

9-2014

# Who's Your Daddy: Father Trumps Fate in Supernatural

Lugene Rosen

Chapman University, [lrosen@chapman.edu](mailto:lrosen@chapman.edu)

Follow this and additional works at: [http://digitalcommons.chapman.edu/librarian\\_books](http://digitalcommons.chapman.edu/librarian_books)

 Part of the [Family, Life Course, and Society Commons](#), [Gender and Sexuality Commons](#), and the [Television Commons](#)

---

## Recommended Citation

Rosen, L. (2014). Who's your daddy? Father trumps fate in Supernatural. In S.A. George & R.M. Hansen (Eds.), *Supernatural, humanity, and the soul: On the highway to hell and back* (pp. 183-196). New York, NY: Palgrave Macmillan.

This Book is brought to you for free and open access by the Leatherby Libraries at Chapman University Digital Commons. It has been accepted for inclusion in Library Books and Book Chapters by an authorized administrator of Chapman University Digital Commons. For more information, please contact [laughtin@chapman.edu](mailto:laughtin@chapman.edu).

### Who's Your Daddy: Father Trumps Fate in *Supernatural*

From the pilot episode, *Supernatural* has clearly been rooted in family, specifically in a male-only family. The brief glimpse viewers have of the Winchester household together is quickly replaced by a family ravaged by the death of a beloved mother and wife. Following Mary's death, the family becomes less like kin and more like an elite fighting squad with John as the stern general. John's shift from loving, nurturing father to disciplinarian will have far-reaching effects on Dean and Sam and the men that they will ultimately become, yet their experiences with John as father are vastly different. In Freud's *The Interpretation of Dreams*, the father or father figure is beloved and hated, admired and feared. This duality can be confusing for children, especially those whose fathers are frequently absent and cannot offset the negative emotions that this intricate balance needs. This chapter will examine the characters using several indicators of present/absent fathers: the father hunger scale designed by Paul. B. Perrin et al and the schemas developed by several father-focused theorists. These indicators will help explain the motivations that drive Dean, Sam, and to a lesser extent, Bobby. Based upon this exposure to fatherhood and father roles, Dean and Sam seem to be fulfilling a destiny that was decided, not by fate, but by the effects of their relationships with their father.

The word father conjures up many images. For some, it evokes safety and warmth; for others, stern discipline and coldness, and for others still, father embodies the ambivalence between love and hate. This makes the concept of father confusing. According to Kavita Datta, there is a sharp distinction between "fathers, fathering, and fatherhood" (98). While fathers and fathering have a reproductive association, the social construct of fatherhood goes beyond genetic material (biology) and is focused more on parenting functions (socialization). Fatherhood, through this viewpoint, becomes a crucial factor in the development of masculinities and

identity. In *Supernatural*, the role of fatherhood is focused less on biology than who fulfilled the parenting role. For Dean and Sam, having a present father creates a different masculinity than having an absent father.

*Supernatural* explores fatherhood beginning with the “Pilot.” In the first scene, John Winchester is depicted as what David Blankenhorn characterizes as a “[g]ood Family Man, that is to say as a morally correct, unselfish model of masculinity who is married and co-resides with the children” (qtd in Nobus). John jokes with his son Dean, talks about tossing around a football, and takes an active role in putting his other son Sam to bed. In this first episode, John is the ideal father; however, with the death of his wife, Mary, John shifts from “Good Family Man” into Michael Gurian’s “outlaw father,” a move with lasting repercussions (35). The outlaw father lives beyond the confines of society, often leaving home for long stretches of time while pursuing goals that do not coincide with the social norms. This definition applies to John Winchester, whose life is dedicated to the destruction of the yellow-eyed demon that killed his wife, often at the expense of his children’s well-being. As depicted in the series, Dean and Sam have different childhood experiences with their father, based upon their respective ages at the time of Mary’s death. In Dean’s case, masculinity and identity are formed by having an absent father, a void that he will attempt to fill throughout his life.

