the other world's setting as a sign object symbolizes the shadow of the real world and the people that live in it. The following diagram is a triangle that links the three components which helped to make the process of semiosis:

The Shadow of the real world and its inhabitants (I)

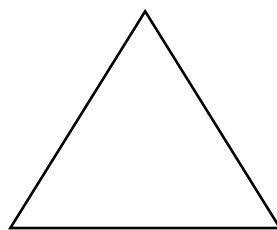


Quotations (R)

The Other World's Setting (O)

The other world in *Coraline* encompasses various symbols that represent the shadow archetype, including the characters and the setting. Following Peirce's semiotics, the other world as a sign object (specifically a symbol) is represented in different quotations from the novel (representamen) as dark, frightening, and unfamiliar world. Thus, it has been concluded that it is a symbol of the personal shadow of Coraline and her parents, as well as the collective shadow of the real world and its inhabitants (interpretant). According to Angela Connolly, both the personal and collective shadow are crucial in understanding "the universal tendency to project onto the other our own shadow [...] in which we experience difference and otherness" (qtd. in Govender 15). From the beginning, Coraline considers herself an explorer, and her journey in the other world symbolizes her journey in exploring the other side of her personality and the other side of her parent's personalities, as well as the dark side of the real world and its otherness. Her success in closing the other world's door and defeating the other mother, toward the end of the novel, signifies that Coraline has explored her shadow and defeated it.

Personal and Collective Shadow (I)



Quotations (R)

The Other World (O)

After returning back to the real world, Coraline starts to tolerate and accept the otherness of her father, mother, and the real world in general. Besides, she reaches a self-individuation and becomes a whole person after integrating her shadow. In other words,

“she hugged herself, and told herself that she was brave, and she almost believed herself” (Gaiman 62). She starts to accept her real parents as they are and eats their imperfect food without complaining: “[d]inner that night was pizza, and even though it was homemade by her father (so the crust was alternately thick and doughy and raw, or too thin and burnt), and even though he had put slices of green pepper on it, along with little meatballs and, of all things, pineapple chunks, Coraline ate the entire slice she had been given” (75), this gives the impression that she has owned the dark side of her personality and started to accept other’s imperfections. Also, she becomes aware that the world is not either good or bad, but it is sometimes good and sometimes bad.

3.4. Otherness as a Symbol of Good and Evil

The other world in the novel of *Coraline* is an ambiguous world. Sometimes, it is wonderful for Coraline and sometimes it is scary. In order to study its semiotics and to discover further hidden meanings behind its otherness, this division will shed light on both sides of the other world. Specifically, it will focus on the doubled nature of the other mother, the other world’s creator. Thus, the great mother archetype will be used as a support to interpret the other mother as a sign object, after identifying how she is represented and described in the novel.

3.4.1. The Other Mother

The other mother or the beldam has first appeared in the third chapter of *Coraline* and she is the first person Coraline encounters in the other world. She resembles Coraline’s real mother and pretends to be her other mother. The beldam is the creator, ruler, and manipulator of the other world and its inhabitants. To discover the semiotics of the other world, it is wise to study the semiotics of its creator. Considering the other mother a sign

object (symbol), it is essential to find its representamen from the novel, with the intention of generating appropriate interpretants to this object. Different quotations from *Coraline* are used to represent the other mother, the first one is a conversation between Coraline and the black cat about the beldam's creations:

“There isn't anywhere but here. This is all she made: the house, the grounds, and the people in the house. She made it and she waited.” [...] “There's ways in and ways out of places like this that even she doesn't know about.” “Did she make this place, then?” asked Coraline. “Made it, found it—what's the difference?” asked the cat. “Either way, she's had it a very long time. Hang on—” (Gaiman 41-43)

From the above quote it appears that the other mother is the one who has created the other world and owned it for a long time ago. Besides, she is the one who has created the people who live in it. Therefore, she is the head of the other world. As the next quote illustrates, the beldam is the one who owns the other world's key. When she was taking the key out of her mouth, Neil Gaiman refers to her black hair as a hair that has “a mind and a purpose all of its own” which mirrors the other mother as a single minded woman, as described in these lines:

