
Behind the Bum: A Psychoanalytic Reading of Andy Griffiths' *Bum* Trilogy

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Anal jokes abound in Andy Griffiths' trilogy of novels for children, *The Day My Bum Went Psycho* (2001)¹, *Zombie Bums From Uranus* (2003) and *Bumageddon* (2005). The titles of the second and third volumes give a fair idea of the quality and makeup of these jokes: they generally take the form either of *double entendres* (Uranus or "your anus", a joke likely to be lost on American readers because in the USA "anus" is a taboo word and Uranus is therefore mispronounced "urinous") or anal transmutations of common words (*Bumageddon* for *Armageddon*). Such jokes can be found on almost every page of the trilogy, sometimes more than once on a page. To date, Griffiths' *Bum* trilogy has received scant critical attention with the exception of Yvonne Hammer's 'Interrogating the Humanist Subject in Carnavalesque Quest Novels' (2006); but its extreme focus on matters anal in both wordplay and plot invites scrutiny from those theoretical perspectives that take an interest in the scatological. In this paper I shall be considering the trilogy's fondness for anal jokes and bums from three such perspectives, those of Mikhail Bakhtin, Julia Kristeva and Sigmund Freud.

Griffiths' first volume, *The Day My Bum Went Psycho*, is set in an anally inflected version of our world in which almost all geographical features are made up of shit, while animals and plants emit foul-smelling bowel gases, are shaped like bums and faeces and are named accordingly. In this world, human bums can detach themselves from the rest of the body and lead an independent existence. They have arms and legs, a mouth (anus) that can speak and emit toxic gas, and an eye (also the anus) that can emit tears. A twelve-year-old boy, Zack, is the protagonist of the trilogy and in the first volume his bum deserts him to lead a rebel group of human bums plotting to rearrange all human bodies and take what they consider their rightful place above, as part of the head, while human faces are to be sent below to function as buttocks. In these respects, Griffiths' first volume accords very well with Bakhtin's account of the carnivalesque in *Rabelais and his World* (1984). Carnival, as Bakhtin presents it, is a period of license when social values are briefly inverted, rulers obey and the lowest become the highest. During carnival, behaviour is celebrated that at other times is not approved—practical jokes, obscenities, excessive eating

and drinking, unbridled sex. Once the carnival days are over, order returns without any need for the authorities to intervene. Carnavalesque literature, according to Bakhtin, is characterised by emphasis on the lower parts of the body, the dismembered body and exaggerated body parts such as the buttocks. Griffiths' trilogy is in these respects an exemplary carnivalesque text.

The rebel bums' attempt to take the place of human faces is carnivalesque in that it inverts the usual hierarchy of body parts, with the 'nether regions' seeking ascendance. The idea that bums can detach themselves at will and attempt to overthrow their human owners is also carnivalesque. The keen interest that Griffiths' narrative takes in bowel gas and shit is also in accord with Bakhtinian carnival, at which belching, farting, shitting and pissing are relished. At the end of the first volume of Griffiths' trilogy, order is to some extent restored when the human bums abandon their revolt when they come to understand that their real leader, the non-human Great White Bum, intended the deaths of their humans, not just a relatively harmless, even comical, rearrangement of the human body.

However, this bum revolt is not enacted as part of a socially approved period of carnival, nor does the ending of the revolt entirely restore order. Volume 2 expands the arena in which battle is waged between human bum-fighters and hostile bums, to include Uranus, from which hordes of zombie bums travel to invade earth. Volume 3 plays with the paradoxes of time travel, going back through pre-history to the origin of life on earth. The bums' threat to take over the entire world is thus not the sanctioned, playful, temporary reversal of order characteristic of carnival, but a menace to be fought against throughout human history. It is at the very end of the trilogy that the Bakhtinian dichotomy between social order and the carnivalesque is fully asserted. Zack and his friends have gone back in time to annihilate the Great White Bum and change the course of both history and evolution, so that in the present there are no hostile bums to be fought and life is as the reader knows it, with the children's family and neighbours eager for them to behave better. This accords with Bakhtin's restoration of the status quo, and the whole story of hostile bums could be considered a carnivalesque episode in the non-carnavalesque realist fictional world.

