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# Pink and Satiny: An Exploration of Dean Winchester's Bisexuality

22-28 minutes

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**Disclaimer:** Man, I need a hobby. I read a word-vomit post, pondered some meta, put my thinking cap on, and whipped this out. Can I apologise in advance for the buckets of crazy? I credit those who need to be credited at the end. Okay. Go forth.

[Also on tumblr!](#)

It's no secret that Dean Winchester—hunter, brother to Sam, the archangel Michael's vessel for the apocalypse on earth—is a ladies' man. It's as much a part of him as his green eyes and his freckles and his astounding lack of self-worth. Cassie, Carmen, Anna, his Amazonian baby mama; Dean has wooed a myriad of women on- and off-screen. But what many people (who aren't in the fandom, at least) don't realise—what, in fact, Dean may not have fully embraced himself—is that Dean Winchester is bisexual.

Back in the halcyon days of the pre-apocalypse seasons, creator Eric Kripke acknowledged that Sam and Dean were named after Sal Paradise and Dean Moriarty, the road-tripping friends of Jack Kerouac's *On The Road*. Moriarty, Dean Winchester's namesake, has given him more than just his forename: both are witty, charming, fast-talking con men and notorious womanisers. In the original scroll of *On The Road*, Dean Moriarty's name is Neal Cassidy. Neal—beat generation hero, inspiration for characters in novels by Kerouac, Hunter S. Thompson and Ken Kesey—was married twice, and had an on-again off-again sexual relationship with beat poet Allen Ginsberg that spanned two decades. [Yup](#). Dean Winchester is based on and named after a character who was based on (and *almost* named after) a bisexual man. Coincidence. Maybe.

(Fun fact: the naming of Sam and Dean and *On The Road's* influence on Kripke is revisited in Swan Song [5.22]. In Chuck's narration, he says that the first owner of the Impala was a man called Sal Moriarty.)

Arguably, that proves nothing. Not on its own, anyway.

You don't have to look very hard or very deep to see that Dean has weird relationships with

other men. This is probably because he had a weird relationship with his father. Read: daddy issues out the wazoo.

In the earlier seasons, Dean idolized his father. He had his dad's car, his dad's leather jacket—even his dad's music taste. He followed his father's orders without comment and chided Sam for questioning them or for outright rebelling against them. If Dean was consciously modelling himself on anyone, it would be John Winchester: a marine turned mechanic turned hunter. John is a real man's man, who—when he was around—raised his kids “like warriors” and ruled with an iron fist. He drank, slept with women on cases (Adam Milligan, come on down!), fought in Vietnam and was tough as *hell*; in short, the stereotypical, macho dude.

But Dean's upbringing wasn't your usual tough love stuff, *The Tree of Life* style. It was less “tough love”—and not exactly “no love”—and more “look after your brother and you might earn some love”. Because Sam has been eclipsing Dean since he was six months old. Dean's *entire life* has been about Sam. Since Dean was a little kid his life has been a constant litany of *look after your brother, protect Sammy, look after your brother, protect Sammy*. When Dean failed at this—when those freaky as hell dementor-like monsters almost suck Sam's essence out in the flashback in *Something Wicked* [1.18] because Dean wasn't vigilant enough, or when Sam ran away for two weeks on Dean's watch—John punished him, presumably physically (“And when Dad came home...”).

Dean raised Sam. Dean dropped out of high school and got a GED, while Sam went to Stanford on a scholarship. When they start travelling together again at the beginning of season one, it's about Sam and Sam's revenge for Jessica. Then they find out Sam has special psychic powers. They finally get John back, but he dies (for Dean, and it eats Dean up from the inside out because he's not worth that—but that's a whole 'nother essay), and his last words to Dean are about Sam. Dean might have to kill Sam, and it's all he thinks about. Sam gets taken to be part of Azazel's big scheme. And then Sam dies and Dean has failed again, failed at his most important job—he even says it, as Sam is bleeding all over the ground: “I'm gonna take you care of you. I've got you. That's my job, right? Watch out for my pain-in-the-ass little brother?” So Dean sells his soul for Sam. Dean gets pulled out of Hell by an angel to do God's work and thinks he might *finally* be special, but no; Dean finds out he started the apocalypse. His whole life he tried to get John to appreciate him, tried so hard to make something of himself—when it all just came so easily to his brother—but he never could. He couldn't make John worry about anything other than Sam, he couldn't make himself worth something, and he was never going to be special.

(He meant something to the angel who pulled him out of Hell, the angel who rebelled for him... but then he found out that that same angel pulled Sam from the pit too—used the same words to tell him about it, even—and Dean realised that no, he wasn't special, it was

all a big misunderstanding. Ouch, that was my heart.)

Since John died in In My Time of Dying [2.01] (i.e. the episode in which shit got real), Dean has been subconsciously searching for men to fill the empty role John left in his life; which is why he's so great with the guys. Charming. Pally. Constantly trying to please them. Striving for the appreciation he never got from his daddy. Desperately trying to mean something to someone (because yes, Sam loves him, he really does, but Sam never *needed* Dean in the same way Dean needed Sam).

So Dean is constantly forging relationships with the men around them—feeling them out (ooooer) to see if they'll fit the bill for what he needs: masculine attention, a father figure and, later on in the seasons, a brother figure who needs him back. Which is how Nick the siren manages to work his mojo on him, but I'll get to that later. And Nick is just another dude in a long line of dudes that Dean's has connected with on the show, however briefly. Sam is great at convincing distraught mothers and bereaved widows to divulge details; Dean has an instant rapport with the guys they meet. Ranger Rick ("I liked Rick!"), Ronald with the whole laser-eyes theory, Garth, Gordon, Hendricksen (when he finally stops trying to arrest them), Tiny (from prison) and Bobby, to name a few. (Bobby loves both Sam and Dean, but—as he reveals when Dean has been blasted by Veritas in You Can't Handle The Truth [6.06]—Dean is his favourite.)

