ANALYZING THE AUDIENCE'S UNCONSCIOUS FANTASIES THROUGH THEIR SELECTION OF POPULAR FICTIONAL WORKS

Burak Akkurt[*]

ABSTRACT

Aim of this article is to discuss the possibility of analyzing the unconscious fantasies of a large audience through their choices of popular works of fiction by applying the unconscious fantasy theory. Article explains the unconscious fantasy theory briefly and discusses its application with other theories on hero fiction. After a theoretical explanation, article attempts to apply the unconscious fantasy theory to a selected group of fictional hero figures in popular works. Through the example of the analysis, and claims of the relevant theorists, article states the possibility of the analysis of a large audience's unconscious fantasies through their popular works of fiction.

Keywords: Arlow, Freud, unconscious fantasy, hero, popular fiction

SEYİRCİLERİN BİLİNÇDIŞI FANTEZİLERİNİN SEÇTİKLERİ POPÜLER KURGUSAL ESERLER YOLUYLA İNCELENMESİ

ÖZ

Bu çalışmanın amacı geniş seyirci kitlelerinin bilinçdışı fantezilerinin seçtikleri popüler kurgusal eserlere bilinçdışı fantezi kuramının uygulanmasıyla analiz edilmesini tartışmaktır. Çalışma bilinçdışı fantezi kuramını kısaca açıklamakta ve bu kuramın diğer kurgusal kahraman kuramları ile birlikte kullanımını tartışmaktadır. Kuramsal açıklamanın ardından çalışma seçilmiş popüler kurgusal kahraman figürlerini kuramlar çerçevesinde incelemektedir. Bu incelemeler ve ilgili kuramcıların söylemleri vasıtasıyla çalışma geniş kitlelerin popüler kurgusal eser seçimlerine dayanarak bilinçdışı fantezilerinin analiz edilmesinin mümkün olduğunu iddia etmektedir.

Anahtar Sözcükler: Arlow, Freud, bilinçdışı fantezi, kahraman, popüler kurgu

[*] Arş. Gör., Yeditepe Üniversitesi, burak.akkurt@yeditepe.edu.tr, ORCID: 0000-0001-8036-6341

1. INTRODUCTION

There are different approaches when it comes to the hero figure and its discussion. Majority of those approaches aim to comment on the similarities of the hero figures in stories or myths, and to form a structural framework that is applicable. The discussions on the topic are mainly based on the hero figure and the elements in his story like types of heroes or the steps of his journey. This article aims to discuss the "popularity" [1] of the hero figure(s) in relation to the concept of unconscious fantasy.

This article claims that the application of the unconscious fantasy concept in the analysis of the popularity is not mutually exclusive with other theories and pattern explanations. The major issue is not the discussion of the similarities but the reason behind the audience's choice among the similar figures. In the first part, article explains the concept of unconscious fantasy in relation to the respectable theorists of the field. In the second part examples from the popular hero figures are given in relation to different patterns of hero types and theories and the possible unconscious fantasy analysis. The aim of the second part is to show that the possibility of the popularity of the work might rest on its ability to satisfy the unconscious fantasies of the public. In addition to that, the nuances in the previous discussions in the structural framework for hero figures might prove to be a crucial element in the satisfaction of an unconscious fantasy.

Conscious or unconscious, fantasies [2] are the combination of traumas, desires, unfulfilled wishes, daydreams and experiences. Difference between the conscious and the unconscious fantasy is the individual's awareness of its existence. An unconscious fantasy can be conscious at any moment through realization. There is no sharp line between the conscious and unconscious fantasy as its ability to become conscious depends on the defense mechanisms of the mind (Arlow, 2008, p. 44). However, the unconscious fantasies are unknown to the person as they are usually blocked [3] by the defense mechanisms, and might surface as different forms of fantasies as a result. Arlow quotes Anna Freud's example from one of her patients to state the complexity of the unconscious fantasy function. Anna Freud explains that her male homosexual patient, who could be described as in a passive and masochistic role, actually had an unconscious fantasy of being active and

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[1] Article uses "popular" to describe the mass consumption of the work, whether its medium is the print text or the screen. Freud himself chose to apply his theories on to the works with widest range of readers instead of highly esteemed ones (Freud, 1949, p. 425).

[2] In Freud's primary translations the word is translated as "phantasy". However later on it was changed into "fantasy" to prevent it from mixing with the Klein's concept of "phantasy". Therefore, this article uses the word as it is used by Jacob Arlow.

