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REVISITING PEANUTS CHARACTERS: AS SEEN BY
EXISTENTIAL PHILOSOPHY AND CLINICAL
PSYCHOLOGY

Serdar KAYA

YÜKSEK LİSANS TEZİ

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FOREWORD

This study has been prepared as Master's Thesis in Selçuk University Institute of Social Sciences Department of English Language and Literature. The topic of the thesis has been determined as Revisiting *Peanuts* Characters: As Seen by Existential Philosophy and Clinical Psychology and the research has been conducted in that direction.

In this thesis study, emotional situations of the characters in *Peanuts* comic strip have been examined. Charles M. Schulz, the creator of *Peanuts* comic strip, drew the series from 1950 until his death in 2000 and gained worldwide fame. In this research about analysis based on personal features of some of the characters, Snoopy, Charlie Brown, Lucy van Pelt, Linus van Pelt, and Peppermint Patty, in *Peanuts* comic strip, how psychological aspects of the characters reflect on the characters in personal context.

Following the literature review about the topic, the reasons behind the mental issues of characters we regard significant have been obtained and how the readers were reflected the profound affections of the characters behind the portfolio drawn by the cartoonist.

This Master's Thesis consists of two chapters.

In the first chapter, some background information about existentialism and existentialist anxiety and clinical psychology ego have been given.

In the second chapter, some general information about *Peanuts* characters have been given. Upon this information, some information about Charlie Brown, Snoopy, Linus van Pelt, Lucy van Pelt and Peppermint Patty has been obtained. In the same chapter, the findings obtained within the examination about the characters' mental situation have been shared.

It is my priority to express my sincere thanks to my Supervisor, Prof. Dr. Fatma Kalpaklı Yeğin, who has never hesitated to help and support me during this process and I would also thank Assoc. Prof. Bahadır Cahit Tosun, my family, especially my dad.



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ÖZET

Günümüzde sanatçıların eserlerini oluştururken kendi duygu ve düşüncelerini eserlerine yansıttıkları bilinen bir gerçektir. Bu; müzik alanında da, resim alanında da, edebiyat alanında da böyledir. Bir roman yazarı düşünceleri ve içinde bulunduğu duygu durumlarını kitaplarındaki karakterlere yansıtır. Her karakterin kendine özgü bir yaşam şartı, hayat hikayesi vardır. Bu tez çalışmasının temelini oluşturan *Peanuts* çizgi romanının yazarı Schulz, ölümüne kadar canlandırmış olduğu bu çizgi romanda karakterlerin her birine belli bir kişisel özellik eklemiştir. Çizgi romanda karakterler kendilerine verilmiş olan rolü en iyi şekilde oynarlar. Snoopy okuyucu ve izleyici önüne değişik meslekler ve karakterlerle çıkar. Bir köpek olmasına rağmen klostrofobisi sebebi ile kulübesinin içinde değil üstünde yatar. Sahip olduğu alter egosu ile değişik karakterlere bürünür. Snoopy'nin sahibi Charlie Brown, yaşadığı akran zorbalığı ve başına gelen zorluklar sebebiyle okuyucu tarafından hissedilir derecede cana yakın bulunmuştur. Bu tip karakterlerde okuyucu kendi yaşadıkları olaylara dalarak karakterlerde kendisini bulmaya başlar. Charlie Brown'ın köpeği Snoopy ve diğer arkadaşlarıyla yaşamış olduğu bu serüvenin içerisinde manevi olarak barındırdıkları durumlar dikkat çeker. Bu tezin amacı Schulz'un *Peanuts*'ında karakterlerin analizlerini inceleyip karakterleri, onların yaşam şekillerini, içinde bulundukları duygu durumlarına ve psikolojik karakterlerine göre anlatmaktır.



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ABSTRACT

Today, it is a known fact that artists reflect their own feelings and thoughts on their works while creating their works. This is the same in the field of music, painting, and literature. A novelist reflects his/her thoughts and emotional states to the characters in his/her books. Each character has a unique life condition, life story. Schulz, the creator of the *Peanuts* comic strip, which forms the basis of this thesis, added a certain personality to each of the characters in this comic he portrayed until his death. In the comic strip, the characters play the role assigned to them in the best way. Snoopy appears in front of the reader and audience with different professions and characters. Although he is a dog, he lies on top of his booth, not inside, due to his claustrophobia. He takes on different characters with his alter ego. Charlie Brown, the owner of Snoopy, was found to be noticeably friendly by the reader due to his peer bullying and difficulties he faced. In such characters, the reader begins to find himself/herself in the characters by immersing himself/herself in the events they experience. The situations in which Charlie Brown's dog Snoopy and other friends lived in this adventure are noteworthy. The aim of this thesis is to examine the analysis of the characters in Schulz's *Peanuts* and to explain the characters, their lifestyles, their emotional states and psychological characters

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INTRODUCTION

Comic strips are a means of entertainment that we encounter in our childhood in every aspect of our lives. Comic strips and cartoons actually have a very different world from the real world. The characters here fall from a height and don't die, they are the characters who can heal again and continue from where they left off in the next section if any part of their body is broken. There is a completely imaginary world here, and there is an entertainment center that has become a loop in this imaginary world.

Cartoons are as real as they are shown to people, or in other words, people begin to enjoy what they see by perceiving it as if it is in the real world, not in the world of imagination. These films, which are not only enjoyed by people in small age groups, but also by adult people, reflect a world that is very different from the real world. The intonations of the cartoons, the characters' clothes or colorings are very bright and people do not realize any emotional state they are in while watching them. The same is true for Peanuts cartoons, which constitute the main center of this research. In fact, in this comic strip in which the research was conducted, there are mental problems in each of the main characters. Each of them struggles with different problems in a different world. However, when watching this cartoon or reading comic strips, people do not see these problems of the characters. Whether it's Snoopy sleeping on the rooftop of his doghouse or Charlie Brown constantly losing baseball games, they may see it as a routine and have fun, but it's actually very different from what it is. Among these characters, Snoopy is a character with alter egos, phobias despite being a dog. Snoopy is actually one of the main actors of the comic strip. Almost all of the plot revolves around Snoopy and Charlie Brown. Other characters are also characters with some problems in themselves. The fact that they have experienced childhood traumas, have family problems or that this group of children who try to reflect themselves differently in their own environment constitute the main subject of the comic strip also shows a great tragedy in the background.

In this study, Snoopy, Charlie Brown, Lucy van Pelt, Linus van Pelt, Peppermint Patty, who are among the main characters of Charles M.Schulz's comic strip Peanuts, were analyzed within the framework of Freud's view of phobias in the field of clinical psychology. The characters were evaluated in terms of existential philosophy.

In the second part titled Place of anxiety within existential and clinical psychology, the definition of anxiety is made. Anxiety and existential anxiety are explained. The connection

between anxiety and clinical psychology and the place of anxiety in clinical psychology are explained in detail.

In the third part called Characteristic and Mental Problems of Major Characters in *Peanuts* Comic Strip, Snoopy, Charlie Brown, Lucy van Pelt, Linus van Pelt and Peppermint Patty, who are among the cartoon characters, are defined by giving a general information about their personalities, mental problems, disorders and characters.

In the conclusion section, the final evaluations related to the thesis were made and assumptions were made about the clinical situation evaluations of the characters.

This study argues that the emotional disorders in the specific characters' growth are the products of their psychological traumas, which is correlated to the idea of psychoanalysis that all people have hidden desires and needs that haunt them from their childhood into their mature world and that the actions of their adult life are fuelled by the desires and unfulfilled expectations of their childhood. Therefore, this study will interpret the comic strip *Peanuts* and the significant characters' motives using psychoanalytic literary theory. The characters Charlie Brown, Snoopy, Linus van Pelt, Lucy van Pelt and Peppermint Patty will be taken as an embodiment of a psychoanalytic case that needs to be treated gently, and a relationship among their derangements and personality disorders will be examined to connect the traumas they endured and their motives in shaping their lives.

In this study, various sources of psychoanalysis, as well as other sources related to Schulz's works and the topic, will be used. The literature review is the method that will be used in the study. Significant information about psychoanalysis, Schulz's biography and other related sources will be presented. This study will interpret significant characters' childhood traumas per their emotional disorders by applying psychoanalytic literary theory to Schulz's *Peanuts*. All of the necessary sources will be applied to give important theoretical and historical background of psychoanalysis and its relation to *Peanuts* to make a meaningful interpretation of the study. In this study, various sources of psychoanalysis, as well as other sources related to Schulz's works and the topic, will be used. The literature review is the method that will be used in the study. Significant information about psychoanalysis, Schulz's biography and other related sources will be presented. This study will interpret significant characters' childhood traumas per their emotional disorders by applying psychoanalytic literary theory to Schulz's *Peanuts*. All of the necessary sources will be applied to give important theoretical and historical

background of psychoanalysis and its relation to Peanuts to make a meaningful interpretation of the study.

People face various problems in their lives and if they cannot cope with these problems, these problems return to people as anxiety problems in their own lifestyles after a while. Anxiety problem is one of the biggest problems of our age. Problems in life, problems in business life, problems experienced in the past or problems that are difficult to reach about the future cause anxiety.

Anxiety can be defined as a state of worry and uneasiness about a subjective situation that is uncertain about how it will happen in the moment and in the future; perhaps not likely to happen. Individuals deny, reject and ignore situations that cause them pain, cut off internal and external contact; they resort to defense mechanisms. These suppressed, unconscious situations, unresolved problems cause the person to be anxious, discontented and worried even in ordinary situations (Kring & Johnson, 2015).

One of the biggest reasons why people feel their own bodies are in danger is the problems they have experienced in childhood. If a person feels safe in the face of any problem, he/she does not enter into a state of anxiety about it, but if he/she has already experienced any event he/she has become a defense mechanism, any problem he/she encounters will also have problems in coping with it and will face some fears and enter into anxiety. It is possible to evaluate anxiety in existentialism and define existential anxiety. Existential anxiety is the fact that human beings have difficulty in positioning their emotional states that they encounter at certain periods of their lives in the current period and have problems in coping with them.

Freud, who put forward the problem of anxiety in different ways, explained the foundations of anxiety in headings. Freud posits that there are 5 types of anxiety. Realistic anxiety is every type of anxiety that evokes the feeling of fear that we are affected in the outside world. Neurotic anxiety is associated with irrational anxieties as opposed to realistic anxiety. In people with any phobia, if the phobias are caused by the subconscious rather than the outside world, this type of anxiety is defined as neurotic anxiety. Assuming that Snoopy's claustrophobia, included in the study, occurred as a result of his subconscious neurotic traumas, it is possible to observe neurotic anxiety in Snoopy. Freud claims that there is also an innate presence of anxiety. This can be defined as the inability to breathe during childbirth and, in a way, facing death. According to moral anxiety, it is the anxiety that comes into play based on the responsibility that man will give to his conscience at the point where he regrets anything he has done. Signal anxiety is the

type of anxiety that people have against the dangers they face. Here, the ego comes into stage and guides the person. Charlie Brown, one of the comic strip characters, exhibits shy attitudes towards his peers due to his feeling of weakness and embarrassment. This indicates that Charlie Brown has signal anxiety. Even if his ego occurs, he cannot use his ego and feels shy by succumbing to his superego.

It is also possible to explain this situation in the existentialist order. Existentialist anxiety can actually be defined as the adaptation problem that a person who sees a problem that has been experienced in the past or in any area of life as an obstacle placed in his/her daily life is experiencing in his/her daily life. The sudden change in the order we are accustomed to and in which we are in causes us to question our existence and see the deficiencies here, causing us to enter into a great anxiety.

Kierkegaard, who forms the basis of existential thought, posits that unlike the traditional philosophy that accepts knowledge as the center, existence has become the starting point of philosophy. The logic of this approach emphasized by Kierkegaard is based on the principle that existence is something different from knowing. Therefore, according to him, the main problem of existence is not the problem of knowledge and knowing, but the existence itself because every situation that is contrary to this makes you forget the meaning of being a human being and the person who exists in real life. According to him, a knowing person, as a knowing person, forgets that he is an existing individual. Existence is covered with systems and concepts. One gradually detaches oneself from his own individual existence. Neither the individual nor individual existence remains. It is no longer possible to find the person and the individual here.

In addition, many philosophers and psychologists have given various information about existential anxiety. These were also included in the research. The main problem of the research is to make psychoanalysis traces of the characters in the Peanuts comic strip inspired by Freud's world of phobias and to make assumptions about the lifestyle thoughts and mental problems of these characters in the context of clinical psychology and existential anxiety as a result of psychosis analyzes.

The main purpose of this study is to show the reader that there is a very different world in the cartoon world, which seems to be quite fun with colorful characters. It is to be able to show the reader that the Snoopy character, whose copies have been made in the industrial field and about whom many advertisements have been made, is actually a character who has different internal problems than this character and mental problems often arise in a routine in which the Snoopy

manifests himself in various places. It is to be able to tell that not only this character, but many characters at a young age who are included in the comic strip actually deal with various problems in terms of personality and show their environment differently than they are due to these problems. In this context, it was decided to analyze the characters and evaluate them in terms of clinical psychology and to present the results of their evaluation within the scope of existential anxiety as assumptions.

For this study, research questions as “What are clinical psychology and existential anxiety?” and “What mental problems do *Peanuts* comic strip characters have?” are portrayed.

Through a detailed research, it's possible to find out that the cartoons people watch or read when they are children are actually not very innocent when they become older. The importance of this study is to investigate the mental problems of these characters and show the reader that their behavior patterns are actually related to their mental problems. It is important to explain that there are very serious problems under the images of these characters, whom people read or watch very fondly and laugh, and even some things people find meaninglessly funny, and to show this to the reader.

This study was conducted within certain limitations. These limitations are that it is only prepared by quoting from the comic strip called *Peanuts*. In the speech balloons in the comic strip images obtained, based on the conversations between the characters, analyzes were made according to these speech styles and the movements of the characters in the sentences used. The basis of the study is the cartoons in a comic strip and their TV adaptations. These comic strips constituted the main source while preparing the study. As a result of the studies, analyzes were made about the speeches and attitudes of the characters and these analyzes were investigated according to the scientific basis. Many philosophers and psychologists such as Freud, Kierkegaard, Sartre, Hegel have been examined and their analyzes have been finalized in this context.

CHAPTER.1. Place of Anxiety Within Existential and Clinical Psychology

1.1. What is anxiety?

Anxiety can be defined as a state of worry and uneasiness about a subjective situation that is uncertain about how it will happen in the moment and in the future; perhaps not likely to happen. Individuals deny, reject and ignore situations that cause them pain, cut off internal and external contact; they resort to defense mechanisms. These suppressed, unconscious situations, unresolved problems cause the person to be anxious, discontented and worried even in ordinary situations (Kring & Johnson, 2015).

One of the biggest reasons why people feel their own bodies are in danger is the problems they have experienced in childhood. If a person feels safe in the face of any problem, he/she does not enter into a state of anxiety about it, but if he/she has already experienced any event he/she has become a defense mechanism, any problem he/she encounters will also have problems in coping with it and will face some fears and enter into anxiety. It is possible to evaluate anxiety in existentialism and define existential anxiety. Existential anxiety is the fact that human beings have difficulty in positioning their emotional states that they encounter at certain periods of their lives in the current period and have problems in coping with them.

Freud explains the notion “anxiety” in his early writings and he talks about different levels of “excitation” in an organism. According to his pleasure principle, the organism always sought pleasure over unpleasure, that is, what was unpleasurable. Thus, when some psychic excitation occurred, the organism would respond to it in a pleasure-seeking manner either by acting on it physically or by establishing a positive, psychic cathexis of it in order to receive some limited pleasure from it, at least until it could be acted on physically. When the excitation was actually or potentially destructive or unacceptable from it, at least until it could be acted on physically. When the excitation was actually or potentially destructive or unacceptable, then it would be rejected from consciousness by the mechanism of repression. At this juncture it would become what Freud called “frustrated excitation”. In this fashion the organism would attempt to remove the excitation in order to avoid the unpleasant consequences of acting on it. However, in avoiding the unpleasant consequences, the organism was actually taking the frustrated excitation into itself. This “frustrated excitation” had real energy within the psychic dynamics of the organism, and Freud came to call this frustrated excitation anxiety (Ritter, 1990; 49)

Freud performed long-term studies on anxiety. No study of anxiety, of whatever description, can be undertaken without mentioning Sigmund Freud. For Freud, anxiety was a central issue, and he modified his view several times in the course of his life. Freud's first major discussion of this subject was published in 1895. In his work with Dr. Josef Breuer he came to the conclusion that hysteria was product of a psychical trauma which had been forgotten by the patient (jointly with Breuer, *Studies on Hysteria*). The treatment consisted in inducing the patient, in a hypnotic state, to recall the forgotten (repressed) trauma. Anxiety was, for Freud, the direct product of repression. From this moment onwards - from 1895, perhaps - to the end of his life, he was preoccupied with the phenomena of these trauma. The development of Freud's thoughts on anxiety, whilst difficult to classify, might be said to be embodied in five types. These include 'realistic anxiety' which remains outside the domain of his psychoanalytical investigation (Strasser, 1996;41).

Freud posits that there are 5 types of anxiety. Realistic anxiety is every type of anxiety that evokes the feeling of fear that we are affected in the outside world. Neurotic anxiety is associated with irrational anxieties as opposed to realistic anxiety. In people with any phobia, if the phobias are caused by the subconscious rather than the outside world, this type of anxiety is defined as neurotic anxiety. Assuming that Snoopy's claustrophobia, included in the study, occurred as a result of his subconscious neurotic traumas, it is possible to observe neurotic anxiety in Snoopy. Freud claims that there is also an innate presence of anxiety. This can be defined as the inability to breathe during childbirth and, in a way, facing death. According to moral anxiety, it is the anxiety that comes into play based on the responsibility that man will give to his conscience at the point where he regrets anything he has done. Signal anxiety is the type of anxiety that people have against the dangers they face. Here, the ego comes into stage and guides the person. Charlie Brown, one of the comic strip characters, exhibits shy attitudes towards his peers due to his feeling of weakness and embarrassment. This indicates that Charlie Brown has signal anxiety. Even if his ego occurs, he cannot use his ego and feels shy by succumbing to his superego.

1.2. Existential Anxiety

It is possible to answer the question of what is existentialism, which includes existentialist anxiety, as a philosophy based on human beings. This philosophy questions human essence and seeks human essence. Søren Kierkegaard is considered the founder of the theory of existentialism.

To illustrate the use of the concept of existence, Kierkegaard makes the following analogy: “A man sits in a cart and holds the reins, but the horse travels along the road it is accustomed to without any active control of the rider, and the rider may even be asleep. Another man effectively manages and directs his horse. In a sense, it can be said that both people are drivers” (Copleston 1996:106).

With this idea, unlike the traditional philosophy that accepts knowledge as the center, existence has become the starting point of philosophy. The logic of this approach emphasized by Kierkegaard is based on the principle that existence is something different from knowing. Therefore, according to him, the main problem of existence is not the problem of knowledge and knowing, but the existence itself because every situation that is contrary to this makes you forget the meaning of being a human being and the person who exists in real life. According to him, a knowing person, as a knowing person, forgets that he is an existing individual. Existence is covered with systems and concepts. One gradually detaches oneself from his own individual existence. Neither the individual nor individual existence remains. It is no longer possible to find the person and the individual here.

A man keeps all the events that the human essence has experienced in his memory like a recording device, puts the event he has experienced in any event that he needs to react to when the time comes on the same scale, and if he cannot distinguish between these two weights, he becomes mentally anxious, because the weight of any event he has experienced in the past is more than the events he has to cope with now. Anxiety disorder is divided into three parts as normal anxiety, neurotic anxiety and existential anxiety.

The situation that existential philosophers basically evaluate is the anxiety experienced by the individual in the case of discovering his/her self. When he/she complains about his/her inability to manage himself/herself or constant indecision, the weakness experienced by the individual causes him/her to be captive to the idea of being thrown into the universe. In this case, the individual makes an effort to create the individual that others want to see. While he constantly

desires to be able to make those around him happy, he turns into “a collection of mirrors that reflect the wishes of other people” (May, 1997).

The individual becomes anxious when he/she cannot fight against these conflicts. Existentialism wants the individual to get rid of these pressures in order to know himself and gain his self.

The psychological state of a person who does not have enough consciousness to comprehend his existence is anxiety. Although anxiety seems to be negative, it is an opportunity of salvation and existence for man in terms of being the force that makes him question how to be or what kind of self to have. From the moment a person experiences anxiety, he/she will move to a different state from his/her current situation because man is now in a structure that questions the reason for his existence. The power that makes the questioning is anxiety. Kierkegaard, who shows anxiety as an important force in creating the ontological structure of man, also associates anxiety with the concept of sin, which he interprets as religious. The psychological reflection of sin in man is anxiety because it is sin that brings anxiety into the world. “Sin joined anxiety; however, it also brought anxiety”.

In order to overcome these concerns that a person has dragged his/her own spiritual thoughts within himself/herself, he/she starts to beat himself/herself up more in order to look different from his/her environment, and he/she gets into the instinct of pleasing himself/herself to everyone. The main cause of anxiety in existential anxiety is actually nothingness. Since human beings know that the process they experience will have an end and that one day life will end and they will face death, constantly thinking about death and imagining that this life will end in their minds creates a feeling of emptiness and nothingness, which causes existential anxiety in existential life.

French philosopher Jean-Paul Sartre (1905-1980), one of the representatives of the existentialism movement, states that existence comes before essence. Sartre revealed the contrast between the world and man with the concepts of “Being-in-itself” and “Being-for-self”. He expressed the necessity of these two concepts for freedom and based his thoughts on human existence on the phenomenological ontology method. Sartre believes that consciousness should be evaluated as particular because there are many forms of consciousness, and the current consciousness is one of them. In the words of Lewis and Staehler, Sartre insists that the nature of consciousness should exist in particular, contingent and factual forms, not as a nonspecific possibility (Lewis and Staehler, 2019: 176).

In the basis of existential anxiety, in fact, there are ongoing anxieties that are constantly in the mind rather than fear and do not come out of thoughts. Temporary fears or situations that make us feel fear momentarily are not a basis for existential anxiety, in fact, the fear of death, the constant repetition of the fear of death, the thought that this life will end and the fear that people will no longer be alive cause a mental congestion on their own. As a result of mental congestion, people constantly remain in a state of anxiety, and this anxiety situation causes anxiety in the process of their existence.

