

**DON'T LOOK BACK IN ANGER:
OASIS, THE PSYCHOLOGY OF SIBLINGS, REBIRTH AND THE
TRICKSTER'S CYCLE**

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Abstract

Popular music research was stretching for some decades from subcultures theories to music sociology; from traditional musicology to new musicology, and from cultural studies of modernist and post-modernist culture to semiotics and music aesthetics. Yet, there were hardly – to say at least – any researches concerning popular music bands of siblings and their music.

In the 1990s, Oasis was the best-selling band in Britain. The Gallagher brothers, Noel and Liam, who led Oasis, epitomized the era of Britpop. It was a musical and cultural movement that was based on "returning to Englishness", and produced attractive and highly commercial rock music by indie bands.

A crucial part of Oasis' success depended on the brothers' relationship. The siblings competed for leadership, control and attention. Their rivalry turned the media obsessed with the band. Journalistic historians of Britpop, Oasis' biographers and academics, have related to the 1990s, the Britpop movement, the band's well-publicized rivalry with Blur, the new post-Thatcherism euphoria, and the rise of Tony Blair and the New Labour, as all part of Oasis Phenomenon. However, I'd like to I understand Oasis' successful music from a different perspective, from a psychological point of view: as a product of the dysfunctional family syndrome, and especially the idea of brothers in a family and a musical unity. In addition, I'd like to use analytical psychology, and especially the Jungian archetypes of the trickster and rebirth, to understand Oasis' charisma and creativity, alongside the mythology and psychology of siblings.

In this context, my aim would be to understand how the psychology of siblings and kinship libido, alongside projections of other Jungian archetypes (with emphasis on the rebirth and the trickster), can create not only a mass craze, but also an interesting repertoire.

Keywords : Britpop, Oasis, sibling psychology, music band

I have nothing to say except for I'm extremely rich and you're not.

Noel Gallagher of Oasis sneered at the crowd at the 1996 Brit Awards, while being presented with an award.¹

He's rude, arrogant, intimidating and lazy. He's the angriest man you'll ever meet. He's like a man with a fork in a world of soup.

Noel Gallagher describes his Brother, Liam.²

Popular music research was stretching for some decades from subcultures theories to music sociology; from traditional musicology to new musicology, and from cultural studies of modernist and post-modernist culture to semiotics and music aesthetics. Yet, there were hardly – to say at least – any researches concerning popular music bands of siblings and their music.³

In fact, there were quite a few musical groups of siblings. Among a list of dozens, we can mention The Beach Boys, The Bee Gees, The Allman Brothers Band, AC/DC, The Everly Brothers, The Jackson Five, Dire Straits, The Kinks, and perhaps the most notorious of them all: Oasis.

In the 1990s, Oasis was the best-selling band in Britain. In February 2007, Oasis was awarded for their Outstanding Contribution to Music in the Brit ceremony and were considered the most successful group in the UK between 1995 and 2005. Their debut album, *Definitely Maybe* (1994), sold more than 17 million records worldwide, and *(What's the Story) Morning Glory?* (1995) sold more than 30 million units around the globe.

The Gallagher brothers, Noel and Liam, who led Oasis, epitomized the era of Britpop. It was a musical and cultural movement that was based on "returning to Englishness", and produced attractive and highly commercial rock music by indie bands such as Suede, Blur, Pulp, Supergrass, and others.⁴ Some might have accused

¹Niven, Alex, 2014, *Oasis' Definitely Maybe (33 1/3)*, Kindle edition, London: Bloomsbury Publishing.

²*Q magazine*, April 2009.

³ Regarding Sub-Cultures research, see: Hall, Stuart, and Jefferson, Tony (Eds.), , 1976, *Resistance through Rituals: Youth Subcultures in Postwar Britain*, Birmingham; Hebdige, Dick, 1979, *Subculture and the Meaning of Style*, London & New York: Routledge. Regarding popular music and modernist and post-modernist culture, see: Grossberg, Lawrence, "Another Boring Day in Paradise: Rock and Roll and the Empowerment of everyday life", *Popular Music* 4, New York, 1984, pp. 225-258; Grossberg, Lawrence, 1992, *We Gotta Get Out of This Place*, New York: Popular Conservatism and Post Modern Culture, Routledge; Regarding popular musicology, see: Moore, Allan (Ed.), 2003, *Analyzing Popular Music*, Cambridge: University of Cambridge; Middleton, Richard (Ed.), 2000, *Reading Pop: Approaches to Textual Analysis in Popular Music*, Kindle edition, Oxford: Oxford University Press. Regarding music value and aesthetics – see: Frith, Simon, 1996, *Performing Rites: On the Value of Popular Music*, New York: Harvard University Press.

⁴ J. Mark Percival argued that Britpop was more Eng-pop, meaning, concentrated around bands from England, since important bands from Scotland, Wales and Ireland felt detached from Britpop's narrow image of British culture. See: J. Mark Percival "Britpop or Eng-pop?" in: *Britpop and the English Music*

Britpop of being too conservative and "retro" in comparison to other pioneering fields of popular music of the 1990s, such as trip-Hop, drum & base, jungle and rave 'n' roll, but Britpop was fused with a new sense of post-Thatcherism optimism, and caught massive media attention as a movement. Britpop was defined as the British reaction to the American grunge music hegemony in the first half of the 1990s, and in some ways, also to popular electronic dance music.⁵

A crucial part of Oasis' success depended on the brothers' relationship. Noel Gallagher was the main songwriter and the lead guitar player, and has established the band's sonic vision. Liam was the lead singer, and his stage persona played a decisive role in the band's success. The siblings competed for leadership, control, attention, and in fact they disbanded in 2009 since they couldn't cooperate personally anymore.⁶ Their rivalry turned the media obsessed with Oasis, not just during their rise to superstardom, but even with the release of mediocre albums since the beginning of the millennium.

Journalistic historians of Britpop, Oasis' biographers and academics, have related to the 1990s, the Britpop movement, the band's well-publicized rivalry with Blur, the new post-Thatcherism euphoria, and the rise of Tony Blair and the New Labour, as all part of Oasis Phenomenon. Scholars, such as Andy Bennet, Jon Stratton, and various other writers were interested in the roots of British culture and music in Britpop and the essence of Englishness.⁷ However, in this chapter I'd like to I understand Oasis' successful music from a different perspective, from a psychological point of view: as a product of the dysfunctional family syndrome, and especially the idea of brothers in a family and a musical unity. In addition, I'd like to use analytical psychology, and especially the Jungian archetypes of the trickster and rebirth, to understand Oasis' charisma and creativity, alongside the mythology and psychology of siblings.