[3] They can be blocked, changed or disguised as they are filtered by the defense mechanisms.

sadistic (Freud, 1946). The behavior of the patient was the opposite of what he unconsciously fantasized. It can also be stated as the conscious desires or fantasies of the patient were the exact opposite of his unconscious ones. Jacob Arlow comments on this example as "His behavior was one thing, his fantasy another" (Arlow, 2008, p. 44). The nature of the concept is quite individualistic as it is related to the desire to experience pleasure through satisfaction.

Sigmund Freud states that when the child grows up, he stops playing, and starts fantasizing. The playing function is shifted, and not abandoned as it is not quite possible for the human mind to discard a pleasure that was once experienced (Freud, 1949, p. 422). This shift from play to fantasy creates a disturbance in the mind. The child is expected to behave childish, therefore he is expected to "play". However, the adult is not. Adult is expected to behave in an "adult" fashion. Therefore, the fantasies of the adult are not shared due to the feeling of shame[4] (Freud, 1949, pp. 421-422). In the most basic sense, the adult is ashamed for having a behavior that is considered as childish. Freud categorizes fantasies into two groups, those that glorify the person (ambitious), and those that are sexual in nature (erotic). (Freud, 1949, p. 422) Two groups usually go together as the glorification of the person in the fantasy might result in sexual achievements. This is the basic form of the vernacular expression: "the hero saves the day and gets the girl" can be considered as the perfect description to emphasize the unison of two groups. Freud also claims that only the unhappy mind fantasizes, as it is an indication of the unfulfilled desires (Freud, 1949, p. 422). However, later on Arlow argued that the fantasizing (or fantasying in Arlow's terms) is a constant mental process which is quite normal and it does not indicate an unhealthy mind at all (Arlow, 2008, p. 42). Arlow claims that pressure from the drives is contained and reflected by the fantasy function (Arlow, 2008, p. 25). Arlow agrees that the fantasies are grouped around certain childhood wishes, experiences and traumas. He claims that they change as the individual changes. As the person experiences new things, the fantasies are shaped accordingly. New ones emerge, or even the old ones gain updates to be fitted into the current situation better (Arlow, 2008, pp. 42-43).

Freud explains that the fantasying process exists in three temporal phases: now, past and future. What is experienced invokes an earlier memory, which contains a similar experience (or an experience that can be linked to the current one) that results in wish-fulfillment, or satisfaction. Then it creates a vision of future where the same wish-fulfillment is present, thus forming a day-dream or a fantasy (Freud, 1949). As a result, fantasies are not static. The

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[4] For Freud, the process of fantasying is a signification of an unhealthy mind, as the fantasies are based on a trauma, or a wish unfulfilled and they need to be satisfied through other channels. However later theorists, especially Jacob Arlow argued that the fantasying is a constant process of a healthy mind (Arlow, 2008, p. 42).

existence of fantasies in three temporal phases enables them to adapt accordingly, therefore making them ever-present. As result both unconscious and conscious fantasies are ever-present in the mind, and adapt themselves to the situations that are being experienced, to find a way to fulfill themselves in "now". These ever-present fantasies are also numerous for different situations. Arlow argues that fantasies are grouped according to certain instinctual wishes and each group has different versions for different stages of development and situations (Arlow, 2008, p. 42). The adaptation process signifies that there is a pool of fantasies in the mind, ready to adapt and ready for satisfaction at all times.

The fulfillment of the unconscious or conscious fantasy is the link between the artist and the audience. Freud claims that the audience experiences the unconscious fantasy/ies similar to the creator or the artist. Artist uses his own unconscious fantasy to create a work of art. However, by using artistic devices he hides the individually specific (or egotistical) aspects of it to not to repulse the audience, and creates a wish fulfillment scenario (Freud, 1949, p. 57). Artist removes the individually specific elements to create a wider range of unconscious fantasy stimulation (Arlow, 2008, p. 27). Artist's process of creating the work is not the exact same as the individual unconscious fantasy function. As the fantasies are focused either on self-elevation or private erotic desires, if the individual were to share as they are, the audience would probably be repelled by them. Freud states that in the case of artist, by altering the fantasies with the devices of his art, he achieves to create an enjoyable result for everyone. The devices of the art shape the unconscious fantasies of the artist into a more acceptable, and enjoyable form for the others. Thus, the artist is able to create a scenario that can provoke the unconscious fantasies of the audience to achieve satisfaction through the work. According to Freud the artist forms this desire-provoking link with the help of the hero figure (Freud, 1949, p.425).