“Oh,” Coraline pondered this, for a moment. Then she said, “Is there a key?” The other mother stood there in the paper-gray fog of the flattening world. Her black hair drifted about her head, as if it had a mind and a purpose all of its own. She coughed suddenly in the back of her throat, and then she opened her mouth. The other mother reached up her hand and removed a small, brass front-door key from her tongue. (Gaiman 58)

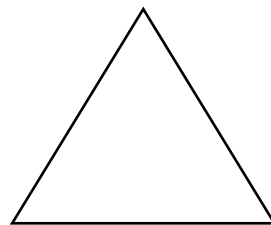
Additionally, the other mother is a caring, loving, and a kind mother. She treats Coraline in a pretty warm manner; she provides her with everything she wants, like food, games, and fun which Coraline lacks in the real world. In addition, she forgives Coraline

when she makes mistakes and reminds her that she loves her and that “[she] tempers [her] justice with mercy; [she] loves the sinner and [she] hates the sin” (45). However, she is also a weird and a scary mother. She stares at Coraline in a way that suggests a desire to possess her, to eat her, and to steal her soul. This ambivalence and contradiction of the other mother is described in a conversation between Coraline and the black cat, in the below quote:

“Why does she want me?” Coraline asked the cat. “Why does she want me to stay here with her?” She wants something to love, I think,” said the cat. “Something that isn’t her. She might want something to eat as well. It’s hard to tell with creatures like that.” (Gaiman 37)

In other words, Coraline’s other mother is a loving, caring, generous, selfless, and a sympathetic and tolerant mother. Yet, she is dark, devouring, possessive, and destructive mother. Therefore, she is mysterious and self-contradictory, as the black cat says “[i]t’s hard to tell with creatures like that” (37). Through what has been described from all the previous quotes (representamen), it is decided that the other mother (symbol) is the head of the magical other world, a single minded mother, as well as an ambivalent mother, who loves and at the same time devours her daughter. Thus, the other mother symbolizes the Jungian great mother archetype (interpretant).

The Great Mother Archetype(I)



Quotations (R)

The Other Mother (O)

Jung notes that the mother archetype has a countless range of traits under which it can perform and appear. He expands a varied list of probable representations, “[f]irst in importance are the personal mother and grandmother, stepmother and mother-in-law; then any woman with whom a relationship exists—for example, a nurse or governess or perhaps a remote ancestress.” Furthermore, he notes that the qualities related to this archetype are “maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason.” For Jung, these symbols that represent the mother archetype may have positive and good meanings or negative and evil meanings (*Four Archetypes* 14-15). Thus, the great mother archetype has a double nature; she can be either a good and cherishing mother or an awful and devouring mother.

With the above explanation, one can consider the other mother as a symbol of the great mother figure for four main reasons. The first reason is that she is a female with whom Coraline enjoys a mother-daughter relationship. In addition, she may be considered as a governess because she is the one who took care of Coraline when she was in the other world. Besides, her name “the beldam” suggests that she is an old woman, as if she is Coraline’s grandmother (Merriam-Webster). The second reason is that she is the head of the magical other world and the world of the dead, as Jung says: “the head of the magical transformation place and the underworld” since she rules the other world and since she tells Coraline that she has put her mother in her grave, and put her back again when she found her trying to get out of it (Gaiman 52). While the third reason is the various characteristics that the other mother enjoys, like being a single minded, tolerant, and patient woman, which are key traits of the great mother figure. Finally, the fourth reason is being an ambivalent mother with a dual nature: a good and nurturing mother as well as a terrible and devouring mother.