A proviso must be made at this point. Within the bum-hostile environment of the trilogy's adventures, the adult bum-fighters have replaced their flesh-and-blood bums with silicon artefacts but the two children develop a new partnership with their own bums in which all prove equal in terms of ingenuity and bum-fighting ability. Zack's bum is as capable of thoughtful planning as the boy is. Such a partnership dissolves the inequalities of the social order which Bakhtinian carnival functions to release intermittently. The third book ends like *The Wizard of Oz* film with the revelation that the bum-fighters of old reality are now to be found as ordinary everyday family members and neighbours; but there still remain two detachable bums, starting a romance of their own, with the prospect that bum babies might re-establish bum evolution in a more human-friendly way (later in this paper, I shall consider a more sinister reading of this bum-coupling). Such a romantic pairing of the two bums, like the partnership they have with their humans, potentially dissolves the threats that carnival functions to release. What happens within the story, then, to some extent calls a Bakhtinian reading into question. As a whole, however, as Hammer argues, it can be regarded as a carnivalesque entertainment, set against the politer norms of literature for children.

While the books are carnivalesque in their anality, they lack the rich variety of excess that carnival promotes, its licensed revelry in eating, drinking, sex and obscene language. There is one highly Bakhtinian section of the final book in which the Great White Bum courts and marries Robobum, a grotesque parody of the socially sanctioned rituals of courtship and marriage; but there is no overt mention of fucking in the books. This, as well as their narrow range of obscenities ("shit" is unmentionable even as part of Griffiths' anal punning on common words) may be attributed to the books' marketing for an audience of pre-pubescent and early pubescent boy readers, but the lack of other festive components is more puzzling from a Bakhtinian perspective. After all, books for children have long been noted for their lovingly detailed description of feasts, from *The Magic Pudding* and *The Wind in the Willows* to *Harry Potter*. While contemporary children's books avoid any mention of alcohol as part of children's festivities, there are plenty of sweet drinks that could

be mentioned. In Griffiths' volumes, the bum-fighters are almost never depicted eating or drinking; rather, the principal eaters in these books are bum-monsters eager to ingest human flesh. With one signal exception, the eating of the Kisser (to be discussed in detail later), these creatures' eagerness is disappointed. When humans eat, in the episode where Ned Smelly feeds the bum-fighters, the focus is on the disgustingness of the food and its smelly digestive consequences: there is no question of festive excess. In Bakhtinian carnival, the reversal of the status quo is marked by loud noises, music and dancing, but the bums' revolt is characterised by secrecy and silence. Even in book 1, then, the most carnivalesque of Griffiths' trilogy, there is almost no evocation of the fun, bodily pleasures and sensual excesses of carnival.

While a Bakhtinian reading of the *Bum* books in terms of carnival may find them not quite carnivalesque enough, a reading in terms of disgust and horror is rather more questionable. Among psychoanalytic theorists, it is Julia Kristeva who has most thoroughly explored disgust and horror as psychological phenomena. Kristeva's theory of the abject and abjection, as set out in *Powers of Horror* (1982), owes a debt to both Bakhtin's analysis of carnival and Mary Douglas's understanding of dirt and cleanliness. She applies both sets of insights to the psyche rather than the social world. For Kristeva, the process of development from new-born to adult is understood as a process of becoming a subject, moving away from total identification with the mother. This process comes into play as the child begins to insist upon a boundary between itself and the maternal body, and then generalises to the establishment and defence of other psychological boundaries on which a sense of self as subject depends. Intrusions or extrusions over this initial boundary come to be marked by feelings of disgust and horror, and then the child's own body becomes a cause for disgust; the category of the abject includes things that disgust when they enter the mouth and bodily fluids that disgust when they leave the body's leaky orifices. Since the body's tendency to produce waste is far from controllable, subjectivity is endlessly under attack. Beyond infancy, all that is anal is abject in Kristevan terms; thus Griffiths' innumerable jokes about bowel gas and shit and anuses are all abject in a Kristevan reading. That which is clean and

proper, well defined by boundaries and governed by law, the domain of subjectivity, is termed by Kristeva, the symbolic order. In a Kristevan reading, the Bum-Fighters' Academy and the triads of bum-fighters would be understood as part of the symbolic order. As the story proceeds, Zack takes his place in the symbolic order as the best of all bum-fighters. The adult bum-fighters and (for part of the trilogy) Eleanor protect themselves against the abject products of their own bodies by installing artificial silicon self-wiping bums. 'Self-wiping' implies that the bum-owners will continue to defecate; they will no longer, however, need to risk contamination by wiping their own bottoms.