Dean was constantly trying to be perfect for his dad, and then he was trying to be perfect for everyone else, and he's *still* trying to be this perfect man that he's raised up on a pedestal, but, the thing is, Dean just isn't comfortable in that role.

When the show starts, it seems like Dean is going to grow to fill his father's shoes. He boozes, smokes and does drugs (in subtext, of course—this is The CW we're talking about, here), and flirts with women constantly—and when he's not flirting or sleeping with them, he's referencing flirting or sleeping with them. Real manly, right? Wrong. There's one Manly Man box that Dean can't tick: straight. The perfect, masculine dudebro Dean pictures in his head is heterosexual. Not gay. Not bisexual.

(After this essay was originally posted, I got a few messages from people saying that they don't agree that "daddy issues" influence sexuality. That's not what I'm saying at all. I don't think Dean's issues regarding John--and Dean's role in Sam's life--had any bearing on his sexuality, but I *do* think they potentially changed how Dean reacts/deals with his sexuality.

Look at It's A Terrible Life [4.17]--Dean and Sam are dunked into different lives by the angels in order to prove to Dean that hunting is in his blood, and he'd always find his way back to it. It's not really an alternate universe--the Winchesters have just been given false memories/skills and thrown into an actual office block. Bless.

At some point in the episode, Dean tells Sam that his parents are called Bobby and Ellen. Dean Smith is what Dean could have been if his life was free of hunting--and, more importantly, John's upbringing. And this Dean is... well. He's up at the crack of dawn making fancy frothy coffees and grimacing at rock music in his boring company car. He's sharply dressed--very sharply dressed, all braces and clean lines and *colours*--and his hair is meticulous. He even looks like he tans. Sam tries to speak to him in the lift and Dean immediately assumes he's being hit on, and tells Sam to "save it for the health club". He *eats salads*. He doesn't drink beer because he's detoxing. He sits in his office and chats to other dudes about Project Runway. Project Runway!

If we see Dean Smith as a Dean who's entirely devoid of John's influence (and, obviously, the on-the-road, rough hunting lifestyle) we can see that he's almost unrecognisable. He's still Dean--he's sarcastic, he likes hunting, he's more than a little willing to break the rules--but he's also not. He's *comfortable* with himself, in a way that we haven't seen Dean be before.

So, yeah, I don't think that daddy issues can change your sexuality--but I think they can change your behaviour towards it. Okay. Carry on.)

Dean is extremely insecure about his supposed flaws--as he sees them--and projects them onto his brother. In psychology, this is called The Lady Doth Protest Too Much.

Dean is a typical big brother in that he teases Sam mercilessly (when they're on speaking terms, and when they're both alive, and when they've not got an imminent apocalypse hanging over their heads or the devil riding shotgun, that is). He's a typical big brother, except that when it comes to mocking Sam about sex and sexuality, Dean excels at it. There are so many instances of it that collecting them all would probably take watching all of the episodes again, but here are some that stand out, for various reasons.

In Bedtime Stories [3.05], Sam mentions Cinderella and the pumpkin and the mice, and Dean's reply is, "[Dude, could you be more gay? Don't answer that.](#)" Thanks for your input, man. In Dream A Little Dream of Me [3.10] Sam has a, ahem, dream about Bela (moment of silence of the untimely demise of a fantastic character) and when he wakes up Dean asks him if he was dreaming about Angelina Jolie or "...Brad Pitt?" In Mystery Spot [3.11], Dean's rummaging in his bag and pulls out a black bra. He turns to Sam and says, "This yours?" Later on they're arguing and Dean says, "Sam Winchester wears makeup! Sam Winchester cries his way through sex!" In Long-Distance Call [3.14] Dean says, "Pack your panties, Sammy, we're hitting the road." In Skin [1.06] he actually says, "Sam likes women's underwear," when he thinks Sam isn't paying attention to him. Funny, that.

The bra and panties lines take on a whole new significance when you think about the fact that, nine-or-so years before the episodes are set, Dean wore a girl's underwear and

enjoyed it: “Rhonda Hurley. We were... nineteen. She made us try on her panties. They were pink and satiny... and you know what? We kind of liked it.” (Ding ding ding! Essay title!) God bless The End [5.04] for being the best *Supernatural* episode ever. When Dean is uncomfortable with feelings he has—particularly sexual feelings (he has literally never revealed the panties-wearing thing to anyone other than himself)—he projects them onto Sam. When Dean takes the mickey out of Sam for being gay, or girly, or having sex dreams about guys, it probably reveals a hell of a lot more about Dean than it does Sam. The “Sam Winchester cries his way through sex!” comment, in particular, is hilarious—because canonically we know that Dean is the, er, gentler lover. With Cassie and Anna he was all romantic and tender. With Lydia in The Slice Girls [7.13] it’s a little more rambunctious (and with a killer soundtrack)—but [Lydia is the one doing the pushing around](#). On the other hand, we only needed one episode (Heart [2.17]) to see that Sam is a lady in the street but a freak in the bed. Holla.

Most of the time, Dean doesn’t seem to have a problem with homosexuality. The first time it’s really brought up in the show—in that episode we all tend to erase from our minds as soon as the credits roll (Bugs [1.08])—a housing developer mistakes them for a gay couple. Dean points out that they’re brothers, and that’s the end of it. In the next scene, the head of sales approaches them and, again, mistakes them for a couple; rather than go through the “we’re brothers” bit again, Dean just says he’s going to talk to someone else, says, “Okay, honey?” to Sam and pats him on the arse. True, it’s partly to embarrass Sam, but whenever anyone mistakes Sam and Dean for boyfriends, Dean always seems more squicked out by the fact people think he’s gay for his brother—not that people think he’s gay.