As I will portray in this chapter, the idea of siblings is crucial to our civilization's culture. The psychology of siblings is rooted in legends, fairytales, theater plays, films, and countless books. From the biblical Cain and Abel and Jacob and Esau, to Shakespeare's *King Lear* and to the mythological Romulus and Remus, power struggles between siblings have played a fundamental part of the world's imagination and traditions. Hence, there is no wonder why groups of siblings were a part of rock mythology.

The case study of Oasis would introduce us to this subject. In this chapter I will concentrate on Oasis' first two albums, *Definitely Maybe* (1994) and *(What's the Story) Morning Glory?* (1995). In this context, my aim would be to understand how the psychology of siblings and kinship libido, alongside projections of other Jungian archetypes (with emphasis on the rebirth and the trickster), can create not only a mass craze, but also an interesting repertoire.⁸

Tradition, (Eds.) Stratton, Jon, Bennet, Andy, London: Ashgate Popular and Folk Music Series, 2013, p. 123.

⁵Harris, John, *Britpop!: Cool Britannia And The Spectacular Demise Of English Rock*, London: Da Capo Press, 2004.

⁶Peck, Tom, "Noel Gallagher leaves Oasis, unable to work with Liam", *Independent*, 29 August 2009.

⁷Bennet, Andy, Stratton, Jon (Eds.), 2013, *Britpop and the English Music Tradition*, London: Ashgate Popular and Folk Music Series.

⁸ Jung describes kinship libido as the necessities to hold the family together. See Jung, Carl Gustav, 1969, *The Psychology of Transference*, Princeton, NJ: Princeton University Press, p. 62.

On the Psychology of Siblings: Hate the One You Love

Although tales of siblings played such a significant role in mythologies, the psychology of siblings was hidden in the discourse of Sigmund Freud and Carl Gustav Jung. In comparison to the centrality of Freud's Oedipus complex and Jung's great mother archetype, the psychology of siblings played a minor part in their theories.⁹

The Jungian scholar Henry Abramovitch argues that the psychology of siblings would try to find the conscious and unconscious conflicts, and relate to them as a competition between brothers.¹⁰ Siblings represent home, domesticity, and security, so the loss of beloved or even loathed siblings might create disintegration and disorientation, a cracked and lonesome world with no possibility for redemption. In contrast, he explains, anthropology comprehends siblings in a more positive way, as the glue that holds societies together and the metaphor for social activity. Usually, brothers and sisters, even in confrontations, will unite against an external enemy.

In a manner similar to the good and bad polarity of the Jungian great mother archetype, brothers may be polar: in the mythological story of Romulus and Remus, Romulus murdered Remus to rule the city of Rome; Seth, the Egyptian god of the desert, killed his sibling Osiris, the god of death; Cain killed Abel, Medea murdered her brother before she did so to her children.¹¹

Our lives as brothers and sisters take place along a path of cooperation and competition, which we apparently learn from our siblings.¹² In a Jungian perspective, Abramovitch explains that parents tend to relate archetypically to their children – the good boy versus the bad boy in the form of Cain and Abel or Jacob and Esau.¹³

In the book *The Sibling Bond*, Stephen Bank and Michael Kahn created sibling typologies, among which one that is suitable for the Gallagher brothers.¹⁴ They are not identical, not a vague merger; they hold no admiration to siblings heroes; no interdependence and acceptance of a covenant, and they do not even create a dialogue and dynamic independence. Since Liam and Noel were in a band together, they didn't create a totally polarized rejection nor did they dispossess or portray anti-identification. Rather, the Gallagher brothers created a hostile co-dependency and a destructive discourse between them. The term "we do not like each other, but in any case need each other," would probably correctly describe their relationship. Their biographer writes:

With Liam in mind, Noel defines his and his brother's relationship as 'A classic case of hating the one you love'. He wishes he was me 'cos I can

⁹Abramovitch, Henry, 2014, *Brothers and Sisters Myth and Reality*, Texas A&M University Press, p. 17.

¹⁰Ibid., pp. 25-38.

¹¹ Ibid.

¹²Ibid., pp. 41-42.

¹³ Ibid.

¹⁴Bank, Stephen, Kahn, Michael, 2003, *The Sibling Bond (Basic Behavioral Science)*, New York: Basic Books; Anniversary edition, pp. 84ff.

write the songs, and I wish I was as brassy and cocky as him and I'm not.

There you have it.¹⁵

Abramovitch suggests that only if the two brothers are in a destructive mutual dependency or dynamic independence, can they reach equilibrium and happiness. The eldest child has the privilege of choosing a niche of his own. If he does not, or does not function as a first-born son, the second child will take his place. The second child may develop typical bullying. When the niches are apprehended, every sibling may develop a polar personality. If one is good, the other may be bad, if one is a rebel, the other may be conservative. In the case of Oasis, the brothers' images would remind us a pair of famous mythological siblings: Prometheus ("forethought") and Epimetheus ("afterthinker"). Indeed, the Gallagher brothers have common behaviors and characters concerning the lack the love and appreciation of a father (which is so important to a person's psychological development); and both of them tend to suffer from eruptions of rage. Yet, they are different: Noel, a second child that took the first-born's bullying position, would have the image of the uneducated-wise-one with a "big mouth"; a talented songwriter and a sharp thinker – like Prometheus ("forethought"). At the same time, the younger brother Liam's image would remind us of Prometheus' brother, Epimetheus ("afterthinker"). He was laid back, disarticulate, notoriously uneducated, and physically handsome. Abramovich explains that many times a child is created or identifies himself in the (Jungian) shadow of the other.

As for Greek mythology tales, Epimetheus was responsible for giving each animal a positive trait, but when it was time to give humans a positive trait, he had nothing left. His brother Prometheus stole the fire from Zeus and handed it to humans. As a punishment, Zeus created Pandora for Epimetheus, knowing that he would fall in love with her despite the warnings of his wise brother Prometheus, who told him never to receive a gift from the Olympians. Pandora received a box from Hermes, and was instructed not to open it. However, Hermes also gave her curiosity, and she opened it despite the directive, and thus released all the disasters of mankind. She quickly closed the box, leaving only one thing left inside: hope. Later she released it too, so that the human race always has hope in bad times.

The myth of Oasis echoes that "failure of logic". Reasonably, the younger brother should have turned the elder into a mentor and a guide for life, and listened to the wisdom of the elder brother. Yet, the siblings' relationship appears more complicated with competition for domination, wars of ego, and self-destruction, while superstardom was the only common goal.