Kierkegaard points out that there are various attempts to understand and explain original sin, but these efforts are incomplete due to an undiscovered category. This basic category that is missing is “anxiety”. For him, the first sin is incomprehensible outside of anxiety.

Kierkegaard attributed the root cause of anxiety to sin, and if a person has a concern about him when he commits a crime and feels guilty about it, he actually says that he is innocent in a way, and Kierkegaard gives an example about Adam.

Kierkegaard analyzes anxiety differently from its meaning in psychology with his work *The Concept of Anxiety*. The point at which Kierkegaard diverges from psychology in his analysis of anxiety is its connection with sin. Psychology examines anxiety but not sin because psychology defines sin in its own anxiety. Because psychology defines sin in its own anxiety. Kierkegaard takes anxiety out of the realm of psychology by examining the sin underlying anxiety. When we talk about sin as a disease or abnormality, the concept will be misled (Kierkegaard)

In order to understand the origin of anxiety, we need to know how sin arises. Therefore, we need to know the first sin, that is, the sin of Adam. Since Adam is a human species, everything that explains Adam existentially will also explain man. Adam does not lose his innocence when he commits the first sin, but there is a difference between Adam's innocence and the innocence of a guilty person. A guilty person is innocent in that he is guilty because of the concerns that drove him to the crime. The crime of the criminal at this point is that he is driven to anxiety even though he is afraid. But the criminal is still guilty because he is doomed to what he is afraid of. At this point, anxiety emerges as a basic concept around which everything revolves (Kierkegaard, 1844)

Paul Tillich's statements are also important in existential anxiety. Paul Tillich (1952a) conceptualized existential anxiety as revolving around three related domains of apprehension. The first domain is fate and death. Anxiety about fate and death concerns the absolute threat to

one's being in death and the relative threat to the self in our personal fate. The second domain is emptiness and meaninglessness. Anxiety about emptiness and meaninglessness concerns the fear that there is no "ultimate concern", no ultimate importance in life that gives meaning to one's existence. The third domain is guilt and condemnation. Anxiety about guilt and condemnation involves perceived threats to one's moral and ethical identity (Weems, Costa, Dehon and Berman, 2004)

According to Tillich, overcoming anxieties begins with absolute surrender, surrendering to the highest authority and believing in fate is in a way a way of coping with your anxieties. Tillich claims that we can face anxiety if we accept any kind of conflict against human existence on the basis of fate, surrender its existence and believe that we cannot escape it.

Writing on the nature of anxiety, Tillich says, the description of anxiety as the awareness of one's finitude is sometimes criticized as untrue from the point of view of the ordinary state of mind. Anxiety, one says, appears under special conditions but is not an ever-present implication of man's finitude. Certainly anxiety as an acute experience appears under definite conditions. But the underlying structure of finite life is the universal condition which makes the appearance of anxiety under special conditions possible (Tillich, 1957;21)

Another person who has done experiential studies on existential anxiety is Sartre. As one of the most influential thinkers of the 20th century, Jean-Paul Sartre made important contributions, especially in the field of existential philosophy. His thoughts on anxiety are intertwined with the responsibility aspects of freedom and human existence. Before elaborating on Sartre's views on anxiety, it is necessary to understand the basic principles of his philosophy. According to Sartre, anxiety is a direct result of the individual's freedom. In *Existentialism is a Humanism* (L'existentialisme est un humanisme, 1946), Sartre defines anxiety as a constant concern about the consequences of one's own choices. The power to shape one's own future also puts the individual under the weight of these choices. Sartre treats this situation in his famous play *No Exit* (Huis Clos) with the words "Hell is other people" (L'enfer, c'est les autres, 1944). Here, the characters are forever under psychological pressure from having to face each other's judgments.

Sartre puts forward the idea that people's existence comes before essence. People face themselves in events where they may be affected. This is exactly what "hell is other people" is all about. Sartre attributes to other people the whole reason why people's moods deteriorate and they suddenly find themselves in a state of objectification. He exemplifies this with voyeur case.

Imagine peering through a keyhole at someone else in this scenario. The other person does not know you are watching them, so they are completely objectified for you, by you, and you are completely absorbed in the activity of doing so and thus are not very aware or reflective of your own subjective self. Next, imagine you suddenly hear footsteps -now, you become very aware of your self. In fact, you feel objectified by the other who sees what you are doing and judges you, creating a feeling of shame for having objectified another—now you know how the other person on the other side of the door would feel if they knew they were being watched. This phenomenon is so powerful that you can be shaken into this situation even if you just thought someone was approaching as you looked through the keyhole. In this case, your sense of self has been deeply affected: as Sartre says, the Other “holds the key to [your] existence” because now this third person who has arrived has the power of a subject because they have objectified you (or so it seems). A cat, for instance, catching us peering through a keyhole would probably not have the same effect on our sense of being a shamed self. Thus, “Hell is other people!” (URL.1)

Sartre considers anxiety not only as an individual phenomenon, but also within an ethical framework. In *Being and Nothingness* (L'Être et le Néant, 1943), anxiety is seen as a necessary step for the realization of freedom. Sartre argues that the individual should accept his own freedom and use this freedom in an ethical way. Ethics, in Sartre's thinking, is linked to the individual's responsibility to recognize his own existence and the existence of other people. Sartre also emphasizes that anxiety is more than an individual experience, it has a social dimension. In society, individuals have the potential to restrict other people's freedoms. This coincides with Sartre's notion of “others”. This dynamic in interpersonal relationships can create anxiety and conflict at the societal level. Sartre discusses this idea, particularly in the context of colonialism and class struggle, and examines how the individual's position within social structures can shape his experience of freedom. Sartre discusses this idea, particularly in the context of colonialism and class struggle, and examines how the individual's position within social structures can shape his experience of freedom.

For Sartre (1905-80), our freedom distinguishes us from things. The operations of nature are causally efficacious. When I throw a rock into the air, its trajectory is subject to the force of gravity in exactly the same way on every single throw. Human motives lack this causal efficacy, as anyone who's made a New Year's resolution can attest. In that gap between motive and action – a gap that doesn't exist between cause and effect – lies the experience of freedom. And

we experience that freedom, Sartre says, as anxiety or anguish (*angoisse*). Sartre gives two examples of the experience of existential anxiety. The first is vertigo. Sartre distinguishes vertigo from plain fear. If I'm walking along a precarious mountain ledge, a bit of loose rock could send me tumbling to my death. I fear for myself as a thing that is every bit as much subject to the force of gravity as the loose rock I might slip on. Vertigo, by contrast, is a response not to my subjection to external forces but to my freedom. With a shudder, I recognise that I could at any moment throw myself over the ledge. I don't want to, I'm firm in my resolve not to, but all my present desire and resolve is causally inefficacious. My present self doesn't get to determine the choices of my future self. At every moment, I'm free to chuck all my resolve and throw myself over the ledge. Anxiety is the chilling recognition of that freedom (URL2).

Jean-Paul Sartre's reflections on anxiety are part of his broad existentialist philosophy. For Sartre, anxiety is an inevitable byproduct of freedom, and the ethical use of that freedom emerges as a central issue for modern thought. Sartre's works, particularly *Being and Nothingness* and *Existentialism Is a Humanism*, address these issues in depth and occupy an important place in the literature of modern psychology and philosophy. These studies are a valuable resource for anyone who wants to understand the relationship between freedom, ethics, and social responsibility. In this context, Sartre's thoughts on anxiety can be used effectively in psychological research and should be examined in depth when conducting a literature review.

Another defender of existential thought is Hegel. Hegel's reflections on anxiety often find a place in the broad and complex structure of his philosophy. However, since he does not have specific writings on the term "anxiety" directly, identifying his views on this subject requires an analysis of his general philosophical texts, and in particular his understanding of the subject, consciousness, freedom, and history. In his philosophy, especially in his *The Phenomenology of Spirit* (1807), Hegel deals with the evolution of the human mind at the levels of consciousness, self-consciousness, moral consciousness and absolute consciousness. Anxiety appears in this process, especially at the level of self-consciousness. For Hegel, anxiety is directly related to the subject's quest for freedom and self-efficacy. In this context, anxiety can be considered as internal conflicts and contradictions that the individual encounters in the process of self-actualization.

Hegel's idea of ethics, the highest of his understanding of Ethics, is freedom. The aim of freedom is the teleological side of his theory. Since Hegel's conception of freedom is limited to the duties of the individual towards himself and society, it can also be considered within the

conceptualization of deontological morality. According to West, as with Hegel's conception of ethics, other idealistic ethical theories do not deny the autonomy of the individual. But it reconciles the individual with the values of organic integrity. In this sense, true freedom, which is not destructive for both the individual and society, should be based on the ethical life of a society (West, 1998:57).

Hegel defines freedom not only as the absence of external barriers, but also as the transcendence of the subject's own internal nature and historical conditions. In this process, the subject faces the contradictions in his/her inner world, which triggers anxiety. For example, in Hegel's *Lord-Bondsman Dialectic*, in dealing with the subject's relation to another subject, the subject seeks his own freedom through the relation of power over the other subject. This can create uncertainty and therefore anxiety for both lord and bondsman. Hegel's philosophy of history is oriented towards understanding the spirit of the time and social evolution. In the historical process, the challenges faced by societies and individuals and the ways to cope with these challenges are an integral part of the process of becoming a subject for Hegel. In this conception of history, anxiety arises as a product of historical time and social change because individuals and societies constantly face an unknown future. To better understand Hegel's approach to the concept of anxiety, it can be compared to the theories of other philosophers and psychologists who have studied anxiety. To better understand Hegel's approach to the concept of anxiety, it can be compared to the theories of other philosophers and psychologists who have studied anxiety. For example, Kierkegaard describes anxiety as the “spirit of freedom”, and this parallels Hegel's conception of freedom. Furthermore, Heidegger's concept of existential anxiety and his definitions of anxiety in modern psychology are comparable to Hegel's thoughts. These comparisons can help reveal more clearly how Hegel handled anxiety within a philosophical framework. Although Hegel does not have direct writings on anxiety, his philosophy provides a rich resource for understanding anxiety. The interactions between the subject, freedom, history, and levels of consciousness show how anxiety is shaped and works on an individual and collective level. This perspective allows us to consider anxiety not only as an individual emotional state, but also as a philosophical and historical phenomenon. From this perspective, Hegel's thoughts can make valuable contributions to the work of modern psychology and philosophy on anxiety.

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Bondsman Dialectic, in dealing with the subject's relation to another subject, the subject seeks his own freedom through the relation of power over the other subject. This can create uncertainty and therefore anxiety for both lord and bondsman. Hegel's philosophy of history is oriented towards understanding the spirit of the time and social evolution. In the historical process, the challenges faced by societies and individuals and the ways to cope with these challenges are an integral part of the process of becoming a subject for Hegel. In this conception of history, anxiety arises as a product of historical time and social change because individuals and societies constantly face an unknown future. To better understand Hegel's approach to the concept of anxiety, it can be compared to the theories of other philosophers and psychologists who have studied anxiety. To better understand Hegel's approach to the concept of anxiety, it can be compared to the theories of other philosophers and psychologists who have studied anxiety. For example, Kierkegaard describes anxiety as the "spirit of freedom," and this parallels Hegel's conception of freedom. Furthermore, Heidegger's concept of existential anxiety and his definitions of anxiety in modern psychology are comparable to Hegel's thoughts. These comparisons can help reveal more clearly how Hegel handled anxiety within a philosophical framework. Although Hegel does not have direct writings on anxiety, his philosophy provides a rich resource for understanding anxiety. The interactions between the subject, freedom, history, and levels of consciousness show how anxiety is shaped and works on an individual and collective level. This perspective allows us to consider anxiety not only as an individual emotional state, but also as a philosophical and historical phenomenon. From this perspective, Hegel's thoughts can make valuable contributions to the work of modern psychology and philosophy on anxiety.

Heidegger believes that the concept of anxiety is seen as a way of relating to the whole of existence. For him, anxiety is a situation that makes people question their existence in the world and their relationship with this being. In *Being and Time*, anxiety is defined as a state of awareness of one's essential relationship to being, beyond the temporary and meaningless state one feels among beings in the world. In *Being and Time*, anxiety is defined as a state of awareness of one's essential relationship to being, beyond the temporary and meaningless state one feels among beings in the world. Martin Heidegger's thoughts on anxiety are discussed extensively, especially in his work *Being and Time* (Sein und Zeit, 1927). This work constitutes one of the central points of Heidegger's philosophy and outlines his ontological inquiry. Anxiety, for Heidegger, is not just a state of emotion, but an ontological concept that expresses a fundamental structure of human existence.

Heidegger claims that man is the shepherd of existence and an example of existence. Only “who is here” and “who really exists” is human. Heidegger calls this being by his own definition Dasein (which is here). In German, Dasein is used in the sense of existence and life. According to Heidegger, Dasein, which is used in a concrete sense, has a human meaning. This term is used for existence, in complete contrast to essence. Dasein is ‘being in the world’ and ‘being with others’ (West, 1998).

Heidegger claims that it is Dasein who can ask the meaning of existence. Dasein is not a tool to grasp the meaning of existence, but a core to form the basis of ontology. Dasein gives the opportunity to avoid the complex and error-causing concepts that philosophers use in the same sense as the concept of human. Man is used by many philosophers in different meanings. Heidegger uses the concept of Dasein so that these human definitions do not interfere with his own human definition. Heidegger uses the concept of Dasein so that these human definitions do not interfere with his own human definition. Concepts such as ‘subjectivity’, ‘consciousness’, ‘spirit’ or ‘soul’ used to explain man explain man in a biased and one-dimensional way. In this sense, Dasein is like an empty plate and in this respect, it is far from all erroneous interpretations of man in the history of philosophy. Thus, Heidegger defines the concept of Dasein in his own way.

For Heidegger, anxiety makes a direct confrontation with the entity possible. During this confrontation, the meanings and goals that man encounters in his daily life temporarily become meaningless. In the case of anxiety, there is an alienation that goes beyond their ordinary relationship with the world and the beings in it. This alienation leaves man alone with his own problem of existence and thus allows him to make a deeper inquiry about the cause of existence. Heidegger sees anxiety as a means to achieving authenticity. By moving away from the routines of everyday life and the pressure of social structures, one gets the chance to discover the basis of one's own existence. In this process, questions such as “Who am I” and “What am I for” are confronted. This inner journey, triggered by anxiety, opens the door to a form of being that Heidegger calls “authentic existence”. Heidegger states that anxiety also has profound effects on time comprehension. In anxious moments, one's perception of time changes; the boundaries between the past and the future become blurred. This leads to uncertainties, especially about the future, becoming more evident and focusing on the individual's existential choices. Anxiety encourages the individual to reflect on their future potential and possibilities for existence. Heidegger's reflections on anxiety have found wide repercussions in contemporary philosophical and psychological studies. It is a topic frequently cited by researchers, especially

in the fields of existential and phenomenological psychology. The sense of anxiety described by Heidegger has an important place in the effort to understand the existential situation of man. Martin Heidegger's reflections on the concept of anxiety are central to his philosophy of existence and have made significant contributions to modern thought. These thoughts have deeply affected the ways in which people question themselves and their existence. In academic studies, examining the relationships of these concepts with themes such as existence, time, and originality provides a better understanding of Heidegger's philosophy and shows how his thoughts are positioned in contemporary debates.

1.3. Anxiety and Clinical Psychology

Clinical psychology was born of an attempt of psychologists to apply their knowledge and experimental methods to making clinical work—mostly built on observation, interview, and subjective evaluation—more objective. The objectivation of intelligence estimation into the form of testing for intelligence quotient, the crystallization of the method of trials in judging skills into aptitude testing, and the systematization of interviews of different kinds into questionnaires were important steps ahead in building an objective clinical procedure. However, they contributed to the clinical psychologist's becoming one-sided as to his training; the learning of the technique of testing took the greater part of his training period, precluding the possibility of a thorough study of personality organization and psychopathology. Those clinical psychologists who achieved a working knowledge of psychopathology and of personality did so in their field experience rather than in training. Recent advancements in clinical psychology are causing this picture to change considerably (Rapaport, 1942;290)

In clinical psychology, anxiety is defined as the state of constant and excessive anxiety that an individual shows towards expected or unexpected threats. It is often characterized by physiological responses, behavioral changes, and cognitive impairments. The history of this topic is full of studies on the definition and treatment of anxiety, and these studies have undergone significant evolutions over time.

Anxiety is a condition that has existed for centuries, but its definition and treatment approaches have changed over time. In the 19th century, anxiety was often classified as a “neurotic disorder”, while towards the middle of the 20th century it began to be studied in more detail with the development of modern psychiatry. In the 1980's, anxiety disorders were more systematically defined and classified with the DSM-III (Diagnostic and Statistical Manual of Mental Disorders).

Clinical psychology is a sub-branch of psychology that tries to understand psychological disorders. Psychological disorders are referred to as psychological disorders as a professional term (Oltmanns & Emery, 2015).

There is a wide range of theories and applications that include what psychological disorders are, how they occur, which factors affect them, how they are evaluated, in which cases they are abnormal, how they are treated, and how they relapse. The main theories studied in clinical psychology are psychoanalytic theory, humanistic theory, cognitive-behavioral theory, and family system theory (Plante, 2005).

Psychology has two sub-branches, one of which is social psychology and the other is clinical psychology. Clinical psychology is a branch of psychology used by individuals in terms of behavioral, mind, and emotional disorders and in terms of examining life issues. Clinical psychology uses psychotherapy methods and evaluates the results in terms of psychology.

There is a wide range of theories and applications that include what psychological disorders are, how they occur, which factors affect them, how they are evaluated, in which cases they are abnormal, how they are treated, and how they relapse. The main theories studied in clinical psychology are psychoanalytic theory, humanistic theory, cognitive-behavioral theory, and family system theory (Plante, 2005).

Clinical psychology is a method applied for the treatment of psychological disorders by using the specified theories. Early influences on the field of clinical psychology include the work of the Austrian psychoanalyst Sigmund Freud. He was one of the first to focus on the idea that mental illness was something that could be treated by talking with the patient, and it was the development of his talk therapy approach that is often cited as the earliest scientific use of clinical psychology (URL 3)

Wilhelm Wundt is the founder of psychology as a formal and academic science. Wundt established the first psychology laboratory, prepared the first psychology journal, and brought experimental psychology to the scientific world as a science. Wundt's interests were sensation and perception, attention, emotion, reaction and association. Lightner Witmer was one of Wundt's first students. In 1896, he opened the world's first psychology clinic. Witmer, who used to be called "hopelessly belligerent and anti-social" and an "arrogant dwarf", named the field clinical psychology. What Witmer did in the clinic was not the clinical psychology we know today. Witmer had never practiced psychotherapy, a technique he hated and knew little about. He directed his studies to the diagnosis and treatment of learning and behavioral

problems in school children. This field is a field of practice that is called ‘school psychology’ today. He started the first journal, *Psychology Clinic*. He was the editor of the journal for 29 years. Witmer was one of the pioneers of functional psychology who believed that the new science had to be used in a way that helps people solve their problems rather than examining their mind contents. (URL 4)

Clinical psychology is defined by the APA as an area that integrates science, theory, and practice to understand, predict, and address incompatibility, incompetence, and discomfort as well as enhancing human adaptation, adaptation, and personal development (Maddux, 2010, p. 3).

Clinical psychology aims to understand mental, emotional and behavioral processes similar to the main goal of psychology. However, clinical psychology is based on the “normal” and “abnormal” mental, emotional and behavioral processes of the human being, and includes evaluating and treating people who have difficulties in these areas (URL 5)

Clinical psychology is a field that continues to work meticulously. It examines behavioral fields and mental factors in individuals. Clinical psychology is the psychological specialty that provides continuing and comprehensive mental and behavioral health care for individuals, couples, families, and groups; consultation to agencies and communities; training, education and supervision; and research-based practice. It is a specialty in breadth — one that addresses a wide range of mental and behavioral health problems— and marked by comprehensiveness and integration of knowledge and skill from a broad array of disciplines within and outside of psychology proper. The scope of clinical psychology encompasses all ages, multiple diversities, and varied systems (URL 6)

The problems experienced by individuals in society cause serious sensory consequences for people both socially and mentally. There are some situations that experts in clinical psychology address.

The specialty of clinical psychology addresses behavioral and mental health issues faced by individuals across the lifespan including: Adjustment issues and traumatic stress reactions, Emotional and psychological problems, including serious mental illness and crisis intervention, Interpersonal or social problems and dysfunction, Behavioral problems

including substance abuse and dependence,Intellectual, cognitive, and neurological conditions (URL 7)

Specialist psychologists are assigned in clinical psychology. After making evaluations in terms of patient approach, the treatment process is planned and progressed. Clinical psychologists classify their basic activities under three main headings: assessment (including diagnosis), treatment, and research. In assessment, clinical psychologists administer and interpret psychological tests, either for the purpose of evaluating individuals' relative intelligence or other capabilities or for the purpose of eliciting mental characteristics that will aid in diagnosing a particular mental disorder. The interview, in which the psychologist observes, questions, and interacts with a patient, is another tool of diagnosis (URL 8).

Some of the tests prepared for soldiers during the World Wars actually provided ground for clinical psychology and clinical psychologists. Numerous clinical tests were prepared during World War I, and they can actually be accepted as the basis of clinical psychology.

World War I served as a critical period in the development of the discipline of psychology. Psychologists' contributions to the war effort, particularly through the development and administration of intelligence, vocational, and personality tests to Army recruits and soldiers, resulted in widespread recognition of the specialized expertise and applied usefulness of psychology. In the years immediately following the end of World War I, psychologists were found in increasingly diversified work environments, including business, education, and medicine (URL 9).

In this process, which was prepared for soldiers, the foundation of many phenomena planned to be done by human beings was laid. Thanks to clinical psychology, many ready-made tests have become available to understand people's mental and mental behaviors or their emotional transition. Thus, clinical psychologists have been able to use many question and answer tests for their clients in order to understand their mental and emotional behaviors. There are still clinical psychologists working in this field today.

Sigmeund Freud is considered the pioneer of these psychoanalytic methods.

The therapeutic aspect of Freudian Psychoanalysis is a speech therapy that falls within the boundaries of psychopathology and is based on the patient-physician relationship (Brown,

1980). Freud's Psychoanalytic Theory has led to conclusions about psychoneuroses, psychosomatic diseases and functional psychoses. According to Freud, neurosis knowledge and treatment constitute the main subject of psychoanalysis (Freud, 1984).

