



“YOU CREATED US THIS WAY. INCOMPLETE:”

Anima/Animus and the Fluidity of
Sexuality and Race in Craig Thompson’s *Habibi*

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In *A Comic Studies Reader*, editors Jeet Heer and Ken Worcester discuss the burgeoning field of comic and graphic novel studies and its legitimization in scholarly contexts: “Comics are no longer a byword for banality,” they argue in their introduction, “they have captured the interest of growing numbers of scholars working across the humanities and historically oriented social sciences” (xi). This scholarly interest, they add, is due to “the increased status and awareness of comics as an expressive medium and as part of the historical record” (xi). Comics and graphic novels alike allow authors visually to articulate meaningful cultural texts, interrogating relevant and sometimes controversial issues, such as the influence of the Islamic Revolution on a young girl’s childhood in Tehran as depicted in Marjane Satrapi’s *Persepolis*, or a Holocaust survivor’s strained relationship with his son in Art Spiegelman’s *Maus*. These texts support Jon Thompson’s application of formal realism—as defined by literary theorist Ian Watt—to the graphic novel as a “full and authentic report of human experience” (qtd. in Thompson “Graphic Novel”).

The graphic novel is also a medium utilized to challenge and explore cultural representations. In *Maus*, for example,

Spiegelman depicts Jewish characters as mice and Nazi characters as cats, simultaneously portraying a predator-prey relationship and creatively criticizing racism. In Satrapi's *Persepolis*, she interrogates the legal mandate of wearing the veil with hauntingly-rich panels portraying her resistance to this law alongside those who obey it. These works are replete with cultural and historical relevance augmented by stunning and meaningful artwork. These are just two examples of how the graphic novel allows the reader to visualize "human experiences" in ways that might not be otherwise available to them while reading a novel. Indeed, many graphic novelists are now adapting classic literature into visual narratives, like Dame Darcy's *The Illustrated Jane Eyre* and Charles Dixon's *The Hobbit: An Illustrated Edition of the Fantasy Classic*.

This burgeoning medium enriches the textual narrative with accompanying illustrations, which often poignantly represent and challenge cultural representations of individuality. Craig Thompson's *Habibi*,¹ for example, depicts the tumultuous yet enduring love story of two refugee slaves—Zam and Dodola—who navigate their way through the fictional Middle Eastern landscape of Wanatolia. Brought together at young ages through the slave trade, Dodola, who is several years older than Zam, vows to love and care for him, whom she calls her "Habibi"—or beloved. Although they escape from the inhumane world of the slave trade and into the desert, Dodola must prostitute herself to passing caravans to provide for herself and Zam. As they grow older and Zam becomes aware of his growing attraction to Dodola, issues of sexuality arise. These issues are exacerbated when Zam witnesses Dodola being raped by a treacherous caravan man. In this pivotal moment, Zam decides that his attraction to Dodola is evil and shameful because he identifies his sexual urges with those of Dodola's rapist. Soon, Zam and Dodola are separated: Dodola is captured and im-

¹ For the illustrations discussed in this article, please visit the author's website at www.habibibook.com

prisoned in the sultan's harem, and Zam seeks shelter with a group of eunuchs in the city. Because of his feelings of sexual shame, Zam decides to join the eunuchs, castrate himself, and dress as a woman. While his decision ultimately brings him back to Dodola, as he is again captured and forced to serve as one of the sultan's eunuchs, feelings of incompleteness and unworthiness cloud his ability to experience Dodola's undying love for him.

Through this love, Thompson portrays these separate individuals as two halves of a larger whole, which mirrors Jung's discussion of the Anima/Animus theory, particularly as it relates to the myth of Adam and Eve. This theory, however, becomes queered² by Zam's life as a eunuch and his subsequent relationship with Dodola as a castrated man. In this paper, I identify the ways in which the Anima/Animus theory is visually and textually present within *Habibi* and argue that the text depicts a fluid and evolving nature of this theory, especially in its relation to sexuality and race.