In Something Wicked [1.18], when Michael delivers the infamous “two queens” line, Dean never actually gets around to correcting him. (And, man, I’m not a wincest shipper, but that line is delicious.) In Playthings [2.11], they’re offered a king size bed at an inn. Dean says, “Of course, the most troubling question is why do these people assume we’re gay?” Sam, rather than saying, *we’re two young, good-looking guys asking for a room together, genius*, says, “Well, you are kinda butch. Probably think you’re overcompensating.” The transcript reads *DEAN (forcing a laugh) Right. Dean. Honey.*

And that’s totally the-lady-doth-protest-too-much-ish. Dean feels like he has to say something to defend his masculinity; Sam doesn’t. Sam just brushes past it. When Hendricksen says he likes seeing them in chains (Jus In Bello [3.12]), Dean calls him a kinky S.O.B. and says they don’t swing that way. When Bobby gives them anti-possession charms in Born Under A Bad Sign [2.14] and says they’ll stop from letting demons “back up in ya,” Dean says it sounds vaguely dirty. We get it, Dean. And, it’s funny, because Dean honestly really doesn’t care. In The Monster At The End of This Book [4.18], Dean and Sam discover fandom and slash fiction; Sam enlightens Dean to what Sam-slash-Dean means, and Dean just says, “They do know we’re brothers, right?” And in A Very Supernatural

Christmas [3.08] Dean implies that he and Sam are gay to explain why they need what they need. Dean just puts on his usual smile—Sam alters his behaviour entirely to try and come across as gay (“It was yummy,” bless you, child). In *The Great Pumpkin*, Sam Winchester [4.07], Dean finds out the witch they’re hunting is posing as a cheerleader. He says, “Yeah, well, if you were a six-hundred-year-old hag and you could pick any costume to come back in, wouldn’t you go for a hot cheerleader? I would.” He gets lost in thought. Sam looks at him strangely. Understandable.

Then there’s the fact that, in his late teens and early twenties and possibly beyond, Dean probably had sex for cash. We know that the Winchesters cheat at pool and poker to get money in bars, but Sam is the only one we actually see doing it; in *I Know What You Did Last Summer* [4.09], Sam is pretending to be drunk and betting big bucks playing pool, when actually he’s sober as a judge and pretty damn good at it. And, I’m pretty sure, that’s the only time we ever actually see them hustle pool, and we never see them hustle poker. In *Bloody Mary* [1.05] Dean gets cranky with Sam bribing someone with money that he “earned”. Sam supplies the “playing poker” excuse. At the beginning of *Bugs* [1.08], Dean walks out of a bar with a wad of cash—and, again, Sam is the one who says “hustling pool”. Dean replies with, “Fun and easy.” We never actually see Dean hustle anything, and—canonically—Sam is the much better poker player.

Think I’m reading too much into things?

“Dean’s a bit of a pool shark and also a bit of a gambler. It doesn’t really show it all the time, but it’s definitely implied that there are poker games and pool matches that they can win some money on. And who knows? Dean’s a promiscuous kind of guy. Who knows how he drums up the funds that they use?” Jensen Ackles, people. Confirming--uh, kind of--what we all suspected: Dean has turned tricks. And do you know how many ladies hang around skeezy bars willing to hand over money to young, good looking dudes? Probably zero. You know how many burly truckers do that? A fair few. “Fun and easy.” Yeah, I’ll bet.

(Disclaimer: I’m not equating bisexuality with promiscuity. As a bisexual person I can tell you that that particular stereotype makes me want to curbstomp a bitch.)

People’s reactions to some of Dean’s lines range from “internalised homophobia!” to “closeted and uncomfortable!” to “straight-up hyper-masculine asshole who’s desperately trying to reassert his manhood!” Okay, maybe those are just my reactions depending on my mood, and maybe they all kind of mean the same thing, whatever. The writers have shown that Sam and Dean treat homosexual victims the same way they would anyone else in *Faith* [1.12]—one can only assume that, faced with demons and ghosts and horrific monsters on a day-to-day basis, the boys don’t see any facet of humanity more or less worth saving than anyone else. Props.

(Unfortunately, the writers have fallen into the Bury Your Gays trope twice. Arguably, though—in All Hell Breaks Loose pt. I [2.21]—every one of Azazel's kids die (including Sam) bar one, so it's not like the writers singled out the lesbian character to bite it. In Ghostfacers [3.13] there's one gay character, and he dies—but we get the gorgeous, surprisingly moving scene between Ed and Corbett's death echo (which I'll talk more about later).)

The three main instances of Dean exhibiting homophobic behaviour that come to mind are in Criss Angel Is A Douchbag [4.12], My Bloody Valentine [5.14] and The Real Ghostbusters [5.09]. In the latter, Dean finds out that the two guys he meets at one of Chuck's book conventions (who happen to be LARPing him and Sam), are partners. I honestly think the little kind of laugh he comes out with is to cover up the fact that he blatantly just wondered if they role-play in the bedroom—we know from The Monster At The End of This Book [4.18] that Dean is not down with wincest—but he covers it all up with, "Howdy, partners," which is kind of painfully cute.

In My Bloody Valentine [5.14] Dean is grabbed from behind and shook about by what he discovers is a tubby naked guy. Yeah, the guy's a cupid and also adorable, but that's besides the point. Dean is a touchy-feely kind of guy (as much as he "no chick flick moments" his way out of it), but—like most people—he only likes being touched by people he knows, trusts, and who aren't starkers (except, obviously, during sex). Being grabbed by an overly friendly nude man would freak me the fuck out, too, and I drape myself all over people 24/7. Dean's squicky expression probably has more to do with the fact that there's a big naked dude hugging everyone. (I've been at that kind of party. It's awkward.) Dean gets the same kind of look on his face when the sassy old lady kisses him in Time After Time After Time [7.12]. Sometimes, you just don't want people you're not attracted to touching you in ways that can be construed as sexual. Kanyeshrug.