In fact, the press and fans were unconsciously obsessed with the "failure of logic" that led to power struggles between the brothers leading Oasis. It had some archetypal as well as typological characteristics of the great siblings' mythologies (Cain and Abel, Jacob and Esau, etc.) concerning the conflicts about who would truly lead the band and be at the center on attention.

Yet, before we enter Oasis' world, let us locate their roots in the 1980s and 1990s British History. The siblings' wars and obsession for fame and glory were

¹⁵ Hewitt, Paolo, 2016, *Getting High: The Adventures of Oasis*, Kindle edition, London: Dean Street Press, p. 247.

synchronized with their era's ethics. They were a reflection of the individual revolution's narcissism that characterized Thatcherism and post-Thatcherism since the 1980s.

Growing Up During Thatcher's Individual Revolution

The discourse of politics, Britpop, and Oasis usually concentrates on their association with the "New Labour", Tony Blair and his campaign for a "Cool Britannia". Britpop was characterized by the scholar RupaHuq as "a post-ideological soundtrack to post-political times."¹⁶ But, in fact, the Gallagher brothers' music and worldview were rooted, in a paradoxical and ironic way, in some aspects of Thatcherism, and especially the revolution of the individual and the monetarist ethos for "greed is good", as I will explain shortly.

Since the aftermath of WW2 until the end of the 1970s, Western Europe enjoyed the defining moment of social democratic politics, even in the cadres of right-wing parties.¹⁷ The state steered the wheels of commerce, politics, and society. The divisions between left and right were generally pushed aside for the benefit of affluence and consensus.¹⁸ However, the abundance, combined with the protest movements of the 1960s, brought with them the concept of releasing citizens from the bonds of society. This process was reflected in what Eric Hobsbawm portrayed as the individual revolution, which was formed in the sixties and became a real living ideology during Thatcher era.¹⁹ The decline of the idea of the collective and of modern nationalism was, unexpectedly and ironically, a tool of right-wing voices and forces to justify the new monetarist laissez-fair agenda of the late 1970s and 1980s. In Britain, the seventies prepared the country for Thatcher's arrival as the nation suffered from mass unemployment and stagflation, frequent strikes, and painful post-industrialization process.²⁰

The British government gradually began to believe that the current Keynesian economic model had lost its relevance. Three Prime Ministers (Edward Heath of the Conservatives, Harold Wilson and James Callaghan of the Labour Party) failed to revive the economy boom. In 1979, Margaret Thatcher was elected as Prime Minister, and her first victim was the welfare state.

¹⁶Huq, Rupa, 2013, "Labouring the Point? The Politics of Britpop in 'New Britain'", in: *Britpop and the English Music Tradition*, (Eds.) Bennet, Andy, Stratton, Jon, London: Ashgate Popular and Folk Music Series, p. 100.

¹⁷Judt, Tony, 2006, *Postwar: A History of Europe Since 1945*, London: Penguin Books, p. 393.

¹⁸Ibid.

¹⁹Hobsbawm, Eric, 1996, *The Age of Extremes: A History of the World, 1914-1991*, London: Vintage, pp. 294-306. See also: Macdonald, Ian, *Revolution in the Head: The Beatles Records and the Sixties*, Berkshire, 1995, p. 34.

²⁰ The post-industrialization process was reflected in the decline in the number of industrial jobs and the declining influence of the workers' organizations, alongside the reduction of population in northern England and urban disintegration. See: Beckett, Andy, 2010, *When The Lights Went Out: What Really Happened to Britain in the Seventies*, London: Faber & Faber; Turner, Alwyn W., 2013, *Crisis? What Crisis?: Britain in the 1970s*, London: Aurum Press Ltd; Marr, Andrew, 2007, *A History of Modern Britain*, London: Pan.

The dangers of retirement age and pension costs were at stake.²¹ Thatcher believed that the government was an obstacle to growth, and should not be allowed to intervene in market forces. She joined in the rediscovery of the ideas of the Austrian economist Friedrich Hayek and his American student Milton Friedman, the free market prophets.²² Thatcher ripped apart the post-war consensus.²³ Her era was symbolized by tax cuts, a free market, free enterprise, a fierce struggle against workers' organizations, and especially the privatization of industries and services, which combined with the attempt to restore Victorian values and patriotism.

The victory in the Falkland War, and her toughness regarding the discussions with Europe and the Soviets, which gave Thatcher the title of Iron Lady, created confidence among voters that Britain was once again governed, even if they disagreed with details of her policy.

The writer John Harris wrote about his own experience of Thatcherism as a period filled with indulgence and greed, qualities that the post-war era had often held in check. He argues that Thatcherism was characterized by a social mobility thrill, bold patriotism, and the celebration of monetarist vulgarism, while large sections of working classes and minorities, as Stuart Hall once suggested, were excluded from Thatcher's vision.²⁴

All in all, it made sense to some of the issues Thatcher dealt with, but her hostility to both the left wing liberals and to the conservative elite created a strong antagonism toward her (to which she responded with cold contempt). Her revolution, even if it was economically justified, came with a terrible social price. She, the leader of the state, explained to her subjects that there is no society, only men, women, and families. That was the real essence of the individual revolution. Niven writes about growing up during the Thatcher period:

By the mid-eighties, members of an older generation used to the humanist safety net of the Welfare State were struggling to survive in a society where job security no longer existed. As Gallagher would later comment: 'That was the Maggie Thatcher age – everyone was [at the dole office] with their dad.' The bleak image of whole families standing in line to receive benefit money in 1980s Britain is one that should always be borne in mind when listening to Oasis. It is, if you like, an alternative cover for Definitely Maybe.²⁵

²¹ The growth forecasts and tax revenues that were the basis for the welfare state's agenda turned out to be far from accurate. The fear was that in no time there would be no one to pay the bills.

²² Judt, Tony, *Postwar: A History of Europe Since 1945*, p. 393.

²³ The consensus' collapse stemmed from the inability of the UK to progress efficiently, and deals with failed industries (coal and steel), labor disputes, and the inability to harness workers' organizations for the sake of national economic logic.

²⁴ Hall, Stuart, 1989, "Out of Apathy. Voices of the New Left Thirty Years", in *Oxford University Socialist Discussion Group*, Verso; Harris, John, *Britpop!: Cool Britannia And The Spectacular Demise Of English Rock*, p. 3; See Grossberg's discussion of Hall's thesis concerning Thatcherism and hegemony: Grossberg, Lawrence, *We Gotta Get Out Of This Place: Popular Conservatism and Postmodern Culture*.