Jungian psychology advances the Anima/Animus theory to account for what we often refer to as the "chemistry" between two partners. It is derived from the idea that, individually, a man and a woman are incomplete without their counterpart, which explains a phenomenon like "love at first sight" ("Marriage" 189). Anima is defined as "an archetype present in a man or woman from which the *male* aspects of the personality are derived" (*OED*, emphasis added). Similarly, Animus is

² Queer theory is a burgeoning field that challenges cultural conceptions of gender and sexuality as biologically determined. Lauren Berlant and Michael Warner's discussion of heteronormativity—referring to society's privileging of heterosexuality as "normal" and acceptable—along with Eve Kosofsky Sedgwick's work on male homosocial desire is essential to understanding Queer theory. These theorists help us understand that to "queer" something such as masculinity is to turn its initial, culturally-constructed definition on its head, providing alternative ways to view gender and sex. For my purposes, I see Zam's castration as entering into a queer discourse on definitions of masculinity and masculine sexuality, particularly in my later discussion of Zam and Dodola's sexual relationship.

defined as “an archetype present in a man or woman from which the *female* aspects of the personality are derived” (*OED*, emphasis added). This idea of incompleteness is derived from the myth of the schism, elucidated by Plato in *The Symposium*:

The sexes were not two as they are now, but originally three in number; there was man, woman, and the union of the two . . . Terrible was their might and strength, and the thoughts of their hearts were great, and they made an attack upon the gods . . . Doubt reigned in the celestial councils . . . the gods could not suffer their insolence to be unrestrained . . . At last, after a good deal of reflection, Zeus discovered a way. He said: "Methinks I have a plan which will humble their pride and improve their manners; men shall continue to exist, but I will cut them in two and then they will be diminished in strength . . ." After the division the two parts of man, each desiring his other half, came together, and throwing their arms about one another, entwined in mutual embraces, longing to grow into one . . . Each of us when separated, having one side only, like a flat fish, is but the indenture of a man, and he is always looking for his other half. (Plato)

Here, the consequences of separation and diminishment engender incompleteness in humanity and a constant search for one's counterpart. In an interview, Jung describes Anima/Animus as a “force”:

You have a certain image in yourself without knowing it of . . . the woman. Now you see that girl, or at least a good imitation of your type, and instantly . . . you're caught. And afterwards you may discover that it was a hell of a mistake . . . [but you had] no choice at all. [The man] has been captured . . . That is the archetype . . . of the anima. (“Arquetipos”)

This idea is further explained and connected to the myth of Adam and Eve in Jung's discussion of psychology and alchemy. He claims his idea is not “a novelty,” referencing the ancient Greek author Hermes Trismegistus's “Tractatus au-

reus”³: “Though [Adam] appears in the form of a male, [he] nevertheless always carries about with him Eve, or his wife, hidden in his body” (“Individual Dream” 398). Hermine J. van Nuis expands upon this unity of the first man and woman in “Animated Eve Confronting Her Animus: A Jungian Approach to the Division of Labor Debate in Paradise Lost”: “Drawn from Adam’s ‘left’ side—hence, in Jungian terms, unconscious side—Eve represents not an opposite but a complementary aspect of Adam’s self” (53).

What is important to note here is that the Anima/Animus are *unconscious* aspects of the male and female psyches. Gareth Hill describes Anima as the “feminine half of man’s psychology or the inner image of woman which he projects in his choice of mate or partner” (53). Hill further claims Anima is “synonymous with eros and the capacity for feeling relatedness in a man” (53). He summarizes Jung’s descriptions of the term as that which is “the contra-sexual, less conscious aspect of the psyche, image of all the experiences of man with woman” (53). Contrastingly, Animus is associated with logos—the “spirit” and “intellect”—and, unfortunately, Jung claimed its negative aspect in women manifested itself through “irrational convictions and opinions” (Chalquist). Hill notes that Jung considered these terms as archetypes, meaning they are inherent to men and women with no outside cultural influence (54). However, in “Queering gender: Anima/Animus and the Paradigm of Emergence,” Susan McKenzie critiques Jung’s Anima/

³ Jung’s discussion of the “Tractatus aureus” is located in “Religious Ideas in Alchemy: An Historical Survey of Alchemical Ideas,” where he explains that, while alchemical studies have been linked to Christianity, they have pagan roots as well. Medieval alchemists were keen to associate the lapis—or Philosopher’s Stone—with Christ, and Jung identifies their “unconscious . . . correspondence to the Redeemer onto his ‘wondrous stone’ ” (“Abstracts”). According to the International Association for Analytical Psychology, “The ‘Tractatus aureus’ is considered to be the oldest source of the lapis/Christ parallel. This source, ascribed to Hermes and regarded as Arabic in origin even in the Middle Ages, does not mention Christ directly by name. Yet, it is felt that it presented a God/man analogy very closely approximating the lapis/Christ parallel” (“Abstracts”).

