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MELANCHOLIA AS METHOD: DYLAN DOG, THE DETECTIVE OF LOSS**

Abstract. *An interpretation of Tiziano Sclavi's comic series Dylan Dog as a sustained melancholic inquiry is provided in the article. Dylan's melancholic epistemology, a way of knowing grounded in repetition, ambivalence and loss grants him almost metaphysical lucidity. Such an internal condition becomes a melancholic methodology, a hermeneutics of loss that actively resists closure and deduction. The comic's horror functions as a language of mourning, with monsters embodying the unresolved collective losses and structural failures of late modernity. Dylan's ethical persistence constitutes a radical practice of political existence in the face of a systemic impasse.*

Keywords: *Dylan Dog, melancholic epistemology, melancholic methodology, horror, mourning.*

INTRODUCTION

The cult Italian “nightmare investigator”, *L'indagatore dell'incubo*, Dylan Dog, created by Tiziano Sclavi, was the best-selling Italian comic book series in the late 1980s and 1990s (Castaldi 2010, 134). Although primarily aimed at young people, this “pulp horror” (ibid.) captured the hearts and minds of many, including the philosopher Umberto Eco, who famously declared that he could “read the Bible, Homer, or Dylan Dog for several days without being bored” (Ostini in Mariani 2013, 91).

Once at Scotland Yard, Dylan Dog, who resembles a young Rupert Everett¹ and was named in honour of Dylan Thomas (Comberiati 2022, 503), now lives in a cluttered flat he shares with Groucho, a comic double whose presence undercuts horror with parody. Dylan is haunted by memories, alcoholism and ghosts, both emotional and literal. In a witty literalisation of the series' threshold anxiety, even their doorbell screams, announcing each visitor as a potential intruder

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** Research article.
DOI: 10.51936/tip.63.1.169

¹ It should not be surprising that he portrayed Dylan in the Italian film *Dellamorte Dellamore* (Soavi 1994).

from the other side. Driving around gloomy London in his battered Beetle (registration DYD 666) and occasionally venturing into the murky English countryside,² Dylan inhabits the liminal space between the living and the (un)dead. Although he encounters supernatural forces in every episode, the true villains almost always prove to be human. In this way, the comic book series confronts us with a world where evil is not separate from humanity but seeps from within it, and with a hero who refuses to stop mourning this.

DYLAN DOG, THE MELANCHOLIC INVESTIGATOR

In *Mourning and Melancholia*, Freud (1955 [[1917]1955]) distinguishes between the two by arguing that mourning is a normal and finite process of accepting a loss, whereas melancholia is an open-ended attachment to a loss that remains unacknowledged: “In mourning it is the world which has become poor and empty; in melancholia it is the ego itself” (ibid., 246). As he endlessly circles the same terrain, forever tinkers with his unfinished model ship, repeatedly plays the only song he knows on his clarinet,³ and appears unwilling to stop mourning his loss, Dylan Dog emerges as an embodiment of Derrida’s notion that melancholia is not always pathological. Instead, it can be an ethical refusal to forget, a form of fidelity (2001, 2005). Dylan’s work exemplifies ethical mourning as it entails a refusal to accept the demand for ‘normal’ mourning. His detective work resists closure; he maintains perfect fidelity to ghosts and monsters, investigating only to keep the dead present rather than banishing them from the world of the living. His insistence in melancholia reveals a melancholic epistemology: a specific way of knowing and an attitude to the disenchanting world we inhabit.

Dylan Dog is constructed as the antithesis of famous literary detectives, particularly Sherlock Holmes,⁴ of whom he is a mirror image. As Holmes is considered the paradigmatic detective, we have come to expect similar traits in fictional and even real-world detectives: Holmes follows strict logic and deduction, relies on science and observation, and believes that truth is objective, empirical and, most notably, always explicable. He is presented as ascetic, intellectual, meticulous and organised. The evil that Sherlock Holmes encounters in his detective work almost always proves to be mundane, the result of a pragmatic, anti-aesthetic, almost vulgar approach to murder. Dylan Dog is the opposite: he relies on intuition, feelings, chance, and his “fifth-and-a-half sense”. In the comic series, truth is always subjective and often inexplicable since the world is

² He hates travelling, suffers from motion sickness, and is afraid of heights. These anti-adventurer traits encapsulate the series’ epistemology: Dylan, out of sync with velocity, chooses slowness as a method of gathering knowledge.

