A PSYCHOANALETIC VIEW TOWARDS A PORTRAIT OF THE ARTIST AS A YOUNG MAN: A LACANIAN STUDY

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ABSTRACT
With the beginning of the modernist period, the novel stepped into a new phase. As the direct result of its stress on subjectivity rather than objectivity which itself is in turn the result of the theories of critics such as Freud and Marx, the twentieth century novels became progressively unique, dealing with the details of personal experience through the use of stream of consciousness. James Joyce was one of the novelists of this period who audaciously employed stream of consciousness in his novels like Ulysses, Finnegans Wake, and A Portrait of the Artist as a Young Man, the title of which was originally “Stephen Hero”; however, Joyce following his final revision decided to modify it to A Portrait of the Artist as a Young Man. As the original title suggests, Joyce focuses on a single character, who is his quick-witted and sensitive protagonist called Stephen Dedalus, throughout this autobiographical novel, which is a typical of modern novel; consequently, when one initiates reading A Portrait of the Artist As a Young Man as a bildungsroman or the novel of education, one concludes that this novel depicts Lacanian common essence of human beings because of its exact mirroring and scrutinizing of physical and mental or psychological growth of the protagonist akin to the process later suggested by Lacan. To express it differently Portrait is a substantiation of Lacanian trinity. It generally renders a universal presentation of man. This paper will study the growth journey of Stephen Dedalus employing Lacan's psychological theory with the emphasis on Lacanian orders: the imaginary, the symbolic, and the Real order.

Keywords: Psychoanalysis, Jacques Lacan, Tripartite Model, James Joyce, a Portrait of the Artist as Young Man

INTRODUCTION
After Freud, Jaoue Lacan, the French psychoanalyst, has received the highest accolade for his participation in the realm of psychoanalysis. His representation of human psyche is an amendment of Freud’s model coalesces with the theory of other critics like Ferdinand de Saussure, Levi Strauss and many others. Lacan’s model provides the reader not only with a psychological study of human mind and psyche, but also with “a new philosophy of man and a new theory of discourse” (Lemaire, 1986). Akin to Freud, his model of human psyche is tripartite and fundamentally based on the impact of the unconscious on the conscious part of the brain. Unlike Freud, Lacan maintains that the mankind’s unconscious is a highly structured and ordered realm which is regulated by language. Lacan emphasizes on the language and uses it todecode the human unconscious. This new perspective of human psyche which is based on Freud’s speculations, grants Freud’s theory a permanent place in the literary criticism and makes Lacan influential in many movements such as Feminism, since Lacan liberates Freud’s theory of patriarchy. The very first stage of his tripartite model is the imaginary order or the order of demand. This preverbal stage initiates as soon as the infant is born. It is called imaginary since it abounds with fantasies and images which the infant is unable to distinguish. In other words, all the images are in the flux and the infant is naturally incapable of developing a sense of ego. This stage is controlled by two main demands: the mother’s care and attention, and the mother herself. Lacan calls both of them the Desire of the Mother which is a mutual desire and makes the child feel complete and satisfied. Between six and eighteen months, the child undergoes the Mirror stage, in which the child observes himself/herself in the mirror as a whole and independent being rather than a “random, fragmented, formless mass” (Tyson, 2006). Mirror stage equals pre-formation of ego “before its social determination” through the child’s identifying with his/her reflection in the mirror; however, it is only an illusion,
because the child has not still acquired autonomy (Lacan, 2005). He/she needs the mother to survive, to move, and to dissolve his/her discordance with the surrounding. According to Bressler (2007), for this reason the infant is metaphorically observing his/her mother and literally himself. This illusion of wholeness and its ensuing satisfaction is prevalent in the mirror stage. The second stage of Lacanian orders is the symbolic order which is indispensable for child’s preparation to engage in the society as a normal member. The major dissimilarities between this stage and the imaginary order covers two concepts: first, unlike the imaginary order which is mother dominated, the symbolic order is dominated by the father. Second, the symbolic order signifies a shift from the preverbal to the verbal stage. After, the language acquisition, the father’s role and the consequent symbolic order comes into sight. Recapitulating Saussure’s linguistics that the language is a system of signs which consists of the signer and the signified (the concept), Lacan asserts that the meaning is exclusively determined through the differences among the signifiers. Through language possession, the child masters the process of signification and learns to discern the disparity among the signifiers. To put it differently, the child learns that “I” is different from “mother”, likewise the man is different from the woman. Hence the child learns about his/her own gender along with his/her sexuality; further, language acquisition completes the formation of ego that have been initiated in mirror stage by flourishing the ability to recognize others as separate signifiers. The child is also disillusioned of having the control over the surrounding; he/she learns that the father is the manifestation of social rules and norms preventing the child’s union with his/her mother from this stage to the rest of his/her life. The father fulfills this purpose through the metaphoric castration or symbolic Oedipus complex. That is why desire of the mother is replaced by Name of the Father in this stage and it leads to the child’s mastering over the newly learned aptitude to suppress the desire for the mother or any socially aberrant inclinations. In this way the child is qualified to enter the realm of the society and the patriarchal rules; therefore, the language acquisition results in a feeling of separation and loss of completeness. Though completeness was only an illusion in the first place; each child is condemned to feel permanent fragmentation and lack as soon as he/she gets involved with language and the symbolic order.