In Criss Angel Is A Douchebag [4.12], the snarky old magicians (damn it, Barry Bostwick, I love you!) send Dean to an underground BDSM gay club and Dean kind of looks like he's gonna throw up in his mouth. Three things. One: Dean was taken by surprise. No one expects to be following up a lead on a case and then end up faced with The Chief. Two: yeah, I think Dean is bisexual, but I don't exactly think he's been running around fucking guys left, right and centre. Having some huge, leather daddy bear insinuate he's going to ram you so hard up the back passage you're going to need a safeword is terrifying. Let's be honest here. I think we'd all make that face, especially if we were expecting an old magician and got The Chief instead. Three: this one is kind of a stretch, but Dean's just been carted downstairs into a skeezy basement and is then confronted with some gigantic guy striding out of the fog and saying he's going to ream him. It's implied that Dean will be tied down, and he's gonna need a safeword. To a guy who's just got out of being tortured in Hell—and don't get me started on the kind of things they imply throughout the seasons about what

actually happened to him down there—that's about as appealing as an acid bath.

I'm not one to excuse homophobic behaviour, but I really do think some of the things Dean says and does are about him making out he's super manly because he's closeted and feels a bit threatened. He teases Sam on occasion, but he's not malicious, and he's shown that he treats gay people the same as he treats straight people. There's even been a study published recently about how [homophobic people harbour secret same-sex attractions](#) (cue: collective "duh" from the LGBTQ community). Dean is just one of those not-100% comfortable with their sexuality, allow-me-to-reassert-myself-furiously dudes.

As simply as I can put it: Dean is okay with homosexuality. He's used to people thinking him and Sam are gay (though that freaks him out, a little--especially when people know they're brothers, and *still* think they're gay) and he even plays gay for cases, on occasion. But he's not 100% okay with himself, and his own orientation. As, arguably, most of this essay is comprised of made-up shit and my reading too much into things, I feel like I can make that statement and I won't get yelled at about it.

Remember that perfect man I mentioned earlier? When the series starts, it does look like that Dean is just gonna be *that guy*. He boozes, he smokes and does drugs, he sleeps with women, he's constantly talking about sex, and he takes the piss out of Sam for being "girly": wanting to talk about emotions ("What do you want me to do, Sam, huh? Sit around all day writing sad poems about how I'm going to die? You know what, I've got one. Let's see, what rhymes with "Shut up, Sam"?"), being soft-spoken and sweet, and knowing things about fairytales (Dean has only seen the porn version because he is a dude! A hunky dude! A badass hunky dude!!!!). Dean is reckless and macho and fulfilling all the stereotypes, whereas Sam is sensitive and calmer and is constantly eye rolling at his brother's shenanigans.

But you don't have to stay tuned for very long to see that the first impressions are quickly and frequently subverted. In *Dead In The Water* [1.03], Dean bonds with a little mute kid called Lucas over them both seeing something really awful happen to a family member. Dean, in fact, bonds with kids frequently. He was Sam's maternal figure, protecting him and making his dinner and being there for him when his dad was away (and, man, I tried to read some Freudian analysis meta about that, and it went so far over my head it was in outer space). He enjoys wearing women's underwear—come on, [that face](#)—and, physically, is a lot less masculine than his brother: he's shorter, and rocks those delicate, feminine features. And those freckles. He cries. More than Sam. A *lot* more than Sam.

Sam, in fact, is the perfect example of the guy Dean is trying hard to be. He's tall and broad and masculine looking, he's a tiger in the sack (had to be said), he can be pretty violent, he was rebellious growing up, and he's described as being similar to John—and, interestingly,

that's implied as a bad thing. And Sam *isn't* more sensitive than Dean; he's just comfortable about showing it, because he's not having an internalised sexuality crisis every hour of the day. When was the last time Sam told someone he doesn't swing that way? Precisement. Sam was even named after their grandfather (and Dean was named after their grandmother, welp).

Back the fuck up, I hear you cry. You haven't actually given us any evidence that Dean is bisexual! He could just be one of those douchebaggy dudebros who's trying desperately to mask his feminine side!

(This post has been split due it to it being really fucking long. [Click here for the rest.](#))

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## Pink and Satiny pt. II

26-33 minutes

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(continued from [here](#).)

So I guess this is about the time I should start listing all the times Dean flirts with other men in canon. Okay. Let's do this. (It's definitely worth nothing that Dean only flirts with guys when there are extenuating circumstances—when something's wrong with him, or with his surroundings. He's not the kind of guy who would walk into a bar, totally *compos mentis*, and hit on a guy. Not *compos mentis*? Not in a bar? Well.)

In Yellow Fever [4.06] Dean gets steaming drunk and [flirts](#) with the young, super cute, soft-spoken, feminine [policeman](#). Who gets [adorably flustered](#) and flirts back (at least until Dean is physically hauled away by Sam). In The Curious Case of Dean Winchester [5.07] (alternate title for this essay, let me tell you), Sam and Dean are looking for a missing man; he has a USMC tattoo, and a birthmark. They find a guy with the same tattoo—stark naked, in bed with two girls, and 60 years younger—and Sam identifies him from the ID in his wallet. Despite the fact that they've caught him out, Dean still walks to the bed, lifts up the duvet, and gets a good look at the dude's birthday suit. To look for his birthmark. [With this expression on his face](#). I'll just let that one sink in.

In Time After Time After Time [7.12], Dean is transported back to the 1940s and [blatantly checks out](#) a soldier in uniform. When he's suicidal (or the angelic vessel equivalent of suicidal) in Point of No Return [5.18] he openly flirts with Castiel—[“well, Cas, not for nothin' but... the last person who looked at me like that, I got laid”](#)—and then [winks at him](#). (Want some ridiculously painful meta about how Dean behaves towards Castiel in that episode? Here, [let me hook you up](#).)

In Changing Channels [5.08], the Trickster throws Dean and Sam into TV Land, and Dean comes face to face with the star of a TV show (*Dr. Sexy, M.D.*) he [has a crush on](#). I think Dean's lines speak for themselves on this one: “Oh boy. It's him. It's him, it's Dr. Sexy.” He then gets all embarrassed and has to look down to hide his smile and it's cute. He works out that Dr. Sexy is actually the Trickster because “I swore part of what makes Dr. Sexy sexy is the fact that he wears cowboy boots. Not tennis shoes.” Dean is a *Dr. Sexy, M.D.* fanboy. Sam is not impressed.

