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The Hidden Worlds behind the Doors in McGuire's *Every Heart a Doorway*

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Abstract

Daydreaming has been playing a crucial role in our lives. It is interwoven with life and has no way of omission from daily life. Daydreaming protects us from agony, disappointment and fear which are caused by the outside world. McGuire's *Every Heart a Doorway* (2016) reveals how daydreaming reflects in our lives. Via daydreaming, her protagonists take shelter from society's demands and brutality. Worth noting each society has to keep its integrity, in this regard it makes individuals sacrifice their true Self for society's integrity. McGuire illustrates how her protagonists hide in their daydreaming to keep their 'Self', however, their daydreaming sounds quite real to them as a result they stop at nothing to reach their worlds back. In this respect, this article seeks to explore and unpack the true identity of the second worlds, the meaning of doors, and the main ground of children's passion for returning to their worlds.

Keywords: Doorway, Daydreaming, Integrity, Seanan McGuire, True Self

> They who dream by day are cognizant of many things which escape those who dream only by night. In their gray visions they obtain glimpses of eternity, and thrill, in waking, to find that they have been upon the verge of the great secret.
>
> *Edgar Allan Poe "Eleonora"*

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1. Introduction

As Poe declares, the one dreaming during daylight is the owner of the universe's secret and eternity. Dreaming in daylight awakes a little sparrow in mind and then releases it to the sky. It flies around the universe and searches for what really brings joy to it and exposes the truth of reality. This little sparrow has been called by lots of names; one of its names is daydreaming, which is an elementary and natural feature, "a part of what enables us to survive" (Klinger 1). To make a definition for our little sparrow, VandenBos is of the opinion that daydreaming is a "waking fantasy, or reverie, in which wishes, expectations, and other potentialities are played out in imagination" (283). Or it occupies "a mid-way place between dreams that occur during sleep and fleeting fantasies of waking life, 'day dreams' are multi-factorial derivatives of unconscious fantasies" (Akhtar 66). Suitably, daydreaming, as Singer comes to conclusion, can be counted as a capability of giving "to airy nothing / a local habitation and a name" and still stay as one of the most alluring phenomena, however it is perplexing. "Associated in common language with terms such as 'reverie', 'brown study', 'woolgathering', 'castle in Spain' and 'looking into the middle distance', daydreaming has long been recognized as a wispy, mysterious and yet intriguing facet of our behavior" (Singer 3). Perceived "as one manifestation of the 'streams of consciousness'" (4) daydreaming is illuminated as "the dynamic flow or succession of experiences including sensations, thoughts, fantasies, emotions, and images of which our consciousness is composed" or "A writing style describing or imitating the stream of consciousness" (Matsumoto 524).

Over and above it is worth noting that solitude paves the way to daydreaming, and even the basic cause of "the privacy of the conscious of a single individual" (Singer 15) and the production of interior monologue. The interior monologue or fantasy adventure, as Singer believes, most of the time has been connected with defensive behaviour. Daydreaming can be realized as a reaction to our desires, wishes and fears, therefore, it turns into an impulse to achieve our desires or conquer our fears.

It goes without saying that daydreaming, for Klinger, is subjected to the unconscious and influenced by the part of the unconscious definition. As we are familiar the unconscious's volition seeks pleasure and avoid displeasure, as a result, it has a close connection or friendship with 'fantasy' that assists the unconscious to gain identification; derived from Freud's idea on fantasy, fantasy has been seen as "the fulfillment of a wish" (Easthope 126). In common with the unconscious, for

fulfilling our wishes daydreaming uses fantasy to aid us to have a life within ourselves which soothes and retains us safe from the perilous outside world. However, both daydreaming and reality belong to separate worlds; they still have a continual influence on each other. It is beyond doubt that the life within can lead us to manage the outside life and also deal with our individuality to avoid our ordinary existence; also it is not unaware of the important objects and "alleviates emotional stress, conflict, and physical pain" (Mar 401).