Through the hero, writer forms a link between the reader and his work (his unconscious fantasies). He puts the hero "under the protection of a special Providence" that prevents the hero from dying in random situations (Freud, 1949, p. 425). This semi-immortality of the hero enables the continuation of reader's and his fantasies. The writer prepares the situation, the event and the characters to create a scenario that can provoke the reader's fantasies. Through the story, he creates the events, controls the environment and creates situations that would invoke specific fantasies in the reader. This process is a conscious process for the writer. However, there is also an unconscious part of it, as the writer himself might not be aware of all of his unconscious fantasies (Freud, 1949, pp. 421-423). In the end, writer and his readers achieve satisfaction for the provoked fantasies through the literary work[5]. Although not exactly the

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[5] Level of satisfaction depends on the cathectic potential of the unconscious fantasy among other elements (Arlow, 2008, p. 29).

same, the reader's fantasies would be quite similar to the writers at this point. As the reader reads the work, he is exposed to the altered fantasies of the writer and the environment he crafts to provoke, and satisfy them. This invokes reader's own fantasies about the situations that he is exposed to in the work. If the reader finds the fantasies presented in the work to be compatible to his own, he experiences satisfaction. Freud's example for the creative writers can be applied to any form of art. All art includes the unconscious fantasies of the artist, and has the ability to satisfy the unconscious fantasies of the audience. As Harry Trosman states: "If the artist is governed by the unconscious fantasy, surely the audience is similarly possessed" (Trosman, 1990, p. 57). However, it is not necessary for the audience to have the exact same unconscious fantasy as the artist. The audience combines the artists fantasy with their own, meet the artist halfway. In other words, they resonate their own unconscious fantasies with the work of art (Trosman, 1990, p. 58). This resonance enables the artist to reach a wider audience as the sameness of the unconscious fantasy is not required to deliver the feeling of satisfaction.

Arlow argues on the communality of day-dreams, as the similar developmental and cultural elements that people experience might create similar unconscious fantasies. He states that "The communality of the fantasy life is more pronounced in members of the same cultural or social group, or of any group of individuals whose early childhood experiences are patterned more or less in the same way and those share a common tradition." (Arlow, 2008, p. 26). So, it is possible to talk about "shared unconscious fantasies", considering that they are ever-present and adaptable according to the experiences of the person. In other words, the unconscious fantasies adapt themselves to one's own (current) situation and experiences, in order to achieve satisfaction. Through this adaptability it is possible to argue that the same unconscious fantasies can be shared by those who experience similar situations. This also proposes common unconscious fantasies, as some events and experiences can be considered as timeless, and part of human nature. Unrequited love, lust for power, feeling of powerlessness, desire to be acknowledged by others are all examples that can be argued as common unconscious fantasies. The adaptability of the unconscious fantasy function "updates" the setting, details or situations to the current time period of the individual. This commonality of the fantasies and their ability to adapt into different situations, brings a distinct possibility of analyzing the popular[6] works of fiction to discuss the unconscious fantasies of the audience.

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[6] "Popular" is used to signify the contemporary known works that are commonly consumed and liked by mass audience. It does not imply any opinions on the quality of the work that is mentioned. Freud himself chose to apply his theories on unconscious fantasy onto the works that have widest reader population, like romances, novels, short stories, instead of works that are highly esteemed by critics (Freud, 1949, p. 425).

The adaptative quality of the fantasy function might create similar desires in groups that share similar experiences. The difference of the popularity of a work might be a result of its ability to satisfy the unconscious fantasies of different groups. The adaptability of the unconscious fantasy function shapes itself according to conscious experiences and creates different editions of the same fantasy that is more appropriate for that current situation, time or place (Arlow, 2008, pp. 42-43). Unconscious fantasy function is filtered through the defense mechanisms. Therefore, the created edition can be defined as an updated version of the fantasy that would serve better for the current needs of the audience.

2. Hero, Fiction and Unconscious Fantasy Application

Carl Gustav Jung states that the unconscious is indeed "individual", but there is a part of it that is collective, shared, universal, and it is that part that the universal images, or archetypes can be found within (Jung, 1969, pp. 3-4). The existence of these archetypes state that there are images that have definitive forms, timeless and unbound of place (Jung, 1969, p. 42). The theory of archetypes and the collective unconscious is indispensable when it comes to analyzing the heroes and their journeys. There are two major perspectives on the subject, Jungian and Freudian. However, they are not mutually exclusive in this matter. The structural framework of the hero story might be analyzed from different perspectives. However, what unconscious fantasy theory can indicate is the popularity of the work in different circles and groups might depend on the small details, metaphors and symbols.

The individual unconscious fantasies are transformed by the artist and presented to the audience through his work (Trosman, 1990, p. 58). Therefore, the popularity of the work rests on its ability to satisfy the unconscious fantasies of the audience. If the artist's unconscious fantasies can resonate well enough with the audience, the reception of the work would result in positive. Trosman suggests that "One might indeed state that the success[7] or failure of a literary work, in any case, rests on the degree of successful integration of fantasy into artistic structure" (Trosman, 1990, pp. 58-89).