³ Not coincidentally, the song he keeps playing is Tartini’s violin sonata in G minor, popularly known as the Devil’s Trill (Škrgić 2019). Tartini famously claimed that he merely tried to write down a composition he had heard in a dream, in which he sold his soul to the devil.

⁴ It is important to note that the comparison is made with the original Sherlock Holmes character created by Sir Arthur Conan Doyle, and that later representations in television series appear increasingly neurotic and Dylan-like.

chaotic and irrational. The evil in Dylan's world manifests as supernatural forces but, more importantly, signals existential dread, and the murders he attempts to solve are rarely mundane.⁵

Sherlock can also be emotional and neurotic, and at times unprofessional, but never as severely as Dylan, who regularly becomes too involved with his female clients. Both Sherlock and Dylan are prone to phobias, depression and addiction. The core distinction between the two, however, is methodological: while Sherlock pursues a linear path towards the one and only truth, Dylan is locked in a pattern of repetition that consistently transforms the *whodunit* into *howtolive-withit*. Although Sclavi and other writers sometimes deliver conventional resolutions, the dominant tendency and structural commitment of the series maintain Dylan's hermeneutics of loss.

The Dylan Dog series transforms detective work into a melancholic methodology. In contrast to Sherlock's rationality, Dylan embodies a "melancholic epistemology" (Graham 1990), a justification for depression, particularly when it maintains "credal contact with important truths" (*ibid.*, 399), even at the risk of harm. Dylan's melancholia is not pathological in the Freudian sense but ethical in the Derridean sense, and is also proportional to the world he inhabits. This is a world where the (un)dead return, love dies, and reason cannot be relied upon. Dylan *feels* rather than *deduces*, seeking not literal but melancholic truths, fragments of knowledge that arise only from loss, and demonstrate that grief and despair can disclose truths rather than distort them. Drawing on Freud's concept of identification with the lost object as central to his theory of melancholia ([1917]1955) and Kristeva's idea of the "black sun" as a generator of meaning (2024), the following chapter interprets Dylan's failures and neuroses not as a breakdown of reason but as a specific methodology rooted in mourning.

MELANCHOLIA AS EPISTEMOLOGY

Dylan's melancholic inquiry is searching not to find the truth or even solve the case, but to remain in contact with what resists any resolution. In his world, the dead do not return so they can die again (this time for real) and escape *l'entre-deux-morts*, the uncanny liminal zone between physical and second, symbolic death (Lacan 1992).⁶ The monsters' refusal to rest signifies a failure of the Symbolic order, compelling Dylan's ongoing investigation. In this sense, the return of the dead⁷ in the Dylan Dog comic series is not a psychoanalytic detective story in which Dylan must uncover the dead's secret so they can rest in peace after the injustice that killed them is finally righted; instead, Dylan is more invested in caring for their secrets and engaging with the symbolic rupture itself.

⁵ See Thomas De Quincey's essay *On Murder Considered as One of the Fine Arts* (1827).

⁶ Šterk (2009) complicates this distinction further by introducing a third, imaginary death.

⁷ The dead here can be understood as a metaphor for repressed systemic injustice; we will return to this point later.

This way of knowing constitutes a melancholic epistemology, which is neither a debilitating illness nor a Freudian deviation from ‘normal’ mourning. Melancholia is not merely something “that shows up first and foremost ‘in here’” (Daniel 2013, 15); it is “always also ‘out there’” (ibid.). It is a social and material assemblage that highlights problems of truth and knowledge. As Kristeva argues in *Black Sun* (2024), melancholia can transform pain into signification, granting Dylan “supreme, metaphysical lucidity” (ibid., 2). His self-imposed poverty and an ironic stance stem from an internal void that enables him to recognise the world as inherently lacking meaning, thereby uncovering the primal absence and loss that define every monster.

His detective cases begin where the logic of the Symbolic order fails⁸, forcing Dylan to bypass the logic of the law,⁹ and use his own proximity to the unnameable wound to empathise with the client’s trauma and recognise the lost object that has metastasised into a monster. The recurring focus on the fundamental lack is further established by the presence of Death as a character in several issues of the comic. Death appears not merely as a simple plot device (as his adversary), but as Dylan’s recurring interlocutor. It acts almost as a Socratic figure, confirming Dylan’s view that life lacks coherent meaning, while also keeping him situated in the world of the living as he clings to the value of compassion and human connection, which in Death’s nihilism have no place.