Animus theory, calling it “static,” as it “assumes an inherited gender disposition linked to biological sex (415; 413). Contrary to Jung’s assertion that Anima/Animus are archetypes, McKenzie utilizes her experiences and studies of gender and sexuality to assert that notions of what is masculine and feminine are culturally constructed (405). She argues that gender and sexuality are more complicated than the Anima/Animus theory allows, and utilizes a “post-Jungian” approach to studying the fluid nature of masculinity and femininity, “regardless of biological sexual beginnings or initial gendered positions” (411). While her studies mainly involve LGBTQ issues, we may also apply this idea of fluidity to the unique story of Dodola and Zam.

The depiction of these characters is at once contrasting and curious. While Dodola is portrayed as a stunningly beautiful, heavily sexualized woman, Zam’s depictions are often clumsy, and, at times when he dresses and poses as a woman, queered. Their portrayals are juxtaposed to the novel’s panels of the quintessential male and female—Adam and Eve. Thompson’s drawings of Eve are strikingly similar to his drawings of Dodola, and there are moments in the novel where she is even pictured as Eve (122; 158; 136). Dodola is fair, with glossy dark hair, deep brown eyes, and full lips. Her naked body is often replicated throughout the novel and is depicted according to culturally contrived notions of beauty. Thus, based on these portrayals, she not only represents the quintessential woman but also the *first* woman—Eve.

Zam’s appearance, however, is in great contrast both to Dodola’s beauty and to Thompson’s depiction of Adam. In several panels of the novel, Adam is portrayed as handsome, strong, and masculine. One panel in particular shows the creation and education of Adam, as God shares his secrets of the Arabic letters he created with Adam but conceals them from the angels (18). The panel is ornately framed, portraying Adam at the center, rising above the angels, surrounded by a white halo containing these letters. This halo is surrounded by another dark one with white spindles directed toward Adam

while cutting through clusters of Arabic letters. Adam's eyes are closed and his palms are turned outward, as if he is absorbing the knowledge God bestows upon him. The angels below him gaze upwardly in wonder and awe. This panel not only presents Adam as the quintessential creation but also as the quintessential male. He is portrayed as the center of the universe, the most important being with whom God chooses to share his secrets. Most notable is his physique. He has symmetrical facial and bodily features, well-coifed hair and a groomed beard, and he is physically fit, which adds to his depiction as the quintessential male.

This panel is juxtaposed to depictions of Zam later in the novel, when he strips to show his mutilated body to Dodola. The final three panels depict Zam's reluctance to expose himself (633). The first shows him taking off his shirt, the second, removing his pants, and the third centers on his torso and groin as he pulls his undergarment in a motion to remove it. Unlike Adam, Zam is large, dark and clumsy. His physique is flabby: he has large breasts, rolls of bulbous flesh, and, overall, rather round features. He is in complete contrast to the fair, fit quintessential male represented by Adam.

What is particularly significant is Zam's racial contrast to Adam. Throughout the novel, Thompson has a habit of representing Biblical characters as white-skinned and Koranic characters as dark-skinned. These dark-skinned Koranic characters are often depicted as social pariahs—as "others." One particular panel explains the origin of racial difference through Noah and his three sons—Japheph, "the fair-skinned one;" Shem, "the olive-skinned one;" and Cham, "the dark-skinned one" (495). The panel portrays Noah in a similar pose to Adam's (18): he stands centered and on high, arms outstretched, rays of light pointing toward him, and a rainbow symbolizing the Noahic covenant⁴ above him. Noah's right hand points to Japheph, who stands with a confident scowl on his upturned

⁴ That is, God's promise to Noah that he would never again destroy the earth by flooding. (See Genesis 9:12–17.)

face, arms akimbo, with a nuance of arrogance in his puffed-up chest. He is light-skinned and blonde. His dress is ornate in comparison to his other brothers, with belts that encircle his muscular physique, and bracelets that augment his thick forearms. His fists on his hips connote power and importance; his overall dress connotes wealth and prestige. On Noah's left stands a rather average-looking Shem. In contrast to Japheth's masculine strength, Shem appears more compliant and submissive. He is plainly-dressed, with a headband as the only ornament on his body; his shoulders slump in juxtaposition to Japheth's. His face, while also upturned, conveys a look of peace, amplified by the folded hands on his chest and the headband which seems to double as a halo. He is not a man of outward power like his brother; his power appears to be inward and spiritual.