Furthermore, daydreaming is interwoven into the fabric of our life; to be more accurate, it reflects our private thoughts. Daydreaming casts light on the 'true self' of each one of us, besides it reveals the sad truth of the rejection of facing our 'true self', because it has disclosed significant issues about us which we are totally unaware of. Daydreaming jumps out of "the very essence of our being" (Klinger 29) to divulge the details containing our concerns and also emotional reactions to everything and everyone and our expectations from life and in the gist it disposes of the hidden part of our characteristics.

In this regard, based on the essence of daydreaming, this article seeks to scrutinize Seanan McGuire's *Every Heart a Doorway* (2016) which is the first book of the series of Wayward Children. This book is a story about hidden doors, which guide Wayward Children to a place they most desire, a cheerful, halcyon and safe place; Mandy Reichelt in her review of McGuire's book gives a plot of it standing second to none:

> Imagine for a moment that the world we live in is one of many. Then imagine if there were a special set of people that were shown doors that led to other worlds, where they stayed awhile only to be thrown back into ours. This is the premise of Seanan McGuire's *Every Heart a Doorway*, a beautiful novella about a boarding school for wayward teenagers that have passed through these portals. … It is high school, after all. The children at the school are sent by desperate parents who believe their children have suffered traumas and are making up fairytales to explain them. (https://dallaslibrary2.org)

McGuire's protagonists search for a place they call it home; a place where we can feel secure, unscathed and content with our lives that can be called home. Like Alice in Wonderland, Wayward Children discover a way to their own Wonderland, however, their Wonderland is not the same as Alice's Wonderland; it is a place where they love, also are loved, and belong to which is hidden in the depth of their

unconscious where they wish to stay forever. This article seeks to explore and unpack the true identity of the second worlds, the meaning of doors, and the main ground of children's passion for returning to their worlds. Besides, McGuire's Wayward Children come up with daydream's doors as paths to either tranquility or murder and blood which affect the real world directly.

2. Daydream, Heart and Doors

2.1. Our Little Doors

Doors are the paths to a new place or life, to what is unknown or even uncanny. In terms of symbolism, the door signifies the "mystical symbol of a gate to other worlds" (Bush 56) or "numerous superstitions exist concerning doors and ghosts of the dead" (Guiley 130). Door is even perceived as a feminine symbol which "contains all the implications of the symbolic hole, since it is the door which gives access to the hole; its significance is therefore the antithesis of the wall" (Cirlot 85). Also, doors can be counted as an impediment which separates us from reaching whatever "is in the room to which the door marks the entrance. It represents both opportunity and choice. What is on the other side connects with opportunity … a door that is ajar or open is an invitation from the unconscious to check out what's beyond it" (Lennox 72).

Moreover, doors can spiritually represent "the sheltering aspect of the Great Mother" (Ball 185). If in a dream the door is shut or hard to open "it indicates we are creating obstacles for ourselves" (185), the closed door would bring anxiety and it is the symbol of fears of the nameless. Additionally, if we face the open door, it means "we can have the confidence to move forward" (185); there is no obstacle or hindrance to stop us from choosing what we truly want. As Ball mentions, doors in dreams signify movements, "movement between two states of being. It can represent entry into a new phase of life, such as puberty or middle age. There may be opportunities available to us about which we must make deliberate decisions" (185). In this regard for McGuire's protagonists, the doors are not just simple symbols in night dreams, in fact, they are doors of daydreaming. The doors which are opened to a new world; a world where there is no pain or rejection, where they are always a hero or heroine, or an accepted person.

Jung once said "dream is a little hidden door in the innermost and most secret recesses of the soul" (166), based on psychoanalysis, daydreaming is seen as a waking dream, just like a little hidden door guiding us to our fantasy world while we are awake and conscious. Daydreaming, like its twin sister night dream, opens a door to a world which is created based on what we desire, wish, expect or even

based on who we truly are. Nancy and all Wayward Children at 'ELEANOR WEST'S HOME FOR WAYWARD CHILDREN' open these little doors to the chimerical worlds. These chimerical worlds are shaped not in night dream but also in daydreaming, while they are conscious but hidden from the rest of the real world. Through daydreaming their imagination creates what they desire mostly; Blaise Pascal defines imagination as

> that deceitful part in man, that mistress of error and fantasy … Those who have a lively imagination are a great deal more pleased with themselves than the wise can reasonably be … Imagination cannot make fools wise; but she can make them happy, the envy of reason which can only make its friends miserable… (qtd. in Klinger 9).