Melancholia as a state of knowing is reflected in both Dylan’s emotional life and the comic’s aesthetic. Škrgić notes that even the monochromatic visual style of the comic produces “supernatural dread” (2019, 263). The stark black-and-white world that is purposefully drained of colour is not only an aesthetic signature but also a melancholic one. It mirrors the landscape of Kristeva’s black sun (2024) where all libidinal energy is withdrawn from the world. The disturbing images of overt violence, stripped of colour, offer an uncanny relief from the blood, mirroring Dylan’s emotional restraint.

Further, Dylan’s pattern of falling in and out of love with his female clients can be interpreted as the melancholic subject’s ongoing narcissistic search for substitutes, new objects onto which the withdrawn libido is projected. As the lost object’s “shadow” (Freud 1917, 249) has already fallen upon his own ego, these loves are all doomed: not only can they never replace the original lost object, but, when they inevitably disappear, they actively confirm the ego’s sense of impoverishment. By repeating this cycle, Dylan maintains his identification with the lost, unclaimable, and unknowable object: he may know “whom he has lost but not what he has lost in him” (Freud 1917, 245).

⁸ This is evident time and time again as his clients seem incapable of articulating their trauma in rational or legal terms.

⁹ Personified in Inspector Bloch, his former boss at Scotland Yard, who, after losing his own son, became a father figure to Dylan.

This never-ending quest is driven by the recurring theme of lost loved ones and the destructive power of the primal mother,¹⁰ as Dylan continually mourns the loss that is the true source of all horror. Škrgec underlines the maternal ambivalence in the analysis of *Danse Macabre*, using it as an example of episodes where Death appears in a feminine form, appearing first as “a beautiful lady with curly blonde hair” (2019, 267), and later as the Grim Reaper, “an ugly, almost otherworldly creature” (ibid., 274). This recalls the oscillation between seductive and monstrous motherhood.

In the essay “On Transience”, Freud (1916) briefly explains that the very condition for things to have true value is their perishability. It is precisely the recognition of impending loss that initiates mourning as a process of redistributing libido rather than renouncing it. Dylan halts this process at the threshold: he chooses to remain with the object at the moment its value peaks and dissolution begins, neither denying transience nor transforming it into consolation. His aim is not to restore a lost totality but to observe the remainder that persists when the Symbolic order crumbles. In this sense, transience, along with the fundamental epistemic truth that it is impossible to recover or even name the ultimate object of loss, forms the foundation of his method.

MELANCHOLIA AS A METHODOLOGY

Melancholia forms the epistemological basis of Dylan’s knowledge, but it is his detective practice that operationalises the truth of the ultimate lack into a distinct method. His detective work is not necessarily focused on solving the mysteries of physical deaths, but on engaging with the symbolic rupture. A kind of hermeneutics of loss, his method is structured by the subject’s compulsion to repeat.

Dylan’s work is characterised by neurotic rituals and repetition that attest to the structural features of melancholia. His clarinet, which always plays the same sonata, his unchanging attire¹¹, and his love of literature, film, and writing with his quill provide material for this method. These rituals serve as acts of sublimation, the creative mechanism that prevents him from sinking into complete catatonic silence or even suicide. The never-finished model ship also serves as a perfect metaphor for the melancholic project; it remains unfinished because its purpose is to hold meaning, and completion would entail the loss of his grief. Melancholia as a methodology compels Dylan’s preference for circling the wound rather than closing it, which aligns with the psychoanalytic interpretation of psychic trauma as something that resists immediate processing. The

¹⁰ Personified in Morgana, a woman in another dimension that is full of meta commentary such as the artist taking a break while working on the comic or zombies reading a Dylan Dog comic. Before she is revealed to be his mother, Morgana is perhaps Dylan’s greatest love.

¹¹ Jeans, red shirt, black jacket – he bought 12 identical outfits after the death of his wife, Lillie Connolly. That character is perhaps named after the historic figure of the Irish socialist and trade unionist, but is pictured in the comic book as an IRA militant with whom Dylan Dog fell in love while he was in law enforcement, but she was sentenced to death for terrorism.

initial shock, the traumatic kernel, is not fully registered at the time of the event but only through a process of deferred action (Freud 1918). Thus, Dylan restages his primal loss (the death of Lillie) through his detective work; his compulsion to repeat represents his unconscious attempt to retrospectively provide the original event with a symbolic framework. Even the rescue is ritualised: Dylan's call, "Groucho, la pistola!" represents a reflex, an appeal to external agency that, like melancholia, defers resolution rather than delivers it.