Both brothers stand in plentiful streams, originating from their father's feet. This, coupled with Noah's outstretched hands toward his two sons, connotes blessing, abundance, and prosperity. Cham, however, is visually ostracized from the scene. He is cut-off—seemingly quarantined—surrounded in a triangle beneath Noah's feet. The streams that flow to his brothers splash on the outside lines of the triangle; blessing, abundance, and prosperity do not reach Noah's third son. Instead, Cham's inheritance is labor, poverty, and death. He walks through a scene of bones and carcasses of livestock. In contrast to his brothers, he is barely clothed, with a thin fabric that hangs off of his body and a cloth wrapped around his head. He hunches over, looking down at the ground before him. His hands are secured behind his back—as if they are bound, connoting imprisonment—and his body lurches forward as he walks, burdened by an invisible load.

The following page visualizes both this load and the fates of all three brothers in the form of one panel divided into three sections. Beginning with Shem, the text says, "Shem was his father's favorite, remaining closest in heart and geography. He was also the most spiritually attuned, from whom all prophets have descended" (496). The next division shows

Japheth, who “was the craftiest. Blessed by Noah to expand beyond all others, his children multiplied in number and power” (496). These two divisions are similar yet are contrasted. Shem retains his overall look and pose from the previous page, standing at the top of the panel and on top of a white, silhouetted tree with roots growing down into the dark ground. Vertical lines pierce through this section of the panel, creating a grayish background, while a subtle white aura surrounds Shem. Similarly, Japheth is also pictured with a tree, yet it is black and grows above him. His look and pose are also replicas of the previous page, yet the point-of-view is altered. Japheth is now looking up at his brother, Shem, who is now looking up to heaven. While Shem is drawn at the top of his section, Japheth is the center, seeming to signify both Shem’s favor from his father and spiritual superiority juxtaposed to Japheth’s lower and, thus, inferior position to his brother. The roots of Shem’s tree imply he will always remain grounded in his faith, while the upward, multiplying branches of Japheth’s tree convey he will always be preoccupied with climbing higher, increasing in progeny and power.

These images are again contrasted to the fate of Cham: “But Noah cursed the offspring of Cham to forever be ‘a servant of servants’ to his brethren” (496). The background of this section is solid black. Cham is, again, at the very bottom of the panel, such that, when looking at the full picture on this page, the reader may draw an invisible line from the top right of Shem’s body, through the center of Japheth’s body, down to the bottom right of Cham’s chest. The visual stratification is clear, and Cham is at the bottom of patriarchy. Not only that, but he bears the burden of his brothers’ loads. Thompson depicts this by drawing a large bundle of wood on Cham’s back, which is significantly larger than Cham’s body and seems to go on forever, though it is cut off by the dividing line of Japheth’s section. Cham’s invisible load on the previous page becomes clear on this page: he is “forever” a “servant of servants,” signifying that he bears the load not only of his brothers but also of his brothers’ servants. Though Shem and Japheth’s trees

provide them with their livelihood, they burden and enslave their brother. This, the text conveys, is the fate of all born from the line of Cham—of all dark-skinned men and women. It is ostracism. It provides motivation for the descendants of Shem and Japheth to oppress further Cham's race.

David Livingstone comments on negative Western attitudes toward dark-skinned individuals in his book *Adam's Ancestors: Race, Religion, and the Politics of Human Origins*. He quotes from an 1867 booklet by the publisher and clergyman Buckner H. Payne, entitled *The Negro: What Is His Ethnological Status?* In it, Payne struggles with the origination of the black race. While he did not believe that they were born of Cham—due to mounting theories regarding Eve's interracial affair with a “black paramour” that resulted in the birth of Cain—he concludes that “representatives of [the black race] must have been in the ark because the Flood was universal,” implying that “the negro entered the ark *only as a beast*” (192–93, emphasis his). Payne concluded that “the negro is not a *human* being—not being of Adam's race . . .” (193, emphasis his). Although Thompson does not depict Cham as a beast, he depicts both Cham and Zam as Adam's racial other—as a racial inferior. Cham and his descendants, including Zam, are not privy to the privileges of spiritual and mental power; their sole occupation is to be “a servant of servants” (496).

