

here making the charge against them that has been made, over and over again, on the cheaper boy's novels, the pulp magazines and the movies : that they instigate crime. But all education is directed, or should be directed, to leading the child from domination by the pleasure principle to submission to the reality principle — from the jungle to the forum, where civilised men meet to face real problems. We have throughout history, and perhaps especially in the last few years, paid a terrific price for fantasy thinking, and any influence that deliberately intensifies it and prolongs it and extends it operates against human development. To impose a measure of prohibition on such influences is out of the question, and would be worthless if it were not. Education must find a prophylactic.

تلخيص مقال جورج جرین ، أستاذ علم النفس بمعهد التربية العالي بالاسكندرية  
الدلالة السيكولوجية لمجلات الأطفال الفكاهية

يحلل المؤلف إحدى المجلات الأمريكية لتسليية الأطفال التي تباع في مصر وهي مجلة « جنجل كوميك » وهي مجلة شهرية تحتوى على ٤٥ صفحة من الصور الملونة تلويناً فاقعاً . والصور مرسومة بمقدق وقوة بحيث توحى بمجاذب القصة دون الرجوع إلى النص « الأمريكي الدارج » الذي يصعب على الطفل المصرى فهمه . ومحور قصص هذه المجلة تمجيد ضرب من البطولة تعتمد إما على الرياء أو على القوة والعنف ، وعنصر الفكاهة يكاد يكون معدوماً فيها .

ويعتمد المؤلف في تحليله على الرموز الجنسية كما قررتها مدرسة التحليل النفسى . فالقصص تنطوى على معانى الكبت وإرضاء الرغبة الأوديوية والانتقام من الأب ومن يمثل السلطة وتقمص الألوهية . والغابة وما تحويه من معابد وكنوز مقدسة وحيوانات ، كل هذا رموز جنسية .

ومستوى هذه القصص منحط للغاية وما ينبعث منها من إغراء جنسى مضر للغاية إذ أنه يجعل الدوافع الجنسية اللاشعورية شعورية ويخلق في الطفل اتجاهات شديداً بالاتجاه العصابى . ولا يعتقد المؤلف أن ضرر هذه المجلات يرجع إلى أمها تدفع إلى الإجرام ، بل لأن قصصها تمجد مبدأ اللذة وتؤدى بالقارئ الصغير إلى أن يثور على الواقع وعلى السلطة أياً كانت ؛ في حين أن التربية السديدة يجب أن تكون تهديداً للدوافع البهيمية وزماً للتفكير الخيالى المسرف ولأوهام العظمة والسيطرة . وربما ترجع الفوضى التي تعانها الإنسانية اليوم إلى انطلاق مثل هذه الدوافع والأخيلة والأوهام . وإذا كانت السلطات الإدارية أو التشريعية عاجزة عن أن تمنع إصدار مثل هذه المجلات فلا بد للمربين أن يتهدروا الأمر وأن يوجدوا وسائل الوقاية من شر هذه المجلات .

cribed by Ernest Jones in a chapter of his "Papers on Psychoanalysis". In the story we are discussing the native tribe, "the l'Hamans humbly bow their heads in shame". They assure Ka'a'anga that they are his to command, and he tells them "Go your way in peace, tribesmen. Ka'a'anga forgives !" They return to the peaceful jungle trails, leaving the Jungle Lord alone with his mate.

What of the jungle itself ? It is the domain in which one is a "lord"; the realm, that is to say, of fantasy. I have met recently with a young man, no longer a youth, who dreams frequently of himself as lost in a wood or jungle, unable to find a way out. In the inability to find a way out there is a wish-fulfilment, since he does not really wish to leave fantasy for reality. Every opportunity offered him for real tasks is rejected for an apparently good reason, often because of illness. He expresses himself as eager for work, but it is always on conditions that cannot possibly be met. Thus, it appears to me, the "Lord of the Jungle" is the familiar figure of the hero, whose deeds of valour and rescue prove to be the fulfilment of *Œdipus* incest fantasies; whose jungle is people with mother and father substitutes ; and whose life is a series of rescues of a mate, in which the familiar saving myth is dramatically re-enacted; or a tranquil existence, like that of Adam and Eve in pristine innocence before the fall, in Paradise.

We cannot accuse journals like the one I have mentioned, filled with material such as I have described, as creating fantasies in the minds of children, youth and young men and women. The fantasies are already there, for the *Œdipus* complex appears to be universal. But it may be doubted whether, except in the case of neurotic persons, generally of low mentality, they would be elaborated into the aggrandised forms in which we find them in this journal, in popular stories such as the "Tarzan" and "Lords of Mars" series of Edgar Burroughs Rice, and in a number of films. Extravagant films, popular stories and books, that is to say, provide people with natural tendencies to fantasy with "bigger and better fantasies" skilfully worked over, to make them attractive and acceptable. It might be expected that stories whose themes are superficially so childish would be rejected by intelligent children at the period of early adolescence. But here, the skill of the artist invests the nude, or nearly nude figures with very considerable sex-appeal, enabling the young adolescent who is becoming sex-conscious to invest every action and posture of the figures with sexual significance. Thus, to the original unconscious sexual significance of the fantasies, there is added a secondary elaboration that is both sexual and conscious.