As a result, although the hero stories share similarities, not all of them are received in similar manner. The differences in reception might be caused by the preferences of the individuals or groups that consciously or unconsciously aim to satisfy their fantasies. Therefore, it is possible to apply the unconscious fantasy theory to different theories of patterns to determine the reasons of the work's positive or negative reception by different groups.

One of the most important, and famous theories in hero literature is Joseph Campbell's Monomyth theory. Campbell's Monomyth[8] explains the

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[7] The idea of success does not represent the quality of the work, as previously stated. It is used in the sense of popularity.

[8] As a follower of Jung, Campbell's theory is mainly based on the Jungian perspective.

hero's journey with a structure that is shared by most hero stories and myths. Campbell explains the journey in three fundamental parts; departure, initiation and the return (Campbell, 2004). He also argues on a pattern that several hero stories share in common, like supernatural aid, the goddess, refusal of the call and so on (Campbell, 2004, pp. 54-63). In total there are seventeen steps in Campbell's structure that can be applied. It is evident that the Monomyth theory is both indispensable and quite applicable for the hero literature and studies. As Campbell's Monomyth focuses on the journey of the hero, both FitzRoy Sommerset (Lord Raglan), and Otto Rank focus on the journey from the Freudian perspective in their works. Both Rank and Raglan analyze the previous hero myths and stories to form a pattern that points out the similar elements in them. Both Rank and Raglan focus on the hero's lineage, or blood to depict his source of superiority, which is tied to the theory of family romance (Raglan, 2003; Rank, 2004). Family romance is a theory that a child consciously (and unconsciously) believes that he is adopted, and his true parents, who are much more important (royalty, divinity etc.) will come and take him one day (Freud, 1959; Rank, 2004). Rank's analysis show that majority of the hero stories include this unconscious fantasy of family romance (and its satisfaction through the story). As previously argued, this shared satisfaction increases the popularity of the work among a wider audience as it is shared by a wider population. Just like family romance, Freud argues that oedipal fantasy, or desire is a common fantasy among people. He suggests that due to the presence of oedipal complex in all of us, the play "Oedipus Rex" still moves the audience as it did in the ancient times (Freud, 2010, p. 280). The examples of family romance and the oedipal fantasy indicates that it is quite plausible that a work's popularity rests on its ability to satisfy the audience's unconscious fantasies as Trosman states (Freud, 1949, p. 426; Trosman, 1990, pp. 57-58).

Apart from the hero's journey and the analysis of the elements in it, the different hero types are also worth mentioning. Sociologist Orrin Klapp separates heroes into three major categories: conquering hero, clever hero, and unpromising hero (Klapp, 1949). Conquering hero is famous for his physical capability (usually strength), courage and skill in combat. The clever hero uses his intelligence and wits to defeat his opponents. Unpromising Hero is someone that becomes a hero by chance (or by divine will) (Klapp, 1949, pp. 19-22; Klapp, 1954). All previously argued theories on heroes can be considered as applicable to contemporary fictional heroes. The argument presented in this paper is that the popularity of the hero depends on the satisfaction of the audience's unconscious fantasy and it is possible to analyze those common fantasies. The subtle changes in the structure, selection of the symbols and the metaphors are all chosen to satisfy the unconscious fantasies of the audience, by the audience themselves. It is the audience that chooses the work that is best equipped to satisfy their unconscious fantasies through events, symbols, metaphors or any other artistic devices. The popularity of an event, symbol, character or metaphor increases the chance of repetition among

different works of art. As they are tied to the unconscious fantasies of the audience, their existence increases the popularity of the work. These repetitions can be seen especially in popular fictional works like television series.

Television shows tend to follow a specific pattern. If the product sells, the main structure stays similar to please the audience, and to sell more. It can be argued that this structural similarity is based on the resonance between the show and the unconscious fantasies of the audience. These fantasies can be traced in several different, yet similar shows. Detective-consultant shows are an excellent example for this argument. Popular shows like Castle, The Mentalist, or Lucifer[9] can be argued to include similar fantasies which can be detected through the similarities among them. In all three shows there are two major characters, the protagonist and the detective. One female police officer, who is usually a detective in the police force of a major city. This detective character has a problematic background that forces her to prove herself to her peers, forces herself to achieve more. In addition to her backstory, the detective tends to be a strict female figure who is reserved, skillful, analytical, and respectful to the laws and regulations but keeps her distance against others, especially against the protagonist in the beginning. At first glance, her only focus seems to be her job. Her social life is implied to be subpar compared to her coworkers due to her reserved nature and her exceptional focus to prove herself.