From the pilot forward, John’s absence is treated as the norm, not the exception, as both Dean and Sam acknowledge their father’s frequent absences. Of note, the boys react differently to John’s absence based upon whether he is on a bender or on a hunting trip. When Dean breaks into Sam’s apartment at Stanford and confronts him about their missing father, John on a bender elicits no sense of worry as Sam responds to Dean, “So he’s working overtime on a Miller-time shift” (“Pilot”). Dean’s reply that John is on a hunting trip ratchets up the sense of urgency in a

way that John on a bender does not. Only the possibility that John has been harmed while hunting brings about anxiety. This exchange provides a glimpse into the family dynamic that formed both Winchester boys.

As an “outlaw father,” John Winchester is more than just a father figure. He is an authoritarian figure, a drill sergeant instead of a care-giver. According to Gurian, the outlaw father has little time for nurturing. His focus is on strict obedience and instruction in survival skills (35-36). In at least one episode per season, Sam’s quote that “[w]e were raised like warriors” (“Pilot”) has a deeper resonance when looking at the family dynamic from this perspective and shows the effects of Dean having an outlaw, absent father.

As the eldest, Dean bears the brunt of John’s outlaw fatherhood. In “Something Wicked,” he is a child left in charge of his younger brother, yet he assumes an adult’s responsibility. Given a list of strict rules to follow, he is in charge of Sam’s physical and emotional well-being in John’s absence. When Dean plays video games, leaving Sam alone in the motel room, he is not exhibiting an adult sensibility of primary care-giver but a child’s desire to have fun. In terms of his psychological development, John’s absence and expectation for Dean to fill the void are events that will shape Dean’s self-worth. According to Paul B. Perrin et al, father absence creates father hunger and has a direct effect upon boys in the development of masculinity (314-317). Fatherless sons are often less secure and harbor self-doubt. They feel that there must be a reason for their father’s absence, frequently placing the blame on themselves: If I were a better son, my father would not leave me. Dean embodies this self-doubt and sense of guilt. Left in charge while John hunts for a shtriga, a monster that feeds on the life-force of children, Dean is given careful instructions to shoot first, ask questions later should either of the boys be threatened. Walking in on the shtriga attacking Sam, Dean reacts like any frightened child. He hesitates. That brief

hesitation is unacceptable to John, who chastises him for not doing his duty, and Dean's guilt at not obeying his outlaw father is apparent:

Dean: He looked at me different, you know. Which was worse. Not that I blame him. He gave me an order, and I didn't listen. I almost got you killed.

Sam: You were just a kid.

In this world, Dean can never truly be a child. He has been protector over Sam from the moment of Mary's death, and every mistake he makes, no matter how small, adds another layer of guilt and self-loathing. John wants the perfect little soldier who follows every command with mindless obedience. Dean cannot live up to John's impossible standards, which only underscores his desire to please his absent father.

Dean's lowered self-esteem is not the only effect of John's absence. Academically, Perrin et al assert that male children with absent fathers are twice as likely to drop out of school as their counterparts with present fathers (314-315). In early episodes of the show, much is made of the fact that Dean is not the brothers' go-to resource for supernatural lore. As Dean eloquently states, he is "a [high school] drop-out with six bucks to his name" ("The Song Remains the Same") and the proud owner of a "GED and a give-em-hell attitude" ("Sympathy for the Devil"). Dean's lack of academic achievement appears to support the fallout commonly associated with father absence; however, Dean is not without resources. Although he eschewed school, he has proven himself to be an autodidact and keen strategist, often dropping in references to literature. In "The Monster at the End of This Book," Chuck mentions that the latest installment of *Supernatural* is very Vonnegut. Dean asks if he means *Slaughterhouse Five* Vonnegut or *Cat's Cradle* Vonnegut, a distinction that surprises Sam, who is usually the repository of learning. Again, the lack of academic achievement is a component of father hunger, not the lack of intelligence. In

Dean's case, his desire to please his father and join him on the road full-time is the reason he does not finish high school, but his academic sacrifice does not make John more present.