Clearly, such journals are likely to have a detrimental effect on the child's educational progress and on his mental development. I am not

as they distrust him, and subservient when their confidence is restored.

The animal guarding the treasure raises an interesting problem, that goes far beyond the story in which we find it here. The cheetah recalls the various guardians who guard treasure — dragons or sacred crocodiles. In the story, however, the cheetah does more than this; not only guarding the treasure, but the secret also, which is tattooed in a sort of cipher on her skin. The treasure is the property of the god whose temple conceals it, until another learns the secret that he can know only through mastery of the beast or through its compliance. The skin of the cheetah is like the tattooed back of the heroine of Haggard's "Mr. Messon's Will", the potsherd of the same author's "She", the parchment code message in invisible ink of Edgar Allan Poe's "The Gold Bug". It is a secret within a secret within a secret—the knowledge of the hidden treasure is concealed by a secret writing which in turn is hidden in an unknown place. And the innermost secret, once discovered, is a secret of immense power, in the form of wealth or knowledge or eternal life or perpetual youth. The beast, then, that both protects and reveals, that Gioconda-like hides a secret, is again the mother. Just as the door opens when one cries "Open Sesame!" or the guardian vanishes as one shouts a name, or the dragon, dying, is transformed to a princess; so, in this story, the mate, involved with the cheetah in a death-struggle, is set free and the cheetah dies. That is to say, one element of the mother is destroyed and the other passes completely to the son. And, since the cheetah has already been wounded by the white enemies from the outside world, it is clear that the death of the cheetah wipes out the association with the father. In the sacrificial death of the animal, and the death of the bad fathers, we can see clearly links with the fantasy of the Virgin Mother. The hero son destroys his father's wife and finds thus his own mate. There is, too, in the wounding of the cheetah by the white men, an expression of the child's belief, sometimes the result of the witnessing of the primal scene, that the relations between the father and mother are violent and cruel; typified by the greed, rapacity and deceit of the villains. They possess the treasure for a very short time, it is true, but they have no opportunity to enjoy it before the hero recovers it from them.

In the group of savages, it seems to me, we have father figures. In them, we have the father reduced to a being who bears the same relation to the hero son that a real son bears to the father of infancy. If they listen to Ka'a'anga and follow his advice, if they are obedient to him, if they have due regard for his omnipotence and omniscience, if they guard the treasure of the temple and the girl — not for themselves, but for Ka'a'anga — then all will be well with them. This reversal of generations fantasy was des-

his father and takes his place. The main theme of "Ka'a'anga, Jungle Lord" is the arrival of two of the "ever greedy two-legged animals, whose lust for riches knew no bounds. They have heard of the gems of the temple which they are determined to obtain. Here again, in the sanctuary itself, is a mother symbol, and in the robbers we have the father, conceived in the childish fantasy as a hated aggressor. These men kill the sacred animal that guards the temple, trick the tribe to whom the treasure belongs, seize the Jungle Lord's mate and tie her to wait certain death. Ka'a'anga turns the tables on them. The tribesmen believe him at last. They rescue the mate, and restore her to Ka'a'anga. They recover the jewels. They condemn the white men to death, and Ka'a'anga reflects, as he sees the sentences being carried out "The anger of this tribe is great! I cannot save them." And at the very end of the episode, when Ka'a'anga and his mate reflect upon what has happened, they agree that deadly and greedy beings always finally meet their fate. The death of the father, that is to say, is not brought about directly by the hero — but by inevitable, impersonal Fate. If the fantasy be stripped sufficiently of layers of repression, then we should find that Fate itself is a figure of the hero, embodying the fantasy of omnipotence that Ferenczi has described. In fantasy the hero may make himself a God, as he frequently does : but the father is frequently a God, too. And the hero fantasy, then, in its most extravagant form, must picture the hero as a God above all Gods. In Edgar Allan Poe's poem "The Conqueror Worm", the mimes, "in the form of God on high", become the food of the writhing creature who is inescapable Fate, the super-deity of the ultimate extravagance of fantasy.