As Dylan bypasses the rational logic of the law, his melancholic inquiry is not a search for literal truth and instead for something that can only be glimpsed through the very repetition it compels: the retrospective truth of the wound itself. Dylan does not solve cases; he interprets them, and these interpretations are themselves fragmented, pointing to the unspeakable rather than demonstrating comprehension. Škrgić (2019) observes that the Dylan Dog comic becomes increasingly self-reflective with each episode, exposing the tropes on which it once relied.¹² In a sense, this self-conscious repetition transforms the comic into a work of mourning, just as Dylan can only transform his "black sun" into the poetic narrative of the case by inhabiting melancholia as inquiry. Each episode of the comic is a rehearsal of the observation that truth can never be explained in its entirety, but can only be hinted at through the cracks. Dylan's neurotic obsessions mirror the audience's act of (re)reading and replace the demand for revelation with an ethics of persistence. Dylan thus remains in "contact with important truths" (Graham 1990, 399) precisely because he renounces the illusion of their coherence. Melancholia thus proves to be both the content and the condition of his inquiry; neither a pathology nor a solution, but a way of thinking that keeps the dead company.

Melancholia forms the epistemological ground and serves as Dylan's condition of knowing, while the hermeneutics of loss constitutes his methodology. However, the language that articulates these important truths is horror. The monsters, ghosts and uncanny doubles are not obstacles to his understanding; rather, they embody the unspeakable. In the following section, we turn to horror as it emerges as a language of mourning, making trauma visible without resolving it.

HORROR AS A LANGUAGE OF MOURNING

Since the object of Dylan's inquiry is loss, horror functions as the only adequate semiotic. Monsters articulate what cannot be symbolised. And although Dylan faces grotesque monsters and ghosts in every episode, these are rarely as they appear. Usually, they are more than supernatural villains; they serve as allegories for human anxieties and values that society has already lost, such as humanist

¹² For example, when Death rhetorically asks a man if "he expected a cowl and a scythe, or a beautiful woman dressed in black, deeming both versions as romantic stories for teenagers" (Škrgić 2019, 275).

ideals, hope, and community. The reader is compelled to interpret Dylan's monstrous encounters as meditations on loss, quickly realising that the true spectres haunting Dylan's world (and our own) are the unresolved losses and fears of late modernity: the return of the repressed on a cultural scale.

Gordon defines haunting as "an animated state in which a repressed or unresolved social violence is making itself known" (1997, xvi), not allowing us to ignore it. It is the very moment

when things are not in their assigned places, when the cracks and rigging are exposed, when people who are meant to be invisible show up without any sign of leaving, when disturbed feelings cannot be put away, when something else, something different from before, seems like it must be done. (ibid.)

Ghosts and monsters in Dylan Dog represent unresolved injustices and traumas, confronting both Dylan and the reader with an uncanny awareness of loss rather than providing satisfactory solutions or neatly tying the loose ends. The monsters keep returning, not to be rationally explained, but to demand an affective confrontation with loss, forcing us into a melancholic epiphany that the source of horror is always something ambivalently familiar, or Unheimlich (1919).

One of the wittiest structural elements in the comic is Dylan's screaming doorbell, which transforms the domestic sphere into a space of perpetual alarm. It literalises what Dolar calls the acousmatic "object voice" (Dolar 2006), a voice detached from the speaking subject and lodged at the threshold, whose very lack of source is itself the source of dread. Not a call for communication but an irruption of the Real, the shriek is nevertheless an interpellation: because the "ears have no lids" (ibid., 78), it penetrates and compels an answer. By sounding this alarm at the entry point of the Symbolic order, the doorbell ensures that every investigation begins with the visceral timbre of trauma rather than with a logical request articulated in language. Following Dolar's telephone logic, where the voice "can be anywhere" (ibid., 66) and thus, structurally, "always calls from inside the house" (ibid.), it is confirmed that the source of horror is always already structurally lodged at home.