In You Can't Handle The Truth [6.06], Sam tells Dean that a dentist “drilled a guy to death.”

Dean's reply? "You mean the non-sexy kind of drilling, right?" In *The Mentalists* [7.07] a gay waiter flirts with Dean and then informs him that he's a "virile manifestation of the divine!" Which, considering Dean's the form in which an archangel would have walked the earth, is sort of true. If the waiter's psychic powers can sense that, maybe they can sense other things. Wink, wink. In *Clap Your Hands If You Believe* [6.09] Dean gets abducted by aliens—who are actually fairies, which will never stop being funny to me—and when (soulless) Sam asks him, "Did you service Oberon, king of the faeries?" Dean... [looks a little shifty](#).

And then, of course, there's Nick.

There aren't really words enough for *Sex and Violence* [4.14] and the I-can't-believe-this-is-happening emotional turmoil it wrought on us. The boys are hunting a siren—described by its victims as "perfect, and everything that they wanted"—and it winds up targeting Dean. And by "it", I mean "he": Agent Nick Munroe (Hoyt "I'm a grown ass man!" Fortenberry from *True Blood*). Sam and Dean think he's a real FBI Agent, who's going to get in the way of their case; Dean is instructed to drag him to the strip club to keep him out of Sam's way. "Just focus on the naked girls, you'll forget he's even there!" Dean says he's not doing this for Sam, he's doing it for the girls. Right. First Nick complements the Impala. Next thing they're in the strip club, doing shots, [ignoring the girls](#)—two grown men, ignoring *strippers*—and quizzing each other on music. [Dean thinks Nick is pretty great](#). When Dean thinks Sam's been infected by the siren, he calls Nick; Dean "we're lone wolves" Winchester calling on an actual Fed for help.

At this point, Dean's still Dean. Then he gets infected, and things get strange.

Before I detail—with mild bemusement, because I'm still not over the fact that this episode was a thing that happened—what goes down next, let me just take a second to point out how this episode is handled: excluding the siren/OMC and Dean/Sam FBI scenes, the majority of the episode is split up between Sam/Cara and Dean/Nick. Sam and Cara meet; Dean and Nick meet and become pals over the Impala; Sam and Cara initiate a business relationship; Dean and Nick bond through hanging out and doing shots in a club; Sam and Cara have sex; Dean gets infected. We don't see the transition between Dean and Nick becoming friends over the car and getting crunk together talking about music, but we know it happens; we don't see Sam and Cara going from the case business to sharing whiskey and having sex, but we know that happened too. You see what I'm getting at, here. Their relationships run parallel to each other; we jump down the timeline from relationship to relationship. We see something happen to Dean/Nick, we know it's happening off-screen with Sam/Cara. So, either Dean and Nick had sex off-screen, or the writers want us to know that it was a definite possibility. (I'm leaning towards the latter, unless they had sex while Dean was infected--which: probably not, because y'know... it's all subtext.)

So. Dean and Nick drink from the same flask while on a stakeout, and Dean gets infected from Nick's saliva. "You really should have wiped the lip of that thing before you drank from it, Dean." You should really turn down the sex in your voice, Nick, it's making me hot and bothered. In all seriousness, that is one hell of a seductive tone he's employing there. He tells Dean that he should be his little brother, and Dean should kill Sam, so Dean and Nick can be brothers... forever! Shucks.

Sam comes back to the hotel room after his bout of storming around being angsty, and finds Nick sat on one of the beds (and, can I just say, I love that Sam went out and came back to Dean and Nick in the hotel room--I'm sure it doesn't mean anything, it's just too delicious to think that Dean was alone in their hotel room with a male siren. Why did Sam even go out? We just don't know! Cheek-clutching levels of wonderful). Sam gets grabbed from behind by Dean, and it only takes a split second for the penny to drop: "I gotta tell ya," he says to Nick, "you're one butt-ugly stripper." Nick says he got "exactly what I wanted: I got Dean" and that he gave Dean what he needed, "and it wasn't some bitch in a g-string; it was you." The writers, bless them one and all, then probably thought they should throw in something to make everything a little less gay, and had Nick point out that Dean wanted a little brother he could trust, "and now he loves me. He'd do anything for me." He follows that up with, "and I wanna fall in love again and again and again."

A swing and a miss there, writers.

Nick then infects Sam (by spitting in his mouth), and has Dean and Sam fight it out for who gets to "be with me forever." Sam and Dean say some horrific things to each other, throw down, and Dean almost manages to axe Sam to death—but then Bobby shows up and kills Nick and everything is hunky dory.

(It's probably worth commenting on the fact that neither Sam nor Bobby seemed at all surprised that Dean's siren was a man. Sam clocked on the second he walked in the room (in fairness, his brother had a knife at his throat, that probably jogged things along) and Bobby knew as soon as he showed up. Neither of them mention it to Dean, or say, "Y'know, how about that siren being a dude? Weird, huh?" Similarly, Sam doesn't seem at all phased that Dean finds Dr. Sexy sexy. He's more worried about the fact that Dean actually pays attention to the show. And in Time After Time After Time [7.12] Sam gets off a good one with, "Are you gonna look at more anime, or are you strictly into Dick now?" and then looks really pleased with his fantastic third degree burn. "Strictly", though. Like Dean has previously been not so strictly into dick. Fuck you, I'll interpret it how I want! You're not the boss of me!)

Let's look at Sex and Violence's mythology. This is the siren's MO: it takes the form of a sexually desirable woman, sleeps with a dude, and then convinces him to kill whoever

stands in the way of them being together forever. Then she does a bunk, and moves on to the next guy to infect with her feminine wiles and freaky saliva. She poses as a sexy stripper, and the first guy kills his wife. She poses as a sexy stripper, and the second guy kills his mum. She poses as a male FBI agent, and the third guy tries to kill his brother.