The protagonist, usually the one that gives the series its name, is the exact opposite of this female figure of authority. He is childish and immature but these qualities are presented as charming and cute in his case. His childishness is indicated to be a problem at times; however, he repeatedly charms the audience and the characters with it. His lack of respect for the laws and regulations is kept under control by the detective (as she is the main authority figure). The protagonist is rich and does not have any concerns on wealth. His personal skills are more than enough for him to earn more money if needed. The creativity and the wittiness of the protagonist is usually what gives the detective the needed hint to solve the crime, therefore proving his usefulness and uniqueness. Majority of the cases are solved by a small hint, or a lucky coincidence that involves the protagonist. He is socially skilled, yet his behavior is childish and without tact. Yet, this childish bluntness is either loved by the characters (and the audience), or helps detective to solve the case by catching the culprit off guard. The social power of the protagonist creates a strong influence on everyone around. Although he behaves childishly, and sometimes acts in a disrespectful or selfish manner, he is loved and accepted by everyone around him. His selfishness is described as a childish naivety and

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[9] It is possible to argue that they are not "heroes" in the classical sense. However, they are popular Works of fiction that include necessary features that can qualify them as modern heroes.

his comments on others are presented as witty remarks that aim to increase the comical aspects. Although this relationship between the protagonist and the detective is presented as unorthodox at first, it is quickly accepted by everyone around.

The basic analysis[10] would be the oedipal desires of the audience, as the protagonist seems to be childish and somewhat pure. This indicates his role as the child figure in their relationship. His purity is emphasized repeatedly, as he does not succumb to evil easily (although frequently tempted). When he does, he is portrayed as "righteously vengeful" and his actions are either justified or reluctantly accepted due to the extreme circumstances. Detective is the one that keeps him in line, pushes him towards doing what is right in most cases. However, the protagonist's purity and strength of his heart is presented when the detective finds herself in a moral dilemma, or when she loses her will to go on. The protagonist is the one that steers the detective to the right direction or gives her the will to go on.

Intense chemistry between two characters turn into a romance in the end and they experience love. However, their sexual relationship is not depicted as a satisfactory act for the carnal desires. Love among them is emphasized to create a relationship that is beyond flesh, without repulsing the audience as it bears the hints of oedipal complex. This chemistry, at first, creates a sexual tension throughout the series and provokes the fantasies of the audience by creating specific situations. Detective is the active figure in the story, she controls the environment. She is strict and ordering. She punishes the protagonist verbally, and mentally which the protagonist usually dismisses easily by his jokes or his careless nature. Only time the protagonist is affected is when he (unknowingly) hurts the detective's feelings. When that happens, he immediately tries to mend the situation by unnecessary and childish behavior, which usually ends him genuinely apologizing and mending their relationship. It is quite possible to argue that the nature of their relationship is based on a mother-son relationship that include sexual aspects.

Sexual nature of the mentioned shows all include a similar dominant-submissive nature. Detective is the dominant figure whereas the protagonist follows her lead, acts childish and gets scolded in several occasions. The detective uses her established authority, and the protagonist tries to avoid it by acting in a childish manner, creating diversions or making witty remarks. No matter how many times the protagonist tries to joke or cheat his way out, in the end the detective takes control of the situation. The disability of the protagonist to act normal is usually overcome by his feelings for the detective, and he agrees to follow her rules. Nevertheless, this power relationship changes drastically when it comes to the matters of love. As the detective is socially inferior to the protagonist, she begins to assume a submissive role.

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[10] These are all but possible analyses. They do not indicate that they are the only possible or correct ones.

Being emotionally vulnerable due to her previous problems, detective hesitates to form a love relationship with the protagonist. This hesitation is due to her status, and to the untrustworthiness of the protagonist in the matters of love.