It is beyond doubt that Wayward Children run into their imagination to receive what they desire to have. We all know that on the grounds of social integrity all individuals have to sacrifice their individuality. On the other hand, we all have unmet needs which are suppressed by social integrity, at this time daydreaming reveals itself as our saviour. Nancy and other Wayward Children are not capable of dealing with the act of sacrificing their 'true self', so they take shelter in their daydreaming. But if you stay engaged in the chain of thought or stuck in your reverie for quite a long time you will, as Klinger said, be 'lost in your thought' just like Wayward Children, "dismissed their memories as delusions, their experiences as fantasy, their lives as some intractable illness" (McGuire 7).

Besides, daydreaming is the process of envisioning events or things that we are eager to be involved in; through daydreaming we experience emotions or feelings we desire to have at that time. Broadly speaking, looking for sweet experiences what we can never have in reality that is responsible for the chain of daydreaming or "producing long reveries" (Klinger 44). Wayward children are lost in their daydreaming; they are not capable of having what their psyche needs in the real world. Accordingly, they create the chain of daydreaming; they open the door of daydreaming to have an opportunity to escape from sacrificing their 'true self' or have their needs. In this regard, Wayward Children picture their daydreaming in different ways, as Nancy did; "I was looking for a bucket in the cellar of our house, and I found this door I'd never seen before" (McGuire 13) Nancy's daydreaming exposed itself as the Underworld. As mentioned, daydreaming reveals itself as what we need, Nancy's needs are hidden in the Underworld because her needs have always been suppressed by not only society and its institutions but also her parents, "My parents didn't want me back either, not unless I was willing to be their good

little girl again and put all this nonsense about Nonsense aside. They sent me here, and then they died, and now they'll never want me at all" (21). The Underworld is the land of corpses, a version of cemetery or death which reveals the death of her desires. Though, Nancy is not consciously aware of the death of her needs or desires, her unconscious being, the captain of her daydreaming; her daydreaming is conscious of the death of her needs due to suppression, therefore, she cannot stop moving forward or feel safe like home,

> Because she had wanted to know what was at the end of the long path between the trees, and because she hadn't wanted to turn back before she understood everything. Because for the first time in forever, she'd felt like she was going home, and that feeling had been enough to move her feet (13).

In other words, on the ground of emotions, the winner of the competition is the one who awakened the emotions and the winner of this competition is daydreaming. On account of the competition, in daydreaming we can find the involvement of "most of the features of a real experience" (Klinger 71) such as sight, sound, action, etc. overall all our emotions; our daydreaming creates a safe world to hide from the disillusionment of the real world. If the real world finds out we are not obedience and show subversive acts, it will break our bones and slaughter our body to bring everything back as it should be, although, in our daydreams we are who we are and "act[s] as we please and no one is wiser" (72). The real world with the parents' help punishes Wayward Children or to be more specific their daydreaming "Parents don't always like to admit that things have changed. They want the world to be exactly the way it was before their children went away on these life-changing adventures, and when the world doesn't oblige, they try to force it into the boxes they build for us" (McGuire 23). But we should keep in mind that the main reason for Nancy and Wayward Children's fleeing to daydreaming or the Nonsense Worlds is the tension and anxiety of the real world; they seek shelter in their imaginative worlds to defuse the tensions and produce some amusement. Compared to normal people, Wayward Children drown themselves in daydreaming because they are not capable of coping with the real world and controlling the real world's tensions and even the amusement of their daydreams, "Forever. Years … I was there for years. I didn't want to come back. Ever" (14). Parents, instead of understanding their children and lend them a helping hand, banish them from home and send them somewhere far away, away from the real world.