²⁵ Niven, Alex, *Oasis' Definitely Maybe (33 1/3)*, p. 16.

In the 1983 election, Labour lost almost three million voters and fourteen years took the party to recover. The Labour had to detach itself from "anachronistic" manifests to get close to the concerns of the middle class, which was supposed to replace the shrinking working class, and identify new goals. Tony Blair re-branded the party as the New Labour, having persuaded his friends to abandon the sanctity of nationalization. However, even after defeating the conservatives in 1997, he did not turn back the wheels. So if Thatcher crushed the post-war consensus, she held another one in its place.²⁶

Rock 'n' Roll for Greed and Glory

The Gallagher brothers' biographies detect a rigid family struggle. Their Irish working class mother, Peggy, met the Irish Thomas Gallagher in Manchester. Noel was their second son. Since his elder brother, Paul, was more introvert and shy, Noel adopted the role of the first-born son. Their mother remembers that "Noel was always a happy-go-lucky type [...] always had loads of friends. Paul was more on the quiet side [...]."²⁷

Liam was the youngest child, but the necessities of life would force him to front threats, including his brother's intimidations. His brutal language and behavior were part of the family's everyday life. His biographer described him as "straight from the I-really-don't-give-a-shit school of thought."²⁸

The family suffered from the father's violence and abuse, and Noel was the one who had to deal with the father's brutality as a consequence of his dominant role. By the age of fourteen, Noel became more withdrawn and moody, already an experienced drug user, and he also suffered from dyslexia that caused difficulties in schools in the 1970s and 1980s. However, this moodiness probably gave birth to his musical and artistic abilities.

This traumatic "preference" in life (relating to the father's choice not to terrorize the youngest sibling) also led to the competitive dichotomy: Noel the "unchosen" elder versus Liam, the younger brother, who remained violently untouched by his father. Their narcissistic wounds turned them into competitive brothers.

The two were each other's complete opposite. Each one of them is the Jungian shadow of the other. They were both jealous in the other's abilities and territories. However, they shared a deep sense of self-confidence and frequently narcissistic arrogance. They were both hungry for attention, appreciation, and materialistic privileges. They also shared a deep sense of hostility to their father alongside deep affection to their mother (at the height of their success, their father tried to contact them during their tour in Ireland, and they responded harshly to his appearance).²⁹

²⁶Huq, Rupa, "Labouring the Point? The Politics of Britpop in 'New Britain'", p. 98.

²⁷ Hewitt, Paolo, *Getting High*, p. 70.

²⁸Ibid., pp. 237-238.

²⁹ Hewitt, Paolo, *Getting High*, pp. 264-265. Hewitt describes the incident: "'What's he fucking doing here?' Liam demanded. And then he was up and away, making his way straight towards the father he hadn't seen in years [...] 'You fucking cunt, I'll break your legs,' Liam [...] Thomas sneered. 'You cunt, I'll have you.' Liam went to punch him [...] Liam threw his arms-up in disgust and walked away, back to his seat. He looked hurt, devastated."

Aramovitch mentioned that the death of a parent (which might be a symbolic death, like in the case of the Gallagher brothers) could lead to a catastrophic siblings' relationship, and the kinship libido in this case might be a destructive one.³⁰ In their childhood, the three brothers and their mother left the father to start a new life as an independent familial unit. While the mother had to work in manual and clerical jobs, Noel and Liam had difficulties adjusting to school, and finally they dropped out.³¹

Manchester also played an important part in Oasis' music. The northern city was known as one of the areas of British industrialization, but the historical influence of post-Fordism in the 1970s was described by writer John Savage as "unbelievably gloomy."³² The author Simon Reynolds quotes Mark E. Smith from the band *The Fall* in the song "Industrial Estate": "The rubbish in the air will knock your face," as a reference to the city's malaises.³³ From Manchester's industrial pride, it seems, remains the ugliness and appearance of crumbling urbanism. Manchester before the late 1970s, mentioned Reynolds, contained bad aspects of urbanization, such as air pollution, ugly architecture, abandoned factories, and little cultural compensation that characterizes sub-cultures.³⁴ Punk and Post-Punk have succeeded in changing this by adopting specific aspects of leisure time. Alex Nivens writes about the connection Oasis had to the city:

Like The Smiths, who sang about Manchester's desolate hillsides and disused railway lines, or The Stone Roses, who fantasized about escaping from a city of cold streets, twisted grills and burning cars, Oasis emerged singing about their hometown's late-twentieth-century ruins. However, Oasis songs universalized Manchester's malaise where earlier bands had particularized it.³⁵

In the beginning of the 1990s Liam founded his own band, and Noel finally joined them. Their siblings energies of rivalry served them as a way to turn British music culture exited again, after the industry seemed dehydrated. John Harris mentioned the standstill "moment" of mediocre British music in the early 1990s. The decline of the rave 'n' roll scene in Manchester and the acid house sub-culture led to "music built on lowly aspiration, singularly lacking in any of the qualities – style, articulacy, artful innovation – that had long been British rocks hallmark."³⁶

The writer Simon Reynolds, on the other hand, relates to that era as a time of great innovations in electronic music. He describes his own thrills with the broken rhythms of the jungle and drum & base that began to hatch from the pirate radio stations on the roofs of London, and laid-back sampled trip-hop that was spreading from Bristol.³⁷

³⁰ Abramovitch, Henry, *Brothers and Sisters Myth and Reality*.

³¹ Ibid., p. 346. Though the Gallagher brothers were born and raised as Catholics by a religious mother, they distance themselves from religion, because Catholicism represented their father's presence, the difficulty of the mother to divorce him, and finally, the pain and violence this situation offered.

³² Reynolds, Simon, 2006, *Rip it Up and Start Again: Postpunk, 1978-1984*, Kindle edition, New York: Penguin Books, Loc. 333.

³³ Ibid.

³⁴ Ibid.

³⁵ Niven, Alex, *Oasis' Definitely Maybe (33 1/3)*, pp. 16-17.

³⁶ Harris, John, *Britpop!: Cool Britannia And The Spectacular Demise Of English Rock*, p. 24.

³⁷ Reynolds, Simon, 1998, *Generation Ecstasy: Into the World of Techno and Rave Culture*, New York: Little Brown & Co (T). See also his blog, <http://blissout.blogspot.co.il> where usually he was not enthusiastic with the retro ethos of Britpop groups.