Similarly, on Perrin et al's father hunger scale, men possessing father hunger may experience low self-esteem, anger management problems, trust issues, sexual promiscuity, and violent behavior (316). Dean clearly fits this template. His anger and hyper-masculinity are manifested throughout the series. Of the two brothers, during the first five seasons, Dean is depicted as the one to act aggressively without thinking. One scene that best illustrates this tendency toward violence takes place in "Bloodlust" when Dean joins Gordon's fight, no questions asked, and beheads the downed vampire, using a band-saw and getting splattered with blood. He exhibits a certain glee in his carnage. Even in the post-apocalypse Men of Letters world, although Bobby's death has given rise to more maturity, Dean considers himself the brawny enforcer and Sam the brains. Instead of the tact exhibited by Sam with a soul, Dean often uses violent force to get what he needs, in the manner of many sons who rank high on the father hunger scale.

Dean may not always win the fight, but he certainly has no qualms about joining into the fray. This trait is portrayed as a coping mechanism for Dean to cover up his deep-seated insecurities at not being good enough, which fits Lyn Carlsmith's observations that boys without fathers often "attempt to compensate by demonstrating extreme masculinity" (4). Angry enough to take on God, Lucifer, and Death without flinching, Dean threatens God with destruction, taunts Lucifer into beating him nearly senseless, and shares a couple of meals with Death, all while exhibiting a sense of hyper-masculine bravado. Dean even has the temerity to summon Death and ask a favor, an act that clearly shows his brash male façade. While this audacity produces a positive end result, this masculine front does not come from a place of confidence.

Dean's problems with trust also follow the father hunger scale. Perrin et al posit that the lack of a stable father figure in childhood has far-reaching effects on the levels of trust an adult will exhibit (316-317). In Dean's case, he is slow to trust, but steadfast once he does. As a child, he trusted his father to protect him, to return when promised, to provide a home, however temporary. Instead, Dean was left alone with his brother in a series of seedy motels while John roamed the world, seeking out evil. As Gurian's "outlaw father," John is cavalier about his sons. He could die on any hunt, yet he leaves them alone with vague instructions to call Preacher Jim, Bobby, or a string of other hunters in the event he does not return. Holidays pass, birthdays pass, and promises are broken. This sets up a backlash in Dean when his trust in his father is misplaced, which affects his ability to trust in his other relationships. For example, at the end of season four, when Sam chooses to follow the demon Ruby over Dean, the loss of trust is devastating. The image of Dean on the floor of Sam's hotel room shows a broken man ("When the Levee Breaks"). Not only has Dean been physically beaten, but he has been emotionally crushed. No betrayal could have been as shattering as that of his brother. The breaking and rebuilding of trust is a central theme in Dean's life. Once burned, Dean is hesitant to trust again.

Although slow to trust, Dean is quick to hop into bed, which also hits the mark on the father hunger scale regarding sexual promiscuity since sons with absent fathers often grow into men who seek validation and self-worth through their sexual ability (Perrin et al. 316). Throughout the show, Dean is depicted as the promiscuous brother. Although the soulless Sam of season six is also promiscuous, he cannot be considered in the same light. Sam is into relationships; Dean is into one-night stands. From a series of truck stop waitresses to the Hollywood starlet to the Doublemint twins to a fallen angel, Dean seems to have little willpower when it comes to sexual opportunity. At times, it seems as if sex is his only goal in life. Although

sexually active, Dean is both unwilling and unable to form lasting attachments with his conquests with two notable exceptions, Cassie and Lisa. Of the two, only Lisa is indicative of his ability to put his lack of paternal attachment behind him and form a stable relationship.