3.4.2. The Other Mother as a Nurturing Mother

The other mother first appeared in the third chapter of *Coraline* as the perfect image of the maternal love, care, and devotion. When Coraline first reaches the other world, her other mother cooks for her a “huge, golden-brown roasted chicken, fried potatoes, tiny green peas” which is “the best chicken that Coraline had ever eaten” (Gaiman 19). Besides, when Coraline fell asleep inside the dark space of the mirror, her other mother picked her up quite gently “as if she [is] a baby. Gaiman describes this as follows: “She picked Coraline up, just as [her] real mother had when [she] was much younger, cradling the half-sleeping child as if she were a baby. The other mother carried Coraline into the kitchen and put her down very gently upon the countertop” (51). And though Coraline treats her other mother in a quite offensive manner, the other mother remains caring, generous, and patient, as Gaiman describes her in the following quotation:

The other mother sat down on the big sofa. She picked up a shopping bag from beside the sofa and took out a white, rustling, paper bag from inside it. She extended the hand with it to Coraline. “Would you like one?” she asked politely. [...]. “You aren’t my mother,” said Coraline. Her other mother ignored this. “Now, I think you are a little overexcited, Coraline. Perhaps this afternoon we could do a little embroidery together, or some watercolour painting. Then dinner, and then, if you have been good, you may play with the rats a little before bed. And I shall read you a story and tuck you in, and kiss you good night.” Her long white fingers fluttered gently, like a tired butterfly. (Gaiman 44)

This quote represents the other mother’s liberality as well as patience with Coraline. No matter how much Coraline provokes her, the other mother remains tolerant and carry on with her care for Coraline. She suggests Coraline some tasks to do together, such as cooking, drawing, and reading as an attempt to win her daughter's love. The

following quote represents the other mother as a merciful woman who loves Coraline despite her sins, while she was teaching Coraline to be a good daughter “who loves her mother” and speaks well with her, so that they can enjoy a perfect mother-daughter relationship:

“There, my sweet Coraline,” said her other mother. “I came and fetched you out of the cupboard. You needed to be taught a lesson, but we temper our justice with mercy here; we love the sinner and we hate the sin. Now, if you will be a good child who loves her mother, be compliant and fair-spoken, you and I shall understand each other perfectly and we shall love each other perfectly as well.”

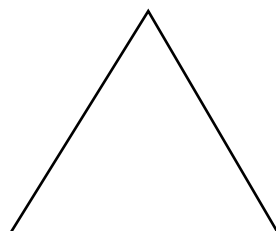
(Gaiman 51)

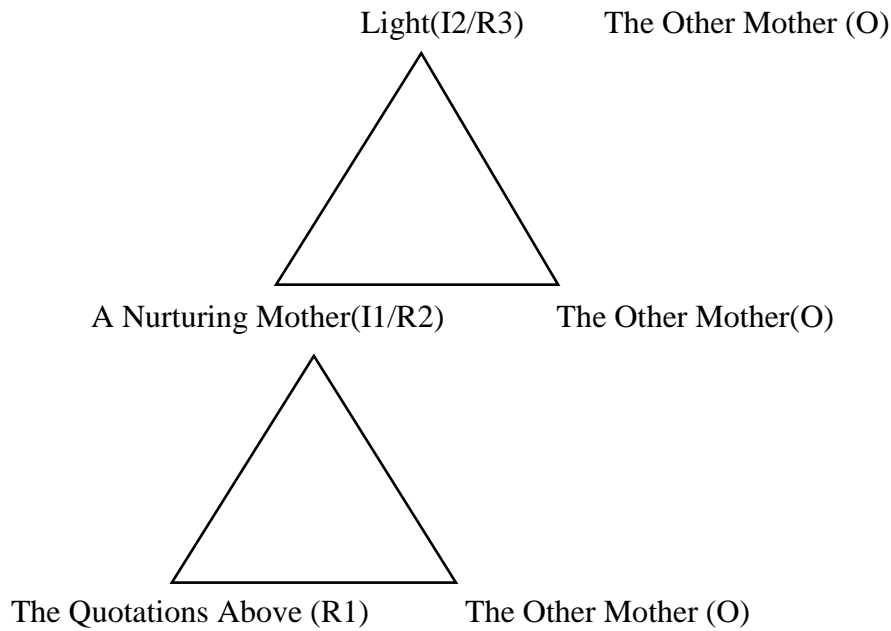
From all the above representations (representamen) of the other mother (symbol), it could be concluded that she symbolizes the nurturing mother figure (interpretant).