However, at these specific times, the indie rock music magazines looked up to America, to the sound of grunge. The British bands Suede and Blur preceded Oasis in their big commercial breakthrough. Still, it was the debut album of Oasis, "Definitely Maybe" (1994), which finally produced the biggest mass British rock explosion in years. Oasis became a soundtrack to an optimistic era in Britain, which was stereotypically linked to 1960s rejuvenation.³⁸

Between the destruction of the Berlin Wall in 1989 and the 9/11 terror attack in 2001, it may have been possible to believe that the world and the individual were progressing toward a better phase of existence. Francis Fukuyama's famous book, *The End of History and the Last Man* (1992), was too quick to declare the age of a total American hegemony, lasting democracies, and peace.³⁹ Civil wars in the Balkans and genocide and famine in Africa were evident. Economic gaps have widened in the west, and the collision of civilizations in the new century was just around the corner.⁴⁰ Still, at the time, it seemed like a decade of total western victory and euphoria, while "the super-sized version of economic liberalism first tested by Thatcher and Reagan in the eighties ('neoliberalism') flooded into untapped regions to become the common language of government throughout the world."⁴¹

In the 1980s indie rockers were known for their anti-Thatcherism agenda, and for their ethos of small independent record labels as a mechanism for authenticity.⁴² Oasis was signed in Creation – an independent label that released some important indie and post-punk records in the second half of the 1980s and the early 1990s – however, their attitude was different from the usual indie band.⁴³ The Gallagher brothers introduced a new breed of mannerism, almost a "monetarist" rock mannerism, which was contradicted to the 1980s indie rockers' gloomy suffering, such as The Smiths and the 1990s American grunge bands. Mainstream British groups from the new pop movements of the early 1980s, such as Duran Duran or Wham!, also expressed the will to fuse pop music with the dream of wealth, and vulgar indie bands, such as the Happy Mondays, preceded the Gallagher brothers with this attitude, but Oasis were more brutal, arrogant, and noisy. They took this discourse to a whole new level of attention.⁴⁴

Ironically, as Labour supporters, in many senses part of their dream was not far from the 1980s' monetarist vision of Thatcherism. The Gallagher brothers demonstrated an extravagant appetite for fame, money, mobility, and all the "dolce vita" that was offered to rock 'n' roll stars, which was, at least rhetorically, contrary to the principle of pure indie's authenticity. They shaped the attitude of rock 'n' roll for greed and glory. At the height of their success, Noel Gallagher said in an MTV interview:

³⁸ Hewitt, Paolo, *Getting High*, p. 344.

³⁹ Fukuyama, Francis, 1992, *The End of History and the Last Man*, New York: Free Press.

⁴⁰ Niven, Alex, *Oasis' Definitely Maybe* (33 1/3), p. 39.

⁴¹ *Ibid.*, p. 38.

⁴² Reynolds, Simon, 2006, *Rip it Up and Start Again: Postpunk, 1978-1984*, New York: Penguin Books.

⁴³ Creation was founded by Alan McGee in 1983, and focused on Post-Punk and indie music, such as The Jesus and Mary Chain and Primal Scream. By the time Oasis was signed to Creation, Sony conglomerate owned half of the company.

⁴⁴ Harris, John, *Britpop!: Cool Britannia And The Spectacular Demise Of English Rock*, pp. 3-24.

You're asking if I'm happy? I've got 87 million in the bank, I've got a Rolls Royce, I've got 3 stalkers, I'm about to go on the board at Manchester City, I'm part of the greatest band in the world. Am I happy with that? No, I'm not! I want more!⁴⁵

Oasis have thrown out righteousness through the window, and offered the rock 'n' roll dream in its most stereotypical-mythical way. Vulgarism and debauchery were an inseparable part of it. Life is a struggle for survival, they believed, and rock 'n' roll is the way to beat it. According to them, "greed was good", similarly to the way neoliberal prophet Milton Freedman hailed greed as the engine to world progress.⁴⁶

Oasis' debut album *Definitely Maybe* has a special charm. Noel and Liam Gallagher had a working class background, but there was a difference between their images and those of their idols. The Gallagher brothers lacked art school education, and were less interested in high art aspirations (like The Who), ancient Englishness (as the Kinks) or any political pretentious (like John Lennon). Oasis weren't theorizers.

Before their debut album, almost all of the band members were unemployed. Noel Gallagher, who used to be a roadie of the group *The Inspiral Carpets*, later worked as a gas company warehouse clerk. Still, as their biographers portrayed, they adopted the arrogance of another Manchester band, The Stone Roses, alongside the bluntness of the Sex Pistols, but they set the tone for a much larger audience. For the first time in years, they led the British indie rock to the level the world of football fans and the world of tabloids. When Kurt Cobain of Nirvana committed suicide on April 1994, Oasis explained to everyone that they actually wanted to "live forever", and protested against the morbidity of grunge. They explained to everyone how nasty and hedonistic they were, and what are the benefits to gain from that, and celebrated the meaning of "greed is good" rock 'n' roll music.

The Trickster, Disarticulation, and Transcendence

At this stage, in order to understand the Gallagher brothers' psychological appeal and creativity, I would like to use the Jungian's trickster archetype.⁴⁷ In many ways, the archetype of the trickster was projected through the image of the Gallagher brothers. Not just by each of them, but also by the polarity of the two of them together. Their trickster archetype operated as a trigger of conscious elaboration through the rock apparatuses and their own myths of mobility, both materialistic and psychological.

In the various mythologies, the trickster usually exhibits a great scale of intellect or secret knowledge, and uses it to play tricks or otherwise violate common rules and conventional behavior. During the medieval times, the trickster was described as the "ape of God", who is constantly being fooled and fools others. The trickster, Jung explained, is attracted to "sly jokes and malicious pranks."⁴⁸ He is described as possessing powers such as shape-shifting and as having a dual nature, half animal, half divine, as well as being exposed to all kinds of tortures and being a savior at the same time.

⁴⁵ www.youtube.com/watch?v=9TAxtXjqBWs

⁴⁶ www.youtube.com/watch?v=RWsx1X8PV_A

⁴⁷ Jung, Carl Gustav, *Psychology and Religion*, Yale University Press, 1938, 1960.

⁴⁸ Jung, Carl Gustav, *Four Archetypes*, London & New York: Routledge, 2002, pp.159-160.