As well as the profusion of references to matters anal, Griffiths' books focus with sustained intensity on one other abject bodily fluid – spew. This is not human vomit in particular, for Zack only throws up once and his mess is speedily cleaned away. Rather, the most disgusting and horrifying bodily fluid in the trilogy is arguably the spew vomited up by the giant mutant maggot blowflies, spew made up of the liquefied remnants of the body of a treacherous bum-fighter, the Kisser. During the course of the novels, the Kisser's human body is progressively eaten away, digested and reduced to a sentient puddle that still has a functioning eye. Such a progress mingles the disgustingness of vomit (stomach contents abjectly expelled from the body) and the horror of a deliquescing corpse. For Kristeva, the corpse is the ultimate abject and the novels' representation of this particular death-in-life corpse is replete with both disgust and horror. The Kisser's fate can also be understood as the collapse of body boundaries as his living body is eaten away by maggots and his dead body ingested and then reduced to an eye and a puddle of spew by the blowflies. As such, the Kisser's body can be understood as returning to the womb and even before the embryonic stage, to an abject puddle of male liquid.

While such elements as this in Griffiths' novels accord well with Kristeva's theory of the abject, others do not. My quibble with a Bakhtinian reading of the books was that they do not offer either enough relish in excess or enough of a dichotomy between the social order and the carnivalesque; my objections to a Kristevan reading derive from the same lack of clear dichotomy as well as the issue that, despite the books' anality, they are not

abject enough. An instance of the lack of differentiation between the world of order and that of the abject occurs in volume 2, *Zombie Bums from Uranus*, when Zack and his allies are sucked into and through a brown hole, Griffiths' anal variation on the astronomical black hole. Despite its anal implications, this brown hole proves to be on the side of the bum-fighters, sending Zack and Eleanor exactly where they will be needed to rescue Zack's parents on Uranus. I have already mentioned Zack and Eleanor's eventual partnership with their bums in service to the cause of bum-fighting. No human bum is in itself disgusting in the course of these novels; indeed, Eleanor's lost bum turns out to be small and cute. Even the Great White Bum, most powerful of all bums, is awe-inspiring rather than abjectly disgusting (much like Melville's White Whale, which Griffiths is parodying here). The books make great play with the disgustingness of bowel gas and shit, but give much less attention to other bodily fluids, with the exception of spew. Here again, as with the brown hole, bodily effluvia and excreta serve the cause of the bum-fighters. The stink of old socks worn too often, or the stench of a man's foul body odour, proves useful as a weapon against hostile bums. Bursting a pimple gives a means of propulsion for the bum-fighters as the pus jets out. Bowel gas functions as a weapon for the bums against the bum-fighters, but also as their means of propelling themselves and their vehicles. Blood is mentioned only once in passing in the trilogy, when Zack discovers traces of blood on the collar of his grandmother's missing cat, which he mistakenly presumes to be dead. Blood is here not at all abjected, and the other bodily effluvia and excreta of bums are assigned as much to the symbolic order's arsenal (so to speak) as to the abject forces that assail its boundaries. This peculiar versatility of bodily fluids poses a problem for a Kristevan reading, as does the representation of human bums as speaking subjects whose speech is made possible by the emission of bowel gas.

Ultimately, at the end of the third volume, Zack succeeds in altering the prehistory of the world such that the Great White Bum and all his bum-shaped progeny are annihilated at the catastrophic moment when the bumosaurs are rendered extinct by the collision of a comet with the earth. Now, in the world that Zack has enabled to come into being, human

bums are just body parts and the profession of bum-fighter does not exist. Thus there is no longer any question of using anal emissions as weapons or means of propulsion while policing the boundaries of the symbolic order against hostile bums. In retrospect, the whole trilogy can now be understood in Kristevan terms as a study in the difficulty of establishing the symbolic order, of developing a clear differentiation between what is disgustingly repellent and what is clean and proper.

At the very end of *Bumageddon*, it is revealed that for Zack and Eleanor, if for no other human beings, bums remain detachable, independent speaking subjects. When Zack and Eleanor's bums are observed romantically watching a sunset together, the prospect of a sexual relationship between them brings with it the prospect of bum offspring, inaugurating a new sequence of bum-evolution to replace the one annihilated by the comet's arrival, perhaps leading to more renegade bums and a fresh need for bum-fighters. In such a world, the symbolic order is provisional only, amounting to little more than an illusion of control and cleanliness.