Freud's studies on anxiety neurosis also argue that people's anxiety is caused by different reasons. He says that this can be both innate and can be gained by some sexual impulses later. As it is known, people have an anxiety disorder due to some problems they have experienced with both the outside world and the inner world. Problems experienced in consciousness or problems experienced with the outside world cause anxiety disorder on people.

Although Freud initially attributed anxiety to the general situation with separation from the mother at birth, he later attributed this situation to the unsatisfactory sexual impulses of individuals, namely libido. In other words, according to Freud, if sexual desires cannot find an environment to be satisfied, they change direction and turn into anxiety. (Levit, 1967).

However, Freud stated that his thoughts on his first theory were no longer valid 30 years later, that is, with his 1925 study titled *Restrains, Symptoms and Anxiety*, and put forward the second theory of anxiety that anxiety leads to suppression rather than suppression leading to anxiety (Hekimoğlu ve Birlik, 2020).

In this case, anxiety is an emotional state that occupies the human mind and can interfere with its activities in daily life. Anxiety encourages the bumpy life in human life by causing to suppress other emotions.

CHAPTER 2. CHARACTERISTICS AND MENTAL PROBLEMS OF MAJOR CHARACTERS IN *PEANUTS* COMIC STRIP

The *Peanuts* comic strip is a collection of stories created by Charles Monroe Schulz. There is no exact description of how much Schulz was influenced by his own thoughts or how much he identified with these characters while Schulz was drawing these characters. The subject of the research is to investigate the personality traits of these characters revealed by the author, to make psychoanalysis about them and to conclude them, to make a philosophical proposition. It is possible to briefly inform about the creator of these characters.

Charles Monroe Schulz was born in 1922 and his first interaction with comics began right after his birth when his uncle gave him the nickname “Sparky” inspired from a horse in the *Barney Google* comic strip. As a child, he spent some of his time with his father, Carl Schulz having fun with reading comic strips such as *Mickey Mouse*.

After he began his educational life, he skipped two half-grades and this led him to become a very shy teenager as he was the youngest student in his class at high school.

At the age of 21, he was drafted into the U.S. Army and as being depressed because his mom passed away those days, it was an opportunity to erase the depressing mood upon him. Two years later, he was sent to Europe in 1945 to fight against Germans in WWII. As the end of the war nearly came, he and his squad did not participate in the war very actively, but he was able to see the atmosphere of the war, which affected his later works such as including veteran stories to his drawings.

When he returned back from overseas following the end of the war, he started to work as an art teacher in Minneapolis. Before working as a teacher and even before the war, he had already sent his drawings to newspapers. Moreover, his first published drawing was his family dog, Spike, the name which Schulz will share with one of Snoopy’s brothers, in 1937.

From 1947 to 1950, his first group of regular cartoons was published in a local newspaper in Minnesota. It was the year 1948 when Charles M. Schulz draw a character named Charlie Brown, the famous protagonist of *Peanuts*, and as Charlie Brown first appeared in cartoon history, he introduces himself to a dog reminding of Snoopy with his appearance.

While his first strips known as *Li'l Folks* were being published, the United Feature Syndicate company, an American editorial column and comic strip news paper syndication service accepted Schulz’s work in 1950 and provided his works with being published on a daily basis across various newspapers including The Washington Post. Due to worries about possible copyright issues, the syndicate renamed Schulz’s comic strip as *Peanuts* and the first work of

Peanuts was published on October 2, 1950 telling the story of Charlie Brown and two other gangs. For half a century until his death in 2000 because of colon cancer, the strip had been published under the name of *Peanuts*.

Soon after its publication under the name *Peanuts*, the strip became so popular that even today, on Macy's Thanksgiving Day Parade on 24th of November each year, helium balloons in the shapes of characters from the strip such as Charlie Brown, Snoopy, and Woodstock can be seen in the sky. However, it did not take long for the strip to gain popularity. In 1957, his popularity among the readers evaluated Snoopy from an ordinary dog to a two-legged anthropomorphic beagle. Eventually, the strip was published by more than 2,600 newspapers around the world. Besides, the strip's popularity and success leads Charles Schulz to win the Outstanding Cartoonist of the Year in 1955.

The merchandise did not remain limited within newspapers. 8 years after the first strip, the first plastic toy dolls of *Peanuts* characters were produced and they became so popular that even McDonald's Happy Meal included Snoopy's plastic doll. A great variety of merchandise ranging from pajamas to hair dryers were produced and even two decades after Schulz's death, they still get demand by *Peanuts* fans.

The strip's popularity not only affected economic profits, it also affected the topics in the strip depending on social events in daily life. For example, after Martin Luther King Jr's death and at the height of the Civil Rights movement, Schulz introduced Franklin, the only African-American character in the strip. Schulz's female characters in *Peanuts* were mostly capable and confident, and they had the initiative to unite their power, which shows us the strip was not unconcerned with female issues.

In 1965, *Peanuts* expanded from newspapers to televisions with a TV special named *A Charlie Brown Christmas* which is broadcasted even today on Christmas. Following that, many TV specials and movies broadcasted all over the world.

2.1. Snoopy as a protagonist

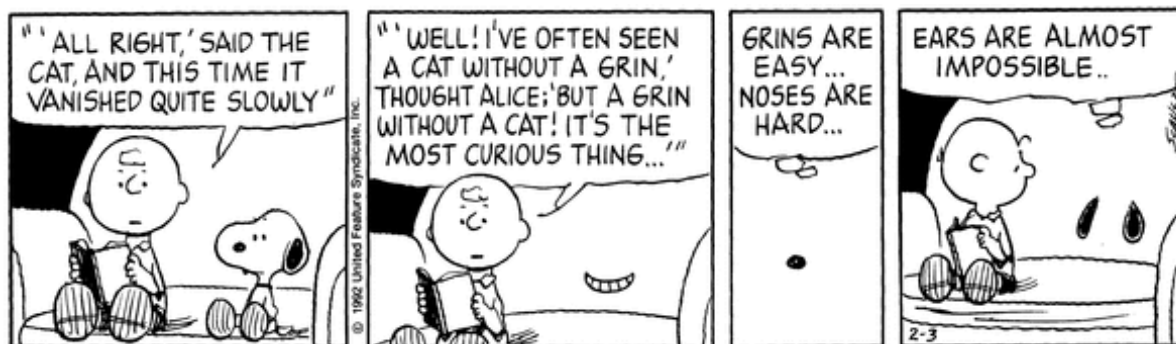
Snoopy is a character in *Peanuts* comic strip, which Schulz drew between 1950 and 2000. Snoopy is actually a dog, however, he is not an ordinary dog. The most important feature that distinguishes him from any pet is that he has his own characteristics. Snoopy reveals himself prominently through his extraordinary life story, his position in his environment and his friendships. In this subtitle, the personality of Snoopy, one of the protagonists of the *Peanuts* comic strip and his moods will be examined within the psychoanalytic framework.

Snoopy holds a prominent role as a central character within the *Peanuts* comic strip. Snoopy, the beagle, serves as Charlie Brown's beloved pet and is cared for by him, thus establishing a strong bond between the two individuals. In addition to Charlie Brown, Snoopy is the sole character to make an appearance in every film and special.

Snoopy exhibits qualities of loyalty, humour, imagination, good-naturedness, and genuine happiness. A recurring comedic element in the comic strip involves the protagonist engaging in a “happy dance”, much to the annoyance of Lucy, who holds the belief that it is impossible for anyone to experience such a level of happiness. Nevertheless, Snoopy holds the belief that Lucy's feelings of jealousy stem from her inability to experience the same level of happiness that he does. The sole factor that genuinely disturbs him is the absence of an evening meal. Snoopy, as a canine, exhibits a pronounced aversion towards felines, frequently engaging in impolite exchanges with the neighbouring cat (who frequently instigates confrontations resulting in the destruction of Snoopy's doghouse). Additionally, in a particular sequence of comic strips, Snoopy authors narratives for a publication that explicitly highlights the intellectual inferiority and overall inferior status of cats in comparison to dogs. Nevertheless, Snoopy has made occasional attempts to exhibit amicable behaviour towards the feline residing in close proximity. Nonetheless, their interaction consistently persists in a state of antagonism.

Snoopy exhibits a strong affinity for root beer and pizza, while harbouring a distinct aversion towards coconut candy and the auditory experience of balloons being squeezed. Additionally, he experiences feelings of claustrophobia, which deter him from venturing into tall weeds and even his own doghouse. Furthermore, Snoopy displays an intense fear of icicles suspended above his doghouse, evoking a profound sense of dread within him. One of his leisure activities involves engaging with Leo Tolstoy's monumental literary work, *War and Peace*, by dedicating himself to a deliberate reading pace of “one word per day”. Snoopy possesses a remarkable aptitude for engaging in the activity of retrieving soap bubbles and exhibits heightened auditory perception, enabling him to discern the consumption of marshmallows or cookies from a considerable distance, as well as the act of peeling a banana. He asserts that he perceives auditory stimuli resembling the voice of chocolate chip cookies beckoning to him. Snoopy exhibits the ability to vanish akin to the Cheshire Cat in Lewis Carroll's *Alice in Wonderland*, as depicted in the comic strip dated February 03, 1992, titled “Grins are easy”. The structure of noses is characterised by its firmness. The perception of ears is highly challenging to comprehend (Fig 1).

Fig. 1 The beagle, Snoopy, vanishing like Cheshire Cat



Snoopy exhibits a fondness for slumber and idleness, a characteristic that frequently vexes Frieda. Snoopy frequently assumes a prone position atop his doghouse, engaging in extended periods of slumber, occasionally spanning the entirety of the day. In the comic strip dated October 07, 1955, Charlie Brown characterises himself as a “hunting dog” due to his tendency to hunt for the easy way out of life (Fig 2).

Fig. 2. Charlie Brown depicting his beagle as a hunting dog



The character Snoopy made its initial appearance in the comic strip on October 4, 1950, merely two days following the commencement of the strip. Initially, Schulz had intended to designate the character as “Sniffy”. However, he subsequently discovered that this particular appellation had already been employed in another comic strip. Subsequently, he proceeded to alter the designation of the dog to Snoopy, drawing inspiration from a remark made by his mother wherein she expressed the sentiment that, in the eventuality of acquiring another dog companion, it would be fitting to bestow upon it the name Snoopy. The appellation initially surfaced on the tenth of November in the year 1950.

During the initial period, the ownership of Snoopy was indeterminate. The identity of him cannot definitively be attributed to Charlie Brown. In the comic strip dated February 2, 1951, an interaction occurs between Charlie Brown and Snoopy, wherein Charlie Brown expresses frustration towards Snoopy for seemingly following him. However, Patty intervenes and clarifies that Snoopy's presence is not a result of intentional pursuit, but rather a consequence of residing in the same general direction as Charlie Brown. In contrast to Charlie Brown, early

comic strips depict Snoopy being accompanied by Shermy or Patty while being restrained by a leash. Nevertheless, in contrast, several earlier comic strips depict Snoopy's presence within Charlie Brown's room during nighttime, specifically when the latter is preparing to retire for the night. It appears that during the initial stages of the comic strip, Snoopy was portrayed as a dog without a specific owner, engaging in playful interactions with different children within the neighbourhood. Over time, Snoopy's frequency of interaction with Charlie Brown increased in comparison to his interactions with the other children. The eventual revelation is made that Snoopy's canine abode is situated within the confines of Charlie Brown's residential premises, with the latter assuming the duty of providing sustenance for the former. In the comic strip dated January 30, 1972, it is ultimately established that Charlie Brown is the proprietor of Snoopy, as he reveals that his parents had acquired the canine for him subsequent to an incident wherein he was distressed by a boy who poured a container of sand on him within a sandbox.

Snoopy maintains a group of avian companions, among whom Woodstock stands out as the most devoted. In addition to Snoopy, there exist seven known siblings, namely Spike, Belle, Marbles, Olaf, Andy, Molly, and Rover, as revealed in the special episode titled *Snoopy's Reunion*. The litter of eight puppies was delivered at the Daisy Hill Puppy Farm prior to their subsequent separation. In the comic strip dated August 13, 1976, Snoopy reminisces about his familial involvement in attending the chapel at Daisy Hill Puppy Farm on a daily basis, where they were active participants in a choral ensemble consisting of forty beagles (Fig 3). Additionally, it should be noted that he was also involved in teaching Sunday school at that particular location, a detail that is occasionally overlooked by Charlie Brown. He attended the Ace Obedience School for his education.

Fig. 3. Snoopy telling Lucy van Pelt about his Daisy Hill Puppy Farm experiences



Based on a collection of comic strips dated August 1968 and the film adaptation titled *Snoopy Come Home*, it is evident that Snoopy, during his formative years, was initially adopted by a young girl named Lila. However, due to unforeseen circumstances, Lila found herself unable

to provide a permanent home for Snoopy, leading to his subsequent return to the farm. It was at this juncture that Charlie Brown assumed responsibility for Snoopy's care and took him under his wing. This revelation was brought to attention during Lila's hospitalisation, wherein she corresponded with Snoopy, expressing her desire for his visitation. Linus conducted a research endeavour and acquired knowledge on a particular subject matter, subsequently disseminating this information to Charlie Brown upon the return of Snoopy.

It can be observed that Snoopy exhibits a fondness towards Charlie Brown. In the comic strip dated July 17, 1993, it is depicted that upon Charlie Brown's return from camp, Snoopy took the initiative to create a welcoming banner and positioned himself outside Charlie Brown's residence, accompanied by a cake. Nevertheless, the displayed banner prominently read, "Welcome home, round-headed kid" Snoopy frequently designates Charlie Brown as "the Round-Headed Kid" not as a result of animosity, but rather due to his inability to recall his name (Fig 4).

Fig. 4. Snoopy welcoming his owner, Charlie Brown



According to Charlie Brown's account on April 14, 1993, the rationale behind Snoopy's avoidance of his doghouse is attributed to his claustrophobic tendencies.

During the initial stages of the *Peanuts* comic strip, Snoopy exhibited characteristics typical of a conventional domesticated animal, with his physical attributes and proportions closely resembling those of a realistic beagle. Over time, his characteristics began to resemble those of a human rather than a beagle. Snoopy, initially portrayed as a silent character in the first two years of the comic strip, gradually began expressing his thoughts to readers through thought balloons on May 27, 1952 (Fig 5). However, he continued to maintain his silent demeanour for a significant portion of the strip until 1955, aligning with the period when his imitative fantasies became more consistent.

Fig. 5. Snoopy's first words



During the mid-1950s, Charles Schulz made adjustments to Snoopy's physical appearance to reflect the growing prominence and extravagance of his fantasy life. These modifications included altering Snoopy's proportions to a more relaxed and exaggerated form. By 1956, Snoopy's original design, characterised by a well-defined muzzle and stocky build, had been replaced with a longer snout and leaner body. This visual transformation resulted in Snoopy resembling a cartoonish abstraction of a dog rather than a depiction of a particular breed. Following the dissolution of his grounded foundation, Snoopy underwent a gradual process of anthropomorphization in the subsequent decades, ultimately adopting a more humanoid semblance by the 1970s. Similarly, Schulz relocated Snoopy's designated sleeping area from the interior of his doghouse, a placement that aligns more closely with the typical behaviour of a real-life canine, to the rooftop in 1958. This new sleeping arrangement often finds Snoopy assuming a distinctly humanoid posture, thereby amplifying the progression of Snoopy's anthropomorphic characteristics.

Snoopy made his initial appearance as the shortstop on Charlie Brown's baseball team on April 12, 1957, following his previous engagements in baseball dating back to April 6, 1952. The concept of the baseball team's incompetence being exemplified by the inclusion of a canine player persisted as a recurring comedic element within the comic strip.

The comic strip featuring Snoopy contributed significantly to his widespread recognition, leading to his inclusion in prominent Hollywood films like *Apocalypse Now* and his subsequent designation as the official mascot for the Apollo programme.

2.1.1. The definition of phobias and examining Snoopy's phobias

2.1.1.a. The definition of Phobias

Phobias can be traced back to ancient times. The phobias, which the Greeks called “phobos”, have been a very difficult process for both people and therapists dealing with the treatment of

this issue. Many people keep these fears secret in themselves in a way that they do not reveal them in public (URL10).

People who suffer from social phobia have the unrealistic fear of being watched negatively in most of social occasions such as public speeches, eating with other people and using public toilets (Montgomery 1995).

Phobias bring anxiety with them. Anxiety describes the special situation of waiting for or preparing for a danger whose source is unknown. 'Fear' requires a certain object to be feared. 'Fright', on the other hand, describes the situation in which a person expects to enter a dangerous situation without feeling ready for it; there is a surprise factor (Gabbard 1979).

According to Freud, the best-known representative of psychoanalytic theory, phobias are defenses against anxiety caused by repressed primitive impulses. Anxiety replaces the feared primitive impulse and is directed towards another object that is thought to have a symbolic relationship. The basis of the fears that people have and that they do not have difficulty in adapting to their own lives, namely their phobias, are the events that have been experienced in certain periods of life. Freud examined these fears, which are not consciously settled in our minds, in the phenomenon of causality.

Basic principles of psychodynamic perspective emerged as a result of Sigmund Freud's, a physician working in the field of neurology. Freud reached the conclusion following his many years of observation and work that many patients' problems had been based on psychological rather than physical reasons. From the point of view developed by Freud, the organism tries to reduce and to satisfy its needs. He also developed the treatment method known as psychoanalysis. As well as Freud's view of point relying on his observation of his patients instead of scientific experimentations, he also became persuasive in establishing the biological foundations of his theory (Carlson, Buskist, and Martin)

One of Freud's greatest contributions to the understanding of behavior and personality problems is his explanations on consciousness and the unconscious (Corey, 2008).

Determinism, that is, causality, argues that human behavior is not without reason and is based on a foundation. Every behavior has a specific cause. For example, traumatic stories

experienced in childhood can turn into phobias that can cause fear even in adulthood. The basis of psychoanalysis is to find the foundations of the phobias that individuals have.

Human beings can have phobias in various ways. We will explain some of the phobias of the main characters that form the basis of our research under subtitles.

2.1.1.a.1. Claustrophobia (Fear of Confined Space)

People with claustrophobia are likely to have been exposed to a situation that triggers this fear. Phobia is observed in people when the triggering situation that emerged in their childhood comes back to the agenda at later ages. In people with claustrophobia, if they stay in confined spaces, elevators, and MRI devices of hospitals, they experience severe problems that may lead to a panic attack. The most common reactions of people with claustrophobia in confined spaces are inability to get out of here and restlessness.

Symptoms of claustrophobia occur in similar ways; when the person enters a confined space, his/her breath becomes tight, and after a while, he/she feels unable to breathe or suffocates. When he/she enters the confined space, he/she may experience locking in his/her hands and feet and have a panic attack. There is intense depression and the desire to go out in the closed environment. In these cases, people think that they are trapped on the walls and as a result, they experience crying, intense fear and the need to go out. Panic attacks occur when the fear due to these above situations reaches the highest level. (URL 11)

People with phobia usually face many difficulties in social life, although people who do not have phobia are only anxious in dangerous moments. Staying indoors is a worrying and difficult process for people with claustrophobia.

2.1.1.a.2. Ailurophobia (Fear of Cats)

Individuals with a fear of cats, known as ailurophobia, become nervous when they touch the cat, pass by it, or even hear the cat's name.

The common view is that cat fear, like all phobias, has its origins in evolution. As Sigmund Freud argues, events that occur only in childhood should not be considered as a cause alone. Zoophobia, that is, fear of animals, is common among phobias, especially against furry, toothed and tailed animals. The reason for this is that it is such animals that have killed most of all

mammals throughout history. It can be argued that humans are coded against innate fears because of the side that has been working on human genes since the archaic times of evolution. Causes of cat fear can vary from person to person. In some people, traumas, especially in childhood, can activate and amplify genetic codes. In the Freudian approach, this anger and fear can be suppressed and symbolized by an animal, especially if at least one of the parents is scary, if the child is very much suffering from it. Some people symbolize this, especially in cats. In such cases, it can be seen that the fear of cats actually occurs in those who have problems with the father or mother. (URL.12)

2.1.2. Snoopy's psyche

In his own words, *Peanuts* author Schulz says that he has been writing this comic book for a quarter of a century. He states that he is trying to understand his own children and all children in order to write this. (Priego, 2010)

The most important feature of *Peanuts* author Schulz was that he managed to impress his readers with the characters he created. He described what he wanted to say sometimes in an observational and sometimes melancholic way. At the same time, the unrealistic elements he occasionally used in his stories made it possible to evaluate him in a completely different dimension.

We cannot talk about one without the other, writes Schulz, and this expresses in a simple and innocent way the tragic awareness that makes *Peanuts* a classic of twentieth century American literature. Childhood is indeed the topic that Schulz mastered, but if he did it was because in his work the literal becomes metaphorical and the metaphorical literal: the tragedy of human life is that it is precisely human, and that therefore we can often only realize it fully through its caricature. One and the other (holidays and school; childhood and adulthood; life and death) need each other to make sense, and this is something Schulz knew very well. (Priego, 2010)

Snoopy, the cherished beagle, occupies a significant position in the affections of countless individuals, serving as one of the most emblematic figures *Peanuts*.

Since his debut on October 4, 1950, Snoopy has become one of the most recognizable and iconic characters in the comic strip and is considered more famous than Charlie Brown in some countries. The original drawings of Snoopy were inspired by Spike, one of Schulz's childhood dogs (URL. 13).

Snoopy's reputation as a character of vibrant imagination, endearing charm, and comedic behaviour has prompted an exploration of his multifaceted personality from a psychoanalytic perspective, yielding intriguing insights.

Psychoanalytic Theory is a theory developed by Sigmund Freud, also known as the “father of psychoanalysis”, towards the end of the 19th century. According to Freud, psychological disorders arise from unresolved and subconscious conflicts. Before explaining Psychoanalytic Theory, it is useful to explain the concept of “psychoanalysis”. Psychoanalysis is a psychotherapy technique in which treatment usually proceeds through conversation. During the treatment, a comfortable environment is provided for the patients and the patient is asked to freely express what is on his mind. The analyst tries to establish a connection between the patient's illness and what lies in the unconscious and causes the illness. (URL..14)

Through a comprehensive analysis of Snoopy's conduct, interpersonal connections, and underlying drives, an in-depth exploration of his psyche can be undertaken, thereby revealing the concealed dimensions of this cherished figure within the realm of comic strips.