This does not mean that all three shows are the same. They have distinct differences, as Castle has more humor in it, The Mentalist contains more graphic crimes and psychological problems, and Lucifer heavily contains supernatural elements with a combination of comedy and drama in it. Still, they all share the underlying sexual indications between two characters. The desire to be dominated by an authority figure, or an oedipal desire is presented when the detective is in charge. However, when the protagonist becomes the dominant figure in the sexual part of the relationship, as well as in their love life, the roles are reversed. Domination through submission can be argued, as the submissive protagonist becomes the dominant figure. Desire to dominate the authority figure, both sexually and emotionally, can also indicate a sadistic-masochistic fantasy. The protagonist is in charge of the emotional aspect of the relationship from the beginning, but he is not aware of it. Protagonist flirts with the detective, who acts cold and reserved to his face, but shows her true feelings to the audience when the protagonist is not aware. As a result, it enables the audience to satisfy their feeling of being desired, emotionally and physically, while also invoking the oedipal desires in them. The part where the protagonist is shown as clueless about the feelings of the detective creates a possibility for the audience that they are desired and loved by their object of desire, even if they do not see any hint about it (or even if their advances are rejected like the protagonist). Through the protagonist, the situation invokes a possibility for the audience to have a relationship with their desired partners. They see that in the end the detective and the protagonist belong together. Through the surrogate relationship, the audience achieves satisfaction. Their wishes are fulfilled, day-dreams are completed through the characters. At the same time their unconscious oedipal desires are also satisfied as the shows create a mother-son relationship, or dominant-submissive relationship, through series of metaphors[11]. The metaphors presented by the details lead the audience to the representations of the unconscious fantasies (Arlow, 2008, p. 27), and to the satisfaction of them.

Another detail in the mentioned works is the visual representations. Detective is dressed professionally, yet in a plain and simple fashion. The aim of her clothing is to achieve a professional outlook. However, the protagonist

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[11] Arlow argues that the metaphors represent the unconscious fantasies, and the success of the metaphor depends on its ability to represent the aimed unconscious fantasies (Arlow, 2008, p. 27). In this case the details represent the symbolic values of the unconscious fantasies, as even the smallest representation has the ability to invoke them.

wears expensive and fashionable suits that represent his wealth and status. His clothing emphasizes his wealth and financial power, while the detective's lower status is represented in several occasions, from her car, to her house. The wealth of the protagonist and his clothing subtly stresses his power, his dominance over the detective. This emphasis is subtle, yet visible. The audience is presented that the detective is the dominant one, but the image of the protagonist creates a feeling of power and dominance. This image of the protagonist can function as a tool to satisfy the audience's unconscious fantasy of being dominated, and/or to dominate. Through this image, the audience is able to satisfy their desire to be in charge, to dominate the authority figure, who normally holds the power. Yet the symbolic representation of the protagonist removes the illusion and implies that the protagonist, and through him the audience holds the power. Even if it does not seem so at first glance. Clothing signifies another important aspect: civilization. The protagonist is dressed in a well-tailored suit that signifies him belonging to a higher social circle. He is civilized and part of the civilization. His wealth, social charm, contacts, even his car or any other asset symbolizes his status of power and wealth. The fantasy of the social power is represented through his material possessions, and his image. The ability to provide for the mate is established through the wealth of the protagonist, making him the ideal mate for the detective, and for the audience as well. As the financial and social provider, protagonist holds the power in their relationship.

Of course, all these comments are based on a single perspective of the possible unconscious fantasies. As previously stated, fantasies (conscious and unconscious) are complex, and what is seen might not always indicate what is desired. The domination argument can easily be reversed into a submission version where the audience, who is normally in charge, satisfies his desire to be dominated through the protagonist-detective relationship. Or the charm of the protagonist might indicate a narcissistic satisfaction through being loved and desired by every opposite sex figure around the person. It is both possible and probable that the audience, depending on their unconscious fantasies (resonating with the writers of the show) might favor one show more than others, or even dislike others and prefer only one of them. However, the individual choice does not nullify the shows' ability to reach mass audience, which is the main focus in this analysis. All three shows are aired on different years[12], and have different undertones. All of them aired in different countries with different ratings. The shows are chosen due to their popularity in US, as it is still the primary supplier of mass media works.

Klapp's unpromising hero creates an illusion of being chosen randomly and being extraordinary at the same time. The unpromising part,

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[12] The Mentalist aired between 2008-2015, Castle aired between 2009-2016, and Lucifer started on 2016, still continues. All data are gathered from IMDB (www.imdb.com).

where the hero seems to be chosen by pure luck, and randomness, creates a possibility for the audience to be chosen as well, therefore satisfies their fantasy to be involved with a heroic act. Being chosen by luck, or fate, also creates a feeling of importance, as it is not their own choice but the choice of the divine (or fate) that made them a hero. It can be argued that this type of hero functions in two layers. First layer aims to satisfy the audience's unconscious fantasy of self-glorification by creating a possibility of being chosen at any moment, any time. Second layer aims to protect the audience against their own laziness, as the hero is granted powers without doing anything extraordinary or putting any effort in anything. This amplifies the first layer and aims to prevent the guilt of the audience. It also empowers audience's fantasy process by removing the importance of the physical requirements or need to be born with special skills or abilities, as the powers of the hero is "granted" to him. The audience's unconscious fantasy of self-glorification is amplified by the possibility of being chosen, as the hero is also chosen in random, by pure luck or chance. Therefore, the audience can continue their daily lives and should not feel guilty about not doing "more". Second part of this fantasy improves the self-glorification by emphasizing the importance of the hero figure (therefore the audience who identifies themselves with the hero). The hero is not chosen random, although the powers are still granted by a higher force, it is hero's destiny to have those powers.