While the *Bum* books' version of the symbolic order is under severe threat in a Kristevan reading, they are also surprisingly lacking in abjection beyond the contents of the bowel and stomach. Volume 2, *Zombie Bums from Uranus*, deals with the difficulties faced by Zack's parents when the Great White Bum crashes into Uranus, and the troubles that ensue for Zack and his allies when the dead bums ringing Uranus are brought back to zombie life by this collision and invade earth. Griffiths is remarkably reticent about the disgustingness and horror of dead bums resuscitated as zombies. Apart from a couple of acknowledgements of their putridity and a mention of their discoloration, the bums that invade earth might as well be fully alive or else purely mechanical forces of destruction. These zombie bums attack humans by attaching themselves as a second set of buttocks, a procedure narrated as comic rather than evocative of horror. As corpses, the zombies are minimally abject.

A Freudian approach to the *Bum* trilogy can shed light on its lack of fun and sensual pleasure, noted in my consideration of a Bakhtinian reading, and also on this extreme emphasis on the discharges of the mouth and anus rather than any

other aspects of the disgusting. While Kristevan theory of the abject postulates a process of abjection beginning in infancy and continuing throughout life, and Bakhtinian carnival is a function of entire communities, Freud theorises a particular stage of psychosexual development occurring in puberty after a long period of latency. It is at this stage, according to Freud, that 'the impulses and object-relations of a child's early years become re-animated, and amongst them the emotional ties of the Oedipus complex' (Freud 1955b, 37). In the remainder of this paper I shall be making use of this formulation of the pubescent psyche to analyse the bum-fighting adventures of Zack and his allies. These adventures are in no sense a clinical record and, despite the author's initial claim that he is merely recounting at second hand what Zack had said to him, no reader is likely to take this text as anything but entertaining fantasy. Zack and his friend Eleanor are both twelve years old and thus likely to have entered into puberty. Zack repeatedly denies that they are boyfriend and girlfriend but in *Bumageddon*'s final scene, their two detached bums are discovered sitting together, holding hands as they romantically observe the sunset, jointly farting a heart-shaped cloud of methane to hover above them:

The two bums nudged closer to each other as their gases mingled and combined into a perfect love heart above them.

Zack, his eyes watering, looked at Eleanor and smiled. "No," he said. "I don't think it's over yet. Not by a long shot. In fact, I think it's only just begun."

(Griffiths 2005, p.204)

It seems that these bums have negotiated the Oedipus complex to the point where they can direct their sexual interests beyond the family. It is more doubtful, however, whether the humans observing them have also arrived at this stage of development. Perhaps these bums disclose the feelings that Zack and Eleanor are too coy to admit openly; on the other hand, they have been depicted consistently throughout the trilogy as distinct and independent entities, both physically and psychologically.

All the previous bum-fighting adventures detailed in the trilogy can be read as Oedipal conflict between father and

son. The hostile father takes the form of the Great White Bum, greatest of all antagonists to the human race and the father of all life on earth. He claims attributes of the Judaeo-Christian god, including immortality. The Great White Bum and his cohort of lesser Great White Bums are tricked by the children and then annihilated, with the father Bum immobilised by the inescapable embrace of his bride. It is then the twelve-year-old boy who replaces the Great White Bum as father of life on earth, as all bum-life now disappears from the evolutionary ladder to be replaced by evolution as we know it. In the course of their adventures, Zack's father, mother and grandmother die, as does Eleanor's father (her mother is already dead at the start of the story), but once Zack and Eleanor have changed prehistory, these adults come to life again: the children have in effect parented their own parents. These reborn adults are confident that the world has always been as they now find it, and that Eleanor's story is mere make-believe, but the fact that Eleanor and Zack still have detachable bums affirms their version of events. In this reading it is the children who have exercised god-like powers, themselves dying to be reborn, shaping the world of which their parents are now beneficiaries.