As a man formed by an absent father, Dean frequently finds himself in the role of present father. He is able to function as Blankenhorn's "Good Family Man" during his time with Ben and Lisa in season six. Dean has had a predilection toward fatherhood throughout the series, which is a natural culmination of a life spent fathering his younger brother. His relationship with Lucas in "Dead in the Water" is a precursor of his preference for stepping into a protective role with children. Although the relationship begins as a means to Lucas' mother, Dean soon finds that his attachment is to the son. As the series progresses, he falls easily into the role of fatherhood with Michael in "Something Wicked," Ben in "The Kids are Alright" and throughout season six, Cole in "Death Takes a Holiday," and Jesse in "I Believe the Children Are our Future." In each of these relationships, Dean embodies the father that he never had: kind, supportive, loving, and attentive. He does not emulate the drill sergeant mentality that shaped his own views on masculinity. This is a result of his having taken on the persona of father at a young age. Although he states that he is "a killer, not a father" ("You Can't Handle the Truth"), it should be noted that this statement is only the truth as Dean sees it, based upon his own insecurities. Dean has been Blankenhorn's "good, family man" since the day of his mother's death when his father became his sergeant.

Just as with Dean, Sam's childhood is revealed through flashback and dialogue, and important divergences emerge. These disparities create their masculinities and outlooks on life. From the moment John hands Sam to Dean and tells him to save his brother and get out of the house, Sam is effectively Dean's responsibility. He is Sam's de facto father. In many ways, Dean

grew up less as a son and more as a father and caregiver. He provides for Sam in every sense. He feeds him, protects him, teaches him, and loves him. He even passes on his knowledge as a mechanic to Sam, a tradition he mirrors with Ben. Dean is a constant. This is the defining difference between the masculinity formed by Sam and that of Dean. According to Datta, having a male family member, especially a brother, step in and assume responsibility for a child produces the same results as having a present father (106). For Sam, Dean's willingness to assume the role of fatherhood allows him to develop into a markedly different man than his brother in several important ways.

According to Perrin et al, "the active involvement of a father in a child's life has been associated with healthier development patterns" (315). Specifically, greater father involvement has been linked to more advanced cognitive and academic achievement. From the "Pilot" on, Sam has thrived under Dean's care. Unlike his GED-holding brother, Sam has excelled in academics and much is made of his 174 score on the LSAT's ("Pilot"). He attends Stanford University and has a shot at a full scholarship to law school. Sam has a greater sense of his worth and can clearly envision a future that involves a stable relationship, a regular job, a permanent home, and the standard complement of children.

Another characteristic of children with present fathers is the development of social competence. Marshall L. Hamilton states that children with involved fathers show a greater ability to understand and fit into social situations (qtd in Perrin et al. 315). Sam is often depicted as the brother who can flash his "puppy-dog" eyes and get people to listen, no matter how crazy he might sound. He has an innate ability to read people and situations and to act and react accordingly. Children of present fathers also show evidence of possessing higher self-esteem, a more positive self-image, and the ability to set and reach goals. Each one of these positive results

can be seen in Sam, sometimes in excess. The fact that Sam is able to establish a life for himself in California, create a strong bond with Jessica, exhibit the self-esteem to believe in himself and his abilities, form friendships, and set goals is a direct reflection on Dean's parenting skills. John's absence has less of an effect on Sam's development than Dean's presence. In fact, according to Stanley Greenspan in his chapter "The Second Other," having a second caregiver in children's lives helps them with the process of individuation, of understanding that they are a person separate from all others (123-128). This leads to a more confident child who can develop a more balanced emotional life.

In "Dark Side of the Moon," we can see Sam's conflict with having two fathers. While in heaven, each brother is given the opportunity to relive scenes from his life. For Dean, his whole world is wrapped in family, so it is particularly hurtful that Sam's memories are rooted outside of kin. The Thanksgiving dinner spent with a childhood crush's family and reconnecting with Bones, the dog that Sam adopted when he ran away from home, might indicate that Sam was unhappy with his home-life. This, however, does not mean that he was unhappy with Dean. Instead, it is John who is the unwanted family member. Because John's unsolicited insertion into the life Sam shares with Dean is accompanied by John's more traditional, authoritarian rule, Sam cannot be blamed for his refusal to bend to John's will. It could be speculated that if John did not make his irregular returns, Sam would have been satisfied with his life as Dean's ersatz son. In this world, there would have been no need for Sam to ignore his family.