Every human’s unconscious is thus automatically filled with many objects that on the former occasion he/she used to be in union with: mother, toys, blanket and many other things. Later in life, these objects become the things that desperately and unabatedly he/she longs for. Lacan calls these desired objects, object petit a.

The last but not least stage is the Real order which is extremely abstract and abstruse; moreover, for Lacan, it is the most consuming part of his theory. To simplify its meaning, this order is what one is incapable of being; accordingly, the Real order is the complete one; there is neither male nor female domination; male and female coexist at the same time. No one can access this stage, likewise Plato’s ideal because it is beyond images and symbols. Though the Real order is not accessible, there are some brief moments in everyone’s life that he/she experiences it through language that is the cause of the lack in the first place. Lacan calls this ephemeral moment which is also related to Freud’s pleasure principle, sexual pleasure, and death drive jouissance:

To call up a brief moment of joy or terror or desire that somehow arises from deep within our unconscious psyche and reminds us of a time of perfect wholeness when we were incapable of differentiating among images from the real order (Bressler, 2007).

**DISCUSSION**

Joyce’s emphasizing the role of language acquisition as well as representing Lacanian trinity in depiction of Stephen during his first twenty years of life grant *A Portrait of the Artist as a Young Man* a close affinity with Lacanian theory; however, in considering him a potential psychoanalyst, one must be aware that Joyce could not be familiar with Lacan and it was Lacan who was highly fascinated by him. This interest evinced itself when Lacan allocated his twenty third seminar or seminar *Le Sinthome* to the works...
of Joyce, as a proper example of his trinity. Armintor (2004) judges Joyce to be “a nascent Lacanian analyst”.

At the very outset of chapter one, Joyce reveals Stephan’s infancy in which the imaginary order and the mirror stage prevails. It is interesting to note that the prevailing use of modernist narration techniques like stream of consciousness highly aids Joyce to display everything from Stephen’s point of view as an infant who has not developed speaking skills. In effect, stream of consciousness entitles Joyce to access the maze of the protagonist’s mind in order to depict his childhood experience and later on the influence of language acquisition on such experience. It also benefits the reader with a chance to observe everything from an infant’s perspective as well as a chance to apply Lacanian tripartite model on Portrait.