But Dodola—a representation of the “superior” Adamic race—does not conform to culturally-contrived notions of racial supremacy or beauty. Even as a young girl, when Dodola and Zam first meet, she displays her love for this castoff child. In order to prevent the slave traders from murdering Zam—who is an abandoned, wailing infant within the group of slaves—she claims him as her brother (58). Later, one of the older slaves—a black woman—admits Zam is her son, and when Dodola upbraids her for refusing to claim him, the woman responds, “In slavery, I would not be allowed to keep him. Neither will you “ (227–28). This woman's resignation to her life of slavery mirrors Cham's inheritance. She has even gone so far as to name her son after the patriarch: “His name

is Cham” (229). While Zam’s mother is resigned to her son’s fate, Dodola not only saves him from it but gives him a new name to signify a new beginning: “Habibi was born with the name Cham, which didn’t suit him. When we made our home in the boat, he discovered on his own a small spring of water—just like baby Ishmael finding the well of Zamzam [for his mother and him]” (41). Here, Dodola refers to Abraham’s castoff lover, Hagar, and their son, Ishmael. While they despair at their exile into the desert, Allah supplies a miracle and provides water for them. “The spring erupted so violently,” Dodola says, “that Hagar pleaded to the flow: Zam! Meaning ‘calm down.’ Zam! Zam!” (45). This moment represents life and a new beginning for Hagar and Ishmael. It is a moment replicated by the union of young Zam and Dodola.

What initially separates Zam and Dodola is the former’s conceptions of sexuality and the latter’s experiences with sexual manipulation. When Zam witnesses Dodola’s prostitution and subsequent sexual abuse at the hands of the caravan men, his own sexuality becomes abhorrent to him. “I’ve believed women to be pure, and men possessed by evil . . .” he says later in the novel (600). The scene of Dodola’s rape often repeats itself in Zam’s mind, and in one panel, he dreams that he is her rapist (183). This causes him to associate masculine sexuality with evil and shame. It also brings him to awareness of their differences and the separation of male and female. In an attempt to bridge the gap, he allows the hijras⁵ to castrate him, later noting that he “searched for *Dodola* in my own femininity” (600). “I cut off what made us different,” he says, “I wanted both halves to meet within me” (600). In a 2004 study on voluntary castration, Wassersug, Zelenietz, and Squire note that “the two most common answers were . . . a desire to have a

⁵ In *The Encyclopedia of Gender and Society*, Nalini Iyer defines hijras as individuals “born males (sometimes hermaphrodite or intersexed) who perform their sexual identity as female.” Iyer also claims that hijras “are often referred to as India’s ‘third sex’ . . . [where they are] both venerated because of the special powers attributed to them [like fertility] and denigrated because of their transgressive sexual practices.”

'eunuch's calm' (ranked first) and a loss of sexual urges/appetite (ranked second)" (435). These answers were provided by approximately 40% of their sample (435). "Eunuch calm," however, is not a result of Zam's castration. In fact, he experiences the opposite when he begins a sexual relationship with another hijra, Ghaniyah. Mortified by his urges, Zam consults one of the head hijras, Nahid, admitting, "Something . . . is still inside me. The castration isn't complete" (360). "The operation is a SYMBOL—a physical pact," responds Nahid, "True castration is the work of the spirit" (360). Above these panels is a drawing of a tree stump with roots growing into the ground. This resembles the tree pictured with Shem on page 496, which symbolizes Shem's spiritual foundation. It seems, again, to imply Cham's race is spiritually inferior. Thus, any spiritual attempt Zam may make to separate himself from his physical urges will be futile. Culturally, his ancestry is evidence of this. His people were made to serve, not to aspire to higher planes of spirituality. Here, Zam is not only portrayed as physically incomplete due to his castration but also spiritually incomplete. Perhaps the only way he can gain spiritual completion is by reuniting with his counterpart Dodola. But even reunification with Dodola begets further problems for Zam. Once they are together again, he laments his decision to become castrated when he discovers he cannot provide Dodola with a child: "I've no 'other half' to offer Dodola. I'm useless and broken. I can never be her lover. And I can never fulfill her deepest wish—to be a mother" (600).

Ironically, Zam's desire for wholeness and the unification of Anima/Animus manifests itself physically although it is an intangible, psychical "force" ("Arquetipos"). When Zam reveals himself to Dodola, she captures the fluidity of Anima/Animus and sexuality. "When will I see you," she asks Zam, referring to his naked body (633). The panel on page 634 portrays Dodola examining his scar, clutching her heart, and asking, "Do you feel anything there?" "Desire," Zam admits. This statement closes the gap of physical and essential difference between Adam and Zam, creating a fluid portrayal of

masculine sexuality. Though Zam lacks the instrument of his forefather, he does not lack the natural feeling of desire. He is not, therefore, an incomplete individual, although he expresses feelings to the contrary.