While it can be argued that Dean is simply being a big brother, Sam himself is the one who confers fatherhood on him. In "A Very Supernatural Christmas," Sam makes the conscious choice to give Dean the gift that was specifically chosen for his father. During this episode, Dean is again Sam's primary caregiver, the one who truthfully answers his questions and delivers on

the promises that John breaks. Throughout the episode, Dean reiterates that John will be there for Christmas, and they will all celebrate as a family. After John fails to appear, Dean fulfills John's broken promises. To do this, he steals gifts from a nearby house so that Sam can celebrate a traditional Christmas. Dean steals nothing for himself. Instead, the gifts are all for Sam's benefit, including a mangy tree and some haphazard decorations. Even though the stolen gifts are meant for a little girl, Sam realizes that Dean is the only constant in his life. Sam could have put John's



[Sam gives Dean the gift meant for his father]

gift away until he returned, but chooses not to. When he gives Dean the amulet, he is gifting him with more than a tangible token. He is giving Dean the power over his love and safety. Dean is officially the father he has acted as since Sam was six months old. This conference of fatherhood supports Datta's assertion that fathers need not be biological (98). Instead, fathers need only be men who are willing to provide masculine support in the lives of father-absent children.

Sam, of course, comes with his own set of problems. After ingesting demon blood as a baby, outside forces try their hardest to push Sam into accepting his role as Lucifer's vessel, but having Dean by his side, as his brother and his father, allows him to toss destiny aside in favor of family. In "Swan Song," the catalyst for Sam to force the devil back into the box is the visions of Dean's presence throughout his life. In light of Datta's assertion that brothers can step into father roles and provide the necessary emotional stability to nurture fatherless sons, Dean's role in Sam's life is essential. Dean has always given him strength, but to give him the strength to control the devil shows just how powerful their bond is.

As men, Dean and Sam differ in their need for constructing a paternal figure after John's death. Seeking a father figure is not just for children but for men of any age. According to Gurian, males naturally look to other males to try to understand how to be responsible men. For Sam, his titular father is still alive, so he does not feel the same loss as Dean when John dies. Little has changed for Sam. Dean, on the other hand, feels the void deeply. Children with absent fathers often find it necessary to impress them and receive any attention possible, even negative attention posits Gurian (16-20). In the case of complete absence or death, they seek surrogates. Dean is no different. After John's death, he transfers his need for a father figure to Gordon in the episode "Bloodlust." Gordon, however, is not quite what Dean is looking for. In fact, his encounter leads him to doubt himself even more. Oddly enough, it is Sam who reminds Dean that to replace John with someone like Gordon is an insult.

It is not until the introduction of Bobby Singer as a recurring character in season two that Dean begins to feel that the void left by an absent father is filled. Bobby has all of the attributes that were missing in John: patience, caring, trustworthiness, and a physical home. The viewer gets a glimpse of their importance after Dean digs himself out of the grave. His first stop is

Bobby's house, and his words are revealing: "Your name is Robert Steven Singer. You became a hunter after your wife got possessed. You're just about the closest thing I have to a father" ("Lazarus Rising"). Bobby is not just close to being a father. For all intents, he is Dean's father. Since Sam does not feel this same need, Bobby does not hold the same fascination. In fact, even Bobby can sense the difference. He often refers to Dean as *son* while Sam only rates the appellation *boy*, and in the episode "You Can't Handle the Truth," he admits that Dean is his favorite.

Episode by episode, Bobby becomes the father figure for the boys. When Sam needs familial blood to cast the spell to avoid having his damaged soul returned to his body, he is told that "you need the blood of your father, but your father need not be blood" ("Appointment in Samarra"). Bobby finds himself in the uncomfortable position of father figure and has to lock Sam in the basement after Sam turns on him. Since John is dead, and Dean is acting as Death for the day, Bobby is next in line. Although Sam is clearly intent upon killing Bobby, Bobby does not inflict great harm in return. He is careful to avoid damaging Sam's body even though he is willing to return Sam's ravaged soul to its vessel, not knowing what physical or mental damage it may cause.