2.2. Age, Unconscious and Daydream

Daydreaming is interwoven with our life as a result there is no way of deleting daydream from our daily life. Even so, as soon as we become older, something changes in our minds, which is attenuated daydreaming. As Eleanor, Lunday and other older Wayward Children divulge their disability in going back to their worlds and trapping in the real world forever because they become older every day. When they have returned and reach their old age, they are compelled to perceive the sad truth which is finding their own doors for a second time is harder that they expected: "She told me it would be hard to find the door again. That I would have to look harder than I had ever looked in my life" (62). In this respect as age's conquest fulfills, their mind stops wandering around; thereon reality imprisons them and occupies their mind with the primary real issues being crucial for society. As Klinger mentioned "your thoughts will perhaps drift somewhat less, and if you are male you will perhaps become somewhat less distractible by commotion around you. Why this happens and what its consequences may be are still a mystery" (80). Although the root cause of less daydreaming in old age has been made known as a mystery, in this case Wayward Children wipe out the mysterious mist around the answer; consequently, daydreaming transports us from real world to the other time and place, it is an "internal action" (129); all our actions happen in our mind while we sit and dream about what we wish or desire.

In fact, old age, society and the real world are enemies to our mind and even our daydreaming. If during the day we daydream, it would be only about normal daily life. Daydreaming, like night dream, is disclosure of the true Self or individuality, because daydreaming has always been, as Freud said, "royal road to the unconscious" (qtd. in Klinger 145). Foresaid, for the sake of the integrity of society there will be no choice for individuals other than sacrificing individuality; therefore, if your daydreaming would not help society to keep its integrity, so it should be erased from the face of the earth. The only time personal daydreaming is allowed is when you hold a pen and write a story, poem or even draw a painting, it is the only way society gives permission to the individual to have a daydreaming of her own "That's what all those authors did. They made shit up, and people made them famous. We tell the truth, and our parents throw us into this glorified loony bin" (McGuire 65).

Besides, daydreaming's roots are rooted in the depth of the unconscious, where the true Self is hidden or pushed to the darkness of the unconscious by integrity. As Jung said "something empirically demonstrable comes to our aid from the depths of our unconscious nature. It is the task of the conscious mind to understand these

hints … to understand in the time the meaning of the numina that crosses our path" (169), Wayward Children emerge from unconscious; actually they are society's unconscious as a result they are banished from the surface of the society just like unconscious. However, the unconscious puts the integrity in danger, its existence is required and it is vital for society,

> This is not an asylum, and you are not mad—and so what if you were? This world is unforgiving and cruel to those it judges as even the slightest bit outside the norm. If anyone should be kind, understanding, accepting, loving to their fellow outcasts, it's you. All of you. You are the guardians of the secrets of the universe, beloved of worlds that most will never dream of, much less see (McGuire 65).

Already mentioned Wayward Children are unconscious of civilization as a result their existence brings concord and wholeness to humanity; both conscious and unconscious are "essential aspects of life, and if either is suppressed, or even neglected, there can be no psychological harmony" (Hill 47)

2.3. Boys and Girls

Astutely McGuire points to a subtle difference between men and women in the land of daydreaming. It should be noted that unlike women, among men daydreaming is less, for that reason there are less boys among Wayward Children than girls. "'Because 'boys will be boys' is a self-fulfilling prophecy,' said Lundy,

> They're too loud, on the whole, to be easily misplaced or overlooked; when they disappear from the home, parents send search parties to dredge them out of swamps and drag them away from frog ponds. It's not innate. It's learned. But it protects them from the doors, keeps them safe at home. Call it irony, if you like, but we spend so much time waiting for our boys to stray that they never have the opportunity. We notice the silence of men. We depend upon the silence of women. (McGuire 38)

Needless to say, Lundy puts her foot on a noteworthy issue which is boys' value over girls; they are like treasures for both parents and society; if boys are not valuable, their parents would not search everywhere for them and drag them out of the land of daydreaming. Boys are of the essence because they are going to be kings, leaders and fathers; they are going to be almighty rulers of Symbolic Order and lay down rules for everyone and also become the agent of castration. Broadly speaking, men are the symbol of consciousness and women are the symbol of unconsciousness; as Jung said, "the conscious standpoint arbitrarily decides against

the unconscious, since anything coming from inside suffers from the prejudice of being regarded as inferior or somehow wrong" (282). Unconscious's concentration is on obscurity, heterogeneous elements and paradoxes, therefore, men are not allowed and should not linger for a long time in the land of daydreaming. In other words, the society's integration is bound to men rather than women.