Like all mystic figures, the trickster corresponds to inner psychic experiences. There is something from the trickster in shamanism and medicine-men, argued Jung, but also in divine figures, such as the biblical Jehovah with "his senseless orgies of destruction and his self-imposed sufferings," alongside his savior-like behavior and his simultaneous humanizations.⁴⁹Therefore, the trickster may combine the collective and personal shadow – the first Jungian archetype, which could be described as a source for evil and hidden moralistic tendencies, but also for positive qualities (the inferior motives, fantasy of infantilism and animosity, and perhaps everything a subject hides within itself).⁵⁰The trickster, thus claims Jung, is both subhuman and superhuman. He is stupid and clever at the same time, and simultaneously superior and inferior to men. In myths, he is so unconscious of himself to the extent that his body is not a unity, but rather fragmented.

The trickster has his own cycle, which is a part of his civilizing process. He begins acting as brutal and savage, stupid and senseless, explained Jung, but at the end of the cycle, the trickster may become useful and sensible. His conscious mind may enable him to free himself from the fascination with evil, although evil and darkness would not disappear but withdraw to the unconscious. The civilized man is unaware of the trickster, but his shadow mobilizes the trickster, especially, claims Jung, when people get together in masses. A group experience, explains Jung, takes place on a lower level of consciousness.⁵¹ The masses' psych of a group is below the level of an individual psyche, and would be similar to the level of mob psychology, he argues. This is the reason why masses tend to be attracted to tricksters.

The Gallagher brothers were successful tricksters, especially when the archetype was projected simultaneously by both of them: they are both fools and clever, conscious and unconscious, evil and savior, and for a very short time at their peak, as I will discuss later on, they even radiated more sensible characters, and thus completed the trickster's cycle.

The trickster, like the mythological Greek god Hermes, can be a psychological transmitter. Hermes was the conductor of souls to the afterlife, but the trickster could also constitute a transmitter to places that the self (the center of order and meaning) wishes to reach.

Now, let us return to Oasis. Their music was, perhaps, a blend of many British groups: The Beatles, T. Rex, The Who, David Bowie (during the glam era), the Small Faces and the Sex Pistols. Still, what remained solid in Oasis's *Definitely Maybe* was the content: an unconscious concept album about working-class people who dream of being rock stars.

On their debut album, Oasis had the sound and feeling of disarticulated people that are eager to reach transcendence. The Gallagher brothers dedicated themselves only to the rock 'n' roll dream. The album sounded very phallic, with its distorted guitars that were saturated by a compressed "brickwalling" production. Noel Gallagher wrote the songs, but his brother Liam, in his unconscious role as Epimetheus ("afterthinker"), sung about the gap between having struggling to find his own voice and rock transcendence. "Then they said, 'I should feed my head'/That to me was just a day in

⁴⁹Ibid., p. 161.

⁵⁰Dehing, Jef, "Jung's Shadow", 2002, www.cgjung-vereniging.nl/home/files/jef_dehing.pdf

⁵¹ Jung, Carl Gustav, 2002, *Four Archetypes*, London & New York: Routledge, p. 71.

bed," he sings in "Rock 'n' Roll Star" while claiming that he "lives his life for the stars that shine," and dreams about becoming a rock 'n' roll star. The single "Live Forever" is based on the word "maybe", after all he really doesn't "want to know". The chorus emphasizes this rock Epimetheus' inability to articulate to a specific will: maybe he just wants to fly, live, die, breathe, and "maybe I just don't believe," he sings, while stretching his goal to live forever. In their first single, "Supersonic", they indicate their need to find the way for what they want to say, but "before tomorrow", while claiming their urge: "to be myself", as the singer affirms his identity.

Another track, "Bring it On Down", begins with a question: "What was that sound ringing around your brain?", while suggesting that they are the outcasts, the underclass, and they don't care because they are living fast. "Slide Away", basically a love song, refers to "I've tried praying but I don't know just what you're saying to me", while at the same time love wins. The chorus of "Columbia" may sum up this claim: "But I can't tell you the way I feel/Because the way I feel is oh so new to me", he describes his disarticulation and glorifying transcendence at the same time.

Oasis' songs became a rock mythology because the trickster's transmission role of the brothers offered the listeners to encounter layers of the unconsciousness and consciousness. Their role as transmitters might liberate unintentional dynamic forces, which turned their listeners into their victims. This is the numinous quality I mentioned earlier. The songs of *Definitely Maybe* are full of references of transcendence:

At almost every turn in early Oasis songs, there are references to rivers, rain, sailing, drinks, sinks, overflowings, downpours, rainclouds, waterfalls, dreams washed away in the sand, fears of getting lost in the sea, the fantasy of running away to the coast.⁵²

Noel Gallagher often used verb "fly" in his songs. The songs were about escaping the boredom of everyday life in Manchester and gain affirmation as living forever as rock 'n' roll stars. "Maybe I just want to fly", Liam expresses his urge to "Live Forever"; "Hey you! Up in the sky/ Learning to fly", points the singer perhaps toward establishment, the audiences or his sibling, while wandering how high they'll go before they would "start falling". In "Slide Away" they sing, "slide in baby, together we'll fly".

The songs had another characteristic that can be described as a mirror duality, which creates a rock dichotomy of "us versus them". In other words, while listening to the songs, you may feel that the trickster you are listening to becomes a part of your own soul. It like a bond that is being established in the process of experiencing the album. "Live Forever", for example, is enigmatic in his references. It is unclear whether they refer to their mother, the other brother, or to the crowd. "Maybe you're the same as me/We see things they'll never see", they declare in a vague and an attractive mysterious statement. "Up in the Sky" may also be an arrogant reference against Thatcher's yuppies, but it is more clearly a song about a trickster that "swallows" his victims.

Until the aftermath of the debut album, the trickster archetype served Oasis well. It was leading them from their troubling past – from their own shadow – to a more

⁵²Niven, Alex, *Oasis' Definitely Maybe (33 1/3)*, p. 40.

successful place. They projected the trickster archetype and it worked for them like "magic", while creating a temporary euphoria. Alex Nevins relates to these aspects of transcendence as "oceanic consciousness", which Sigmund Freud regarded as "a feeling of something limitless, unbounded [...] a feeling of being connected up with the whole of the world outside oneself." In a Jungian interpretation, we could regard it as a mobilization into facing the great mother archetype. The great mother symbolizes ingenuity, birth, fertility, sexual union, and nurturing. She is a creative force not only for life, but also for art and philosophy. Symbols of the mother may appear in things representing the goal of our longing for redemption, such as heaven, the Kingdom of God, the sea or any still waters, the underworld, and the moon.⁵³

Rebirth: The Sex Beatles

Since the beginning, Oasis have declared their admiration to The Beatles' music and image.⁵⁴ The media once described them as "The Sex Beatles", since they were what could be perceived as reincarnation of these groups: The Beatles and the Sex Pistols.⁵⁵ They were often being accused of rock canon's plagiarism and retro. Yet, accusations of plagiarism weren't disadvantageous for them, since tricksters don't hail originality as their first priority. At the same time, their trickster tendency helped them create a feeling of rebirth. Their timing with post-Thatcherism optimism and the rise of the Tony Blair, the New Labour, and "Cool Britannia" connected Oasis with reincarnation: reincarnation of the rejuvenated sixties, The Beatles aura, British pride, the music industry, and cultural blossom.