The very first issue of the Dylan Dog comic entitled "Dawn of the Living Dead", *L'alba dei morti viventi* (Sclavi 1999), provides the foundational example for this monster-to-loss mapping. The zombies, monstrous embodiments of mindless consumption and living death, are not merely victims of a virus to be eliminated; they are the narrative's first and most concrete expression of the unresolvable loss that defines Dylan's world. They are creatures trapped in the Lacanian *l'entre-deux-morts*, a state of compelled repetition that signifies the ultimate failure of the Symbolic order to provide rest or meaning. This initial scenario immediately establishes Dylan's melancholic epistemology: the zombies are the physical signifier of a culture already dead and unable to mourn itself.

His methodology is therefore not to find a cure or a perpetrator, and is instead to constantly confront and interpret these figures of unresolved societal trauma, enacting a hermeneutics of loss in which the monsters' perpetual existence is precisely what compels Dylan's ongoing, melancholic inquiry.

The narrative arc of the Dylan Dog series reflects late modernity: foreclosed possibilities, lost futures, abandoned beliefs, and a persistent inability to commit that continue to haunt us. The creeping horror lies precisely in this "crisis ordinarieness" (Berlant 2011); rather than singular apocalyptic events, it is the pervasive malaise that causes disillusionment. Dylan is trapped in the "impasse", "a stretch of time in which one moves around with a sense that the world is at once intensely present and enigmatic" (ibid., 4). The possibility of a normal life is lost, yet he cannot detach himself from desiring it; his melancholy lies in the fact that the world has already failed him, but he continues to sustain a cruel attachment to his fantasy. He inhabits a disenchanting world where the once grand narratives have left only their ghosts behind. Dylan's monsters are merely by-products of these ruins: zombies evoke mindless consumption and living death in a society without a future; vampires may serve as a critique of power structures; werewolves could illuminate the repressed rage contained within modern society; while spectres and ghosts, particularly common in this comic, portray the structural injustice and historical trauma that society refuses to acknowledge and mourn. The ghosts, especially, are the externalisation of Dylan's (and society's) melancholia, representing the lost object that holds both the protagonist and the world in a state of impasse.

The dystopian atmosphere of the Dylan Dog series, along with its apocalyptic story arcs, reflects Fisher's application of Derrida's "hauntology" to the cultural stagnation of contemporary society, haunted by the ghost of a lost future that never arrived. Set in London, "the capital of the first capitalist country" (Fisher 2014, 202), the melancholic present depicted in Dylan Dog is haunted by the spectre of the past and also by the failed promise of the future. Dylan's inability to commit to a 'normal' life is a symptom of this melancholia: the only sensible affect for a culture that is merely a repetition of past trauma. Even the use of a quill and Dylan's general rejection of new technology are signs of the refusal of a future that has failed, and his old-fashioned ways are a deliberate insistence on the decaying present.

In a world where radical political change is no longer possible, Dylan's timelessness signifies "hauntological melancholia" (Fisher 2014, 31), which does not abandon desire and instead refuses "to adjust to what current conditions call 'reality' – even if the cost of that refusal is that you feel like an outcast in your own time..." (ibid.). Dylan's anti-bourgeois rhetoric and his rejection of the "good-life fantasy" (Berlant 2011, 3), his deliberate embrace of precarity, highlight his refusal to participate in the illusion of "capitalist realism" (Fisher 2009), the belief that security, predictability and accumulation are still possible through conventional means. Dylan's life (his poverty, inability to commit, melancholia)

may be the most accurate answer to the question of what life looks like when one rejects the maxim that “there is no alternative to capitalism”.

Typically, a Dylan Dog episode does not provide emotional closure or comfort the reader with respect to the horror experienced. Instead, the horror culminates in forcing Dylan (and the reader) to recognise that extraordinary horror embodied by monsters, apocalypse, murder, and mayhem has always been – ordinary. The concrete manifestations of horror in Dylan Dog can thus be interpreted as vehicles for the return of repressed social violence. Dark humour and irony, personified by Dylan’s eccentric sidekick Groucho, are used as a shield against a world that has lost all grand ideals, and their cynical stance acknowledges the absurdity of even attempting to solve the unsolvable. However, Dylan’s irony is not mere capitulation; he not only refuses to participate in the rituals that sustain the false system,¹³ but his irony also coexists with an ethical refusal to abandon compassion.