2.4. Daydreaming with the Taste of Blood

The fact of the matter is that McGuire has narrated a compelling story about daydreaming and its consequences. As in the novel we see that by murdering Wayward Children, Jill tries to return to her inner second world. "'Seeing' in one's imagination acts in many ways like seeing in reality" (Klinger 211), actually she has no idea that the world she traveled to is just a fantasy and reside in her head or imagination. She killed Wayward Children to steal what is more valuable to them and connecting them to their fantasy worlds like Sumi's hands or Lundy's eyes, "I'm saying that sometimes, murder isn't about the bodies, or the dead. Those are the things that are left behind. Sometimes, murder is about what's *missing*" (McGuire 89).

It is taken as read that daydreaming's roots are interwoven with the most private experiences of an individual's life. What pushes Wayward Children in the worlds of daydreaming is the agonizing experience of being not who they really are. Both Jill and Jack have shared a same daydream or world, however, they are twin sisters; the main reason for sharing the same world is their parents' irresponsibility and unkindness, "We were twelve. We were curious, and angry with our parents, and angry with each other" (52). Like a story, a novel or even a drama, daydreaming contains setting, action, sound, colour, and everything that could be found in the real world, have existence in daydreaming too. Daydreaming is "our own creations, and their specific details tell us a lot about ourselves, including some things we might not otherwise have realized" (Klinger 126). As a result, Jack and Jill have seen a sign on the door to their daydreaming, "We went down, and at the bottom there was a door, and on the door there was a sign. Two words. BE SURE. Sure of what? We were *twelve*, we weren't sure of *anything*" (McGuire 52). What does "BE SURE" mean? It means that Do they really want to see what is hidden in their unconscious, the world of suppressed desires, wishes, dreams and even memories? In other words, do they have enough courage to see their unconscious face to face?

What experience suggests is that those entering the unconscious world should be aware of suppressions. Not only Jack and Jill but also all Wayward Children are not conscious of dangers which are waiting in unconscious for them, their naivety

puts them at risk in the land of daydreaming. Each world they have imagined is the reflection of their unconscious, "So we went through. We came out on this moor that seemed to go on forever, between the mountains and the angry sea" (52). Mountains are like shields, protection from the outside world and as Jack said, they were angry from their parents and themselves like an angry sea. "And that sky! I'd never seen so many stars before, or such a red, red moon. The door slammed shut behind us. We couldn't have gone back if we'd wanted to—and we didn't want to. *We were twelve*. We were going to have an adventure if it killed us" (52). Due to pain they have tolerated in the real world; they replace the physical reality with the external world or daydreaming. In this respect, the unconscious, as Easthope believes, fundamentally hunts for pleasure, therefore, it has a slight need to have respect for reality and instead it will express itself in wishes and fantasies. In fact the volition of the unconscious is to be cheerful. It is crystal clear none of the Wayward Children, especially the twelve year old girls, have any passion for returning to their gloomy real world and do everything to go back to their beloved worlds.

In addition, as Freud said "every single phantasy is the fulfillment of a wish" (qtd. in Easthope 19), each daydreaming is the harbinger of what we crave for. Wayward Children desire to be in a place they can call home, "For us, the places we went were home. We didn't care if they were good or evil or neutral or what. We cared about the fact that for the first time, we didn't have to pretend to be something we weren't. We just got to be. That made all the difference in the world" (McGuire 36). Our fantasy reveals our pleasures, what we really need to have; although Jill is lost in her desire and desperately needs to be in her fantasy. She is incapable of discerning between reality and fantasy. In this respect, she has perceived if she wanted to return to her world, she had to run the bloodbath,

> Everyone here has something special about them, something that called the doors. I'm building the perfect girl. The girl who has everything. The smartest, prettiest, fastest, strongest girl. Every door will open for her. Every world will want her. And when I get to the Moors, I'll kill her, and I'll be allowed to stay forever. I just want to go home. Surely you can appreciate that. (106)

Dissatisfaction with real life not merely generates daydreaming but as well makes us do terrible things; the devastation of not to be who she really wants to be, turns Jill's life into an intolerable burden. All killings are for the sake of making a key to an invisible door which is a path to her beloved world; honestly, the tragic truth is that there is no lovely world for Jill or any Wayward Children in the real world.