The most evident kind of rebirth that related to Oasis is metempsychosis. This would be the transmigration of other rock bands' souls, such as The Beatles, the Sex Pistols, David Bowie, The Kinks, The Smiths, and The Stone Roses, meaning that their lives, art, and musicality are expanded in time by passing through the personas of the Gallagher brothers. It is a life-sequence interrupted by different reincarnations at once. The Gallagher brothers' biographer even claims that "Liam had, without reading any books, become a natural Buddhist," since he believed his "soul never dies. The body does but your spirit survives. You really do live forever," and that "Lennon's spirit is inside him."⁵⁶

However, the Gallagher brothers projected another version of rebirth. Jung used the term "enantiodromia" as a way to describe the process of turning the table upside down, meaning that the superabundance of any force inevitably produces its opposite. One of the trickster's purposes is to turn destiny upside down, since he has the talent to see others' shadows. As long as a person is occupied with anger, it makes it more difficult to make a change, or even a temporary transformation. Yet, the trickster archetype could serve and save the subject/person, since it injects and projects powerful and threatening energy that connects the psyche to redemption. The trickster may start a process that finally would serve the (Jungian) self. Hence, the Gallagher brothers projected another version of rebirth as they escaped from their old psychological place (the urge to superstardom) and moved into a more profound one.

⁵³ Jung, Carl Gustav, *Four Archetypes*, pp. 13-49.

⁵⁴ On the cover they included a picture of pop composer Burt Bacharach as a statement about the quality of their melodies.

⁵⁵ Harris, John, *Britpop!: Cool Britannia And The Spectacular Demise Of English Rock*, p. xii.

⁵⁶ Hewitt, Paolo, *Getting High*, pp. 346-347.

In their next album, they closed the cycle and returned to the great mother as more mature men. However, unfortunately, this change was only temporary.

Closing the Trickster's Cycle

In the autumn of 1995, Oasis released their second album, (*What's the Story*) *Morning Glory?*, which received mixed reviews and reached a tremendous commercial success. Their working class rock 'n' roll dream has become reality. They became rich and superstars, and won many prizes at the Brits awards. Musically, the recording went well between horrifying outbursts and violent incidents between the brothers, who, by this stage, used cocaine on a regular basis. Noel confessed:

The whole of the first album is about escape. It's about getting away from the shitty, boring life of Manchester. The first album is about dreaming of being a pop star in a band. The second album is about actually being a pop star in a band.⁵⁷

The album begins with "Hello", in which they explain that they live in the shadows and "had the chance but threw it away." The album celebrates moments of dangerous hubris of the rock dream, and hallucinations of endless life and joy (e.g., "Champagne Supernova", with their clear intention to never die), declarations of optimism ("Some Might Say"), and light nonsense ("She's Electric").

Yet, the album also offered moments of revelations, of a truly mature human feeling, and not just an attractive stereotyped rock 'n' roll debauchery, but rather an expanded soul of a trickster, that redeems his conscience. It is evident in their efforts to find the soul of an artist in "Cast No Shadow".⁵⁸ It would be even more prominent in their two major hits from the album, "Wonderwall" and "Don't Look Back in Anger", which hit #1 in the single charts in the UK, gained massive sells, and turned Oasis into a global sensation.

Oasis had duality: on the one hand, they were all about individualism, but on the other hand, they held a communitarian empowerment agenda (They even regarded avant-garde pretentiousness and tendencies as "middle class indulgence").⁵⁹ They branded themselves as a working class band for the people. "I ain't got no chip on my shoulder because I'm working class, I just know who I am," said Liam Gallagher to the press, "I don't look down on no one."⁶⁰

This duality was evident on their massive hit, "Wonderwall".⁶¹ Basically, Noel wrote this song to his girlfriend Meg Matthews (who later became his first wife) just after she lost her job. It is about insecurity, help, and a non-spiritual redemption. "I desperately wanted a job," she remembers, "then he started work on *Morning Glory* [...] at the same time I wasn't feeling strong."⁶²

⁵⁷ Mundy, Chris, 26 May 1996, "The Gallagher brothers have conquered America, and they won't shut up about it", *Rolling Stone*.

⁵⁸ "Cast No Shadow" referred to their friend and colleague, the singer Richard Ascroft from the Verve.

⁵⁹ Niven, Alex, *Oasis' Definitely Maybe* (33 1/3), p. 53.

⁶⁰ Mundy, Chris, "The Gallagher brothers have conquered America, and they won't shut up about it".

⁶¹ The title was inspired by George Harrison's debut experimental album *Wonderwall Music*. See also: see, Scott, Derek, B., "The Britpop Sound", in: *Britpop and the English Music Tradition*, (Eds.) Bennet, Andy, Stratton, Jon, London: Ashgate Popular and Folk Music Series, pp. 103-122.

⁶² Hewitt, Paolo, *Getting High*, p. 310.

Liam sang it remarkably. He almost detached himself from the feeling of disarticulation of the previous album, and sings with the conviction that at least he has a clear message. Yet, he still confessed that there are many things he would like to say and doesn't know how, a statement that opens the song to various feelings and associations. This Epimetheus of British rock digs deeper and steps out of the rock dream. Suddenly he is not a caricature of an outlaw and underclass, but a real human being. Although the song is about a person in trouble, it's quite surprising that during the chorus the roles exchange while the hero/heroine in the song is willing to save the singer ("and maybe you're gonna be the one that save me"). Subconsciously, this is the meaning of a wonderwall and the trickster craft.