Snoopy is not an average beagle. He is a book lover and a book writer. He is a collector of fine art and a root beer connoisseur. Plus, his unstoppable imagination helps keep his life anything but ordinary. As the Flying Ace, he heroically battles the Red Baron. As Joe Cool, he is the big dog on campus. But no imaginary adventure matches a nap on his doghouse—and waking up to a well-deserved supper made especially for him by that Round-Headed Kid (URL. 15).

The character Snoopy frequently exhibits a wealth of creativity and imagination, as his daydreams and vibrant fantasies serve as portals into his subconscious realm. According to a psychoanalytic perspective, Snoopy's flights of fancy serve as a means for him to delve into unfulfilled desires and evade the difficulties of the real world. Snoopy utilises various alter egos, such as the World War I Flying Ace or the refined author, as a means to manifest suppressed or unattainable facets of his personality within the confines of his everyday existence. The aforementioned fantasies may be interpreted as a reflection of Snoopy's latent desires and a mechanism for personal expression.

Snoopy is a typical extravert. Flamboyant, daring, and outgoing to a fault, he tries to join in every activity and conversation. He (perhaps fictitiously) flies gallant missions against the Red Baron and then brags about his exploits. For reasons potentially stemming from his long-ago abandonment of his mother, he aggressively pursues friendship and food (not in that order). Snoopy is Joe Cool, the life of the party (URL.16).

The most notable affiliation that Snoopy possesses is with his proprietor, Charlie Brown. The dynamics observed in their relationship display intriguing characteristics that align with the principles of attachment theory. The enduring loyalty and reliance exhibited by Snoopy towards Charlie Brown can be interpreted as stemming from an attachment bond established during the early stages of Snoopy's existence. It is possible to interpret this connection's roots coming from Snoopy's need for security and love, in addition to his desire to be cared for and protected.

Furthermore, in view of Snoopy's relationships with other *Peanuts* characters, such as his friendship with Woodstock or his competition with Lucy van Pelt, an insight into Snoopy's psyche can be gained. While his relationship with Woodstock shows his companionship and nurturance, Lucy van Pelt's rivalry with him demonstrates a struggle between Snoopy and Lucy to gain power upon each other and establish authority. Snoopy's pursuit of acceptance and his desire to build an environment where there is sense of belonging can be seen in these friendship dynamics.

The symbolic portrayal of Snoopy as a dog offers additional opportunities for psychoanalytic exploration. Dogs are species that are often referred with attributes such as loyalty, companionship, and unwavering love. In Snoopy's case, his dog identity can be interpreted as a symbol of his yearning desire for connection and his pursuit of a sense of purpose. His role of domesticated animal is a sign of the desire for acceptance and the need to be taken care of. Moreover, his tendency to sit on the gable roof of his doghouse while imagining himself in grand adventures represents his seek for a life beyond an ordinary one and his yearning for a more meaningful existence. Additionally, Snoopy is a dog that suffers from claustrophobia and that's the reason of his sleeping atop his doghouse instead of inside of it.

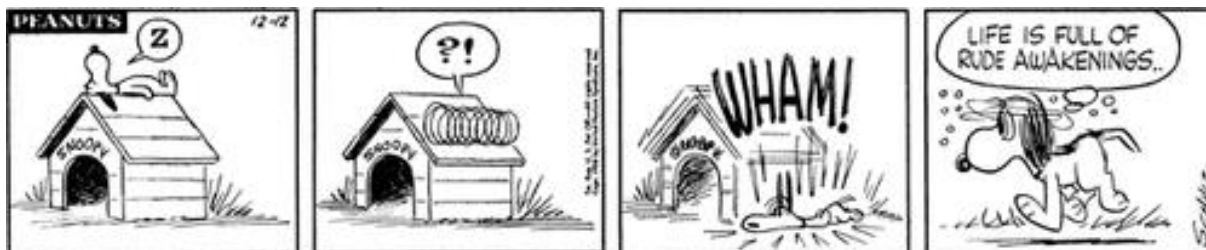
Some examples of coping mechanisms can be realised within Snoopy's character and they mirror his emotional and psychological issues. An example for this is that Snoopy utilizes from humour as a defence mechanism aiming to overcome challenging situations or to divert emotional distress. His comedic performances, such as his dancing routines or his imaginative characters, function as a means of outlet for the release of stress and the alleviation of uncomfortable emotions.

2.1.2.a. Snoopy's Claustrophobia

Snoopy, one of protagonists in *Peanuts* series, is well-known with his living on the roof of his doghouse, instead of inside. While most readers accept this as his routine and believe he lies on

top of his doghouse to look different and “cool” as one of his alter-egos, Joe Cool, might remind, the actual reason behind this attitude is explained in the series by Charles Schulz many times, which is Snoopy’s claustrophobia.

Fig. 6 Snoopy sleeping atop his doghouse



Although his first lying on top of his doghouse is seen on the strip dated 12th of December, 1958 (Fig 6), Schulz didn’t prefer to explain the reason of it until a later time. In fact, Snoopy has got a kitchen, a workplace, and a dorm room as can be seen in various TV specials like *Snoopy’s Getting Married*, *Charlie Brown* or *Lucy vs. the World*.

Readers learn that Snoopy has got claustrophobia from a story line beginning on 27th of October, 1956 lasting until 9th of November, 1956. In the strip from 27th of November, 1956, Charlie Brown reveals his thoughts about Snoopy’s inability to become a hunting dog as he fears tall weeds because of his claustrophobia (Fig 7).

Fig. 7 Snoopy among tall weeds



As can be seen, Snoopy suffers from claustrophobia from the very beginning of the long story of *Peanuts* gang and it has always been a very unusual variety of claustrophobia like having anxiety among tall weeds. However, the most known type of Snoopy’s claustrophobia is his laying atop his doghouse although most people believe that he did this just for fun.

His habit of sleeping on the rooftop of his doghouse became so popular that producers created toys of Snoopy on his doghouse, Schulz generated an imaginary world for Snoopy like world-famous author or World War I Flying Ace, all of which happened on his doghouse, and people even saw Snoopy’s rooftop figure in the movie *Apocalypse Now*.

However, it wasn't until 1993 that people learnt the main reason in Schulz's mind why he drew Snoopy sleeping on the roof of his doghouse. On April 14, 1993, readers clearly understood that Snoopy had the habit of sleeping there because of his claustrophobia (Fig 8).

Fig 8. Snoopy getting wet because of his claustrophobia



Just like a typical claustrophobic who cannot get on an elevator and prefers to take stairs instead, Snoopy cannot get inside his doghouse, his anxiety establish superiority on his comfort and he is obliged to get wet in the rain because of his claustrophobia.

As Freud suggests, phobias are somehow related to traumatic events an individual has experienced in his/her younger phases, and the reflection of emotions the individual has not managed to oppress. It would be felicitous to examine Snoopy's puppy years. As Freud points out in *Analysis of a Phobia in a Five-Year-Old Boy*, anxiety situations do not occur suddenly and the phobias indicates a significant trace of suppression. That's why, finding out what Snoopy experienced during his childhood would highlight the reason behind his claustrophobia.

In the first years of *Peanuts* series, Schulz made it possible to find clues about the establishment of the bond between Snoopy and Charlie Brown. However, Schulz made it possible to learn about Snoopy's new-born years in the TV special *Snoopy's Reunion* based on the comic strip.

In the plot, the beagle of Daisy Hill Puppy Farm gives birth to a group of dogs, which are Spike, Belle, Olaf, Molly, Rover, Andy, Marbles, and Snoopy. These puppies enjoy their days at the farm with their music band. However, they all separate from each other one by one as they are adopted by their owners. In other words, the farmer sells them. Snoopy experiences his first separation in his life.

A girl called Lila adopts him, and they get on well at the very beginning. Snoopy does not show a sign of claustrophobia at this stage. He manages to sleep in a regular bed prepared for all domestic animals like cats or dogs, and he doesn't have troubles staying in an apartment, which is naturally a closed environment.

Later on, Lila finds out that her landlord sets a new rule and forbids feeding dogs in the apartment complex. Lila is forced to take Snoopy back to the farm. Back at the farm, Snoopy finds himself in an empty barn as his all brothers and sisters had been adopted. As obliged to living on his own, he spends days and nights alone.

Some time later, Charlie Brown takes his friend Linus van Pelt to Daisy Hill Puppy Farm and he adopts Snoopy believing he was an ordinary dog. Back home, Snoopy sees a doghouse prepared for him and instead of meeting expectations and getting inside his doghouse, he climbs on the roof of it. Snoopy sitting atop his doghouse had become much popular, and after so many years, Schulz decided to reveal the beginning of this phenomena in 1991, and demonstrated the reason of it as claustrophobia in 1993 (Fig 8).

Snoopy frankly suffers from claustrophobia and this situation makes him avoid closed areas such as his doghouse or apartments most of times. His fear makes him an imaginative person and instead of getting inside his doghouse, he dreams of himself in different positions, which are also some of his alter egos.

The difference in Snoopy's life between the times under the ownership of Lisa and Charlie Brown's adoption Snoopy can easily be observed. While he could stay in an apartment without any fear with Lisa, he finds himself in a situation in which he cannot stay in any closed areas. It is possible to say that the separation of Snoopy with Lisa and his siblings triggered his claustrophobia and his anxiety.

However, Snoopy does not always find it difficult to get inside closed areas. It is possible to see during the plot that especially at scary nights, Snoopy, although he is not afraid of darkness, knocks Charlie Brown's door and readers see him inside his owner's house, either watching TV or laying in Charlie Brown's bed with him (Fig 9). This clearly indicates that Snoopy fears of closed areas, but when he is not alone, he feels comfortable in closed areas as well. In other words, being alone in a dark doghouse is the main reason that triggers his anxiety and claustrophobia.

Fig. 9. Snoopy relieving with Charlie Brown



2.1.2.b. Snoopy's ailurophobia

One of the acceptable facts in the human and nature life is the conflict among animals and the supremacy they establish upon each other. The supremacy the dogs have on cats is one of the well-known laws of nature. On the contrary, Snoopy owns a great ailurophobia, fear of cats in other words. His fear of cats can be seen in different times throughout the comic strip.

It is possible to see Snoopy's fear of cats in the movie *Race for Your Life, Charlie Brown*. Brutus, a cat which belongs to other kids who bully the Peanuts Gang, is a vicious cat and attacks Snoopy's bird and beloved friend Woodstock whenever he sees him, but Snoopy is so frightened of him that he can't defend his friend. Among his rivals, one of Snoopy's mostly known enemies is World War II, the cat belonging to Charlie Brown's neighbor. Although Snoopy dares to mock the cat sometimes, he cannot get enough courage to establish any superiority on World War II, which is also known as The Cat Next Door, and is beaten by his rival. During the holiday season of 1974, Snoopy decides to make friends with him. Instead of a usual handshake, he wears a hockey glove and gives his hand to cat because of his fear. World

War II replies this offer by shredding the glove into pieces. After that, Linus van Pelt convinces Snoopy to reattempt to shake hands, but without wearing gloves this time. The anxiety can easily be seen on Snoopy's face while giving his hand to World War II (Fig 10 and 11).

Fig 10. Snoopy shaking hands with World War II



Fig 11. Snoopy shaking hands with World War II



Snoopy's fear of cats somehow affected the story distinctively. Actually, Snoopy is a "used dog", as Linus van Pelt describes. Lila, despite appearing very rarely, is Snoopy's first owner and she holds a prominent position in Snoopy's mental life. In a series of comic strip in June 1968, Snoopy disappears for some time and the readers first see Lila's face there (Fig 12). However, readers don't see any cats in this series. Despite that, in the movie *Snoopy, Come Home* which was adapted from this series, Snoopy receives a letter from Lila telling him that she was in hospital. He sets off with Woodstock. When they meet in a hospital room, Lila convinces Snoopy to leave Charlie Brown and live with her. Without any hesitation, which doesn't surprise people who know Snoopy's emotional bonds with Lisa from the strip from June 4, 1968 (Fig 12), Snoopy accepts this offer, returns back to Charlie Brown's home, writes a farewell letter with his typewriter and his friends throws a party for Snoopy. After the party, he meets Lisa in front of a signboard stuck on the wall of her apartment, indicating the dogs were not allowed in the building. He does not care and meets Lisa. After that, he sees Lisa's unnamed cat, becomes frightened and his ailurophobia is triggered. After that, he shows the

signboard and leaves Lila. If it hadn't been for Lila's cat, Snoopy would have left Charlie Brown and begun a new life.

Fig. 12 Snoopy visiting his first owner

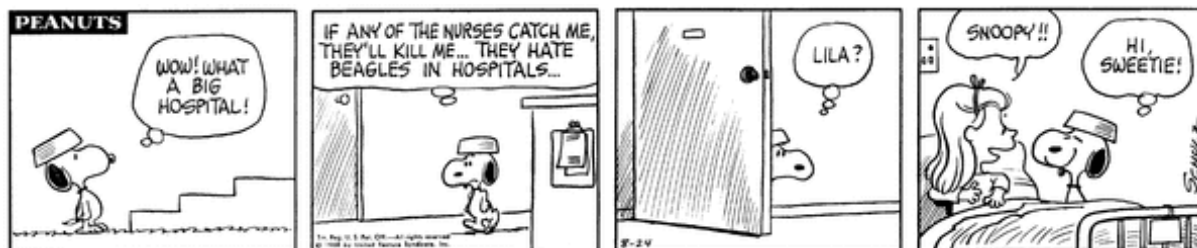


Fig. 13 Snoopy receiving a letter from Lisa



Another cat that frustrates Snoopy's feelings is Faron. Faron is Frieda's, one of minor characters, cat and the reason why Frieda decides to adopt a cat is to show Snoopy that he isn't the king in the neighborhood. When Snoopy first hears about the idea, he gets anxious (Fig 14) and cannot sleep at night (Fig 15). But when he finds out that Faron was a kitten, instead of an adult cat, he relieves and his anxiety disappears (Fig 16).

Fig. 14. Frieda owning a cat



Fig. 15. Frieda owning a cat

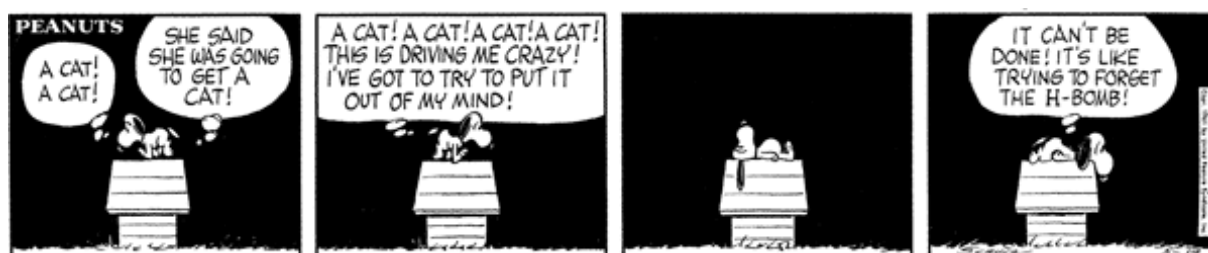
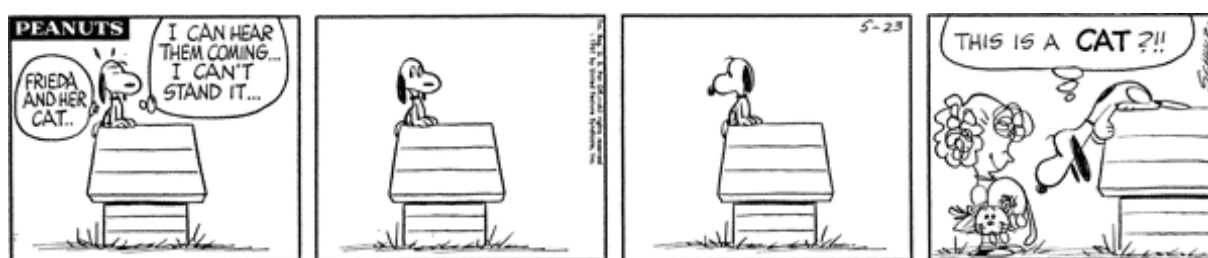


Fig. 16. Frieda owning a cat



In Snoopy's case, it is possible to examine his ailurophobia under the subtitle of self-awareness. Self-awareness is the state of being aware of the behaviours and related thoughts that people have shown throughout their lives. The person recognizes himself/herself and concludes the events by evaluating them logically.

Self-awareness is starting the process that will be good for him/her by asking the reasons and finding answers instead of blaming himself/herself in the events experienced or the emotional confusion that the person has experienced.

Since individuals have the phenomenon of remembering the events experienced, they have managed to control their emotions by approaching these events more emotionally. Emotional approaches are coded approaches that have already happened but how to respond when there is a repetition.

Emotionally aware individuals react more easily to the events they experience, they have experienced in advance what they will encounter in the face of that event, and they have coded this in their brains. In this way, they get better efficiency from life, they have a higher awareness of that event in the face of any event, so they can express themselves better.

The low level of self-awareness causes the individual to fail to be aware of his/her physical and psychological tensions, not to be aware of the present due to dealing with the past and future frequently, and to start to perform vital functions such as eating, drinking, sleeping, etc.

Individuals with a high level of self-awareness do not reject or judge the past or future by focusing on what is happening in the moment (Carmody and Baer, 2008).

Self-awareness has three basic structures. These are bodily self-awareness, social self-awareness and introspective awareness.

The most primitive type of self-awareness is bodily self-awareness, an awareness of one's own body as importantly different from the rest of the environment – as directly connected with certain feelings and subject to one's direct control. Social self-awareness – awareness of oneself as part of a social unit with differing expectations attaching to different positions – is present in highly social creatures. Introspective awareness is awareness of (some of) one's own mental states such as feelings, desires, and beliefs (deGrazia, 2009)

From infancy, individuals become familiar with the environment in which they live and see. The social environment prepares a suitable ground for them to develop and find themselves. Our personality environment varies according to the family we live in and our social environment.

The role of early nonverbal social communication between the infant and the caregiver in self–other differentiation has been extensively studied (e.g., Butterworth, 1992, 1995; Legerstee, 1999; Neisser, 1997; Rochat, 2003). Infants and caregivers repeatedly engage in face-to-face interactions during which both participants react to one another by smiling and vocalizing. The infant's behaviour motivates responses from the caregiver, with the baby responding in turn, and so forth. This leads to an understanding that the self can produce effects in the environment and that it represents a unique and independent entity. Imitation is important in that respect. The infant imitates tongue protrusion, mouth opening, lip pursing, sequential finger movements, blinking, vocalization, gestures, and emotional expressions. Perceiving the match between self and other informs the self about itself (Butterworth, 1995). The development of bodily awareness is also facilitated by frequent physical contact between infant and caregiver (Morin, 2011)

The quality of all kinds of behavioural education given starting from infancy will ensure the training of individuals who can process the transferred information and successfully transfer it to their behaviours. This allows people to increase their self-awareness and be conscious of themselves.

Snoopy, one of the main characters of the comic strip mentioned in this thesis study, separated from his mother at the age of infancy. He grew up among Charlie Brown and his friends, the last owner, and reflected their basic characters in himself. Due to the law of nature, it is not possible for a dog to be so cowardly in front of a cat. However, Snoopy built a different identity on his own repressed emotions in the circle of friends, each with different mental problems. For this reason, he has forgotten that he is actually a dog and that he has physical superiority over many species in nature. This may be a reason to show us that Snoopy's self-awareness is undeveloped.

In the early stages of the *Peanuts* comic strip, Snoopy appears as an ordinary dog. Charlie Brown is mostly the character who makes jokes and cheers the readers up. He is trained and tamed by his owner Charlie Brown (Fig 17), traces (Fig 18), and barks (Fig 19) just like a usual dog.

Fig 17. Snoopy's first years in the strip

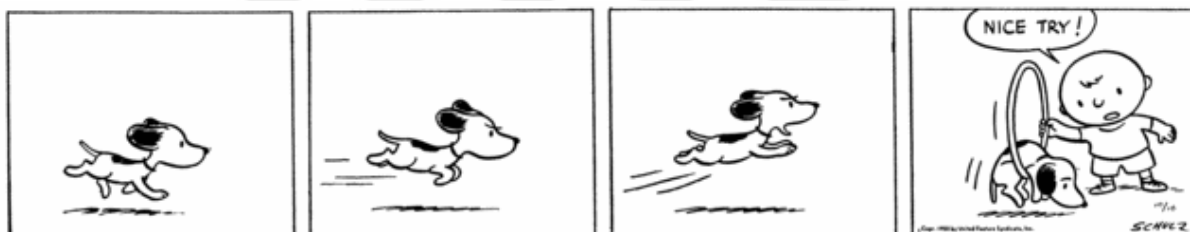
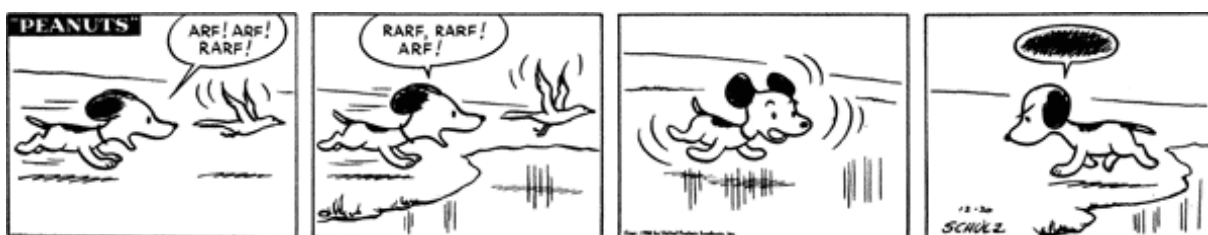


Fig 18. Snoopy's first years in the strip



Fig 19. Snoopy's first years in the strip



Over time, his characteristics began to resemble those of a human rather than a beagle. Snoopy, initially portrayed as a silent character in the first two years of the comic strip, gradually began

expressing his thoughts to readers through thought balloons. In the following years, Snoopy became an anthropomorphic character standing on two foot, thinking and criticizing other people in a thought balloon, dreaming, playing sports like tennis (Fig 20), baseball (Fig 21) as can be seen in comic strip and TV adoptions like *A Boy Named Charlie Brown*.

Fig 20. Snoopy playing tennis



Fig 21. Snoopy playing baseball



At the end of this evolution, Snoopy gave up acting with the effect of his instincts, but with the effect of his opinions. It is possible to deduce that Snoopy lost the characteristics of a common dog as he had social interactions with the kids in the neighbourhood more than necessary and he began to lack self-awareness and developed ailurophobia.