Although he experiences perpetual loss, Dylan somehow manages to avoid nihilism and honours his sole commitment: living on within the impasse. Dylan’s insistence to “improvise” (Berlant 2011, 92) is inherently deprived of the possibility of any real resolution; however, he finds meaning in bearing witness, in “lateral agency” (ibid., 18). His irony acknowledges the loss of old certainties, but his sincerity, in contrast, demonstrates that this loss does not absolve us of ethical responsibility. Dylan’s attachment to the world that perpetuates his suffering might be seen as cruelly optimistic; yet, the comic frames it as quiet heroism instead: it is tragic, but not cruel, because it is not devoid of humanity. His vegetarianism, for example, along with his gallows humour¹⁴ represents a small practice of care, insisting that nonviolence matters even when resolution does not.

Dylan’s insistence on compassion, despite knowing the world is beyond salvation, functions as an ethical act in the spirit of Kant (1998) as he does not perform acts of care to secure personal happiness or reward but in response to an absolute demand. Facing a world where the only remaining certainty is further loss, Dylan’s refusal to surrender to capitalist realism by practising empathy as an act of fidelity to the ethical Law makes him an embodiment of *l’incroyable désir*.

¹³ In this sense, his cynical stance is not merely a defence mechanism or “ongoingness” (Berlant 2011, 48). It seems to go beyond the Žižekian fetishistic disavowal, which protects an unconscious ideological fantasy condensed in the phrase “I know very well, but still ...” (1989, 9).

¹⁴ Rather than allowing horror the final word, comedy persists with an indestructible insistence, with what Badiou (in Zupančič 2008, 217) calls *l’incroyable désir*. For Zupančič, comedy is not consolation but a moment that exposes the inconsistency of the Symbolic order. Groucho’s puns and non-sequiturs are precisely these kinds of interruptions, performing this “odd one in”. Dark humour in Dylan Dog is thus not a shield against loss but the structural condition for persisting within it.

CONCLUSION

In this article, an interpretation is provided of Tiziano Sclavi's comic book series *Dylan Dog* as a sustained exercise in the hermeneutics of loss. We argue that the main character's inability, or rather unwillingness, to solve cases in the traditional whodunit manner is not a character flaw but a practice central to his method. First, his internal condition is analysed as a melancholic epistemology, a way of knowing that transforms attachment to loss into metaphysical lucidity, allowing him to access important truths. Second, this condition is operationalised in a distinct melancholic methodology: a detective practice centred not on rational deduction but on circling the traumatic wound through repetition and ritual, thereby giving temporary symbolic meaning to despair while maintaining fidelity to the dead.

The language that articulates this truth, while simultaneously emphasising cultural critique, is horror: the monsters in the comic are interpreted as hauntological embodiments of repressed collective losses and systemic injustice that our culture refuses to acknowledge or mourn. Moreover, Dylan's deliberate state of precarity and anti-bourgeois aesthetic constitute a profound rejection of capitalist realism.

Dylan Dog remains as relevant today as ever, teaching us how to live ethically in an unenchanted era, how to tolerate unresolvable loss and still get up the next day. His quiet integrity of perseverance and compassion, his "affective solidarity" (Berlant 2011, 242), may not be radical in gesture, but is nonetheless a radical practice of political existence that protests against conditions designed to induce social atrophy.

DATA AVAILABILITY

No new research data was generated.

CONFLICT OF INTEREST

The author declares no conflict of interest.

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MELANHOLIJA KOT METODA: DYLAN DOG, DETEKTIV IZGUBE

Povzetek. Članek interpretira Sclavijev strip Dylan Dog v kontekstu melanholičnega preiskovanja. Melanholična epistemologija Dylana Doga, spoznavni način, utemeljen na ponavljanju, ambivalenci in izgubi, mu daje skoraj metafizično lucidnost. Njegovo notranje stanje se uteleša v melanholični metodologiji, hermenevtiki izgube, ki se aktivno upira razrešitvi in dedukciji. V stripu grozljivo deluje kot jezik žalovanja, v katerem pošasti poosebljajo nerazrešene kolektivne izgube in strukturne neuspehe pozne modernosti. Dylanovo etično vztrajanje predstavlja radikalno prakso politične eksistence, ki se zoperstavlja sistemskemu zastoj.

Ključni pojmi: Dylan Dog, melanholična epistemologija, melanholična metodologija, groza, žalovanje.