Bobby, however, has his own set of absent father issues. As revealed in the episode "Death's Door," Bobby killed his father and buried him out behind the shed of the home where Bobby still lives. His father was abusive in a more active fashion than John Winchester, but some of the same issues can be seen in the Singer household as in the Winchester's. For one thing, Bobby's father is an authoritarian just like John. His every command is to be followed with no debate. To question his authority is to invite his wrath. That Bobby would kill his own father seems less of a question of why than of when. In his book *When a Child Kills*, Paul Mones

describes how continued abuse, whether verbal, physical, or sexual, can cause a child to commit parricide (12-15). In Bobby's case, the abuse seems to be focused on verbal and physical; however, it is evident from the killing scene in the episode that the abuse has been of long-standing.

When Bobby decides to kill his father, it is because he feels that there is no other solution. The scene unfolds with a young Bobby knocking over his milk at the dinner table. His mother tries to draw attention away from Bobby, thereby taking on the physical punishment that Bobby's father would focus on his son. In this interchange, the adult Bobby addresses his father, "You drunken bully. Punching women and kids. . .Is that what they call fatherhood in your day?" The child Bobby appears with a rifle, which prompts Bobby's father to state, "I will deal with you later" ("Death's Door"). It is evident from this exchange that Bobby has been "dealt with" often, so even though the catalyst is his mother's beating, Bobby knows that his abuse is on its way.

In this seminal episode, Bobby's motivations to become a father-figure are exposed. According to Mones, the majority of children who commit parricide are males who kill their fathers (13). After seeing his childhood, it is easier to understand why he creates such an anchor for the Winchester boys. He has a permanent home. He has great knowledge to impart. He is even willing to go up against John himself, in order to give Dean a day of just being a child and tossing around a baseball. The boys were never really boys, but they came closest when they were with Bobby. Even though they were grown men when he became a part of their lives, they were men in search of a father just as he was a man in search of his sons. Finding each other was a miracle.

What the show does not address is the enormity of odds against Bobby ever stepping into this father role. More often than not, abused children go on to become abusers (Mones 39). This fear of becoming his father is the force that drives a wedge between Bobby and his wife, Karen. As seen in "Death's Door," one of Bobby's greatest regrets is that the last real conversation he had with her was an argument about not wanting to become a father. Bobby overcame his fear of following his father into spousal abuse, but having children is still at issue. This supports Mones' assertion that it requires work on the part of victim of abuse to overcome the fear of repeating the cycle (80-81). At this stage in his life, Bobby has not fully processed his abuse or his reactions to it.

In addition, Mones argues that as adults, children who commit parricide have diminished capacities for empathy and sympathy (319-321). He states that it requires enormous insight, support and help from others, and a healthy dose of luck for abused children to go forward and lead productive lives (39). Throughout the series, Bobby is portrayed as an introspective man who embodies empathy and sympathy. Although the audience is not privy to his secrets, it is apparent that something more than his wife's death has formed him. This makes his final scene as a living character all the more poignant, for his last memory is that of Dean and Sam, not Karen. It is only at his life's end that he fully reconciles his fears and claims the boys as his own. He is a father.

As the series has progressed, the images of fatherhood have evolved. Whether absent or present, fathers have played a central role in this fictive realm just as they do for men in real life. The characters are emblems of hope in a world where more and more boys grow up either without fathers or with abusive ones. Dean, Sam, and Bobby show that men can transcend the reality of their broken families and create new ones based on bonds of love and not just blood.

The characters demonstrate that, even without a biological father present, boys can mature into men who are willing to provide love, shelter, knowledge, and a model of what fatherhood should be. Having faith in another human being to provide an emotional safety net is central to these created paternal bonds. In *Supernatural*, as in life, father truly does trump fate.

## Works Cited

“Appointment in Samarra.” *Supernatural: The Complete Sixth Season*. Writ. Sera Gamble and Robert Singer. Dir. Mike Rohl. Warner Home Video, 2011. DVD.