At the starting point of the novel, Joyce depicts the chief characteristics of the imaginary order such as preverbal, image bound, and mother dominated. Whether intentionally or not, Joyce renders the readers with the preverbal quality of imaginary order by showing sounds more than language. Because the infant Stephen has not mastered language, he can relate to the sounds more than language; accordingly, the mother who plays the piano makes him cheerful and seems more amiable to him than the father who reads him storybooks. Confirming this, Kristeva, the French feminist and a follower of Lacan, asserts that abundance of rhythmic flows or choras characterizes the imaginary order. Joyce depicts the tangibility of nonverbal music for Stephan through these lines:

She played on the piano the sailor’s hornpipe for him to dance. He danced:
Tralala lala
Tralala tralaladdt,
Tralala lala
Tralala lala (Joyce, 2005)

Imaginary order is an agglomeration of different images. One can visualize numerous significant images that exist in the first two pages of Portrait including the image of the father, mother, oil sheet, moocow, tuckoo, eyeglasses, hairy face, piano, bed, warm, cold, and Dante’s brushes. The significance of these images is inherent in the subtle techniques employed by Joyce. To convey how unrelated and meaningless these images are from the infant Stephen’s point of view, Joyce resolves to make this part of Portrait bereft of any transition words and phrases; besides, in order to depict the impertinence of these images for Stephen, the application of stream of consciousness by Joyce has been extremely accommodating. It seems that Stephen’s eyes take pictures like a camera and his mind reports these images without any meaningful associations, just the way an infant observes everything fragmented.

The imaginary stage is also mother dominated and the demand for her governs everything; moreover, the child rejoices the complete union with the mother. One can detect that Stephen’s mother supplies him with his necessary needs such as unreserved love, care, attention, and food. For instance, whenever he wets the bed “his mother put on the oil sheet. That had the queer smell” (Joyce, 2005, p.1). In other words, all Stephen’s needs are satisfied and he has the allusion of completeness; he is living in nirvana. It is explicit that Stephan as an infant in the imaginary order has no identity and is not self-conscious; moreover, he is genderless as well as sexless. Stephen’s description of his father is that he has “a hairy face” and “looked at him through a glass” which is a highly negative and loathsome image for a baby (Joyce, 2005). It never occurs to him that one day he is going to be like his father or give up on his mother forever. His mother, on the other hand is the one with whom he identifies. He believes that he is going to have the good smell akin to his mother. It seems that he relates to the sweet smelling mother more than the repulsive hairy father.

The mirror stage is implicitly demonstrated by Joyce in the opening pages of the novel which equals Stephen’s considering himself absolutely complete and self-supporting. This scene includes his attempt to conceal himself beneath the table in presence of Dante.

Stephen struggles to assert his power and believes that he is able to do anything he desires, but it is mere illusion and in reality his mother takes his charge of his deeds. In consequence, his mother is the one who apologizes and speaks on his behalf, as if he didn’t exist. The mother also protects Stephen from the punishment that awaits him because of rejecting the social codes of courtesy. This is what Lacan calls
The hallmark of infant’s entrance to the symbolic order is his/her language acquisition and separation from the mother. For Stephen, this separation and the journey of self-awareness initiates when he is sent to a boarding school, a Jesuit school, in another city. He departs from his mother for the first time in his life and this makes him enter the phallocentric society.

Nice mother! The first day in the hall of the castle when she had said goodbye she had put up her veil double to her nose to kiss him: and her nose and eyes were red . . . and his father had given him two five-shilling pieces for pocket money. And his father had told him if he wanted anything to write home to him and, whatever he did, never to peach a fellow. Then at the door of the castle the rector had shaken hands with his father and mother, his soutane fluttering in the breeze, and the car had driven off with his father and mother on it (Joyce, 2005).

It seems that the mother is completely obviated and the father is the one who has authority over everything. Actually, the father is the one who represents social laws and prepares the child to be a normal member of the society; that’s why Mr. Dedalus rather than Mrs. Dedalus tells him how to behave at school and supplies him with money. It is only a nascent preparation for Stephen and the major act of separating him from the mother is accomplished thoroughly later by the clergy men conducting the school whom Stephen calls the perfects. Bahrami (2013) remarks this separation does not always demand the existence of the biological father but any male figure can perform this task. This makes the very absence of the father his presence because the father is the metaphor for the social rules. The school, as the agent of patriarchal society that exerts social regulations, is devoid of any female figure and is completely male dominated. Stephen’s unjust punishment by Father Arnald conveys to him that the patriarchal rules have the power to penalize and oppress those who trespass the boundaries. In the school Stephen learns that the patriarchal rules have the power to penalize and oppress, if intentionally or not, someone trespasses the boundaries. As an instance when Father Arnald punishes and humiliates him unjustly in front of all his classmates, for the deliberate loosing of the eyeglasses; however, it was a misunderstanding; Stephen assimilates that patriarchy is the absolute power and prohibits incest. He learns that the patriarchal rules determine what is right or wrong. The mother who used to enjoy the mutual affection with her child is also aware of the fact that Stephen is not permitted to be united with her when in chapter five she reminds him of it:

He allowed his mother to scrub his neck and root into the folds of his ears and into the interstices at the wings of his nose.

-Well, it’s a poor case, she said, when a university student is so dirty that his mother has to wash him.
-But it gives you pleasure, said Stephen calmly (Joyce, 2005).

As mentioned earlier, the symbolic order equals formation of ego. Everything that the reader knows about Stephen in the imaginary order has been the content of his mind; he does not speak unless it is within his mind. When he attends the school, for the first time in the novel, he obtains a voice outside his mind; furthermore, he becomes conscious of himself as a separate being from his mother. The reason lies in the fact that he has acquired the knowledge of language which enables him to introduce himself and develop individuality; consequently, in his geography class, he clearly draws the map of his identity:

Stephen Dedalus
Class of Elements
Clongowes Wood College
Sallins
County Kildare
Ireland
Europe
The World
The Universe (Joyce, 2005)

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Reader perceives that he is no longer merely confined to his brain; he occupies a place in the larger universe that is replete with many different others. He finds his identity and even ponders on it as well as its relation with others. For the first time he is capable of thinking about deeper layers of life such as death, God, home, politics, and social-class. Inevitably, his ego forms and empowers him with a place in the society. Another prominent incident that leads the reader to the affirmation of Stephen’s shaped ego is obvious in his quarreling with Heron over their favorite poets. Stephen advocates Byron since his ego is almost identical with Byron; both are unconscionable in their relationship with women and are apostates who have left their nationality. In other words, they are both Don Juan like. As the result of his knowledge of ego in the symbolic order Stephen undergoes the fragmentation and is disillusioned of the control and wholeness he used to enjoy.

In order to enter the symbolic order one crucial occurrence is needed because Lacan believes “No meaning is sustained by anything other than reference to another meaning” (Lodge, 2008, p.185). That is, Stephen must come in to contact with others and must conceive himself in others’ mirror to find who he really is. Sasani (2015) quotes from Iser who stipulates: “Otherness turns into a mirror for self-observation, and such a relationship sets the process of self-understanding in motion, because the alien that is to be grasped realizes itself to the extent to which one’s own dispositions come under scrutiny. The knowledge thus obtained is twofold: by getting to know what is different, one begins to know oneself”. The departure from his family, provides Stephen with the idea of the others; he meets new signifiers and enters a domain that is conducted with patriarchal rules. He learns to compare himself with other boys in the school; he also learns to compare the signifiers within themselves. He asserts that “all the boys seemed to him very strange. They had all fathers and mothers and different clothes and voices” when he is at school (Joyce, 2005). He compares himself with his classmates, such comparison provides him with the knowledge that he cannot be simultaneously in union with his mother and be a member of the society. Actually, he observes his differences through the classmates and observes the best social behavior through their mirrors. This can be represented in their conversation:

-Tell us, Dedalus, do you kiss your mother before you go to bed?

Stephen answered:

-I do.

Wells turned to the other fellows and said:

-O, I say, here’s a fellow says he kisses his mother every night before he goes to bed.

The other fellows stopped their game and turned round, laughing. Stephen blushed under their eyes and said:

-I do not. (Joyce, 2005)

It is through this conversation that Stephen has developed the ability to suppress his desire for the mother, because he is now under the influence of the patriarchal dominance. Thus, in order to be accepted by others he has to be “caught in the whirl of scrimmage” and replace the desire of the mother by the Name of the Father (Joyce, 2005).