Snoopy is a lovable beagle that is expected to be ordinary but far away from being ordinary in *Peanuts* comic strip. Readers do not see him like a common dog in a cartoon scene. Snoopy is a character who appears in front of the audience and readers with various costumes and disguises with an alter ego. In addition, there are some features that cannot be expected from him. In general, the common feature of cartoons is actually to place the features attached on a human basis on the model on a film basis in daily life.

In *Peanuts* comic strip, Snoopy has features that are reflected differently. These include claustrophobia and various phobias such as fear of cats. When the audiences or readers see the character of Snoopy, they do not feel strange about the situation Snoopy is in. They see him as a dog with a fear of cats, sleeping on top of his doghouse, and dressing up in various humane

occupational groups while spending time with his owner Charlie Brown and his friends. But they cannot perceive that he is a dog and that it is not actually possible for a normal dog to have such characteristics because the audience combines Snoopy in their mind as a whole because the readers and audiences combine Snoopy in their minds as a whole. They don't disassemble Snoopy and ask the question "Why is he like this?" At this point, it is possible that Plato can explain this with the concept of Idealism in the social context.

Plato was the first to put forward the idea of idealism and to defend it. After Plato, Hegel, Berkeley and Kant put forward their own idealistic thoughts, adopted this idea and continued it.

Plato claims that idealism can be understood as making any subject or explanation with the mind, consciousness, spirit and rejecting the material physical or attributing its existence and value completely to it. Therefore, the reference to idealism in the history of philosophy can be shown directly or indirectly as Platonic metaphysical idealism. The concept of ideas, which can be summarized as the reflections of universal ideals, which are eternal and perfect examples, and therefore the material world is nothing more than a reflection and shadow, can be accepted as the continuation of the idealist understanding in philosophical explanations as the knowledge of God and God itself in the Middle Age (URL 17).

Human beings first see what they see, then understand it by combining it with the spiritual thought coming from their mind. They evaluate the visible not as it is, but with thoughts. This is the thought that corresponds to the ideas of Plato. Ideas are derived from the understanding of episteme (knowledge). True and correct information is in the world of ideas.

If, according to Plato, what seems is not actually what exists and we create what we see in our minds, it is possible to deduce that the author of *Peanuts* comic strip reflected the lovable character Snoopy in the world of ideas so that we can visualize it differently in our minds. Thus, the audience and readers did not have to question his real identity.

The character Snoopy sleeps a lot (Fig 22), loves to drink root beer as can be seen in the movie *Bon Voyage, Charlie Brown (and Don't Come Back!!)*, sometimes his only concern is not being able to find his favorite food, he loves sports like baseball and tennis.

Fig. 22 Strip demonstrating Snoopy's love of sleep



2.1.3. Snoopy's alter ego's contribution to his relief

Snoopy also utilizes from various alter egos starting from very beginning of the series in 1950's until Schulz's death in 2000. To put it simply, alter ego means an alternative self. This alternative self is different from a person's original personality. In other words, it requires finding one's other self, a distinct personality within oneself. This pursuit of a distinct persona within oneself might be the result of many different phenomena from lack of self-confidence to the search of a "true friend". The distinction is important because the concept of the alter ego has been around for centuries. However, the term and the usage varies in relation to the origins of it. A large number of writers, poets, screenwriters utilize the concept of the alter egos while creating a character for the story line. There are many examples of literary works as well as cinema and series characters. In television, it is more about the character and its distinct sense of self, or it is mainly related to the paranormal concepts such as Clark Kent and Superman, because he has superpowers. However, in many literary works, that is not the case. In fact, the term is generally used for the authors who creates the characters as their alter egos. Among many different works of art, this paper aims to analyze the reasons, process and changes behind the alter egos of Snoopy from Charles M. Schulz's *Peanuts*.

As well as an alternative self, alter ego is the Latin word for "other I" and "doppelganger", meaning double-walker in German which is one of the main reasons of many to relate alter ego to the paranormal. However, the origins of the term alter ego has less of a relation to the paranormal than it is thought to have. The first-century BC philosopher Cicero was the first person to mention alter ego in his philosophical works, although the exact term he used was "a second self, a trusted friend". This concept has been around for centuries, but the distinctions are important. The roots of the idea, "trusted friend" or "the other I", are healthy terms considering Cicero was only giving form to a natural part of the human psyche and condition.

The study of the alter ego is important even though there are not a large number of works on it. It is important in that it studies not only the human condition, but also the psychology of the human beings. In fact, the term alter ego could refer to Freud's concept of the ego, which is capable of controlling the instinctive part of the human nature. In some way, there might be a slight relation between the ego and the alter ego considering that both are related to the core being of the person and recognizing oneself. Only distinction is that alter ego goes beyond recognizing oneself, in fact, it requires the person to find another self within oneself. Many believe that the concept of the alter egos give the person the resilience they need in difficult times of rebuilding self-confidence, finding inner-peace, or encouragement. Thus, it is believed that one can consciously search for, create, and utilize from the characteristics of their alter egos. Even though the philosopher Sartre believes that the concept of the other being is a bodily phenomenon in that "the other I" is an object watching the person who owns the alter ego, it is proven and believed otherwise: the alter ego is a tool for people to help themselves in a positive way.

One can easily find examples of alter ego in various works of literature written in many genres. For a more engrossing story, it can be seen that many authors and scriptwriters have dragged their characters into a personality which differs from their normal ones, and this have made their stories more thrilling for the readers and audiences.

One of the most known alter egos used in literature can be seen in Mario Puzo's crime novel *Godfather* in which he starkly describes Sicilian mobs and their traditions. In the novel, Vito Corleone asks Luca Brasi, the only man who Vito himself is afraid of, to feign disagreements with Corleone Family and make Tattaglias believe that he means business with them. As all crime organizations and other organizations such as federal bureau and the police know Brasi's loyalty to Vito Corleone, he does not manage to convince Tattaglia and other villains in the novel to his disloyalty to Vito Corleone, Bruno Tattaglia and Virgil Solozzo, known as "the Turk" and a third unknown man stepping out of shadow in the scene assassinate him and Brasi's alter ego becomes the end of his life.

Michael Corleone's attitude towards his future wife Kay Adams and his sister Connie Corleone hiding his evil side and his intentions to kill Connie's husband Carlo Rizzi by telling them he intended to put him in a plane to Vegas and getting him killed afterwards could be regarded as another example of alter ego in *Godfather* by Mario Puzo.

Another example of utilization of alter ego in written literature can be regarded as James Gatz's changing his name into Jay Gatsby in Scott Fitzgerald's novel *The Great Gatsby*. It takes six

chapters for readers to realize Gatsby's original name and the fact that Gatz used a different identity to hide his past life and his involvement in illegal events such as bootlegging.

Comparing the similarities between Jay Gatsby's past life and Scott Fitzgerald's early life, the author of the novel, one can easily speculate that Jay Gatsby is the alter ego of Scott Fitzgerald himself. Grown up in a mid-class family, being drafted to the army and sent to a military camp in World War I, and falling in love with a woman from high society can be thought as similarities between Gatsby and Fitzgerald.

Robert Louis Stevenson's novel *The Strange Case of Jekyll and Mr. Hyde* introduced the character of Dr. Jekyll, who transformed himself into his alter ego, Mr. Hyde by using his scientific potion. Mr. Hyde has a very evil person. In fact, his evil nature demonstrates that Dr. Jekyll has a double personality, good as well as bad. Since the publication of the novel, the names have become synonymous of people having dual nature. In other words, it has shown that everybody has an alter ego.

The novel *The Count of Monte Cristo* written by Alexander Dumas is an example of a person having more than two alter egos. Edmond Dantes reappears at the Count of Monte Cristo who punishes his enemies and rewards his friends right after his escape from the prison. In addition, he becomes Lord Wilmore, an Englishman who displays kind attitudes and even takes the personality of Sinbad the Sailor.

In the comic books, superheroes sometimes feel a necessity to hide their identity as a person fighting against crimes and adopts a second personality who does not have any supernatural powers or certain devices to help them save the world and humanity. Superman, which was first created by Jerry Siegel, is a great example for this. Superman fights against crimes in the streets while he maintains a normal life as a journalist and takes advantages of being a journalist to learn about the crimes occurring.

Alter ego can also be seen in cartoons. One of the most distinct examples of this situation is the character Drake Mallard in *Darkwing Duck*, an American superhero comedy series. The story is based on the adventures of Darkwing Duck, who is expected to fight against the crimes and supervillains in the fictional city of St. Canard. Darkwing Duck is actually the alter ego of Drake Mallard, who normally has an ordinary life with his adopted child Gosalyn.

An anthropomorphic rabbit, Bugs Bunny also displays an example of alter ego in his role in *Looney Tunes Show* as Bat-Rabbit, the character which he adopted in order to take the revenge of his murdered parents. His alter ego character then becomes a crime fighter.

Although video games, an industry growing day by day, is considered to be the provider of alter ego to player by enticing them into the games and make them adopt the characters in the games,

sometimes the characters in the games hide themselves behind their alter egos. *L.A. Noire*, a detective action video game released in 2011 gives us a significant example of alter ego. While the players witness the adventures of Cole Phelps, a World War II veteran who was assigned to Los Angeles Police Department as a patrol man, then promoted to Traffic, Homicide, and Vice desks respectively and then demoted to Arson desk, they are expected to solve some cases called Werewolf Cases. As the player have progressed in the game and experienced many interrogations, he finds out that Garrett Mason, the antagonist of the Homicide desk missions, is the serial killer he is looking for. Garrett Mason, before it was revealed that he was the serial killer, worked as an agency temporary bartender for various bars in Los Angeles, in 1947. LAPD Detectives Cole Phelps and Rusty Galloway, Phelps' partner at Homicide desk, had met him before they actually found out that he was the serial killer. In fact, Garrett Mason used his occupation as a bartender as a cover for his murders and he managed to hide his evil side from the most successful detectives in Los Angeles.

Alter ego is a notion which is utilized in movies in a large scale. Especially in thriller movies, we can see many examples of usage of alter ego. One of the most well-known example for this is *Shutter Island*, an American neo-noir psychological thriller film. In the movie, Teddy Daniels and his partner Chuck Aule goes to Ashecliffe Hospital located on Shutter Island, Boston Harbor which aims to cure criminally insane people. They are expected to investigate the disappearance of one of the patients, Rachel Solando, who drowned her three children. During a break of their investigations, while smoking with his partner, Daniels explains that his main reason to accept the duty on Shutter Island is to find Andrew Laeddis, the arsonist who killed Daniels' wife and is kept on the island. As the story progresses, the audiences realize that Andrew Laeddis is in fact Teddy Daniels himself and he was committed to Shutter Island after murdering his wife for drowning their three children. We understand that Andrew created and maintained an alter ego named Teddy Daniels, a U.S. Marshal investigating the disappearance another imaginary character Rachel Solando. The shocking reveal of Andrew's alter ego and the tragic end of this movie makes it one of the most remarkable use of alter ego in movies.

The movie *Mr. Brooks* is a movie where the protagonist has an alter ego that plays a huge role. A respected businessman, Earl Brooks covers his desire to commit murders with the villain of the movie, Marshall. In the movie, only Brooks can see Marshall and they have regular conversations in Brooks' mind.

Although alter ego is generally used in certain genres like thrillers, psychological or mystery, an American romantic comedy, *Tootsie*, shows us that it can also be used in different genres. According to the story, Michael Dorsey, a famous actor, is obliged to suffer from

unemployment because of his perfectionist character. Following a long time without a job, he adopts a different gender and starts to act as a woman named Dorothy Michaels.

Alfred Hitchcock's epic piece of art *Psycho* shows how effectively alter ego can be used in movies. Although the film can be interpreted with psychological symbols in it such as three-story building representing Norman Bates' id, ego and super ego or Oedipus complex, the alter ego in the movie is notable as well as psychoanalytic issues. As the owner of Bates Motel, the audiences recognize Norman Bates as a kind, shy and warm person at first glance as his alter ego is pretty unpredictable. However, as he suffers from Multiple Personality Disorder, he was manipulated by his own alter ego, which is his own mother murdered by Norman 10 years ago. When he feels passion for any woman he sees, his alter ego, his mother, who taught him that all women except her were whores and feeling passion for them was a sin, occurs, then captures his personality and leads him to commit all the murders and makes Norman a serial killer.

In addition to many examples of alter egos in the comic strip *Peanuts* written and illustrated by Charles Monroe Schulz, there are also some unrevealed alter ego examples in the series. Examining the creator's personal life, we can simply see some similarities between Charles Schulz and Charlie Brown, the principal character in the strip and the owner of Snoopy. The fact that both Schulz and Charlie Brown's fathers are barbers and The Little Red-Haired Girl, Charlie Brown's one-sided love is in fact a woman called Donna Mae Wold indicates the possibility that Charlie Brown could be the alter ego of Charles Monroe Schulz, in fact.

From the very beginning of the *Peanuts* comic strip, Snoopy imagined himself in many imaginary roles with different aims, sometimes to hide himself from other characters and sometimes to imagine himself in a totally different role. While some of Snoopy's alter egos lasted for only one frame in the strip, some of them became more prominent, they were adapted to movies and even songs were composed for them such as Snoopy's alter ego named Joe Cool. On August 9, 1951 marks the date when Snoopy first adopted an alter ego. As Snoopy uses Violet Gray's birdbath, she realizes him and warns him about anyone not having wings could be allowed in the birdbath. Hearing that, Snoopy gets inside the birdbath again and flaps his ears like the wings of a bird (Fig 23). This is the first time Snoopy adopts another character in a conscious way.

Fig. 23 Snoopy's first adopting an alter ego



Although Snoopy adopted other animals such as a vulture or a bird in the early years of the strip, his imaginary life becomes more complicated as his character developed. One of the most notable among Snoopy's complicated and lasting for a long time alter egos can be regarded as World War I Flying Ace.

The first time he appeared as a World War I pilot dates back to 1965, when he climbed on top of his doghouse and perceived it as his warplane. His first imagination ended as Linus van Pelt became apparent behind Snoopy, realized that he had not been aware of him and imitated the noise of a machine gun.

When Snoopy adopts the role of being a pilot, he distracts from real world most of the time (Fig 24). This situation shows that Snoopy might be suffering from delusions, grandiose delusions more specifically, as he isolates himself from others, which is a different situation from his other alter egos.

Fig. 24 Snoopy as a World War I Flying Ace



The Red Baron is the main antagonist for Snoopy's imaginary battles as the World War I Flying Ace. Actually, Red Baron was the nickname of a real fighter pilot and his real name was Baron von Richthofen. He had a great fame among German soldiers and their enemies because he had 80 officially recorded air combat victories. Actually, Richthofen passed away in 1918 and could not see the end of the war due to his fatal wound near the Somme River, during his air combat with a Canadian pilot in a Sopwith Camel. The Great War when air warfare was seen widespread the first time in the history of humanity made Red Baron an unforgettable war hero and Snoopy's main friend.

Sopwith Camel is a British single-seat biplane fighter aircraft and it was introduced in 1917 on the Western Front. As aviation technology developed over years, this plane became one of the best known planes of World War I. Its popularity and involvement in Red Baron's death makes Snoopy believe that his doghouse is actually a Sopwith Camel which helps him fight Red Baron in his endless battles.

Just like other adults in the strip, Schulz did not prefer to draw his face, so the reader cannot see him or cannot hear his voice in TV versions. Although sometimes we see bullet marks on his plane, it is, of course, not real bullets but Schulz's involving readers to Snoopy's imagination as he sometimes involved other characters such as Schroeder, Sally Brown, or Woodstock as passengers on Snoopy's plane.

On July 24, 1975, the readers find out another alter ego of Snoopy as a mechanic. As Peppermint Patty and Marcie expects him to fly them to an event, Snoopy comes by them and Peppermint Patty calls him a mechanic. This shows that as well as he flies an airplane in his imagination, he believes that his plane also breaks down and he fixes it as adopting the role of a mechanic (Fig 25).

Fig. 25 Snoopy as a mechanic



In the strip and its TV adaptations, we see that Snoopy sometimes allocates time to read novels or comics, and he even visit libraries. On July 12, 1965, we see Snoopy carrying a large suitcase in the first two frames. After he's opened it, we see on fourth frame that it's been a typewriter and this is where Snoopy's alter ego as a writer begins with his famous beginning words "It was a dark and stormy night" (Fig 26). This is how Snoopy begins most of his stories. Although other characters sometimes read and interpret his stories and suggest him to change beginning words, he does not give importance others' advices.

Fig. 26 Snoopy's first appearance as an author



Metropolitan Life Insurance Company used Snoopy's alter ego as an author in one of their commercials in 1990. In the commercial, one of the characters Snoopy created in his novel cries about not to find anyone to trust, and the other character tells her to call Metropolitan Life Insurance Company.

Snoopy's interest in written literature and then hiding his own identity under the author alter ego is an indication that he adopts the authors as a role model for himself. Additionally, Helen Sweetstory, the unseen fictional character who wrote *Bunny Wunny* books shows us that the reason for Snoopy's alter ego as an author could be beyond a role model. On April 9, 1971, he decides to write a fan letter to Helen Sweetstory. The next day, Linus van Pelt wishes him good luck with his love letter, but Snoopy admits the readers that it was not an ordinary fan letter, he had fallen in love with the author instead.

The Scott Fitzgerald Hero is one of Snoopy's alter egos which takes its name from famous author Scott Fitzgerald and Snoopy modeled it after Fitzgerald classic novel, *The Great Gatsby* and its protagonist Jay Gatsby.

One evening, Charlie Brown, dressed for his school's spring dance, tells Snoopy that he is feeding him because he is going to attend his school's event. Hearing this, Snoopy wears a bow tie and shows his intention to the party although no one invited him.

When they arrive at the dance, other children think that Snoopy is a child in a dog suit although it was not a costume party. After a while and after some punch, Snoopy begins to identify himself as Scott Fitzgerald Hero (Fig 27). Although the punch the children at the event drink does not contain alcohol naturally, Snoopy probably believes that he was drinking some punch containing alcohol and this leads changes in his attitude. After a while, he adopts a new alter ego and defines himself as Gatsby, and uses the famous way of addressing by Jay Gatsby and addresses others "Old Sport" during his imaginary dialogues (Fig 28).

Fig. 27 Snoopy as the Scott Fitzgerald Hero



Fig. 28 Snoopy's conversations in his imagination



After that, we see Snoopy dancing with The Little Red-Haired Girl, which was Charlie Brown's main goal to attend the event, but Snoopy dances with her not as The Little Red-Haired Girl, but imagining her as Daisy Buchanan, Jay Gatsby's former lover in the novel *The Great Gatsby*.

It is possible to claim that Snoopy tries to escape from his sufferings such as his trauma caused by his first owner's leaving him to Daisy Hill Puppy Farm and the anxiety caused by his pain by living in the triangle of sleep, dream, especially with the help of his alter egos and idleness. Although he draws a lot of imaginary characters and tries to escape all his fears, as Kierkegaard suggests, there is no escape from anxiety. Although Snoopy wants to make himself forget the pain of leaving his seven siblings behind with all his movements and his lifestyle by sometimes wearing an author's mask and sometimes an attorney's mask, as Kierkegaard says "Don't you know that a night will come when everyone will take off their masks", the pilot role he has assigned to himself, perhaps looking down on the earth or showing how small and unimportant everything is, cannot save him from his past, pains and fears at night time; masks, sarcasm and sleeps. But still, Snoopy learns a much more important thing; how life should be lived, using the weapon of idleness to fight his suffering. Kierkegaard says, "Whatever is good in man, pain is born of it". Again, as Kierkegaard says, "boredom is the mother of all evils," whereas Snoopy rationalize this in idleness instead.

2.2.1. Charlie Brown as a Protagonist

Charles "Charlie" Brown is a prominent figure within the *Peanuts* comic strip. He is widely recognised as one of the most exceptional cartoon characters in history, and has emerged as a prominent figure within the realm of American archetypes. Regarding his personality, he exhibits traits such as gentleness, insecurity, and lovability. Charlie Brown exhibits notable levels of determination and optimism; however, his recurrent failures can be attributed to his inherent insecurities, external disruptions, or mere unfortunate circumstances. Although he

possesses intelligence, he tends to engage in excessive rumination, leading to a propensity for procrastination and a manifestation of his weak character.

Although the protagonist maintains friendships with all of the main characters, as well as a few minor characters, he frequently experiences social exclusion from them. Notably, three of his friends engage in bullying behaviour towards him, with Lucy van Pelt being a prominent instigator (Fig 29). A considerable number of individuals, including those who engage in bullying behaviour, choose to align themselves with Charlie Brown in his role as the manager of a baseball team. It is in this capacity that Charlie Brown's most notable attribute, namely his aptitude for effective leadership, becomes evident. He assumes the role of team leader for the baseball team, persistently maintaining optimism for a triumph despite a series of unsuccessful outcomes and disheartening disappointments. Through vocal expressions of commendable motivation directed towards the players, he guides them towards their subsequent match. Charlie Brown possesses a multitude of additional attributes, thereby exhibiting a profound and multifaceted character.

Fig.29. A strip showing relationship between Lucy Van Pelt and Charlie Brown



The character known as Charlie Brown made his initial appearance in Charles M. Schulz's comic strip titled "*Li'l Folks*" on May 30, 1948, which predates the commencement of the *Peanuts* publication by over two years. Schulz employed the aforementioned name once more to designate one of the trio of characters featured in the inaugural *Peanuts* comic strip on October 2, 1950 (Fig 30). Charlie Brown, a prominent figure in the *Peanuts* comic strip, has achieved widespread recognition and is widely regarded as the central character within the narrative.

Fig.30. Charlie Brown's first appearance in *Peanuts*



In the comic strip dated November 3, 1950, Charlie Brown asserts that his age is limited to a mere four years. However, it is noteworthy that his character exhibits signs of ageing throughout the subsequent two decades. In the comic strip dated November 17, 1957, the character explicitly states that he is six years old. According to the strip dated April 3, 1971 he mentioned that they would reach the age of twenty-one in a span of thirteen years, thereby indicating their age as eight years old at the time of that particular strip. According to the strip dated July 11, 1979, the character asserts that he is precisely eight and a half years of age. Subsequent sources consistently identify Charlie Brown as approximately eight years of age.

The sole character to make an appearance in both the inaugural *Peanuts* comic strip on October 2, 1950, and the final one on February 13, 2000, is Charlie Brown.