“Bloodlust.” *Supernatural: The Complete Second Season*. Writ. Sera Gamble. Dir. Robert Singer. Warner Home Video, 2007. DVD.

Carlsmith, Lyn. “Effect of Early Father Absence on Scholastic Aptitude” *Harvard Educational Review*, 34.1: 3-21. *America: History & Life*. Web. 28 Sep. 2013.

“Dark Side of the Moon.” *Supernatural: The Complete Fifth Season*. Writ. Andrew Dabb and Daniel Loflin. Dir. Jeff Woolnough. Warner Home Video, 2010. DVD.

Datta, Kavitta. “‘In the Eyes of a Child, a Father is Everything’: Changing Constructions of Fatherhood in Urban Botswana.” *Women’s Studies International Forum*, 30.2: 97-113. *ScienceDirect*. Web. 28 Sep. 2013.

“Death’s Door.” *Supernatural: The Complete Seventh Season*. Writ. Sera Gamble. Dir. Robert Singer. Warner Home Video, 2012. DVD.

Freud, Sigmund. *The Interpretation of Dreams*. Trans. A. A. Brill. New York: The Modern Library, 1994. Print.

Greenspan, Stanley I. “‘The Second Other’: The Role of the Father in Early Personality Formation and the Dyadic-Phallic Phase of Development.” *Father and Child: Developmental and Clinical Perspectives*. Ed. Stanley H. Cath. Boston: Little, Brown and Company, 1982. 123-138. Print.

Gurian, Michael. *The Prince and the King*. New York: G. P. Putnam’s Sons, 1992. Print.

“Lazarus Rising.” *Supernatural: The Complete Fourth Season*. Writ. Eric Kripke. Dir. Kim Manners. Warner Home Video, 2009. DVD.

Mones, Paul A. *When a Child Kills: Abused Children Who Kill Their Parents*. New York: Pocket Books, 1991. Print.

“The Monster at the End of This Book.” *Supernatural: The Complete Fourth Season*. Writ. Julie Siege. Dir. Mike Rohl. Warner Home Video, 2009. DVD.

Nobus, Dany. “Spectres of Fatherlessness: Social and Clinical Implications of a Modern Scourge.” *The Discourse of Sociological Practice* Spring 2003: n. pag. Web. 16 Dec. 2013.

Perrin, Paul B., et al. “Development, Validation, and Confirmatory Factor Analysis of the Father Hunger Scale.” *Psychology of Men & Masculinity*, 10.4: 314-327. *PsycARTICLES*. Web. 28 Sep. 2013.

“Pilot.” *Supernatural: The Complete First Season*. Writ. Eric Kripke. Dir. David Nutter. Warner Home Video, 2006. DVD.

“Something Wicked.” *Supernatural: The Complete First Season*. Writ. Daniel Knauf. Dir. Whitney Ransick. Warner Home Video, 2006. DVD.

“The Song Remains the Same.” *Supernatural: The Complete Fifth Season*. Writ. Sera Gamble and Nancy Weiner. Dir. Steve Boyum. Warner Home Video, 2010. DVD.

“Swan Song.” *Supernatural: The Complete Fifth Season*. Writ. Eric Kripke. Dir. Steve Boyum. Warner Home Video, 2010. DVD.

“Sympathy for the Devil.” *Supernatural: The Complete Fifth Season*. Writ. Eric Kripke. Dir. Robert Singer. Warner Home Video, 2010. DVD.

“A Very Supernatural Christmas.” *Supernatural: The Complete Third Season*. Writ. Jeremy Carver. Dir. J. Miller Tobin. Warner Home Video, 2008. DVD.

“When the Levee Breaks.” *Supernatural: The Complete Fourth Season*. Writ. Sera Gamble. Dir. Robert Singer. Warner Home Video, 2009. DVD.

“You Can’t Handle the Truth.” *Supernatural: The Complete Sixth Season*. Writ. David Reed and Eric Charmelo. Dir. Jan Eliasberg. Warner Home Video, 2011. DVD.