Entering the symbolic order demands that Stephen is to suffer lack and fragmentation which he must inevitably endure until the end of his life. That is why he constantly remembers the smell of her mother, longs to visit her, and feels sick in heart when he is at Clongowes Wood College. Therefore, unconsciously he demands the existence and the unconditional care of the mother. That is why as soon as he gets ill, he remembers the mother by addressing her a letter through initiating it by “Dear mother” rather than Dear Father (Joyce, 2005). In his heart, he demands his mother to take care of him rather than the strangers. Stephen’s being pushed into the puddle by Wells is the epitome of agitation he undergoes after the departure from his mother and entrance to the patriarchal realm. He feels cold, separated, and alienated. The water which is the symbol of the womb and the mother is no longer warm; it is distant and cold. Later, He desperately seeks for a balm to fill the gap created in him as the result of fragmentation through chapter two which is in turn the result of separation from the mother.

One of the signs that shows Stephen’s successful entrance into the symbolic stage is delivered through a parallel image of colors. In the very beginning of the novel, when Stephen is in the realm of the imaginary
order, he has the color images in his mind by mentioning the colors of Dante’s brushes; however, the maroon and black velvet were only meaningless images for him. By language acquisition everything becomes meaningful. As an analogous images, when he enters the symbolic order there are two colors: red and white which are the symbol of the war of the roses. This time, in his class, he apprehends that these colors are not simply irrelevant. He learns to associate them with people, power, winner and loser; he acquires the skill to relate to the colors and finds their significance. He also learns that the colors of Dante’s brushes are politically meaningful.

As A Portrait of the Artist as a Young Man goes on and Stephen returns home for the Christmas, he becomes more involved in the symbolic order. He initiates observing his family and guests as signifiers. His father also shapes Stephen’s orientation toward identifying him with other men. For instance, when Mr. Dedalus observes him all dressed up for the Christmas occasion, he cries “that was because he was thinking of his own father” (Joyce, 2005). He constantly, associates Stephen with men; therefore, Stephen, who is now aware of patriarchal ascendancy, is more inclined toward men. In the imaginary order, he was always praising Dante and her knowledge; however, in this stage and after observing the castrating power of the patriarchy, he admires her opposites who are Mr. Casey and his father and he even shapes his opinion around his father’s opinion:

Stephen looked with affection at Mr Casey’s face which stared across the table over his joined hands. He liked to sit near him at fire... But why was he against the priests? Because Dante must be right then. But he had heard his father say that she a spoiled nun and that she had come out of the convent in the Alleghanies when her brother had got the money from the savages for the trinkets and the chainies (Joyce, 2005).

Thus his father is exerting his power on him and is also determining his orientation to shape his gender. He gets more and more aware of his sexuality and his gender later on when he goes back to school. When Stephen is at school, he recognizes a case of homosexuality; nevertheless, he does not clasp its meaning completely. He learns that patriarchal rules prevent him from being involved in sexual relationship with a man and he therefore needs to find a girl; his behavior must be decent. He must respect law, religion, and in general patriarchal society to avoid punishment. He knows that he is a man who needs a substitute for the vacancy of his mother’s love and care. He wants to be similar to his father and is apprised that he can achieve this similarity by the love of their protestant neighbor girl, Eileen. He constantly thinks about her, the meaning of the Tower of Ivory, and the house of Gold; he desperately desires to possess her.

Stephen’s father, Simon Dedalus, who is the agent of the symbolic order and absolute power declines as the Portrait goes on. He initiates drinking and goes bankrupt. As reported by Lemaire (1986) this reduction of power in him “bars the access to ‘I’” for his son because he himself is suffering a lack now. Thus, he is no longer qualified to bear the Name of the Father. Stephen can no more identify with him because his father no longer possess Stephen’s lost object of desire. So when his father tries to show him that he has been very similar to Stephen, Stephen tries to persuade himself that he is dissimilar by telling himself who he really is, similar to the way he reflected on his individuality in the geography class. As a matter of fact, the patriarchy’s constant demand to be obedient and its betrayal to Stephen culminates in Stephen’s rebellious thoughts, the starting point of which according to Ghahreman is Stephen’s “going to Father Conmee’s room”. First the perfect betrays him by being cruelly unjust and later the father does by being drunk and irresponsible all the times. Simon Dedalus goes even further in his betrayal when he tells Stephen about how warmly he and Father Dolan spoke and laughed together at Stephen. This is why he later rejects Religion and Ireland which he assumes that are manipulated by patriarchy.