According to Jung, the nurturing mother, is characterized by “maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility.” (*Four Archetypes* 15), and all such positive and sunny traits are found in the other mother. The characteristics that are enjoyed by the other mother, as a nurturing mother, qualify her to be a symbol of light (second interpretant).

Light, on the other hand, is usually related to “goodness, life, knowledge, truth, fame, and hope” (Ferber, *A Dictionary of Literary Symbols* 112). Thus, light symbolizes goodness, so the other mother as a nurturing mother, also symbolizes good (third interpretant).

Good (I3)





The above diagram represents three triangles, each triangle forms one process of semiosis that helped in making different meanings out of the other mother as a sign object. In the first triad, the relationship between the other mother as a sign object and the quotations from the novel as its representamen, produces the first interpretant of this object: a nurturing mother figure. The relationship between the latter, as an interpretant and at the same time a representamen, with the other mother, produces the concept of light as a second interpretant. Light, too, is an interpretant and at the same time a representamen, whose relation with the symbol of the other mother produces goodness as a third interpretant. Overall, the other mother is a symbol of a nurturing mother figure and therefore a symbol of good. Being the creator and the representative of the other world, it can be concluded that the other world is, like the other mother, a symbol of good. However, the other mother as a nurturing mother has a dark side that is usually described as destructive, devouring, and evil.

3.4.3. The Other Mother as a Devouring Mother

The other mother in *Coraline* is an ambiguous person, for it is difficult to determine her motives, as whether she wants to love Coraline or to hurt her. As the black cat once says to Coraline: “she wants something to love, [...]. She might want something to eat as well. It’s hard to tell with creatures like that” (Gaiman 37). Hence, her intentions are unknown, and her actions are contradicted. She wants Coraline to stay with her in the other world because she loves her, but she also keeps the ghost children with her in the other world, and she took their joy, stole their souls and hearts, and left them alone in the dark. In this quote they tell Coraline that the other mother will do the same with her:

“She left us here,” said one of the voices. “She stole our hearts, and she stole our souls, and she took our lives away, and she left us here, and she forgot about us in the dark.” [...]. “She will take your life and all you are and all you care for, and she will leave you with nothing but mist and fog. She’ll take your joy. And one day you’ll awake and your heart and your soul will have gone. A husk you’ll be, a wisp you’ll be, and a thing no more than a dream on waking, or a memory of something forgotten.” (Gaiman 48-49)

Additionally, the other mother Controls the other father and manipulates him as to hurt Coraline, the other father advises Coraline: ““Run, child. Leave this place. She wants me to hurt you, to keep you here forever, so that you can never finish the game and she will win. She is pushing me so hard to hurt you. I cannot fight her.”” (61). Besides, she always looks hungrily at Coraline as if she desires to eat her. The way Gaiman describes the other mother’s pretty long teeth and her shiny black button eyes, in the below quote, emphasises the fact that the other mother wishes to devour and eat Coraline:

The other mother [... was] looking at her hungrily. [...]. [She] smiled, showing a full set of teeth, and each of the teeth was a tiny bit too long. The lights in the

hallway made her black button eyes glitter and gleam. [Coraline] looked up and saw the expression on her other mother's face: a flash of real anger, which crossed her face like summer lightning. (Gaiman 35-37)

Similarly, while Coraline was having her breakfast in the other world, the beldam was staring at her from the black button eyes, which made it difficult for Coraline to read the expressions behind them. Yet, Coraline believes that her other mother was looking at her hungrily (53). In fact, the other mother seems not only hungry for Coraline, but for almost everything. She eats the black and big beetles one after the other, with a great pleasure. As Gaiman describes: "she popped the beetle into her mouth. She crunched it happily. 'Yum,' she said, and took another. 'You're sick,' said Coraline. 'Sick and evil and weird.' 'Is that any way to talk to your mother?' her other mother asked, with her mouth full of black beetles" (44). Moreover, despite her wickedness, the other mother keeps playing the role of the loving mother:

"You know that I love you." And, despite herself, Coraline nodded. It was true: the other mother loved her. But she loved Coraline as a miser loves money, or a dragon loves its gold. In the other mother's button eyes, Coraline knew that she was a possession, nothing more. A tolerated pet, whose behaviour was no longer amusing. (58)

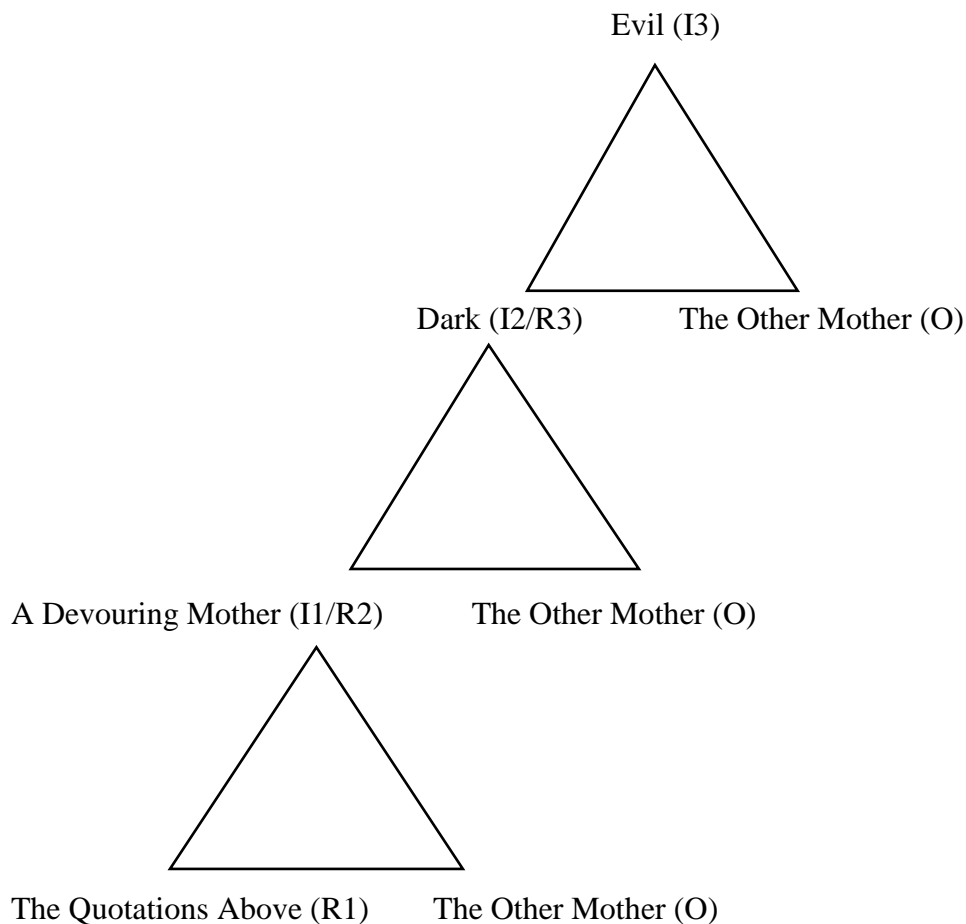
From this quote, it appears that the other mother really loves Coraline, but she loves her as a possession, Coraline compares the other mother's love for her as a "miser loves money" and as a "dragon loves its gold". Though Kamalini Govender in *A Critical Analysis of Uncanny Characters in Neil Gaiman's Coraline and The Graveyard Book* believes that the problem lies in the Other Mother's incapability to understand how to love another being, not in loving Coraline as a possession (49). In Jungian sense, Coraline's other mother (sign

object) may symbolize the duality of the mother archetype; in this case, the negative or the devouring mother archetype (interpretant), as she loves Coraline but also desires to eat her.