As might be expected in view of enduring "an unbearable alienation and despair", violence takes step into existence. Also violence has been taken as "either an external or an internal form. In extreme forms this means either murder or suicide. The crucial point is that at the root of violence of any form lies in the experience of alienation - a rejection too severe to be endured" (Edinger 44). Accordingly, Jill's unbearable alienation and despair fling her into the external violence; to razing the castle of disappointment and estrangement, murder reveals itself as the only solution. All roads lead to Rome, the advent of alienation is on parents' shoulders. Punter declares that writers like Henry James see childhood as "symbol of the locked room of the unconscious" (48). Parents are not aware that their children's unconscious is deeper than conscious. Thereby, their violence, verbally and physically, have conducted children to their unconscious or the hidden worlds of daydreaming. Whereas Jack and Jill's madness are entangled with parents, they easily spurn their children as aberrant brats instead of accepting and conducting them to find their true Self and freeing themselves from the chain of daydreaming.

> Dearest Mommy and Daddy had us on the bus to boarding school within a month of our coming home. They couldn't stand to have us under the same roof as their precious boy, who didn't tell crazy stories about watching lightning snake down from the heavens and shock a beautiful corpse back into the land of the living (McGuire 53).

Even Nancy's parents have never accepted the changes in their daughter, accordingly they banish her from home, "We want our real daughter back. These clothes were your favourites before you disappeared. You used to be our little rainbow! Do you remember that?" (17).

By that means, children's identification is fragile and has never been shaped properly, so that their identity will be formed based on a group they are raised in. The rejection of the child would be occurred if the society does not accept the child's identity, like Wayward Children. Because of their incapability in fitting themselves in society, not accepting the specific roles, and discrimination in favour of society's integrity, Wayward Children seek refuge in the land of daydreaming. In her book, *Evil Children in the Popular Imagination,* Renner introduces a type of children destroying the world with their powers, she calls them 'gifted children'. In the absence of the proper support, gifted children are abused by everyone around them,

> The abused child's emotional damage is given literal expression in the destruction caused once his or her supernatural powers are unleashed. Such

> stories show that abused children are not the only people who suffer due to their mistreatment; often those around these children feel the effects of that abuse when they finally lash out. Gifted children in these narratives act as powerful symbols of abused youth who turn violent, such as school shooters. The stories simply substitute dangerous psychic gifts for guns. (44)

As if gifted children, Wayward Children employ their gift which is their powerful daydreaming or imagination. In this regard, Jill acts just like a school shooter, as the victim of banishment, from both society and her family, the only way for protecting herself from desperation and alienation that she knows is acceptance by her imaginary world. As a matter of fact, if parents are more responsible about their roles and be more vigilant about their kids' situation they could stop both external and internal violence. To tell the truth it is family's disruption which is the main and first reason of children's evilness,

> I don't know about the rest of you, but I'm not so well-equipped to go back to my old life. My parents still think they're somehow magically going to get back the little girl they lost. They haven't let me come home for five years. No, maybe that's unfair —or too fair. They won't let *me* come home. If I want to put on a skirt and tell them to call me 'Katie,' they'll welcome me with open arms. Pretty sure that if the school closes down, I'm homeless. (McGuire 87)

It is too hard for parents to accept children's puberty's changes and expect their children act like an adult and be reasonable like an adult or just be their little baby.