In popular fiction this concept of being chosen in random is frequently used, as it is both easy to establish the story and beneficial as it gives the audience an easier chance to identify themselves through the possibility of becoming the hero. Hero, who was a normal person becomes the hero figure by experiencing an extraordinary event that grants him powers.[13] Popular television shows like Jessica Jones and Luke Cake are both based on this type of hero, as they become heroes by an experiment. The story sometimes continues with the second layer, as the story unfolds the audience learns that the lineage of the hero is in fact important. The hero was meant to be chosen, and it was not randomness but fate, or divine will that chose the hero.

As previously argued the importance of the lineage, or blood, is based on the family romance and its satisfaction. Combination of the two layers can be seen in the story of Harry Potter series (Rowling, 2014). The story creates a flow between two layers, as it presents Harry as the "boy who survived", then introduces a prophecy that signifies his importance. However later on, it is explained that it was Lord Voldemort's choice that made Harry a part of the prophecy. When the audience learns that Harry's lineage is indeed important, as he is the direct descendant of Godric Gryffindor, the ambiguity resolves.

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[13] This theme is frequently used in superhero stories. Spider-man, Fantastic Four, Captain Marvel, Dr. Manhattan are all but examples of this.

The examples of Jessica Jones and Luke Cage are given on purpose, as the nature and behavior of the heroes also determine the satisfaction of the unconscious fantasies of the audience. Luke Cage, a black man who was incarcerated wrongfully, becomes a super hero by an experiment. The obvious analysis would be the racial and cultural identification becoming easier with the character's background.[14] It is also possible to argue that white female audience would identify themselves with Jessica Jones easier, as she is white and female. But the fantasies are not always limited with what is visible. Luke Cage is a person who was wronged by the authorities. He is calm, kind, helpful and always seems to be in control. However, he is strong on a super-human level and has an impenetrable skin. He is kind but holds the power to defeat anyone with ease, as he is stronger than everyone. This creates a feeling of domination on others, as well as the feeling of being superior as a person, as he treats everyone in a kind manner. He is physically in a great shape, muscular and tall, and he is desired by various female figures through the story. He is totally in control of his environment, loved and desired. His story can be analyzed with Campbell's Monomyth theory, which is quite applicable. He goes to prison, gains super powers and comes back to help and improve his community. However, among similar characteristics, what makes him popular is also hidden in details. The feeling of invulnerability, superiority and being desired are all wish fulfillments for the unconscious fantasies of the audience. The self-glorification, and sexual desires are satisfied through the character. His masculinity is emphasized, as he is stronger, healthier and even smarter than most people. He is a law-abiding citizen as long as the laws make sense to him. He is desired by the female characters, and loved by the common people. The racial aspect of the character is also quite important when the political and historical aspects are taken into consideration[15]. However, the analysis of racial unconscious fantasies would require a separate article with deeper analysis.

Jessica Jones is similarly equipped to deal with contemporary issues. She also has super-strength but she is neither in control of her emotions nor her environment. She is the victim of a male villain who has the ability to control people's minds and make them do what he wishes. Jessica Jones, although powerful, is famous for her detective work, as her deduction skills are praised by several people throughout the series. The villain Killgrave is a childish male who controls everyone to make his bidding. His capricious nature and aggressive behavior are masked with a gentlemanly attitude, but instantly surfaces when he does not get what he wants. He symbolizes the aspects that is both dominant and childish. The unconscious fantasy of

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[14] The process of identification increases the resonance between the character/artist and the audience.

[15] Discussing the racial and gender specific unconscious fantasies in US would require a professional analyst. The analysis made in this article are also limited as the Works require separate articles to analyze properly.