From a Freudian perspective, the scene in which the Great White Bum's bride, Robobum, clasps him so that he cannot lead his bums to safety, away from the direct path of the arseteroid, can be read as the wife's triumph over the husband, with the son as onlooker—in fact for much of the episode Zack is held within the robot bum as in a protective womb, expelled only when the Great White Bum attacks her on hearing that she is a robot sent by his enemies to bring about his death. This ending to the bum-fighting narrative implies an Oedipal closeness between mother and son, allied against the father, with the son just as helpless to free himself from within Robobum as the father is helpless in her arms. This Oedipal bond between mother and son against father is physically broken when Robobum is attacked and the children expelled from her interior. Arguably, however, the Oedipal connections remain strong psychologically. The arseteroid kills the Great White Bum, the remaining human beings and Robobum; after a very long hiatus, the story resumes in a bum-free version of reality, but one in which Eleanor is defined as her father's

daughter and an irate farmer, figure of paternal authority, threatens Zack with a pitchfork. In this world, children are expected to behave respectfully towards their elders, and Zack and Eleanor's status as children is emphasised when they converse with a used car salesman and point out that they are too young to drive. In this world, family ties are paramount. Zack and Eleanor's great joy that their parents and grandparents are now alive, far outshines the modest pleasures of holding hands, bum next to bum, in the sunset. All of these points give weight to a reading of the book's adventures in terms of the Freudian Oedipus complex, reactivated as the child enters puberty.

The phallic stage of Oedipal struggle is not the only aspect of childhood psychosexual development that can be traced in the *Bum* books. The entire story is dominated by anality, suggesting a reactivation of the anal stage, which Freud characterises in terms of struggle, of anal-sadistic pleasures in holding onto faeces or expelling them. While Freud has much more to say about the anal-retentive, he also acknowledges (but does not name as such) the anal-expulsive. The whole trilogy is anal-expulsive. A Constipater gun is mentioned but the books' battles are fought with anal emissions, farts and shit and a bum-volcano eruption. Not only are the books intensely anal in their geography and means of combat, but this is a world of unremitting hostilities. The Great White Bum and his progeny (which amounts to all life on earth, it seems, apart from human beings and a cat) seek to kill or zombify all non-bum life forms. The bum-fighters' metier is to attack and kill bums, and their nicknames indicate their methods: Smacker, Kicker, Pincher, Forker, Flicker. Conspiracy abounds. In volume 1, human bums are plotting the rearrangement of all human bodies; conspiracy spreads in volume 2 to Uranus, from which a horde of alien bums arrives to take over or kill all humans; in volume 3, bum hostility to humans is traced back to the beginnings of life on earth. Such ever-expanding conspiracies are typical of a paranoid understanding of the world, as is Zack's role as saviour of all humankind. When Zack destroys the bums in volume 3, he can be said to become the greatest killer in the world's history; the Great White Bum wants to kill all human beings: such megalomaniac aims and results are also characteristic of paranoiac delusion. As well as the

betrayal of the body by one of its parts and invasion by aliens, the books' paranoid elements include methane-induced madness and the disclosure of a double agent among the bum-fighters. A blind seer, several prophecies and various end-of-the-world scenarios add to the paranoid mix.

The Freudian, Robert Knight, comments on paranoid delusion that 'Explosive expulsion of the bowel contents would represent the bursting through the repressive barriers of the anal sadism, which is then attributed to an outside object, and, in fact, equated to an outside, now dangerous, object' (Knight 1940, p.155). Such a process can be tracked during the course of the trilogy as its anal-sadistic threats appear to emanate from the Great White Bum, with the bum-fighters' equally anal-sadistic tactics as a mere defensive response. Ultimately, though, the Great White Bum's aeons-long hostility towards human beings turns out to be caused by Zack's attack on it as a new-born cellular life-form. Paradoxically, Zack is both projecting onto the innocent new-born and reacting to its later hostility.

In this Freudian reading, the books' focus on anal sadism and paranoia would account for their overall joylessness. Even the seemingly happy ending, with Zack and Eleanor's bums romantically holding hands, can be given a paranoid reading. When Zack comments, 'I don't think it's over yet. Not by a long shot. In fact, I think it's only just begun' (p.204) he notes the beginning of a sexual relationship between the bums and also, perhaps, between himself and Eleanor. The fact that independent bums still exist may mean, though, that a new branch of evolution based on the bum may also be beginning. Should Zack and Eleanor's bums copulate and produce offspring, the whole grim world of hostile bums and bum-fighters is in danger of re-emerging.