Why pose as someone similar to Sam to snag Dean, but not pose as a homely old woman to snag the mother-killing guy? Because sirens are sexually desirable to their victims. That's their MO. She's not going to change a centuries-old way of operating just to get Dean. Ergo: Dean finds men sexually attractive. It is literally that simple. The only reason she/it took a male form for Dean instead of being a stripper is because Dean is too busy focusing on the apocalypse and Sam possibly lying to him about Ruby to really be interested in picking up women. Stripper? Dean would probably flirt—of course he would, he's Dean—but there's no guarantee he'd take it further than that, considering. Cool dude who loves the Impala and is into all the same music as Dean wants to hang out? Dean is down for that, bro. Bish bash mothereffing bosh.

And this is where I'm possibly going to lose some of you. If Dean/Castiel isn't your bag, then sorry dude, but I'd be remiss if I wrote an essay about Dean's sexuality and didn't mention Castiel.

At the beginning of season four, Castiel—an angel of the Lord—dragged Dean out of Hell, and Dean has the handprint seared onto his shoulder to prove it. When they first met, Cas showed up in a literal shower of sparks, didn't flinch at the knife Dean thrust into his heart, knocked out Bobby, told Dean God had work for him, and bounced. Remember what Kripke said about Dean, that one time? "He'd be attracted to someone who walked in the door, slaughtered everybody and walked out, and then he'd say, 'Who's that?'" Castiel fits that description (so did Ruby, but we know how that turned out); and Cas can fit it, perfectly, because Kripke said "someone who". Not "a chick who". Just saying.

Over the course of the season Dean and Cas became friends. Castiel told Dean about his doubts, and made Dean promise not to tell another soul. [Dean made Cas laugh](#)—probably for the first time. Castiel was kept away from Dean by his superiors for his "weakness"—"He likes you." Castiel was tempted to rebel, tried to warn Dean, and was dragged back to angel boot camp to be punished. And then, well—I think I'll quote one of my old Dean/Cas feelings posts, here: "This being, who's been alive for a millennia, who's been an *angel* for a millennia, following God's orders to the letter and watching his brother be cast out of Heaven for even questioning God's word, suddenly decides to go against explicit orders. Not just explicit orders: planned-since-forever flavoured specific orders. Apocalypse-starting orders. World-ending, gospels-being-written-about-this-shit, it's-your-destiny orders. He pulls a Lucifer. He breaks ranks, bucks the trend, fucks the system, and goes against thousands of years of ingrained instinct.

Because Dean asked him to.”

Yeah, I’m into dramatics, but the point still stands: in the however-many months Castiel knew Dean (a year, at best—a drop in the ocean for an angel) he did a complete 180, stuck the middle finger up at Zachariah and then sacrificed himself so Dean could get to Sam and stop the apocalypse. And, oh man, that episode—Lucifer Rising [4.22]—is probably one of my all-time favourites. [Dean’s face when he realises Castiel is on his side?](#) Priceless.

I promised myself this wouldn’t become a Dean/Cas ship manifesto, and I’d stop there, except the writers have given me such a friggin’ wealth of things to talk about (briefly, heh). There are the painfully blatant parallels between Sam/Ruby and Dean/Castiel: doe-eyed “sidekicks”; an angel vs. a demon; the Winchesters both end up puppets for them and who they’re working for; Sam and Dean are both having the wool pulled over their eyes; Castiel and Ruby both die in the season finale--and, can I just express my eternal disappointment that a) they went down the RuBy iS eViLzZz route and b) that Dean didn't drink Castiel's blood? Because honestly. All those parallels and then the little bitches lost their nerve. (Sam is banging Ruby, of course—remember the Sam/Cara Dean/Nick parallels? Yup.)

Then there are all the rounds of ocular intercourse. Misha Collins says that he and Jensen Ackles barely glance at each other when they’re filming, and they (presumably the producers/ editors/ whoever the hell is in charge of that stuff) “make it look like these long, romantic interludes.” Huh. But really, the staring is kind of ridiculous. I mean, when Dean gives himself “wholly to the service of God and his angels”, the stare that follows that is... well, if this wasn’t The CW—if it was HBO, say—they’d be making out. If you watch and just imagine that whenever the writers have them stare at each other they should actually be snogging, everything seems a lot less awkward and makes a lot more sense.

Then there’s Free To Be You and Me [5.03], by the glorious Jeremy Carver (welcome back, baby). Firstly, there’s the episode title: Free To Be You and Me was an album/songbook brought out by a bunch of feminist singers in the 1970s to encourage kids to challenge traditional gender roles. Possibly unimportant, but still mildly hilarious.

Dean’s lines, in this episode, are what really get me; when he sleeps with Anna in Heaven and Hell [4.10], she seduces him by saying it could be their last night on earth. Dean tells her she’s stealing his best line... which he then repeats to Castiel, the night before they plan on trapping Raphael in a ring of holy fire: “Well, last night on earth. What are your plans?” When he finds out Cas is a virgin, he says, “There are two things that I know for certain. One: Bert and Ernie are gay. Two: you are not gonna die a virgin. Not on my watch. Let’s go.” Wow, Dean. Talk about bringing up famous characters who’re read as gay by everyone with eyes, apropos of nothing! (This isn’t the first time he does it, this episode; when Cas shows up and asks for Dean’s help, he says, “So, what, I’m Thelma and you’re

Louise, and we're just gonna hold hands and sail off this cliff together?" Yeah, Dean. Complete with the kiss and the lesbian overtones. Also: [this peach of a look.](#))

Dean's not the only one who says some pretty romantic shit. "I was getting too close to the humans in my charge: you." "I'm hunted, I rebelled, and I did it—all of it—for you." "It sounds so easy when you say it like that. Where were you when I needed to hear it?" ("I was there. Where were you?" That is some straight-up romance novel dialogue right there.) "Dean and I do share a more profound bond." "We've been through much together, you and I." "I gave everything for you." (That fight! That, [one-sided](#), [extremely homoerotic](#) fight!) "I do everything you ask. I always come when you call." "You're just a man." (Remember when Bobby's supernatural-being ex-lover said that to him a couple of episodes later? Oh writers.)