defeating the dominant male figure is combined with the desire of disciplining the immature male figure in him. Just like in protagonist and detective shows, male figure is childish, socially controlling and witty. However, like Jungian archetypes, he is the shadow of the protagonist in other shows in this sense. He is evil, selfish, prone to violence. He creates the oppressing male figure for the audience. He is both the husband and the child that prevents the female from achieving success, or just drains her energy, time and sense of self. As he controls a person's mind, person loses all free will and becomes a puppet. Therefore, he also represents God, or destiny. Later the audience learns that Jessica gradually became immune to his mind controlling powers. This can be argued as an unconscious representation of obtaining total free will, against god, destiny, spouse, child and male dominant society. In a way, by becoming immune to the mind control she chooses her own path, regains control of her own life and choices, and becomes completely free. From a fantasy perspective this can indicate the freedom from the spouse, father, child or any authority figure that controls the audience and limits their freedom. Therefore, through Jessica, the audience experience the satisfaction of "becoming free", getting their lives into their own hands. Like Luke Cage, Jessica Jones can be argued to have a special audience, as she represents the victimization of women by being controlled, and abused by Killgrave. This physical and mental abuse ends when she defeats Killgrave. Details of the show also indicate different unconscious fantasies. Jessica is also desired by the characters she met. She engages in physical intercourse when she desires and has no fear of being forced or hurt due to her supernatural strength. She is not afraid to go out at night alone, or afraid to talk to strangers. Her increased tolerance for alcohol prevents her from being abused due to intoxication. All of these are contemporary problems that women suffer from. In 2018, a social media survey was conducted among women (Vavra, 2018). They are asked what would they do if all the men were put under a curfew after 9 pm. The answers were mainly about fear of being abused, hurt, raped or harassed by males. Majority of the answers included an activity done at night, from walking in the park to dancing in a disco. Therefore, being immune to all of those fears and doing whatever one desires, creates a satisfaction for several different unconscious fantasies. Identification process is important in this matter. Hero's gender, race, financial situation, physical appearance, disabilities and all other qualities are important, as it directly effects the satisfaction of the unconscious fantasies of the audience.

As the nature of the unconscious fantasy function is ambiguous (to a certain extent), it is also possible to argue that the audience might satisfy their fantasies to completely dominate the other person. Through Jessica's domination, it is possible for the audience to satisfy their own desires to dominate someone. The reason for the need of a detailed analysis rests in this ambiguity. Adapting Arlow's words into the current situation; the behavior audience sees on the screen is one thing, their unconscious fantasies are another. Watching dominant person might satisfy the urges to be dominated

and vice versa. This ambiguity requires an in-depth analysis with multiple examples. It is not possible to obtain an on-point analysis without examining different works from different perspectives. However, with enough data and analysis, it can be.

3. CONCLUSION

Unconscious fantasies are quite difficult to analyze, as they depend on the individual's childhood traumas, desires, wishes and experiences in life. The adaptability of the fantasy function creates a possibility of shared unconscious fantasies. Examples given are but a short and quick analysis of the works and the possible fantasies they resonate with the audience.

This brings out the main question of this article: Is it possible to analyze the unconscious fantasies of a large group, or a nation through their preference of fictional works? Although the answer seems to be positive, there cannot be a definite answer without more data. It seems both Freud and Arlow claim that shared unconscious fantasies are possible (Freud, 1949; Arlow, 2008; 1964; 1965). With the presented basic examples, it is possible to argue that the patterns of the details, as well as the preferred figures and their behavior is a result of the unconscious fantasies of the audience. A detailed analysis of these popular stories, however, might indicate the preferences of the audience. But there are also other factors, cultural differences, physical or financial ability to access to the content and so on. A basic analysis would give an overview on the topic. However, to gain a deeper understanding, a deeper analysis with more data is required.

Family romance, oedipal complex or basic desires of self-gratification and sexual satisfaction are common fantasies that can be traced in various works of fiction. Frequency of these fantasies, as well as their styles of representation can be used to analyze the unconscious fantasies of a large population. However, it requires specific cultural and psychological information on the targeted group to conduct a proper analysis. In his work "Indian Films and Nigerian Lovers: Media and the Creation of Parallel Modernities" Brian Larkin shares his surprise as he finds out that the Indian movies are so popular in Nigeria, among Hausa people. He describes how Hausa people watch Indian movies repeatedly and love them (Larkin, 2002). He states that the stories and heroes presented in Indian movies are liked by the Hausa people, which indicates the existence of shared unconscious fantasies of the two groups (Larkin, 2002, p. 373). The analysis of those popular movies would provide a possibility to comment on the shared unconscious fantasies of the groups.

In conclusion, the application of the unconscious fantasy on the popular fictional hero figures can provide an analysis of the unconscious fantasies of the writer, and the audience. Unconscious fantasy theory can be used along with other structural theories to determine the preferences of the audience in similar patterns and structures. These preferences are the

indicators of the symbols and metaphors of the unconscious fantasies, which are shared by the writer and the audience together. As the writer and the audience meet half way, the strength of the resonance of their fantasies would determine the nature of the works reception by the audience. In the end it is possible to say that the application of unconscious fantasy theory to popular works can give the possibility to uncover the audience's unconscious fantasies. However, it cannot be done without enough data on the group and analysis of various different works that are popular among them.

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