Freud claims that, at least in men, paranoia has a homosexual component, a claim upheld by Knight (though challenged by many post-Freudians). The most obvious candidate for the role of homosexual threatener is the Kisser, the double agent bum-fighter who appears to fight bums by alluring and charming them. His sycophancy leads him symbolically to kiss the Great White Bum, the all-father. This is a doubtful case. The Kisser's main threat is to himself as his body is gradually eaten away. Knight's article on latent homosexuality and paranoid delusion puts forward a more

promising take on the topic: 'the bowel contents represent the father's penis which has thus, in fantasy, been anally possessed' (Knight 1940, p.155) This comment, when applied to the *Bum* trilogy, renders the whole text seething with incestuous homosexual energy. In a story where bowel contents are liberally expelled and used as weapons, when a bum volcano threatens the world and Zack nearly dies in a crap avalanche, when a brown blob kills most of the adult bum-fighters, the father's penis is rampant against the son. This becomes almost literally enacted when the Great White Bum presses ardently against the body of Robobum whose interior holds Zack and Eleanor.

Interpreting the books' faecal material in this way leads to some questions as to just how bums copulate and also how they give birth. While a twelve-year-old protagonist might be expected to know the basic facts of life, the trilogy can be understood as reactivating two commonly held early childhood theories about pregnancy and intercourse. Freud mentions young children's speculation that pregnancy occurs when someone (either male or female) eats a special food. Such an oral pregnancy and an oral birth to follow is grotesquely enacted when the Kisser is pulled down into the avid embrace of the giant mutant maggots, eventually to be completely eaten by them, and then vomited out, reborn, by the giant mutant blowflies that the maggots have become. He addresses the maggots as his children, his family, but it is he who becomes their child, orally reborn in the form of spew.

Freud also comments on a very common early childhood hypothesis that 'babies must be born through the bowel; they must make their appearance like lumps of faeces' (Freud 1955a, p.319). A series of such anal births can be detected when the Brown Hole sucks in humans, bums and blowflies and then ejects them elsewhere in the universe. The sequence of events in which the Great White Bum crashes down on Uranus, forming and penetrating a hole ('your anus') and bringing to zombie life a horde of smaller bums, can be read as a variant on the theme of intercourse followed by anal birth. So too can the expulsion of Zack and Eleanor from Robobum's emergency exit.

If birth in the *Bum* trilogy can occur via the mouth and anus, how does sexual intercourse take place? The bum-

on-buttocks attack mode of the invading zombie bums is suggestive of anal intercourse with human and cat victims (this reading would help account for the lack of interest that the narrative takes in the bums as decaying flesh). The books' jokes on the word 'crack' refer to the anal fissure, but they can also be understood as alluding to the female genitalia, a slang meaning that dates back to Elizabethan times. The 'Crack of Doom' at which the Great White Bum attempts to marry Robobum can thus be read as alluding to both the anal fissure and the vaginal opening (as well as parodying Tolkien's Mount Doom).

One more Freudian twist can be given to this richly grotesque episode. The amorous closeness between the Great White Bum and his bride has unsettling affinities with the Freudian primal scene in which a young child witnesses father and mother in the act of sexual intercourse and mistakes sexual intimacy for violent attack. In the case of Robobum and her would-be husband, the primal scene is being witnessed by the terrified son from within the womb/bowel cavity, and sexual intimacy changes to actual attack by the male. Another variation on the primal scene can be understood to occur when the Great White Bum tunnels into the surface of Uranus. In this reading it is no accident that Zack's flesh-and-blood father and mother are nearby and go exploring the spongy depths of the hole. They are in danger of dying as they investigate the collision site where the Great White Bum has post-coitally collapsed and appears to be dying. Sexual intercourse symbolically equals death when the 'ball of doom', the arseteroid, crashes down and kills all assembled at the Crack of Doom, bums, humans and Robobum. Sex, it seems, entails not only the little death of orgasm, but the big death of mass extinction.

Griffiths' fantasy world is thus, in a Freudian reading, a terrain where sex, whether genital or anal, proves lethally violent and anal sadism is rampant, where the son is called to kill the father and yet it is the son who has created the monstrous father by projection. Behind the bum adventures lies a far more terrifying psychological terrain.



NOTES

- 1 This book was retitled *The Day My Butt Went Psycho* for the USA market.



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