And that's nothing on some of the frankly baffling things other characters say re: Dean and Castiel. You've got Crowley making like he and Cas are having some sort of affair—"the stench of that Impala is all over your overcoat, angel"—and implying that Castiel is "a whore is a whore", which I will honestly never actually understand. Maybe they just made him throw random words together and thought the English accent would help him get away with it. Kind of worked. There's Uriel, who says Cas is weak because he likes Dean. And then there's Balthazar, who comes out with one of my favourite lines—my heart actually skipped a beat when I heard it, okay, I'm that kind of fangirl—"I think you have me confused with the other angel. You know, the one in the dirty trenchcoat who's in love with you." It was probably supposed to be a sarcastic joke, but whatever, I still cried. And, whether you read it as a joke or not, Dean's reaction is not a *we're all pals here making jokes eh eh* kind of reaction. I don't even know what kind of reaction it is. [He sort of looks like he had a serious truth bomb dropped on him.](#)

What about Repo Man [7.15]? Talk about the best episode of the season, s'all I'm saying. So Dean is—actually, you know what? I'm just going to let [this gifset](#) (and the hilarious/heartbreaking tags) do all the talking. It'll be quicker than me. NB: just came up with a great Jeffrey/demon line about dudes being inside each other, but I'll spare you.

One last thing: Castiel "died" (and so did *my heart*) and Dean pulled his trenchcoat out of a lake [and held it like it was the most important thing he'd ever touched](#). Then he carried around the dirty, ratty old thing for upwards of six months, moving it from stolen car to stolen car. [And then he gave it back.](#)

I'm done with the Dean/Castiel now. It was probably all unnecessary anyway; if you ship it, you already know, and if you don't, you probably skim read it and shook your head disapprovingly. Either way, let me just close the Dean/Cas section with this line: "Next to Sam, you and Bobby are the closest things I have to family. You are like a brother to me." It

breaks my heart that *The Man Who Would Be King* [6.20] had to happen in order for Dean to finally man up and tell Castiel how much he means to him, but still; as far as Dean Winchester is concerned, saying someone is like a brother to him is the highest possible praise. Because brotherly love is the most powerful love that Dean can comprehend. So yeah. Feelings, I guess.

Caveat: here there be crack. Not "Dean is bisexual and here is some mpreg" crack, but current English student, old film student, "Lottie, you read way too much into everything in the whole world" crack. Which, personally, I don't think is cracky at all. But, apparently, everyone else does, including but not limited to most of the people in my old English Lit class, my parents, and everyone I try to discuss films with. Fair warning.

And, alright, this first point may be totally crackalicious, but it struck me while I was rewatching the episode recently and it's been niggling at me ever since. At the start of *The Magnificent Seven* [3.01], Sam is sitting in the Impala, researching Doctor Faustus and crossroads demons yadda yadda yadda. We see Dean shoot him the thumbs-up through the motel window, pull the curtains, and take a girl's shirt off, all nicely silhouetted and whatnot. Bobby calls Sam, says they need to hit the road, and Sam edges into the motel room to tell Dean they need to make like a tree; unfortunately for Sam, Dean and the girl are apparently mid-coitus and Sam bleats out a, "oh God!" and flees back to the car. Par for the course with Dean as your brother, I'm sure.

In the next scene they're flying down an back road in the Impala, and Sam asks for Dean's knife--because he wants to gouge his eyes out. Am dram, much? Dean points out that it's a beautiful, natural act, and Sam counters that it's a part of Dean he never wanted to see. (Which, really, he's been sharing motel rooms with Dean since he was a baby--I'm sure that wasn't the first time he's walked in on Dean banging a chick or, y'know, taking care of business.) Dean laughs and says, "I appreciate you giving me a little quality time with the Doublemint Twins." (Google informs me that the Doublemint Twins are various sets of twins that advertised for Wrigley's chewing gum. Whatever.)

And here's where the little credibility I have goes soaring out the window: I think one of the twins was a dude.

Okay, I see you rolling your eyes, but honestly; by the time Dean says the twins line, there's no comedy value whatsoever. The moment's passed. My face didn't even change, the first time I watched it. I was just a bit surprised that they went to all the trouble of giving us the shot with Dean taking the girl's shirt off in silhouette in the window, and they didn't even ramp up the 'oh *Dean*, you cad!' laughs by having him turn around and take the second girl's shirt off, too. There's nothing at all in the scene through the window or when Sam sticks his big mush in the room to indicate there's more than one woman in there. (I even

turned the hard-of-hearing subs on; it says WOMAN MOANING. Not "women". Shut up, okay.)

Then there's the dialogue in the car. The whole "it's a natural act, Sam" sounds a little bit weird and defensive, if you ask me. And Sam's reaction is kind of over-the-top. And then when Sam says it was "no problem" giving Dean happy time with the twins, Dean is genuinely surprised. Sure, Sam can act like a bit of a killjoy, but I doubt he actually ever says anything about Dean bedding girls. Sam beds girls, too. Dean even says, "Really? I was expecting a weary sigh or an eye roll, something." Also, "it's a part of you I never wanted to see, Dean." Man.

Whatever, you guys. I just don't think the writers are ones to drop the ball like that in regards to comic timing. The twins line/reveal could have been hilarious, but it was just slipped in afterwards for no apparent reason. It's all about the motherloving subtext. Unless, of course, everyone in America knows Doublemint Twins is slang for a hot girl and doesn't actually mean that there's two of them. In which case, disregard everything I said, I am a foreigner and I do not understand your ways.