Apart from the superb production with hip-hop break-beat drum groove and a dark and prominent cello, the song is open to different interpretations. It could be about a lover, but subconsciously it could be about oneself, and in this case even one's sibling. The wonderwall is like an open gate to the psych, a numinous door to the collective unconscious. The exchange of roles in the savior position is what happens when you step out, even for a moment, from the shadow archetype, and let the self – the center of order and meaning, according to Jung – be more psychologically balanced. It is a specific moment, although not the only one in the album.

Their next single was "Don't Look Back in Anger". It is a surrealist dream-like song with Beatlesque diatonic descending chords sequences, and a verse-pre chorus-chorus structure, with David Bowie's tune "All the Young Dudes" kind of feeling. The melody of the verse echoed "Pretty Flamingo" by Manfred Mann, and Noel took the lead vocal.⁶³ The intro was borrowed from John Lennon's "Imagine", and some of the lyrics may have been influenced by Lennon's biography ("Gonna start a revolution from my bed" could have been an influence from the Bed-ins of Lennon and Yoko Ono in Amsterdam during 1969).⁶⁴ The heroine of the song, Sally, remains a mystery. Unconsciously it may have been about the brothers' mother, Peggy, who would tell Noel not to look back in anger on the family history and the father's behavior. However, this is just my interpretation.

The final verse is striking with the lyrics: "But please don't put your life in the hands/Of a Rock 'n' Roll band/Who'll throw it all away." It is like the trickster has reached his conscious and consciousness in an unconscious daydream. Is it a real unconscious request that the mother asks Noel or vice versa? We will never know.

In the song, Noel sings "her soul slides away" while referring to Sally, but on the last line of the song he changes it to "my soul slides away", as the song leads him into a state of forgiveness, as the sentence "Don't Look back in anger, at least not today," closes the cycle to a rare moment of rebirth and the reaching his (Jungian) self.

This is the cycle of the trickster. This archetype like "steps out" from the deepest unconsciousness. In the case of the Gallagher brothers, instead of acting brainless and meaningless, the trickster made them become helpful, reasonable, and sensitive.

⁶³ For a musical discourse concerning "Don't Look Back In Anger" see, Scott, Derek, B., "The Britpop Sound", in: *Britpop and the English Music Tradition*, (Eds.) Bennet, Andy, Stratton, Jon, London: Ashgate Popular and Folk Music Series, p. 103. The title reminded David Bowie's "Look Back in Anger" from the album *Lodger* (1979). As far as I know, the reference to Joan Osborne's play *Look Back in Anger* (1956), was not emphasized concerning this case.

⁶⁴ Scott, Derek, B., "The Britpop Sound", in: *Britpop and the English Music Tradition*, (Eds.) Bennet, Andy, Stratton, Jon, London: Ashgate Popular and Folk Music Series, p. 103.

Rather than dedicating themselves only to sex, drugs, and rock 'n' roll, they radiated a more mature feeling. In the case of "Wonderwall" and "Don't Look Back in Anger", the Gallagher brothers' consciencemay able to free them for some time from their fascination with debauchery.

Epilog

The success of Oasis was based on various aspects: attractive tunes and a strong image of siblings in a rivalry that echoed famous mythologies. In addition, they were working class tricksters who were finding their own souls on the rise to superstardom, and experiencing the force of the rebirth archetype.

The psychology of siblings played a major part in the Oasis story. They epitomized legendary mythologies of siblings' rivalry concerning control and attention. The Gallagher brothers' rivalry echoed different mythologies, and the difference between them resembled other mythological figures, such as Prometheus and Epimetheus. Psychologically, their biography led to a destructive kinship libido, while musically it was the source for creative energies that led to mass appeal.

The Gallagher brothers were suitable for the post-Thatcherism's new consensus. They suited the atmosphere of Blair's "Cool Britannia", but also, in an ironic and paradoxical way, these Labour supporters were a product of the conservative Thatcherist monetarist creed. They epitomized the ethos of "greed is good", startling climbs in the social ladder, and even a strange combination of subversion and bold patriotism. After all, Britpop was about getting rid of grunge and Americanism, and returning to Englishness and English pride.

The Gallagher brothers embodied the archetype of the trickster. They suited post-Thatcherism with their trickster's urge for rock 'n' roll greed and glory, which was a departure from the previous ethos of indie bands in the UK. Yet, no less important, their work was a good example and a case study for the cycle of the trickster, a process in which the trickster is detached from his deepest unconsciousness, and instead of acting as a wicked savage, temporarily becomes helpful and reasonable. We, as the audience – even though we are unaware of the trickster – are unconsciously touched by the powerful forces of darkness and enlightenment that he releases.

There is a gap between dull nostalgia andmetempsychosis, and the Gallagher brothers were able to escape this trap by employing the archetype of rebirth: these tricksters have transmigrated other British rock bands' souls, lives, art, and musicality, which are expanded in time by passing through the brothers' personas. Their ability to conduct and transmit images of mobility and empowerment also had impressive effect of rebirth.

There is a consensus among critics that the most interesting thing inthe rise of Oasis to stardom started working against them from the third album,*Be Here Now* (1997). The media's anticipation was massive, and on its release the album received positive reviews and reached commercial success, but in retrospect, even Noel Gallagher wasn't satisfied. He said during the re-release of the album:

I only say this now, looking back on it after 20 years [...] we should never have made that record then [...] Cause we came off the back of

that American tour which was, again, the third tour in a row that we never completed [...] we decided like idiots to go straight into the studio.⁶⁵

The rest of the band's career never seemed to match their debut achievements. "[...] such a rejection of artifice and intellect would soon result in Oasis's music woefully formulaic," wrote critic John Harris.⁶⁶ The cycle of the trickster, the rivalry of the siblings, the destructive kinship libido and the rebirth archetype, which were the source of their charisma and musical energy during their meteoric rise, were turning to a self-destructive weapon. The Gallagher brothers were always self-confident and full of hubris, but by this stage they lost all balance. They confessed of using too much cocaine during these years, which resulted in egomaniacal behavior and music. In terms of Jungian psychology, we could argue that they were drawn into their unconscious, and were possessed by their shadow. Instead of development and matured creativity, they remained with a formula without real content until the kinship libido turned dysfunctional. Since the brothers have parted ways, both professionally and personally, and since they didn't need each other as much as they used to, their creativity has become more disoriented and pointless, and rarely since had that famous Oasis' supersonic feeling.

⁶⁵ Levine, Nick, "Noel Gallagher on Oasis's 'Be Here Now': 'We should never have made that album when we did'", in *New Musical Express*, 14 October 2016.

⁶⁶Harris, John, *Britpop!: Cool Britannia And The Spectacular Demise Of English Rock*, p. XII.