There are some elements of the story that are less obvious in their meaning. There is, for instance, the "sacred cat", cheetah or leopard or "killer cat", who watches the sacred treasure. The secret of the hiding place of the gems is tattooed on its skin. The man in charge of the beast is overcome. The animal breaks away, but is wounded by the white men. It attacks the "mate" — just as Ka'a'anga has remarked that there are no spotted animals in this region — and the Jungle Lord has to kill the beast to save the girl. In this sacrificial substitution, this slaughter of a sacred animal to save a girl — the hero taking the place of the sacrificing priest — we have some clue to the meaning of the leopard. Another clue is given us by the fact that brassiere and trunks of the girl are made of leopard skin, that her garments are torn in the course of the earlier adventure. The leopard is thus identified with the mate as a mother substitute. And a further problem is raised by the native tribe of jungle-dwellers, guardians of the temple, whose attitude towards Ka'a'anga becomes hostile as soon

Ka 'a' anga, Jungle Lord	( 10 pages of pictures )
Simba, King of Beasts	( 6 )
Captain Terry Thunder	( 7 )
Wambi, the Jungle Boy	( 6 )
Tabu*	( 6 )
Camilla	( 8 )

These are all serial stories, and the book contains one instalment of each. In addition, two pages are taken up by an informational article, illustrated by pictures like those of the stories.

It may be said at once that every one of these stories, without exception, is an extravagant fantasy of the "hero" type. In every case we have hostile, malignant and powerful animals and people pitted against a "hero" who outwits them by his cunning or destroys them by his strength.

Exactly why these episodes should be considered as "comic" is not easy to understand. The announcement at the beginning of one of them states "Many tales of blood, of terror, of death, are hidden in the jungle ... This is one the tree dwellers tell of Wambi, the Jungle Boy." All the pictures and stories are grim, violent, cruel and savage. Some of the episodes are melodramatic, but they are not amusing. While Mickey Mouse, Laurel and Hardy, the Marx Brothers and Charlie Chaplin stand in direct relation to the classical phallic comedy, nothing in Jungle Comics does so : it is not waggish, laughable, intentionally farcical, facetious, droll or funny.

Ka'a'anga, the Jungle Lord, is shown as a young man with the muscular development of a stage athlete. He has a mate, a young woman named Ann who, dressed in a leopard-skin brassiere and brief trunks, shares his adventures. Her function is to get into difficulties, from which Ka'a'anga rescues her... every difficulty proving that he was right and she was wrong, and every rescue demonstrating anew his courage and strength : she is, in vaudeville slang, a "stooge" for him. But this very succession of rescues has its psychological significance : it is the symbolical expression of the successful achievement of the Œdipus wish. The "mate" is a mother symbol, standing for the mother of infantile situations, and the entire absence of any sort of erotic relation between the hero and his mate — there is no reference to "love", no tenderness, no kiss — is evidence of repression.

The principal figures of these stories — the Lord, the King, the Captain, the Wizard — are at once hero and father figures. The fantasy is some particular variant of the hero myth, the story of the son who overcomes

\* Described in the opening picture as "mighty warrior, mighty wizard, ruling justly with an iron hand..."

## THE PSYCHOLOGICAL SIGNIFICANCE OF SOME CHILDREN'S COMIC PAPERS

By

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In the bookshops of Cairo and Alexandria there are displayed at the present moment a variety of 'comic' papers. They are printed in the United States, where they cost ten cents per copy, and they are retailed in the shop where I obtained them, at ten piastres. This comparatively high cost, I imagined, very much limit the sales, but the Greek proprietor assures me that he sells out a few days after the books arrive, and that they are bought mainly by Egyptian boys; described by him as 'young'.

One group of these comic papers is described in the advertisements as the "Super Seven", and they bear the names of *Jungle Comics*, *Wings Comics*, *Jumbo Comics*, *Planet Comics*, *Fight Comics*, *Movie Comics*, *Rangers Comics*. In the sequel I shall deal with the *Jungle Comics*. Some part of what will be said holds equally for all, but the differences of subject matter suggest the advisability of treating the other 'comics' in another paper.

The monthly issue of the "Jungle Comics" is a 48-page book, bound in a stiff paper cover. The first page of the cover is a title-page, with a lurid picture to attract buyers. The two inner pages are advertisements of comics produced by the publishers, and the fourth page is an offer of commissions and prizes to children who are willing to sell packets of vegetable and flower seeds for a company.

Of the forty-eight pages that make up the volume, one page is taken up with an advertisement of a hair dressing preparation, addressed obviously to young men and women. Two pages are given up to a story. The remaining forty-five pages are devoted to lithographed pictures, in crude colours, by means of which stories are told. The pictures include words, in English block capitals : the language is crude and unliterary, and largely made up of American slang. The Egyptian child, unless he knew English unusually well, could make little of the printed matter, and would obviously have to depend on the pictures alone. Crude as they are, the pictures are drawn with skill and power, and can convey their story to anyone unable to read a word of the accompanying printed matter.

The stories depicted in the issue of "Jungle Comics" before me are six in number, and are entitled :—