(Okay I just checked Urban Dictionary out of interest, and I am literally pissing myself laughing. There are three definitions for "doublemint": 1. a small dude who thinks he's a badman, 2. cocaine and 3. "two wicked hot guy twins, preferably identical. *tiernan and sean are some hot doublemint dudes.*" lmaooooo.)

This is where the film student in me comes out--and usually the point when everyone else starts telling me to shut up, I'm ruining the movie--but have you ever noticed Dean's clothes? (First of all, [have a look at this](#). Look at the signs around the window: WING on one side, POSITIVE NO SMOKE on the other. That's the first time Cas tries to talk to Dean in Lazarus Rising [4.01]. You can't look at that and tell me they don't pay attention to mise-en-scène on *Supernatural*. If you want another example, [check out the decor in Emanuel and Daphne's house](#) in The Born-Again Identity [7.17]. Now [have a look-see at future!Cas's cabin](#) in The End [5.04]. Mise-en-scène is important, we're hurtling towards The End!verse, and you'll never convince me otherwise. Rant over.)

So, clothes. When Sam and Dean aren't undercover, or when there's not something else going down, or when Dean's not stripped off and working on the Impala, Dean usually wears a t-shirt and an open shirt over the top. Sam usually just wears a shirt (t-shirts, in the earlier seasons). Sam wears one layer, Dean wears two--or two layers and three, when they've got jackets on. (One of my friends just wrote a project for her special effects film course about how Michael Corleone's suits can be directly linked to his progression in *The Godfather Part I* and how his attire reflects his character arc, okay? I'm not the only person who pays unnatural attention to stuff like this. In fact, [here's an article about the importance](#)

[of clothes on film](#), from a website dedicated to examining costume and identity in movies. Important, exciting shit.)

My argument: Dean's clothes represent his sexuality. (If we're assuming Sam is a comfortable, hetero dude, that is--he's monosexual: he wears one shirt.) In layman's terms: two shirts = bisexuality. The two layers represent the two different facets of his sexuality; the heterosexual and the homosexual. [Here, I collected a bunch of caps of Dean wearing two shirts and Sam wearing one for you](#). (I'm not saying this theory works for everything on television. It's just something to think about.)

You know who else rocks the two-shirted look? [Ed, from The Ghostfacers \[3.13\]](#). Ed, whose friend has a crush on him. Ed, who helps that friend's death echo move on by telling him he loved him. And crying. (Who would have thought that when Harry told him to "go be gay for that poor, dead intern" it would end in collective weeping, huh? That wasn't just me, right?) It's a gorgeous scene, and it's super lovely, and it's really, really gay. ("Corbett, look. Hey, it's just Ed, buddy. It's just me. Hey, hey, Corbett, listen to me. Listen to me. I--we... Okay. You meant... Corbett, you meant a lot to the team. You meant... You meant a lot to me. You know, never back down... Never say a bad word, okay? I remember that, Corbett. I--I remember that. I remember because I love you, Corbett. I really, truly love you. Do you remember that? Do you?" Weeeep.) And, interestingly enough, when Sam, Dean and the Ghostfacers are all together at the end of the episode, [Dean and Ed are the only ones wearing two shirts](#).

If the shirt theory tickles your fancy--and ridiculous analysing of clothes in general--then you should most definitely check out [perpetuallycaffeinated's fantastic musings on Dean's clothing in Frontierland \[6.18\]](#), complete with sassy screencaps and wonderful meta. I also got kind of overexcited about the fact that Stiles Stilinski from Teen Wolf (a [sort-of confirmed bisexual!](#)) rocks the two shirted look--you can read the subsequent fallout [here](#).

Not enough over-analysis for you? How about the sword scene from Like A Virgin [6.12]? Dean wrestling with a phallic symbol was always going to be extremely entertaining to me, but then I came across a post by [caffeineandcleavage](#) (another Dean-is-bisexual crusader) which laid out how this scene is an allegory for sexuality. And, let me tell you, it cannot be unseen. The facial expressions *alone*.

(For those of you who aren't down with Arthurian legends, after king Uther Pendragon died, Merlin (wizard bigwig) bunged a sword in a stone and wrote "Whoso pulleth out this sword of this stone is the rightwise born king of all England" on it. Arthur Pendragon (though no one knew he was Arthur Pendragon) pulled it out. We can safely assume that the original sword in the stone legend has absolutely no bearing on this episode whatsoever, except the fact that Dean may or may not have delusions of grandeur. Also, I learnt got most of my

Arthurian knowledge from Disney and BBC's *Merlin*, so I'm possibly wrong.)

In a nutshell: the sword is a phallic symbol, the stone is a yonic symbol (that means *vagina!!!!*), and the two are forged together--the masculine and the feminine, stuck. Dean shows up and has us all in hysterics [trying to yank the sword out](#)--trying to separate the masculine and the feminine--but he can't. When he finally manages to separate them--by destroying the yonic symbol--[he only comes away with half of the phallic symbol](#). The other half is still embedded in the stone.

If Dean's masculinity is the sword, his femininity is the rock; this scene shows that they can't be separated. He tries to pull them apart, and leaves half of his masculinity snug within his femininity. Dean is split between the two. Hence why this scene is referred to as the scene in which Dean is symbolically bisexual.

Those of you who know what I look like can probably imagine how smug I look right now.

So. The end of my plan for this "essay" says: "conclusion: apology." Conclusion: I read too much into things, the *Supernatural* writers are pretty awesome, and Dean Winchester is bisexual. Apology: I'm sorry.

(All the kudos in the world to [thefucking-trenchcoat](#), whose post on Dean's sexuality started this whole ridiculous mess, [passingknightly](#) for the points about the subversion of Dean's masculinity, [caffeineandcleavage](#), whose 'Dean is bisexual' tag is an absolute goldmine, [oneay](#) for wading through meta and sending me all her Dean/Sam feelings, and [dirtyovercoats](#) for coming to the same 3.01 conclusion as I did.)