During the initial stages of the *Peanuts* comic strip, the depiction of Charlie Brown's head exhibited a more oval shape. Additionally, he possessed elongated lower limbs and a more slender upper body. During the mid-1950s, there was a noticeable transformation in the physical appearance of Charlie Brown, characterised by a rounder and larger head, as well as a widened and elongated torso. His lower limbs experienced a reduction in length, while his feet underwent a transformation characterised by increased width and a flattened structure. In the 1970s, when Schulz's penmanship became thicker, Charlie Brown's head, compared to the rest of his body, was larger. During the period from the late 1980s to the 1990s, the visualisation of Charlie Brown and other characters from the *Peanuts* slightly varied irregularly due to the unsteady nature of Schulz's hand.

Schulz portrays Charlie Brown with a hairstyle consisting of a small curl of hair at the front of his head and a little hair in the back. Although most of the people believe that Charlie Brown is bald, Schulz says that it was pretty hard to see Charlie Brown's hair as it is extremely light and cut very short. Nevertheless, this assertion is challenged by the Sunday strip dated July 17, 1955, wherein Charlie Brown explicitly informs Schroeder that his hair colour is not yellow. Additionally, the television special titled *You're a Good Sport, Charlie Brown* further supports this claim, as Charlie Brown remarks that he possesses an insufficient amount of hair to warrant

a significant haircut. Interestingly, it is ironic that Brown's father shares the profession of being a barber with Schulz's father.

The spherical shape of Charlie Brown's cranium is frequently remarked upon by various characters within the comic strip. His beagle, Snoopy perceives his owner as “the round-headed kid”. Lucy consistently refers to him as a “blockhead”.

Charlie Brown typically dons black shorts accompanied by a polo shirt featuring a distinctive black zig-zag stripe encircling the waistline. During the winter season, he frequently dons a winter coat and adorns a Fatigue Cap. During the course of engaging in a game of baseball, he adorns a baseball cap of a white hue.

In the initial comic strips, Charlie Brown exhibited a greater degree of assertiveness and playfulness compared to his subsequent character development (Fig 31). He engaged in pranks directed towards other members of the cast, and certain strips even depicted romantic undertones involving Charlie Brown, Patty, and Violet. On occasion, he would inconvenience individuals of mature age. Throughout the course of the comic strip's development, Charlie Brown gradually evolved into the endearing character commonly referred to as the “lovable loser”, a depiction that resonates with readers and garners their affection. The child in question exhibits qualities of meekness, gentleness, innocence, politeness, and kindness. He consistently demonstrates good intentions and holds a deep concern for the well-being of his friends and family.

Fig.31. Charlie Brown playing tricks.



Charlie Brown exhibits a fluctuation in emotional states, oscillating between a disposition characterised by negative pessimism and one marked by heroic optimism. He demonstrates a pattern of underachievement and frequently experiences derogatory remarks from Lucy, Violet, and Patty. Consequently, this leads to feelings of depression and a generally pessimistic outlook on life. One observable manifestation of this mindset is his hesitancy to initiate their daily routine due to the fear of potentially ruining it. Additionally, he harbours a strong aversion towards himself. In contrast to the prevailing negativity, there exists an optimistic aspect

whereby he, regardless of the challenges faced in a given day, consistently maintains a positive outlook and eagerly anticipates the arrival of the subsequent day. Additionally, he exhibits an optimistic outlook on life, harbouring expectations for favourable outcomes. This is exemplified in his perspective towards his baseball team, wherein he maintains unwavering confidence in their potential for victory, regardless of the game's circumstances, even in instances where their prospects appear bleak.

Charlie Brown frequently experiences a pervasive sense of victimisation, perceiving others as singling him out for criticism or mistreatment, despite the absence of any objective evidence to support such claims. As exemplified in a particular comic strip dated May 9, 1951, the character of Charlie Brown expresses that his raincoat is too small (Fig 32). Patty tries to explain that the problem is not that the raincoat is too small, but that Charlie Brown is too big. Nevertheless, Charlie Brown expresses his discontent with such a statement, asserting, “Always blaming me for everything”. Charlie Brown frequently experiences a pervasive sense of social rejection, perceiving himself as unliked and subject to continuous ridicule, with the exception of instances when he intentionally employs humour.

Fig. 32 Charlie Brown complaining about his raincoat



Charlie Brown consistently fails to receive any cards on Valentine's Day or Christmas, and is consistently presented with rocks during his Halloween trick-or-treating endeavours. However, he remains steadfast in his unwavering optimism and maintains hope for a more favourable outcome in the future. Charlie Brown's unfortunate streak persisted until the comic strip concluded in the year 2000. Despite facing challenges, he experienced intermittent successes. For instance, on March 30, 1993, they achieved a game-winning home run against Royanne through a well-executed pitch. Additionally, on April 11, 1995, they convincingly triumphed over Joe Agate in a game of marbles. Charlie Brown often served as a symbol for individuals experiencing a period in which they perceive a consistent lack of success or positive outcomes in their lives. Nevertheless, Charlie Brown demonstrates a persistent determination to persevere. During the concluding weeks of the strip, Charlie Brown, driven by a strong desire

to achieve a successful baseball season, endeavoured to emulate the managerial strategies of Joe Torre (Fig 33). This behaviour led his sister to question his mental stability.

Fig.33 Charlie Brown with his Joe Torre, famous baseball player, look



Charlie Brown exhibits a proclivity for developing romantic attachments with relative ease. He developed romantic feelings for numerous young women, with the Little Red-Haired Girl being the most renowned among them. In addition, the protagonist developed romantic feelings for Peggy Jean, his correspondent, a female individual named Emily, as well as several other characters featured in the comic strip and televised specials. In the comic strip dated July 24, 1990, within the narrative involving Peggy Jean, Linus conveys to Charlie Brown his perpetual state of being enamoured. In the television special titled *Someday You'll Find Her*, Charlie Brown, Linus conveys to Charlie Brown the notion that he experiences a novel romantic connection on a weekly basis.

2.2.2 Charlie Brown's Mental Problems

Charlie Brown, the main character of *Peanuts*, owes his fame to his sufferings he faced. Although his misfortunes and adventures could be regarded simply by a regular reader, a deep analysis uncovers his inner world with a complex persona.

The structural model of the psyche developed by Sigmund Freud yields a precious framework in the field of analysing Charlie Brown's psychological composition. The interplay of the id, ego, and superego components within Charlie Brown's mind maintains an influence on his thoughts, feelings, and his behavioural manifestations.

The main aspect of Charlie Brown's psyche consists of the id, his instinctive position and his wishes. As his deep desire for social acceptance from his friends and for acknowledgement can be seen as an example, Charlie Brown frequently encounters remarkable impulses. His strong need for validation serves as a stimulating force behind his behaviours, and leading him to

engage in activities such as becoming the manager of the baseball team, thanks to which he hopes to prove himself to others.

Charlie Brown's ego has a function of mediating between his id and the world around him. It tries to find realistic and socially acceptable ways to satisfy his desires. Despite his efforts, Charlie Brown mostly encounters challenges while trying to balance his desires oriented from his id with the restrictions of real life. For example, although he's very keen on baseball, it becomes a reason for his frustration because of his lack of ability for this game. Charlie Brown's hope for social acceptance from his peers can be seen on the strip from April 26, 1958 showing that he becomes disappointed hearing that his "win-less" team has won a match without him (Fig. 34).

Fig 34. Charlie Brown's reaction hearing his team's win without him



The superego can be seen as the demonstration of Charlie Brown's internalised moral compass, which functions as an embodiment of his societal norms and ideals. Charlie Brown's superego consistently assesses his actions and compares them to a perceived standard of excellence. A notable inclination towards criticism, obviously seen in his consistent feelings of inadequacy and his self-doubt embodies Charlie Brown's superego. What contributes to his low self-esteem mostly are his continuous disappointments and failures.

It is critical to explore his childhood experiences and relationships in order to gain a deeper understanding of Charlie Brown's psychological situation. His involvement in his baseball team and becoming the manager of it, his visits to Lucy's psychiatric booth, and his unrequited love towards Little Red-Haired Girl, an unseen character to whom Charlie Brown is afraid of going near are evidences showing the lack of a nurturing and supportive father figure. Besides, his father's occupation as a barber, just like Charles M. Schulz's father, and cutting his hair bald is another reason why he lacks self-esteem. These early experiences play a crucial role in forming Charlie Brown's sense of self and they have a strongly important impact on his later behaviours and his interpersonal relationships.

Charlie Brown's repeated visits to Lucy's psychiatric booth serves as a proof of his persistent request for guidance and comprehension. Lucy's booth functions as a symbolic representation

of his desire to solve the complex situations in his own mind and discover solutions to his inner world which he frequently suffers (Fig 35). Nevertheless, he cannot overcome his issues despite all his efforts and he faces an increased state of confusion and feeling of being misunderstood, contributing more to his feeling of isolation.

Fig. 35 Charlie Brown getting advices from Lucy van Pelt



Charlie Brown's unrequited love for Little Red-Haired Girl serves as a touching demonstration of his pursuit of emotional relationship and affirmation. His lack of ability to initiate contact with her or voice his emotions serve as evidence of his profound fear of rejection and his perception of himself as undeserving of affection. This recurring motive deepens his feelings of inadequacy and nourishes his yearning for acceptance (Fig 36).

Fig 36. *Peanuts* comic strip showing Charlie Brown standing in front of Little Red-Haired Girl's house



The reason of Charlie Brown's enduring appeal is his relatability and his ability to stimulate the emotional rapport of the readers of all ages. By employing a psychoanalytic perspective, a comprehensive understanding can be obtained regarding the intricate dynamics between the id, ego, and superego, as well as the profound influence exerted by his formative experiences on his present challenges. Despite the presence of inherent imperfections and persistent misfortunes, the resilience and unwavering optimism exhibited by Charlie Brown persistently serve as a source of inspiration for audiences, thereby serving as a poignant reminder of the enduring human spirit when confronted with adversity.

2.2.3 Charlie Brown's personality disorder

Charlie Brown, one of the protagonists of the *Peanuts* comic strip, stands out with his unpleasant mood disorders. Charlie Brown is a character who does not trust himself, who does not believe that he can succeed, but does not give up. Even if he is bullied by not being accepted by his friends regardless of the consequences, he has a personality structure that does not show the difficulties he experiences in himself and shows himself strong by showing that he is not actually affected by them.

Charlie Brown is a person with a desire to be accepted by society. Although he cannot play baseball, he does not give up and continues as a team captain. He can't fly a kite, but he persists. Although his desire is to achieve what he wants, his physical condition and qualifications do not allow it. He does not want to accept the facts by following his own dominant wishes and he sees himself as a person who is excluded and humiliated by society. This can be explained by Freud's structural personality theory.

Freud's structural theory of personality advocates that the management of the mind is divided into three groups. These are id, ego and superego. Sigmund Freud divided mental life into three agencies or “provinces”, which are id, ego, superego. The id is the oldest and most primitive psychic agency, representing the biological foundations of personality. It is the reservoir of basic instinctual drives, particularly sexual (libidinal) drives, which motivate the organism to seek pleasure. The ego is a modification of the id that emerges as a result of the direct influence of the external world. It is the “executive” of the personality in the sense that it regulates libidinal drive energies so that satisfaction accords with the demands of reality. It is the center of reason, reality-testing, and commonsense, and has at its command a range of defensive stratagems that can deflect, repress, or transform the expression of unrealistic or forbidden drive energies. The superego is a further differentiation within the ego which represents its “ideal”. The superego emerges as a consequence of the Oedipal drama, whereby the child takes on the authority and magnificence of parental figures through introjection or identification (Lapsley&Step, 2011;1).

Freud likens this structure to an iceberg. The invisible part of this iceberg underwater is all kinds of emotions, wishes and thoughts that we call id. The ego is the visible part of the iceberg that allows us to control them. The part between these two sections is the section we call the superego, where memories and information are stored. These three are in a structure that supports each other. People can make requests within themselves in line with the impulses from the id. The ego weighs these requests, evaluates them logically and offers a solution. If the ego

is not developed, these impulses result in the person fulfilling it, even if it is negative. If the behavior is bad, the superego comes into play and the person begins to feel ashamed of his/her action.

Charlie Brown, who appears in *Peanuts* comic strip, also fits this definition in terms of his behavior. Although he is the captain of the baseball team, he cannot win any matches he participates in. However, his team that cannot win any games wins in a game when Charlie Brown is sick and cannot participate in his team. When his friends told him that they had won a match, Charlie, who was angry inside, showed that he was very happy because the superego was higher than the other two-person unit, instead of reflecting this to them.

Charlie Brown also attends Lucy van Pelt's psychiatric session and tells her that he is afraid of everything in the movie *A Charlie Brown Christmas*. Charlie Brown does not actually have a fear at a certain point. Charlie Brown is afraid of everything. This shows us that Charlie has pantophobia.

Pantophobia refers to a widespread fear of everything. Pantophobia is no longer an official diagnosis. But people do experience extreme anxiety triggered by many different situations and objects

Charlie Brown is terribly afraid of being misunderstood by his friends, making a wrong move, and so on, which indicates that he actually has anxiety disorder. In anxiety disorder, the fact that the person is anxious causes him/her to be filled with a feeling of severe fear and discomfort. Kierkegaard suggests with a clear-cut definition that distinguishes it from fear, the concept of anxiety has been a case of discussion for social and educational psychology circles (as cited in Tosun, 2017).

Existentialism sticks out that human beings gain their essence later. People's anxiety levels vary in variability over time, influenced by the environment they live in. Charlie Brown took the defense mechanism he created against the sarcastic attitudes towards him to another level with anxiety disorder.

The main question that Kierkegaard asks in the Concept of Anxiety is what sin is, how it emerges and how it came into the world. So, what is the science that will explain this how to sin in the most appropriate way? What science can explain how sin came into the world? On this subject, he says: "Human nature is so established that it would be correct to say that from a psychological point of view this organization makes sin possible; but to want to make sin

actual/actual from possibility is an insurrection against ethics; the dogmatic sees this as [...] disrespect for sacred things. An old philosophy says that the existence of God will be necessary if it is possible; similarly, the possibility of sin will be the same as its actuality. When sin becomes possible and actual, ethics immediately comes into play and controls every action related to sin. How sin came into the world is not in the interest of ethics; this fact aside, it is certain that sin came into the world as sin. But ethics is less concerned with the coming of sin into the world than the effect of sin on the way of life". Ethics looks at sin as an operant state, condemns and judges it; it sees sin as a state that must be fought and destroyed, and sets ideal criteria for it. Dogmatic, on the other hand, treats sin in the context of hereditary sin. The law goes to the change of concept and qualifies sin as a crime; what it will do next is to find a punishment that suits it. Metaphysics, on the other hand, dives into deep thought by making it a subject of boring speculation; whereas sin is more than a mere subject of thought, it is a living subject that finds response in every individual in existence. On the other hand, sin cannot be mentioned as a disease, a poisoning, an abnormality that medical science will deal with. Well, then, what is the science that can properly explain how sin arises? Kierkegaard says this science is psychology (Kierkegaard, 1844).

Based on this idea, Charlie Brown confronts his anxieties supported by his own fears. He does not own "moment". Anything that might happen in the future is a concern. Sentence patterns such as "What would they say?", "Will I succeed?", "Will I be loved?" means that he is anxious about problems that seem likely.

Although from the outside, it comes to mind how fear can have such an effect on a phenomenon as basic as living, as Erasmus said, "There are two curtains in front of man; shame and fear". In particular, Charlie Brown is quite similar to today's people. The fears of modern men are almost symbolized within this character. Although today's people seem to be freer than yesterday as a result of centuries of struggles, as Jean-Jacques Rousseau (1762) says, "Man is free, but he is chained everywhere". Today, the shackles of humanity are worn by the powerful as "fear". Charlie Brown's fears and anxieties may seem exaggerated and unrealistic at first, but a very recent virus pandemic is essentially a fear pandemic. As humanity handed over their freedom and minds to scientists, they expected a kind of blessing from them. This blessing could also have been through vaccination. Scientists, the shadow of their absolute beliefs on earth, thought that they would bless them with vaccines and thus get rid of all troubles, in a way creating a sign, a safe zone among themselves. The result is debatable, but the black plague passed away two years later, evolving on its own without vaccination. Charlie is actually

waiting for a blessing, protection and assurance that will never happen for the ordinary flow of life, as humanity did during the pandemic; he believes that he can only intervene in life if such assurance is given to him. In fact, it will only be possible for him to gain a natural immunity to life in this flow if he joins life, really lives and finds the meaning in himself, as Kierkegaard says.

2.3. Lucy Van Pelt and her behavior

Another character in the *Peanuts* comic strip, Lucy, appears in front of the audience and readers with her unique personality traits. The fact that she has had 2 sibling sisters at a young age drags her into a mentally different period. She is now a character who shows a dominant character tendency, suppressing her own personal difficulties with her authoritarian attitude towards other people.

2.3.1. Lucy van Pelt's Personal Traits

Lucille “Lucy” van Pelt is a prominent female protagonist within the *Peanuts* comic strip, first introduced in 1952 (Fig 37). She maintains a close social circle primarily consisting of Patty and Violet. Furthermore, she assumes the role of an older sibling to Linus and Rerun, whom she engages in acts of bullying and belittlement. She holds the position of the eldest child and sole daughter within the familial unit of Mr. and Mrs. van Pelt, who are peripheral characters in the series. Lucy's frequency of appearances in the TV specials is ranked third, with Linus surpassing her by appearing in all but two specials. Charlie Brown and Snoopy, on the other hand, maintain a consistent presence in every special and movie.

The character of Lucy made her debut in the comic strip on March 3, 1952, portraying an innocent and curious infant who frequently caused distress to her parents. At an early stage, Schulz removed the circles surrounding the eyes of the character, enabling her to undergo a process of maturation in alignment with the other characters. In due course, she developed into the recognisable character of an authoritative, irritable, and self-centered young girl, as familiar to readers of *Peanuts* literature in contemporary times.

Fig.37. Lucy's first appearance



Lucy's typical attire consists of a pair of saddle shoes in a white and black colour scheme, complemented by a dress featuring puffed sleeves and a prominent bow situated at the back. The dress in the television specials is depicted with a blue hue. Nevertheless, starting from 1980, she began to appear more frequently in casual attire such as sweatshirts and pants, reserving dresses for occasions when she engaged in flirtatious interactions with Schroeder. This trend persisted for several subsequent years. The dress she wore gradually became obsolete in the strip during the 1990s. However, in subsequent animated adaptations, it is common to depict her wearing the dress during warmer seasons and opting for a sweatshirt and pants during colder seasons.

One of Lucy's most renowned comedic acts throughout her extensive portrayal as a character is epitomised by the instance in which she cunningly retracts the football from Charlie Brown's reach just as he is poised to deliver a kick. On November 16, 1952, she initially engaged in the aforementioned behaviour, assuming the role from Violet, who had previously subjected Charlie Brown to this, due to concerns that he might strike her hands. Initially, Lucy refrained from allowing Charlie Brown to kick the ball due to concerns regarding the potential dirtiness of his shoes, as she sought to preserve the cleanliness of her recently acquired ball. When Charlie Brown requested her to maintain its stability once more, she firmly grasped it, causing Charlie Brown to stumble over it. Subsequently, Lucy consistently engaged in the deliberate act of retracting the football from Charles Brown's reach as a means to deceive him. Charlie Brown explicitly acknowledges the repetitive nature of the event. He expresses, "She did it again!" as Lucy's behaviour propels him into the air. One notable instance of this comedic device is observed in the animated special titled *It's Your First Kiss, Charlie Brown*. In this particular scenario, the actions of the character Lucy result in the football team's loss during the Homecoming game. Despite Charlie Brown's evident lack of responsibility in the matter, he is unjustly held accountable by his fellow players. A significant number of individuals expressed their dissatisfaction regarding the perceived unjust treatment of Charlie Brown in the aforementioned special. Consequently, certain instances wherein other characters express

criticism towards Charlie Brown were subsequently omitted during subsequent showings of the special. Lucy is incapable of executing a football kick on her own.

Lucy is widely recognised for her establishment of a psychiatry booth, wherein she dispenses substandard guidance to individuals in exchange for a nominal fee of five cents. The psychiatric booth established by Lucy van Pelt commenced its operations on March 27, 1959 (Fig 38). For Lucy, the booth holds a significance beyond its mere status as a plaything. During her participation in the booth, Lucy assumes the role of an authoritative psychiatrist, exercising dominance over her “clients” and offering advice that is both nonsensical and unfeasible. Through this process, she constructs an alternative persona, which encompasses fabricated qualifications. The situation involving Lucy's booth exhibits discernible hierarchical distinctions between Lucy herself and her clients. The design of her booth reflects the existing status differences. Lucy assumes a position on a designated side, ensconced by her desk and a sign, while her clientele occupies the opposing side. Similarly, the utilisation of the booth also serves as an indicator of social stratification, as Lucy assumes the role of an advisor on one side, while her patients assume the role of recipients on the other side. She is currently “in” the booth, as indicated by the sign on its surface that states “The doctor is in”, while the remaining characters are situated “out” of it.

Fig.38. Lucy van Pelt in her booth for the first time



Despite Lucy's frequent displays of irritability and ill-temper, it is worth noting that she possesses a romantic inclination. Specifically, Lucy harbours deep feelings of love towards Schroeder, albeit unrequited, as he does not reciprocate her affection. Lucy exhibits covert signs of personal insecurity regarding her physical appearance, as evidenced by her consistent solicitation of validation from Schroeder and Charlie Brown regarding her attractiveness. Moreover, her tendency to react unfavourably, or even with hostility, when confronted with a less than favourable or hesitant response further underscores her pronounced self-centeredness. Lucy exhibits a heightened sensitivity towards personal insults directed at her. In a single comic strip, Linus refutes his sister's claim of him being a subpar sibling by asserting that she, too,

falls short in her role as a sister. This response elicits an emotional reaction from Lucy, causing her to burst into tears. During a different period, her response to Charlie Brown's assertion that she is not flawless entails storming off in a state of anger, without uttering a single word. This action prompts Charlie Brown to remark, "I have never seen anyone so insulted!"