Furthermore, the power of visual imaginary in human beings is deniable; daydreaming is the most cogent proof for this power. Through daydreaming, an individual invents a world, a believable world for sticking up for herself from reality. Daydreaming's fuel drives from the individual's essence, therefore, it is fantasized based on the true Self, pure desires and volitions, "Sumi had Nonsense in her heart, and so a door opened that would take her to a world where she could wear it proudly, not hide it away. That was her real story. Finding a place where she could be free. That's your story, too, every one of you" (64). However, Jill's world is tremendously gothic; she has desired and needed to go back to her fantasy world. Foresaid, doors are paths to a new place or life no matter how uncanny or fearful the place is; for people like Jill, a gothic place where they can be free and be themselves is much better than a place where they have to wear a mask every day and suppress their true Self. Consequently, by killing other Wayward Children and

stealing precious things from them, like eyes or hands, Jill attempts to create a key to open a door to her world, to her true Self. In fact, opening a door to a place where you really belong to is the wish of everyone, not just Wayward Children:

> You found freedom, if only for a moment, and when you lost it, you came here, hoping it could be found again. I hope the same, for each of you. I want to make excuses to your parents when you disappear, to tell them that runaways will always run again if they have half the chance. I want to see the back of you more than I want almost anything in this world (64).

3. Conclusion

As Wolf in his book, *Building Imaginary World,* mentioned, for their creator the imaginary worlds compared with the real world has vital importance, besides these imaginary worlds are erected at the core of their owners' lives. Like medicine, imaginary worlds are prescribed for pain, frustration, dissatisfaction and agony of their readers and also their creator. Moreover, in view of mythology, doors are the marker of a path to a new life, place, world, or to the land of death, they are symbols of femininity, uncanny or an obstacle to our beloved goals. McGuire in her book, *Every Heart a Doorway,* talks about children who have spent time in a second world located in the depth of their unconscious. Via daydreaming, Wayward Children travel to their depth of unconsciousness and meet their suppressed desires or wishes. In fact, McGuire's Wayward Children make public a crucial point about modern societies and their loneliness. Being lonely in a massive universe causes Wayward Children to flee to the land of daydreaming; in their daydreaming, there is no sign of parents, relatives, siblings or even friends. Truthfully, the worlds they flee to are simultaneously new and strangely safe, although, they have no idea about the rules or people of these worlds they become dejected as soon as they leave them behind. As Mar mentions, "more daydreaming about people with whom we cannot be close" divulge the fact of "more loneliness, less social support, and weak relations with lower life satisfaction" (406). The presence of strangers in daydreaming is "a reminder of dissatisfaction with one's social life, fostering greater feelings of loneliness" (Mar 406).

Additionally, individuals' hidden secrets have been exposed by daydreaming. Comparing daydreaming with real world is completely futile, because both are real, also the real world's action has been reverberating in daydreaming, and it should be noted that daydreaming's consequences affect or touch everyday behaviour and actions too. Actually, because of daydreaming's ability in connecting the individual

with her complexes, even being invented by the same brain system that contains reality, the recognition between imaginary and real worlds is definitely hard, especially for Wayward Children. Due to their loneliness, devastation and volition to have their true Self, to be the hero or heroine of their lives and to be at the center of the universe they run off to the world of daydreaming, to a place they can be what they want, "I knew there was no such thing as a portal to another world. Now I know that if you open the right door at the right time, you might finally find a place where you belong" (McGuire 18). In their daydreaming, there is no need of sacrificing the true Self, there is no need to banish and suppress the 'Self' for the sake of the integrity of society. Like Shannon Thompson's protagonist in *November Snow*, Wayward Children are "always daydreaming. [They] never wanted to live in the real world; [they] always seemed to be separated from other children her age. They couldn't understand [them] or [their] imagination. [they were] always thinking outside of the box, breaking rules, and only following what [their] heart told [them] was right" (124). With their daydreaming, Wayward Children have demolished rules and put society's integrity in jeopardy. In this respect, they will be banished to different schools to keep them away from other children so the virus of daydreaming has never infected other children. Without a shadow of a doubt, Wayward Children would not give up till they find a door opening to their worlds, to their lovely gothic or absurd worlds with angry villagers, vampires or the Lord of death. The only thing that matters is they are not alone in their worlds, they have support and happiness, they are who they should and love to be.

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