When he despairs that he cannot pleasure Dodola in the phallic sense, she counters, “Zam, that isn’t the center of sex” (634). She shows Zam that there are other ways of experiencing sexual intimacy without using traditional methods, ways that seem to transcend those methods. As McKenzie argues, “Gender appearance does not always predict the sexual role being played out between partners” (409). Rather, it is contingent upon the partners’ desires and preferences—their ways of being and modes of intimacy—that create their unique sexual identity. For Dodola, a woman who has been sexually manipulated, traditional methods produced division within her. “During sex,” she says, “my spirit always disconnected from my body. Hovering above the lamp as vapor . . .” (636). Zam’s reentry into her life allows her to reclaim her disconnected spirit: “When Zam anchored me, the dark clouds dissolved. I grasped hold of my vapor—and drew it back into my body” (638-39). This “vapor” or “spirit” symbolizes Zam as Dodola’s counterpart. Since her previous experiences of sexuality arose from the necessity to survive as opposed to love, a split, reminiscent of the one Zeus imposed on mankind, occurred. As Zam later observes in a prayer to Allah, “You created us this way. Incomplete. Halves desperately searching for our missing counterpart” (599). Zam and Dodola’s reunification allows them to “[entwine] in mutual embrace” in an attempt to become one (Plato).

Perhaps the most visually stunning depiction of the Anima/Animus relationship is portrayed on page 628. A large mass containing the ascending, side-by-side forms of Zam and Dodola at childhood to adolescence to adulthood floats in a dark, starry cosmos. All forms are entwined through their arms and legs, and all forms, except the outer adult Zam, have their eyes closed, seeming to sleep peacefully, connoting the unconscious nature of Anima/Animus. The surprised look on

the outer Zam, however, conveys his awareness of their unified psyche—the end to his search for his counterpart. McKenzie expands on this thought in referencing a Jungian idea, which complicates the static nature of the Anima/Animus theory: “[the] body as a representation of the physical materiality of the psyche” (407). Jung discusses the image of the hermaphrodite as an “evolved . . . [symbol of] the creative union of opposites, a ‘uniting symbol’ . . . [which] no longer points back, but forward to a goal not yet reached” (408). The depiction of the side-by-side Zam-Dodola mass fulfills this idea: Zam and Dodola remain entwined and connected as they age, representing this “union of opposites”—of Anima/Animus—which acts as a “uniting symbol” growing together toward the future.

McKenzie sees Jung’s later work, *Mysterium Coniunctionis*, as a moment of realization for Jung regarding the fluid and evolving nature of Anima/Animus. In it Jung says, “The one after another is a bearable prelude to the deeper knowledge of the side-by-side, for this is a comparably more difficult problem” (40). McKenzie defines “one after another” as “linear sequential thinking, a kind of thinking that produces A/A kinds of foundational gender theory and visions of integrated and fixed wholeness” (408). This linear sequential thinking does not account for the fluidity represented by the “side-by-side” reference, which refers to “disproportionate and shifting combinations of archetypal contents” (408). For example, when reading the story of Zam and Dodola, Zam’s castration may prevent us from acknowledging the possibility of a sexual relationship. But through Thompson’s portrayal of Dodola’s acceptance of Zam and their mutual journey toward discovering alternative ways of experiencing sex and sexual satisfaction, he presents the evolving, fluid nature of the Anima/Animus relationship. As McKenzie states,

Jung’s side-by-side statement gestures towards our current evolutionary path, our emerging awareness that the concrete experience of opposites is an artifact of identity or ego formation that screens us from the deeper experi-

ence of totality, the side-by-side that also resides in the psyche. (408)

Taking this idea into account, it is interesting that the panel on page 628 visualizes this side-by-side reference. It portrays Zam and Dodola's "evolutionary path"—from childhood to adulthood—moving away from opposition and toward unification and totality. This is a visual representation of their combined psyche—of their unified Anima/Animus.

In the end, Zam and Dodola, now free and unified, decide to grow their family in a way that works for them: they rescue a small girl from a perverse slave trader. Their story represents the fluid, evolving nature of Anima/Animus—proving love is not confined to culturally contrived notions of race and sexuality. Craig Thompson provides a rich, meaningful narrative to the graphic novel cannon in *Habibi's* poignant depiction of the "human experience."

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