The genesis of Lucy's affection for Schroeder can be traced back to the comic strip dated January 27, 1953. In this particular strip, Lucy misinterpreted Schroeder's conversation about the Nutcracker Suite, erroneously perceiving his mention of "Suite" as "sweet". As a consequence, Lucy developed romantic feelings for him. She frequently rests against Schroeder's piano in an attempt to capture his attention, yet her efforts are typically unsuccessful. Schroeder exhibits a preference for engaging in piano playing activities over actively listening to him. Lucy has attempted a variety of approaches, ranging from engaging in verbal communication to physically initiating intimate contact by approaching and kissing him. The means by which Lucy repeatedly gains access to Schroeder's residence remains unexplored.

Lucy's affection for Schroeder has compelled her to engage in unconventional behaviour. She expressed that her motivation for joining Charlie Brown's baseball team was primarily due to her affection for Schroeder, the team's catcher. They further conveyed their admiration for Schroeder by frequently requesting Charlie Brown to relay their message of finding him attractive.

Lucy employs two primary strategies to capture Schroeder's attention, both of which revolve around the works of Ludwig van Beethoven. On numerous occasions, she assumes the role of an ardent admirer of Beethoven, seemingly with the intention of impressing him. According to her, he possessed exceptional musical talent and was highly regarded as both a composer and a musician. She endeavours to present Schroeder with pictorial representations and sculptural renditions of Beethoven, yet the latter consistently declines to receive them. Schroeder has received gifts from Lucy on multiple occasions. Upon receiving a self-drawn sketch of Beethoven from her, he experienced great excitement. However, her astonishment ensued when she discovered that he possessed an immense wall-sized portrait of Beethoven, tastefully encased within an ornate frame, already adorning his room. On another occasion, during the commemoration of Beethoven's birth anniversary, she presented him with a portrait of Johann Strauss due to the unavailability of Beethoven-related items. Schroeder, too, acknowledged receipt of a flower from Lucy. However, subsequent to his elucidation that accepting a flower can connote affection or merely serve as a gesture to prevent causing emotional distress to the

other individual, Lucy promptly retracted the flower and forcefully discarded it. She also feigns participation in the commemoration of Beethoven's birth on December 16, akin to Schroeder's practise.

Lucy employs an alternative approach in her endeavour to capture Schroeder's attention, wherein she endeavours to persuade him of Beethoven's perceived lack of greatness and proceeds to express derogatory remarks concerning the renowned composer. Nevertheless, whenever Lucy attempts this action, Schroeder consistently pulls his piano away from her, resulting in Lucy striking her head on the floor.

The strip consistently emphasises Lucy's birthday, particularly during the 1950s and early 1960s. While the exact date is not specified, references to it are consistently made during the months of March and April, suggesting the potential zodiac sign of Aries for her, who is known for giving a domineering and bossy character.

During the initial stages, Lucy was portrayed as an infant who would intentionally provoke her father by requesting a beverage during inopportune moments. The character exhibited a mild infatuation towards Charlie Brown, contemplating the possibility of matrimony. Additionally, she derived pleasure from provoking him by requesting his assistance in reading stories, among other actions. In the year 1953, Lucy began to acquire a reputation as a “fussbudget” due to her frequent displays of fussiness. Interestingly, Lucy embraced this designation as a form of praise. Lucy exhibited a propensity for expressing dissatisfaction with various matters, including trivial ones. An illustrative example of this can be found in the comic strip dated October 28, 1954, wherein she expresses discontent upon receiving a Halloween pumpkin that does not possess a blue hue.

Over time, Lucy evolved into a highly intricate and frequently appearing character. Her personality underwent a transformation characterised by increased obstinacy, irritability, vanity, boisterousness, volatility, and even aggression, thereby rendering her the most adversarial character within the comic strip. The majority of comic strips in which she is featured depict her engaging in acts of intimidation, expressing dissatisfaction, and/or engaging in provocative behaviour. She exhibits a propensity for experiencing anger when her desires are not fulfilled. Intermittently, she exhibits acts of altruism and compassion towards others during periods of tranquilly, particularly towards Linus, with the emphasis on the sporadic nature of these occurrences.

During the latter period of the comic strip, subsequent to the arrival of Rerun van Pelt, Lucy exhibits a discernible shift towards a more amiable demeanour, albeit without entirely forsaking her inclination to express discontent.

2.3.2 Lucy van Pelt's Mental Problems

Lucy van Pelt, a notable character from *Peanuts*, is known for her specific personality features and her harsh interactions with her peers. Although Lucy van Pelt pretends to be a bossy and confident individual, While Lucy often assumes the role of a bossy and self-assured individual, her complicated nature provides an appealing possibility for a psychoanalytic approach.

In the roots of Lucy's complex personality lies her early childhood experiences. It is possible to assert that Lucy might have faced feelings of insecurity and developed a desire to establish dominance over her environment because she is the eldest child of the family and she has responsibilities for her brothers, Lucy and Rerun. This situation can be seen in her bossy nature, her persistent efforts to dominate and instruct her friends, particularly her brother Linus. Defence mechanism can be seen as the reason behind Lucy's authoritative behaviour and it is possible to interpret her defence mechanism as a way of assert her self-worth and suppress her underlying anxieties.

One of Lucy's defining features is her operation of her "Psychiatric Help" booth. Lucy offers advice to her friends in her psychiatric booth in return for 5 cents mostly, although she occasionally changes the price from 10 cents up to 143 dollars. The fact that Lucy serves her friends in her booth implies her desire for power and her need to gain control and authority over her friends. Lucy's adoption of the amateur therapist role can be seen as a means of seeking validation and social acceptance, and her efforts to control her personal insecurities and uncertainties. When the readers see the sign on the booth saying "The doctor is in", the stage belongs to Lucy to display her intelligence, providing her with a feeling of importance and purpose in her life.

An iconic interaction in *Peanuts* is the recurring prank executed by Lucy with a football. The readers see Lucy holding the football with her index finger and persuading Charlie Brown to kick it more than once. Each time Charlie Brown gets closer to the ball, Lucy holds the ball and retracts it at the last moment, thereby causing Charlie Brown's tumble. This ongoing scenario exemplifies a complex interplay between Lucy and Charlie Brown, blending elements of control, manipulation, and dependency.

In view of a psychoanalytic perspective, it is possible to interpret Lucy's repeated acts of deception as an unconscious need to establish dominance over others. She strengthens her sense of control and superiority as she lures Charlie Brown into a vulnerable position and then by luring Charlie Brown into a vulnerable position and then subsequently snatching away the football. Moreover, Lucy's behaviour could potentially be attributed to emotions of envy or a sense of inadequacy, as she may be inclined to belittle others in order to alleviate her personal insecurities.

The profound captivation that Lucy experiences towards Schroeder, the virtuoso pianist, offers an additional perspective into her personality. The determination in the pursuit of getting Schroeder's attention and affection demonstrates her deep longing for emotional connection and acceptance. Nevertheless, the protagonist frequently encounters resistance in response to her attempts, intensifying her frustrations and amplifying her sense of inadequacy.

It seems possible that the roots of Lucy's fixation on Schroeder originates from an unconscious desire for emotional security and intimacy. Her desire for recognition of her worth is apparent considering her persistent seeking validation and acceptance from Schroeder. It can be deduced from her unrequited love that Lucy suffers from a potential fear of rejection, and this leads her to assert control over others as a defence mechanism.

2.3.3. Lucy van Pelt's Dominant Personality

Lucy is a character who tries to highlight her leadership qualities against her environment and does this in different ways. Having two siblings and feeling the different responsibilities of this cause this characteristic to stand out. There are definitely differences in personality traits between family members, especially among siblings, in the order of older siblings and median or younger siblings. The first child born in the family experiences a process in which firsts are experienced and it is the focal point of all love. However, with a second or third child, love begins to divide in the family and differences manifest themselves. This is demonstrated by Alfred Adler's birth order theory.

Adler defined the meaning of life as "finding a place for oneself in a community". Adler posits that all individuals feel inadequate and seek to find a place where they belong in order to cope with this feeling of inadequacy. Feelings of inadequacy play an important role in providing motivation for success and personality development. Individuals are more likely to acquire maladaptive personality traits if they have feelings of inadequacy or, as Adler puts it, an

inferiority complex due to different positions in order of birth. Therefore, birth order has a very important role in the development of personality traits (Adler, *The Practice and Theory* 321-323).

First child, who is the sole ruler of the family order and on whom love is gathered, experiences the phenomenon of the first sibling and reflects this emotional state differently on his/her personality traits.

When the second child is born, the first child suddenly encounters another individual to whom the parents give their attention, care and love. Last-born siblings, on the other hand, need to share all the attention of their parents with their older siblings (Sullivan and Schwebel 55).

Adler described the birth of a second child and the removal of the indispensability of the first child with the expression of dethronement. He claimed that older siblings sought to find ways to regain their position of power and superiority. On the other hand, younger siblings see their older siblings as role models and therefore struggle to be as successful as their older siblings (Ansbacher and Ansbacher 380-381)

The mother-father effect seen in the first children differs in authority order. They force themselves to be more authoritarian. They see their leadership qualities in themselves and reflect this as the dominant character in their environment. The aim here is both to protect their place in the family and to show that they are superior by highlighting that they are the first child. The reason why Lucy van Pelt wants to stand out and rise to the leadership position among her brother Linus and her friends is that she wants to show the role of parents in the family to her environment. Lucy also provides psychological counseling to other members for a fee. He is in love with Schroeder, the pianist of the comic strip, and this love is unrequited. Their unrequited emotions are combined with the complex situation they experience in the family. She tells them the solutions she wants to find to the problems she encounters in her own inner world by listening to the life stories of other characters. It is possible to explain this with Freud's concept of psychological reflection.

What Freud implies is that the individual tells what he/she sees as missing in himself/herself, what he/she wants to say to himself/herself. By expressing these reactions as harsh, sarcastic, reactive, critical, the person creates an artificial ego for himself/herself and tries to satisfy himself/herself in this way. Generally, individuals with narcissistic personality disorder use projection consciously in their lives (URL 18).

Lucy van Pelt is a person with narcissistic personality disorder, and according to Freud's psychological reflection theory, she tried to show her emotional emptiness by trying to establish authority over her environment. One of the most important indicators of this is that she wants to stand out by reflecting herself as a psychologist and gaining the appreciation of everyone.

It is important to explain Lucy's narcissistic personality and her attitudes, which reflect that she is unique and original, with the concept of Solipsism of philosophy. Gorgias put forward the concept of solipsism. Lucy prominently illustrates the concept of solipsism. She believes that she is superior to everyone else. Hers is the only valid thought. She reflects this behavior on all members of the Peanuts gang

2.4 Linus van Pelt and His Personality

Linus is a character who is the brother of Lucy and appears in the comic strip. Linus appears wrapped in his blanket and thumb-sucking

Linus van Pelt holds a prominent role within the *Peanuts* comic strip. He serves as the sibling of Lucy and Rerun, occupying the position of the middle child within the van Pelt family. Linus consistently exhibits benevolent intentions and endeavours to mitigate any conflicts that may arise within the group. One aspect that contributes to his feelings of frustration is his sister Lucy, who consistently undermines him, specifically in regards to his attachment to his security blanket. Despite possessing a perceptive disposition, he harbours a naive conviction in the existence of the Great Pumpkin. He is the closest companion of Charlie Brown. His preferred educator is Miss Othmar, with whom they also harbour romantic feelings. Linus is featured in a substantial number of appearances in various television specials and movies, ranking second in terms of frequency.

The initial reference to Lucy's infant sibling occurred on the fourteenth of July in the year 1952. The initial appearance of Linus occurred on September 19, 1952, when he was depicted as an infant lacking the ability to independently maintain an upright sitting position. It was not until a span of three days later that he was officially bestowed with a name. Nevertheless, he rapidly matured to a marginally lesser age than the remaining ensemble. The initial instance of vertical locomotion by the subject occurred on June 30, 1953, while the act of ambulation was visually observed for the first time on August 20, 1953. This bipedal behaviour persisted for a few subsequent comic strips until an anomalous regression to quadrupedal crawling was observed. The initial sighting of him, accompanied by his blanket, occurred on the first day of June in the

year 1954. On June 29, 1955, he resumed his regular walking routine. On September 15, 1955, he commenced expressing himself using complete sentences. In the comic strip dated January 18, 1956, a friendship between the protagonist and Charlie Brown is established.

Fig.39. First appearance of security blanket,



Fig.40. First full sentence of Linus van Pelt, September 15, 1955



The security blanket belonging to Linus van Pelt holds a notable position within the annals of psychology. The term “security blanket” has historical roots predating its popularisation in the *Peanuts* comic strip. Its early usage can be traced back to the 1920s, when it was employed to describe a protective covering placed around infants' cribs to establish a sense of safety. Additionally, during World War II, the term was adopted by the Allies to denote stringent security protocols. However, in contemporary discourse, the term primarily finds application within the field of psychology, owing to its association with the *Peanuts* comic strip. Within the series, Linus is frequently observed clutching his blanket and engaging in thumb-sucking behaviour. The narrative encompasses Lucy's persistent attempts to relinquish the blanket, the disapproval expressed by Linus and Lucy's unseen grandmother towards it, and Snoopy's recurrent endeavours to appropriate it for his own possession. In the latter stages of the comic strip's publication, the presence of the security blanket became increasingly infrequent, typically limited to instances where it served as a pivotal element in the strip's narrative. This suggests that Linus was gradually developing beyond his reliance on the blanket.

From the outset, Linus exhibited eccentric behaviour. During his infancy and early childhood, he exhibited a keen interest in constructing elaborate edifices, primarily utilising building blocks and playing cards. Upon receiving a basketball from his friend Charlie Brown, Linus

promptly acquired the necessary skills to handle the ball adeptly. Demonstrating remarkable agility, he swiftly bounced the basketball with lightning-fast speed before skillfully shooting and successfully scoring it into the trash can. One particular skill that eluded him was the ability to inflate balloons with precision, as they consistently assumed a cuboid shape rather than the desired rounded form, without any discernible explanation. He exhibited a higher level of intolerance towards his sister's torments during that time compared to his subsequent behaviour, resorting to actions such as throwing objects at her or simulating shooting her while vocalising the sound “BANG!”. The frequency of his public appearances and the length of his utterances were initially limited. However, as he gradually ventured outside his residence more frequently, both his appearances and sentences began to expand. During these outings, he would frequently encounter Lucy, who would impart erroneous information about the world to him. Consequently, he would internalise these fallacious facts and experience feelings of fear.

The rate of Linus's ageing would rapidly increase, eventually reaching a point where he becomes slightly younger than the other characters before coming to a halt. Despite his relatively young age, Linus demonstrates remarkable intellectual prowess, assuming the roles of a philosopher and theologian, frequently drawing upon biblical references in his discourse. He exhibits qualities of kindness and compassion, actively engaging in empathetic listening to the concerns of others, whether it be in proximity to the wall, a brick wall which the children utilise as a means to engage in conversation with one another, or any other location. In instances where humour is not appropriate, he consistently offers meaningful assistance through his words or actions.

In juxtaposition to his heightened cognitive abilities, Linus possesses two idiosyncratic characteristics that distinguish him from the rest of the ensemble, namely his proclivity for thumb-sucking. In addition to his attachment to his security blanket, another peculiar characteristic of his persona is his adherence to the belief in The Great Pumpkin, an ideology that originated on October 26, 1959. The origin of this belief can be traced back to the conflation of Santa Claus and the commercialization of Christmas, which has had a detrimental impact on the cognitive development of children. He firmly held the conviction that the Great Pumpkin, upon emerging from the pumpkin patch deemed most “sincere”, would embark on a global journey to distribute toys to well-behaved children. As a result of this delusion, Linus assumes a stationary position within a nearby pumpkin patch, anticipating the emergence of the object of his belief. Linus occasionally acquired followers, referred to as “disciples” by Marcie,

including Peppermint Patty and Sally. However, Linus's efforts were consistently thwarted, preventing him from ever encountering the hypothetical entity.

Linus exhibits a characteristic of having hair that is thin and elongated, which becomes erect in response to stimuli associated with surprise, fear, or anger. The true hair colour of the character in question remains uncertain, as there is a discrepancy between the early comic strips where his hair is depicted as black, and *The Peanuts Movie* where it is portrayed as brown. He is typically portrayed donning abbreviated black trousers and a shirt adorned with black stripes. In the animated television specials of *Peanuts*, the character Linus is depicted wearing a shirt that is coloured red.

During the latter part of the 1950s, he experienced a relatively strong (albeit brief) infatuation towards his instructor, Miss Othmar. The aforementioned infatuation dissipated upon the revelation that her preferences did not align with the use of security blankets. Linus inquired, “Whom does the appellation” “Who is Miss Othmar?” while deliberating upon the dichotomy between Miss Othmar and the blanket. Linus eventually develops an affinity for Miss Othmar subsequent to their agreement, wherein she commits to cease biting her fingernails while Linus relinquishes his attachment to his blanket.

2.4.1. Linus van Pelt's Mental Problems

In *Peanuts*, Linus van Pelt, who is seen holding his blue security blanket and sucking his thumb, is an unusual and complicated character. There is an interesting structure behind his young nature. His deep philosophical thoughts and his dependency on his blanket forms his unique temperament and this creates an extensive area for psychological examination.

First of all, it is necessary to introduce Linus's security blanket, which is his most prominent symbol in order to examine his psychoanalytic situation. Linus's emotional dependency on his blanket is complicated which provides a deeper understanding of his psychological condition. As a transitional object, a term used to introduce a physical object, such as a teddy bear or a blanket taking the place of the mother-child bond, his security blanket symbolizes constitutes a comforting and familiar link between himself and his earlier childhood. Linus also utilizes from his blanket as a protective shield, which contributes him to overcome his anxieties and ambiguities in his mind and external world. Linus's unconscious seek for safety and emotional security can be seen in the symbol of blanket.

The interpretation of Linus van Pelt's unwavering dependence on his security blanket can be seen as his profound fear of abandonment. He frequently expects comfort and emotional

validation from his blanket, which demonstrates a deep desire for stability and support. His elder sister, Lucy van Pelt, who persistently belittles and criticises Linus and once buried her brother's security blanket, making Linus go crazy may be the reason behind his fear of abandonment and insecurity. As a result, Linus finds solace in his blanket, which provides him consistent comfort and companionship, thus, offers him a sense of control and mastery over his environment.

In addition to his dependence on his security blanket, readers frequently see him sucking his thumb while grasping his blanket. Freudian psychoanalysis show us that a person might have had challenging events once he or she reverts to an earlier stage of development as a way of coping. This age is called regression. Age regression involves a person adopting the behaviours of someone younger than themselves. As babies stop sucking their thumbs usually at the age of 2-4, Linus van Pelt, the 8-year-old kid, shows signs of regression.

Linus's profound philosophical reflections concerning life, morality, and the complexities of being a human sets himself apart from his peers. His intellectual development overwhelms his age and the readers begin to wonder about the origins of his deep understanding of existential concepts. Linus's opinions can be seen as a defence mechanism against the anxieties of his experiences and they provide him with a sense of purpose and meaning.

In order to develop a better understanding on Linus van Pelt's character, Sigmund Freud's concept of the "id", "ego" and "superego" can be utilized. The id, which symbolises primitive desires, manifests itself through Linus's attachment to his blanket. The ego, which functions as mediator between the id and the external world, becomes evident in Linus's skills to reason and negotiate his anxieties. The internalized moral compass, the superego, can be seen in Linus's commitment to ethical principles.

The psychoanalysis of Linus van Pelt demonstrates a complex character rooted in profound fears and anxieties, existential matters, and a symbolic dependence on his security blanket. Linus's introspective nature and philosophical thinking offer insight into the complex interplay of emotions and anxieties which contribute in shaping his inner world.

Linus van Pelt is a character known for his wise personality as well as his blanket wrapping and thumb-sucking in the Peanuts series. Especially when Schulz starts to draw him with eyeglasses, his intellectual personality becomes more visible. When Charlie Brown, a member of the *Peanuts* gang, has a problem, he shares his problems with Linus in front of the brick wall. In the 1966 TV adaptation *It's the Great Pumpkin, Charlie Brown* the Peanuts gang is mentioned as well as Linus's Halloween celebration. According to the story, Linus van Pelt begins preparations for Halloween with his older sister Lucy. Linus is seen carving pumpkins for a

long time with his sister's dominant character. Later in the day, as the other children gather candy in the neighborhood, Linus is seen waiting for a big pumpkin from the sky, accompanied only by Charlie Brown's sister Sally Brown. The fact that an intellectual character like Linus van Pelt expects a pumpkin to come from the sky with a false belief can be seen as a behavior that contradicts his wise personality and is childish.

In fact, it is possible to interpret this behavior precisely with Linus's intellectual personality. In fact, there is no tradition of carving pumpkins in the Christian faith that dominates America. In fact, it's a pagan custom, and its relocation to America is due to immigrant Irishmen. (URL 19)

In his book *Either/Or: A Fragment of Life*, Kierkegaard (1843) mentions a clown who went on stage to announce a fire, but was applauded because the audience thought he was joking. It is possible to say that what happened to Linus in *It's the Great Pumpkin, Charlie Brown* was a similar situation. Linus van Pelt also wanted to show his friends that they should move away from this pagan custom and return to true religion, waiting for a large pumpkin that could not be carved, but the only person who came after him, even if she did not believe in him, was Sally Brown because she was in love with him. While Linus van Pelt waits in a field where there is no one, the Peanuts gang is busy collecting candy, because, as Kierkegaard says, we cannot find reality where the crowds are piling up.

2.5. Peppermint Patty's Personality

Patricia Reichardt, commonly known as "Peppermint Patty", holds a significant role as a prominent female character within the *Peanuts* comic strip. She exhibits an extroverted and athletic disposition. She harbours romantic feelings for Charlie Brown, whom she affectionately refers to as "Chuck". Additionally, she is frequently accompanied by her closest companion, Marcie, following the latter's introduction in the year 1971. The character in question is enrolled in a distinct educational institution from the majority of the *Peanuts* ensemble, with the exception of Marcie and Franklin. This character encounters challenges in the realm of academic pursuits and the completion of assigned coursework. She resides in a different neighbourhood from her father and assumes the role of a representative for well-behaved children residing in the less desirable area of the town. Peppermint Patty exhibits qualities of loyalty, courage, and vulnerability.

Peppermint Patty is widely recognised for her tomboy persona, frequently engaging in athletic activities and assuming the role of the primary sports enthusiast within the *Peanuts* ensemble. Peppermint Patty frequently exhibits a notable inclination towards indolence, particularly in the

context of her academic pursuits. She has gained significant recognition for consistently achieving a D- grade on all academic assessments and assignments throughout her schooling.