The other mother symbolizes the terrible mother archetype because they share exactly the same characteristics. Jung suggests that the devouring mother may point to “anything secret, hidden, dark; [...], anything that devours, seduces, and poisons, that is terrifying and inescapable like fate” (Jung, *Four Archetypes* 15). In other words, the negative side of the mother figure is defined as being devouring, unknown, possessive, destructive, dark, and angry mother. Likewise, the other mother is a devouring, destructive, and poisoning mother because she wants to hurt Coraline and stares at her hungrily with a desire to eat her. Moreover, she also indicates something secret, hidden, and unknown, because her intentions and motives are hard to be read, due to her black button eyes. Furthermore, she is also a possessive mother, who loves Coraline as a possession. Besides, she gets angry when Coraline tries to escape the other world or tries to rescue her parents and the ghost children, as one of the ghost children tells Coraline: ““there are two of us still to find, and the beldam is already angry with you for uncovering me.’ [...]. ‘Oh, keep going,’ whispered a ghost voice in her ear, ‘for the beldam is angry’” (Gaiman 54-55). Finally, she is a seductive mother, because she seduces Coraline and the ghost children to keep them forever in the other world.

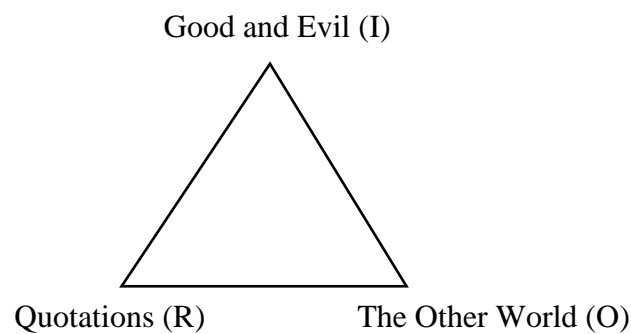
All the above characteristics, which are related to the devouring mother archetype, are symbols of darkness, since the devouring mother is the shadow of the nurturing mother. Therefore, the other mother in *Coraline* symbolizes darkness (second interpretant). Darkness in *A Dictionary of Literary Symbols* is usually related to “evil, death, ignorance, falsehood, oblivion, and despair.” (Ferber 112). Thus, darkness symbolizes evil; therefore, the other mother is a symbol of evil (third interpretant).

Overall, studying the semiotics of the other mother as a sign object requires three processes of semiosis. The first process reveals that the other mother is a symbol of the devouring mother figure (first interpretant). The second process, wherein the devouring mother figure becomes a second representamen, reveals that the other mother symbolizes darkness, which is a second interpretant. While in the third process, wherein darkness is a third representamen, reveals that the other mother is a symbol of evil, which is the third interpretant. Since the other mother is a representative of the other world, its symbolism is necessarily the symbolism of the other world. Thus, the other world is a symbol of evil.



The semiotics of otherness in *Coraline* has been revealed in this section by studying the other mother as a sign object, since the other mother is considered as the creator, and thus, the representative of the other world and its inhabitants. It has been mentioned that

the other mother symbolizes the great mother figure to Coraline. Besides, due to her dual nature, the other mother proves to be a good embodiment of both sides of the great mother archetype: the nurturing and the devouring. By further interpreting the symbol of the other mother, in relation to the produced interpretants (being nurturing and devouring), it has been stated that she is a symbol of both good and evil. Therefore, the other world in *Coraline* is a symbol of good and evil.