In a particular comic strip, the protagonist received a grade of Z-, which she referred to as “sarcasm”. Additionally, she engages in the identification of patterns within her true-or-false assessments, frequently vocalising her responses by stating “True! False! False! True!”. In a sequence of comic strips published in 1984, the character Peppermint Patty experiences academic difficulties resulting in her retention in the same grade due to her failure in all subjects. However, an unexpected turn of events occurs when she is eventually permitted to rejoin her previous class. This decision is prompted by the peculiar occurrence of snoring sounds emanating from her former desk, which leads both students and faculty to speculate that a supernatural entity, commonly referred to as a “snoring ghost”, may be haunting the classroom. The potential exacerbation of Peppermint Patty's poor academic performance may be attributed to her inclination to doze off during class. The reason for this behaviour has been elucidated as her father's tendency to work late, which in turn triggers her feelings of insecurity, thereby preventing her from falling asleep until his return.

Peppermint Patty's cognitive abilities may be characterised as lacking; it was not until March 21, 1974, that she became aware of Snoopy was a dog (Fig 41). Her epiphany occurred during a phase of school refusal, wherein she opted to remain in the company of Snoopy rather than attend classes. In the midst of an altercation with Marcie, the doghouse belonging to Snoopy, which she mistakenly perceives as a “guest cottage”, undergoes destruction. Consequently, Marcie successfully persuades her companion that Snoopy is indeed a beagle, rather than a “funny-looking kid with a big nose”.

Fig.41. Patty realizes Snoopy is a beagle



Peppermint Patty's lack of perceptiveness became increasingly evident, particularly when she arrived at a school for intellectually gifted individuals carrying a large bag, under the assumption that she would be receiving various items. However, her misconception about the nature of the institution was promptly clarified by the school representative, leading to her

experiencing a sense of embarrassment. Moreover, Peppermint Patty, upon Snoopy's endorsement, decided to enrol in the Ace Obedience School (Fig 42). She actively participated in the curriculum alongside the other canines, without harbouring any significant doubts regarding her unique status as the sole human participant. Subsequently, she successfully completed her academic programme and subsequently experienced profound humiliation when the principal of her conventional educational institution elucidated her actions. Moreover, Patty's response to this incident involved a belief that the neighbouring cat, known as World War II, was actually Snoopy in disguise, despite lacking any logical basis. Consequently, she initiated an attack on the cat, compelling Snoopy to intervene and protect Patty. Ultimately, Peppermint Patty's intellectual shortcomings are further intensified by the aforementioned humiliations, as she proceeds to obstinately attribute fault to those individuals who attempted to caution her, disregarding their advice to her own detriment.

Fig.42 Patty in Ace Obedience School



Peppermint Patty exhibits a notable characteristic that proves to be problematic, namely her proclivity to selectively perceive and acknowledge only the information that aligns with her personal desires. Frequently, she initiates a favour or solicitation from an individual, and irrespective of their initial response or lack thereof, she presumes their implicit agreement to comply, primarily due to her failure to provide them with an opportunity to respond. One such occurrence can be observed in *A Charlie Brown Thanksgiving*, where she presumes that Charlie Brown would acquiesce to her proposition of accompanying him for Thanksgiving dinner. She interprets his lack of ability to construct a coherent response as a form of acquiescence. Another example can be found in the television special titled *She's a Good Skate, Charlie Brown*, which is an adaptation of a series of comic strips published in November and December of 1974. During the process of getting ready for a skating competition, Peppermint Patty becomes aware of the fact that Marcie's mother possesses a sewing machine. Consequently, Peppermint Patty makes the assumption that Marcie will possess the ability to create an attire for her. Despite

consistently asserting her lack of sewing skills, Marcie is coerced into attempting to fashion a dress for Peppermint Patty, resulting in an unfortunate outcome.

Peppermint Patty possesses hair of moderate length, featuring frontal bangs. Additionally, she possesses prominent nasal features and exhibits a scattering of pigmented spots known as freckles. She typically adorns a shirt featuring black vertical stripes, accompanied by shorts embellished with a white stripe on either side. Interestingly, when portrayed in animated form, these shorts give the illusion of a skirt. Furthermore, regardless of the season, she persists in wearing a pair of sandals, even during the winter months. She rarely dons a dress, except on specific occasions such as participating in a figure skating competition or adhering to the dress code enforced by the school. In the majority of animated portrayals, the character is depicted wearing a green striped shirt and sandals, with dark blue shorts or skirt, and typically sporting light brown hair. In *The Peanuts Movie*, the character's hair is depicted with a red coloration.

The character known as Peppermint Patty made her initial debut on the date of August 22, 1966. The disclosure of her last name, Reichardt, did not occur until January 15, 1972. Based on the evidence presented in the comic strip dated October 4, 1970, it can be inferred that her birthday falls within the early part of October. This conclusion is drawn from the depiction of her receiving a birthday gift consisting of a dozen red roses from her father. The precise date of her birthday, however, is not explicitly mentioned.

She maintains a positive and amicable relationship with Charlie Brown, whom she affectionately refers to as “Chuck”, as well as with Marcie. In 1966, she was introduced to Charlie Brown by their shared acquaintance, Roy. The encounter between the two characters took place in 1971, wherein the subject assumed the role of counsellor for Marcie during a summer camp programme. This suggests that Peppermint Patty is of a higher age than Marcie, however, subsequently they are depicted as being in the same academic grade level. Based on their individual academic standings, it appears probable that Marcie may have advanced a grade, Peppermint Patty may have been retained, or both scenarios may have occurred.

Peppermint Patty is depicted as being subjected to a novel school dress code in comic strips published during the months of January and February in the years 1970 and 1972, as per the available records. During the 1970s comic strips, the protagonist is prohibited from wearing her sandals due to the regulations outlined in the school dress code. After a span of two years, the educational institution mandates that she adhere to a dress code policy. Peppermint Patty made the deliberate choice to challenge the established dress code regulations, enlisting the legal

representation of Snoopy in an attempt to contest the aforementioned decision. Furthermore, it is during her testimony before the school board that Patricia Reichardt discloses her complete name as well (Patricia Reichardt).

Peppermint Patty's current living arrangement involves cohabitation with her father, thereby suggesting the probable absence of her mother, as indicated in the comic strip dated September 27, 1973, where she explicitly informs Marcie about her lack of a maternal figure (Fig 44). She maintains a strong emotional bond with her father, who affectionately refers to her as a “Rare Gem” and bestowed upon her a pair of sandals that she consistently dons.

Fig.44. Peppermint Patty talking to her friend, Marcie, about her mother



Several years following her introduction, Peppermint Patty commenced experiencing romantic feelings towards Charlie Brown. Frequently, she assumes a seated position beneath a tree in the company of him, engaging in conversations pertaining to matters of emotional significance, while he skillfully avoids addressing the subject matter at hand. Additionally, the protagonist experienced a transient infatuation towards the character known as “Pig-Pen” and developed romantic feelings for Pierre in the film *Bon Voyage, Charlie Brown (And Don't Come Back!!)*. Moreover, it is worth noting that Peppermint Patty stands out among the various characters as she displays a distinct lack of aversion towards the uncleanness exhibited by “Pig-Pen”. In a particular narrative arc that unfolded in February 1980, the protagonist experiences a romantic attachment towards the male character (Fig 43).

Fig.43. Peppermint Patty falls in love with Pig-Pen



Peppermint Patty assumed the role of an advocate for the inclusion of girls and women in sports, promoting their active involvement in parallel with boys and men.

2.5.1 Peppermint Patty's Mental Problems

Peppermint Patty, a prominent figure in *Peanuts*, has garnered significant admiration among readers due to her vibrant demeanour and distinctive idiosyncrasies. By examining the character of Peppermint Patty from a psychoanalytic perspective, we can gain insight into the underlying motivations and unconscious desires that influence her actions. Peppermint Patty presents an intriguing subject for analysis within the field of psychoanalysis, as her distinctive characteristics and intricate interpersonal dynamics offer valuable insights.

The fundamental essence of psychoanalysis centres around the investigation of the unconscious mind, which encompasses repressed desires, unresolved conflicts, and formative experiences. Peppermint Patty's robust determination and proactive demeanour can be interpreted as a reflection of her subconscious motivations, which originate from her formative experiences during early childhood. The demanding demeanour and inclination for control exhibited by her may potentially stem from an underlying psychological need to compensate for perceived vulnerabilities or a history of limited control in prior experiences.

Psychoanalysis places significant emphasis on defence mechanisms, which are psychological processes aimed at safeguarding the ego from anxiety through the distortion of reality. Peppermint Patty exhibits a notable defence mechanism characterised by her steadfast refusal to acknowledge her genuine emotions towards her intimate companion, Charlie Brown. In spite of exhibiting indications of fondness, she consistently rejects any proposition of romantic involvement, concealing her susceptibility beneath a facade of companionship. The utilisation of this denial mechanism serves as a protective barrier against potential emotional distress or rejection (Fig 45).

Fig. 45. Peppermint Patty trying to hide her emotions towards Charlie Brown



The unconventional physical presentation of Peppermint Patty, which is marked by her androgynous clothing and short hairstyle, prompts inquiries regarding her gender identity. A psychoanalytic examination may uncover her internal conflict with societal expectations and norms, resulting in her adoption of a more indeterminate presentation. Peppermint Patty's divergence from conventional gender norms can be interpreted as a means of questioning established gender roles and asserting her genuine identity, thereby circumventing the limitations imposed by societal expectations. Additionally, Patty's masculine attitudes, her dominance in sports against male characters, and Marcy persistently calling her friend Peppermint Patty "Sir" reveals that these two friends actually have gender issues.

The examination of Peppermint Patty's relationship with her devoted companion Marcie presents captivating dynamics that warrant psychoanalytical analysis. Marcie, frequently portrayed as the embodiment of rationality and intellectual acumen, functions as a contrasting character to Peppermint Patty's more spontaneous disposition. Their relationship exhibits a complicated and intricate interplay involving elements of dependency, admiration, and power dynamics. The observed interactions between them exhibit a multifaceted and intricate interplay involving elements of dependency, admiration, and power dynamics. Peppermint Patty's brash behaviour and occasional indifference towards Marcie's emotions may potentially reflect an unconscious desire to uphold authority and establish dominance within their relationship.

Peppermint Patty's consistent engagement in sports and her desire to demonstrate her abilities shows an underlying performance anxiety. In her persistent pursuit of sportive achievements, she may be looking for an external acceptance and tend to derive a sense of self-worth from it. The reason behind this compulsive impulse can be perceived as her unconscious fear of failure and her need to overcome any perceived inadequacy related to her. Her self-imposed pressure she puts on herself may arise from an unresolved sense of insecurity, or from a will to demonstrate her own value to others.

Peppermint Patty, a character having intricate and multifaceted qualities, presents a catchy subject for psychoanalysis. When her behaviours, relationships, and her internal conflicts are examined, it is possible to unveil the hidden motivations and unconscious desires that contribute to the formation of her personality.

2.5.2. Patty's Gender Identity Disorder

Gender identity is a factor that is evident in children at an early age. In determining this factor, the environment in which the child lives, the circle of friends, the emotional states he/she experiences, and psychological factors play an important role.

The main psychosocial factors affecting the development of sexual identity are experiences in the first years of life, the existence of appropriate identification samples and the way they were raised. Relationship problems with mothers, fathers and siblings, rejection, history of childhood neglect and abuse, domestic violence and separation are other influencing factors.

Problems in the family reveal an identity that the problems that have been experienced have to suppress. Judgments known in public help with this. The perception that women are more fragile, naive or weak and that men are stronger and dominant can be effective in sexual orientation in children. Instead of being a woman and feeling weak, she can show a masculine attitude and feel strong by putting herself in a more dominant character. Thus, he/she can enter a sexual character that he/she does not have and play a role in that character.

Gender role behavior is gender behaviors shaped by cultural definitions and expectations. It is the behavioral characteristics that make men and women different from each other. It is to be feminine or masculine such as certain abilities, interests, attitudes, job preferences, social aggression, sexual behavior. It is significantly determined by the socialization of the child and charged to the individual by society. Gender-appropriate behaviors vary across cultures and over time. It is compatible with cultural identity.

Thus, the child starts to show a character other than himself/herself. He/she takes it upon himself/herself to look different than he/she is, to dress differently and to behave differently.

Freud indicates that there are periods that direct the sexual development of the child from birth. These periods are known as oral stage (0-1 years), anal stage (1-3 years), phallic stage (3-6 years), latent stage (6-11 years), genital stage (11 years and later). He collects these periods under the theory of psycho-sexual development.

Freud's theory called "Psycho-sexual Development" examines how individuals complete their personality development by going through different stages starting from the neo-natal period. Expressing the link between self and sexual development, Freud explained the existence of libido. Aforementioned sexuality is not dealt with in a narrow context that only includes acts aimed at the union of the genitals. In "sexual" manner, there is a use that includes the meaning

of the organism's orientation to any object or stimulus that provides pleasure. According to psycho-sexual development theory, being related to the body part that gives pleasure to the child in each stage, excessive or incomplete pleasure satisfaction results in fixation to the current period.

The smooth overcoming of these periods results in the smooth completion of sexual personality development in childhood. However, there are differences in sexual orientations or sexual behaviors in children with the effects of external factors or psychological emotional states. Although our comic strip character Peppermint Patty is actually a girl, there may be different reasons behind her masculine dress, her interest in sports, her masculine behavior and her friend Marcy's calling her "Sir". One of them is her love for Charlie Brown. Here, the underlying reason may be the fear of not receiving love in return and the instinct to see oneself as ugly. It is possible to explain this with dysmorphia.

Dysmorphia is a phenomenon that causes individuals to think that they look very ugly by enlarging these defects in their minds, even though there is no defect in their bodies or there are very small defects, and to constantly deal with it and worry about it (URL 20).

Just as Patty does not allow anyone else of the opposite sex to take care of her, what is valid for her is her love for Charlie Brown and the thought that Charlie Brown does not love her. Because of this thought, she thinks herself ugly and possesses dysmorphia, and she starts to reflect herself differently than she is. She dresses like a man and acts like a man, and the thought here may be that she follows a different way to suppress her intense feelings. Another option can be explained by Freud's Oedipus Complex and Electra Complex.

Freud attributed the Oedipus complex to children of about the ages three to five. He said the stage usually ended when the child identified with the parent of the same sex and repressed its sexual instincts. If previous relationships with the parents were relatively loving and nontraumatic, and if parental attitudes were neither excessively prohibitive nor excessively stimulating, the stage is passed through harmoniously. In the presence of trauma, however, there occurs an "infantile neurosis" that is an important forerunner of similar reactions during the child's adult life. The superego, the moral factor that dominates the conscious adult mind, also has its origin in the process of overcoming the Oedipus complex. Freud considered the reactions against the Oedipus complex the most important social achievements of the human mind (URL 21)

Freud claims that the child rejects the individual of the same sex in his family and feels close to the individual of the opposite sex. What the Oedipus Complex is related to girls is the Electra Complex.

This complex, which Sigmund Freud put forward and systematized, begins to emerge with the daughter's perception of authority in her mother, which restricts her own will and forces her to give up her sexual freedom. The manifestation of the desire to get rid of the mother in dreams, the reflection of this desire on daily life over time, the sense of pity and compassion towards the father become evident as the reflections of this complex. The little girl's hostility to her mother, whom she thinks is hindering her affectionate relationship with her father and believes to be in the place she desires, turns into a kind of complex over time. This complex, which Freud initially described as the "Oedipus Complex" with a common name for girls and boys, was separated from the Oedipus Complex by Carl Gustav Jung in 1913 and referred to as the "Electra Complex".

The fact that the parents were not shown in the comic strip does not allow us to make a definitive judgment about Patty's relationship with her family. However, according to the Electra Complex theory, her masculine attitudes and masculine clothing style may have shown that she had a conflict within her family about her orientation towards parents and that she had a desire to be like her father as a result of this conflict.

It may be possible to explain these behaviors of Patty with existentialism in philosophy. Another philosopher who explains the philosophy of existentialism is Jean Paul Sartre. For Sartre, creature in itself is a closed, uncreated being that is identical with itself. At this point, it is essential to state that the concept of "existence comes before essence", which is the principle of existentialism, is also valid for Sartre. But for the category of being-in-itself set by Sartre, this principle of existentialism is not valid. As can be understood from this, it precedes self-existence in the sphere of self-existence determined by Sartre.

According to this idea, being is formed first, but character and attitudes are shaped later by finding one's own essence.

According to the existentialism movement described by these two philosophers, man is first created by God and then creates his own essence with his own experiences, according to which Peppermint Patty, unlike her own existence and apparent nature, has revealed her own essence, her own character with her experiences and has shown a different character than she is.

3. Conclusion

In this study, the personalities of Snoopy, Charlie Brown, Lucy van Pelt, Linus van Pelt, Peppermint Patty, who are the main characters of Charles M. Schulz comic strip Peanuts, were analyzed within the framework of Freud's phobias in the field of clinical psychology. The characters were evaluated in terms of existential philosophy.

Snoopy, one of the main characters in the comic strip, is a beagle with claustrophobia. He has some anxieties although he is a dog. The reason behind this has been explained with the process after his being adopted.

Freud's aforementioned statements about phobias put forward that Snoopy developed his phobias against the anxiety caused by his suppressed primitive impulses. Since he cannot cope with his own problems, he developed different phobias such as fear against cats.

These fears are now a disregard for the extraordinary powers required by his existence. In other words, his oblivion about his own existence as a dog has been explained in terms of his existence. This clinical condition brought on by existential anxiety also manifests itself in Snoopy. Snoopy completely disclaims the struggle for life as the reason for his existence, prevents his own existence with his own concerns, and lives his life differently due to his concerns.

While Snoopy is a character who questions his own existence, his essence, on the other hand is shaped after its existence. Unlike an ordinary dog, he has different characteristics. Judging from Sartre's ontological perspective, Snoopy appears to be a character who tries to turn to the essence between his own existence and consciousness. His own consciousness does not bother to understand his essence and he tries to go beyond his existence. This is why he appears in front of the readers as an attorney, pilot, author or with other alter egos, which distinguishes Snoopy from an ordinary pet dog. As Snoopy appears to be a creature with human characteristics, his existence can readily be interpreted as a good fit for Sartre's ontological perspective to this end.

Within the context of this thesis Charlie Brown's efforts towards being accepted by the society has been explained with Freud's structural personality theory. Regarding this theory, Charlie Brown's superego has been found superior to his id and ego. Besides, Charlie Brown's constant fear of failure and rejection in the context of Hegel's Lord-Bondsman Dialectic again appears to symbolize the difficulties he faces in his quest for freedom. In this sense, Charlie Brown continues to struggle against all kinds of difficulties in the process of developing self-

consciousness. What is more, Charlie Brown does not actually have a fear against a certain point. Charlie Brown is afraid of everything. This shows us that Charlie Brown has pantophobia.

In this context in line with of Hegel's Phenomenology of Spirit, Charlie Brown's internal conflicts and problems have proved that Charlie Brown suffers from anxiety because of his pursuit of his own freedom and self-efficacy. The constant desire to be appreciated, and the thought of being successful eventually contradicts with the concept of the phenomenological spirit. It is also possible to state that Charlie Brown's anxieties can be evaluated within Tillich's ontological perspective as regards courage. Charlie Brown is a character who desires to be accepted by his friends, his family, his dog, his teachers, and the society. His purpose in his existence is to be accepted. Charlie Brown is a character fearing for not achieving his purpose and not being accepted by the society, which makes him anxious with the fear of losing his meaning.

As for Lucy van Pelt, she is a dominant character who wants to establish authority in her environment, especially on her brother. This dominancy that Lucy exhibits throughout the series can be explained with Adler's Birth Order Theory. Generally, individuals with narcissistic personality disorder use projection consciously in their lives. Lucy van Pelt, in this respect, turns out to be a person with narcissistic personality disorder. In this study, on the other hand Lucy's efforts to establish authority over her environment in order to suppress her emotional emptiness has also been explained within Freud's psychological reflection theory. One of the most important indicators of this is that she wants to stand out by reflecting herself as a psychiatrist and gaining the appreciation of everyone.

It is also possible to explain Lucy's narcissistic personality and her attitudes that reflect her uniqueness and originality, associated with the concept of Solipsism. Lucy prominently illustrates the concept of solipsism. For her, she is superior to everyone else. Hers is the only valid thought. She reflects this behaviour on all members of the gang. Therefore, through the lens of Hegel's idea of the evolution of self-consciousness Lucy in this thesis turns out to be assessed as a character who fails to realize her own self-consciousness by remaining at the centre of the sibling conflict. While in this process, instead of facing her concerns, she attributes this to her narcissistic personality and dominant character and covered it up.

As the fourth character of this series Linus is known for his dependency on his security blanket. He spends much time hugging his blanket and when his elder sister, Lucy, or Snoopy tries to

take his security blanket from him, he feels anxious. His strange addiction to his blanket can be explained with his pursuit for comfort and relief consistent with Heidegger's view of Being-towards-death. For Heidegger, the being exists with encountering death and human beings look for ways to cope with this encounter. Linus van Pelt's blanket gives him comfort and security, thereby reducing his anxiety brought by the problems he has to encounter.

Peppermint Patty as the fifth character of the series, appears to exhibit masculine attitudes and these attitudes may be evaluated as a reflection of her unrequited love, while being explained with the term dysmorphia. Also, Patty's issues in her family forces her to act like a male. In compliance with Sartre's stance of existentialism, Patty, in the end, puts her own existence aside and reveals her essence.

This comic strip has contributed to emergence of a broader understanding and empathy of aforementioned emotional states by bringing specifically anxiety and other psychological issues alike to the attention of a wide range of audience. This representation, made through Snoopy and other characters, has the potential to increase emotional and social awareness, especially in children and young people. Furthermore, such examples of popular culture can help to make psychological problems and their treatments less stigmatized in society. Besides the clinical definition and history of anxiety, the handle of this issue through popular culture plays an important role in increasing awareness and general acceptance of the issue. Snoopy in particular and the Peanuts comic strip in general can help us understand complex psychological issues, such as anxiety, and allow us to empathize deeply with individuals struggling with these problems.

Ultimately, through offering an ample material for examining the concept of anxiety in both popular culture and academic research, Charles M. Schulz's Peanuts comic strip is a rich resource for addressing anxiety and inner struggles. The analysis of the moods of specific characters of the series, therefore, may help us understand anxiety from both philosophical and psychological perspectives while consolidating all these with language and literature.

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