3.5. Conclusion

As a conclusion of this chapter, Neil Gaiman constructed his Novel with various significant symbols. The other world of *Coraline* encompasses a range number of symbols. To discover the hidden meanings behind it, different symbols from this world have been analysed semiotically with a reference to psychoanalytic theories of Freud and Jung. By studying the semiotics of perfect food, perfect parents, and enjoyment in the other world, it has been decided that the other world is a symbol of wish-fulfilment dream. Moreover, the semiotic analysis of button-eyes in the other world, Coraline's conflict with the other mother, and her affection for her real and other father, in addition to her escapism from the other world, suggest that the other world is a symbol of Coraline's Oedipus complex. Furthermore, studying the setting and the characters (other mother and other father) in the other world semiotically suggests that the other world symbolizes the personal and collective shadow of the real world and people who live in it. Finally, the semiotic analysis

of the other mother's dual nature shows that the other world is a symbol of good and evil. In short, the other world is a phase in Coraline's personality maturation and development, wherein she overcomes her Oedipus complex, discovers her shadow and her parent's shadows, accepts her parents as they are instead of wishing for perfect parents, and becomes aware of the world's goodness and evilness.

General Conclusion

Other worlds in fantasy fiction are not given a convenient embracement from the academic community, for being merely read as a symbol of escape. This study, therefore, was undertaken to explore the symbolism of fantasy other worlds in contemporary British fantasy literature, specifically in Neil Gaiman's *Coraline*. The magical other world in *Coraline* was the main focus of the current study, where different symbols from this world were approached and interpreted semiotically, as well as psychoanalytically.

The first chapter's central points are divided into three main divisions: Peircean semiotics, Freudian and Jungian psychoanalysis, as well as a background on British children's fantasy literature. The first division revolves around Peirce's semiotics. More specifically, it gives details on the Triadic Model of the Sign and its fundamental components (object, representamen, interpretant), as well as the process of semiosis and its infinite nature, which makes this theory the most appropriate for answering the dissertation's main questions: how is the other world as a symbol represented in the novel of *Coraline*? What interpretants are made of the symbol out of this representation? In the second division, the theoretical overview offers details on Freud's theory of wish-fulfilment dream and Oedipus complex, in addition to introducing to Jungian archetypes: shadow and great mother archetype. While the third division centres on the development of children's literature in England, as well as on fantasy fiction and fairy tales as key elements in this literature, due to their profound contribution in the development of the child's psyche. The second chapter, however, is devoted for two main sections: the literature review and methodology.

As a recapitulation of the third chapter, and in order to answer the above mentioned research questions, the researcher studied each symbol according to Piercian Triadic

concept of sign, in which a symbol is as a sign object whose representamen is in a form of quotations from the novel. From the relationship between the sign object (symbol) and its representamen (quotations) the interpretant of that object will be generated. Besides, the researcher classifies different symbols from the other world of *Coraline* into four classifications or groups, according to the result of their interpretation. The first group of symbols, i.e. perfect food, perfect parents, and enjoyment in the other world, were interpreted as the protagonist's wishes which are repressed in her unconscious and which appeared in the other world. This qualifies the other world to be a symbol of wish-fulfilment dream, in which the protagonist's wishes are fulfilled. This interpretation was reinforced depending on Freudian theory of dreams. The second classification of sign objects, which contains the following symbols: button eyes, Coraline's affection for her father, her conflict with the other mother, as well as her escapism from the other world, are interpreted as a sign of Oedipus Complex; therefore, the other world symbolizes Coraline's Oedipus complex. The third group of symbols: the other mother, the other father, and the setting of the other world, are interpreted as symbols of personal and collective shadow archetypes, which proves that the other world in *Coraline* is a symbol of shadow. While the fourth and last group, where the other mother is the main symbols, is interpreted as a symbol of good and evil, due to the other mother's dual nature: a nurturing and a devouring mother. Therefore, the other world symbolizes good and evil.

To sum up this research, other worlds in fantasy fiction prove to have much significance and meaning, rather than just an escape from reality. Thus, it is hoped that such a research prospect provides an insightful academic contribution to fantasy studies. However, this study has only studied the fantasy other world of Neil Gaiman's *Coraline*, while most of Neil Gaiman's works like *American Gods* and *Stardust* involve different interesting and appealing other worlds that deserves to be taken into account by further

researchers. Also, aside from Neil Gaiman's works, there are thousands of fantasy other worlds in different fantasy works, whether in contemporary works or otherwise, that have not yet been studied. Therefore, it would be interesting to give them a thought through approaching them from different literary theories and perspectives.

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