In pursuit of happiness whenever Stephen comes into contact with others he constantly tries to search for his object of desire in them in order to mute the cries of his inherent lack. In each chapter, he meets different others and in each meeting he wants to take a role in accordance with them in order to replenish himself which results in his oscillation of character. Boes (2008) calls this “‘syncopated’ identity”. According to Brenner (1994), the reason lies in the fact that Simon failed to perform the symbolic order thoroughly by being irresponsible father, and as it is expected Stephen does not develop maturity and identity; moreover, he unconsciously prevents Stephen’s entrance to manhood. Thus, Simon Dedalus fails
to conclude his role in the symbolic order; that is why Stephen returns to the imaginary order when his mother washes him in chapter five. As an example of oscillating character, in summer when the Dedalus family is in Blackrock, he identifies with Uncle Charles; nevertheless, he soon realizes that he is not an appropriate role model because he goes senile. He also identifies with different others like the milk man, knights, and even Napoleon. As soon as one signifier or other fails, the possessed language and role associated with it disappears. These trivial others “who surround [Stephen] at a suitable distance, see him more clearly than he sees himself” and play the major role in shaping his character (Tindall, 1963). Actually, others temporarily fill the void created in Stephen by suggesting him his ideal. Later on, Stephen identifies with another other which is priesthood. He first comes into contact with it through the retreat in the school and then wishes to become a priest. This desire is so strong that Joyce devotes almost two chapters of the novel to it. Consequently, Stephen undergoes a lot of changes and hardships to reach the happiness that he lost when he entered the symbolic order; however, he is soon disillusioned of religion and his avidness turns into aversion. Thus, Stephen desperately tries to maintain a “masculine identity” (Brivic, 2002).

In chapter two, Stephen’s desire of a substitute for the mother increases as well as other aspects of the symbolic order. Futilely trying to gain access to the real jouissance, Stephen strives to gain the love of female figures at first, Stephen’s first attempt to satisfy the unconscious cry for the mother’s love, as object petit a, is creating a hypothetical love. By employing his imagination and through the use of the novel Count Mount Cristo, he creates the image of a beloved similar to Mercedes which plants more and more depression and isolation in him because he constantly ambles in his mind for her. He soon realizes that it is only an illusion and he needs a stronger form of jouissance.

At the end of chapter two Stephen is in sexual union with a prostitute. Intercourse is exactly what Lacan calls jouissance because of its amalgamation of pain and pleasure. Stephen reacts to it as a pure joy; however, he does not know that the lack is abiding in him. These moments are when language fails and he experiences jouissance. Joyce also mentions it by telling that “his lips parted though they wouldn’t speak” (Joyce, 2005). The incompleteness of the previous jouissances in the form of intercourse develops more and more desire for Stephen to repeat the action; therefore, he keeps visiting prostitutes. Despite the innumerability of the visits, Stephen does not achieve satisfaction. Stephen not only achieves satisfaction but also later on feels sinful and guilty; consequently, he turns to religion to fill the void in him. The reason why he later turns to religion lies in the fact that he has never experienced the true Jouissance during his intercourses. Stephen is searching for moments of Jouissance, in love of God or religion, because through the whole chapter three before being disillusioned of religion, Stephen enjoys the pain which he calls mortification of his sense. For instance, he tries not to change his position when he is sleeping or sits in the most uncomfortable way possible. These jouissances may be promising although achieving the real jouissance is impossible for everyone because they only experience jouissance of others. One must bear in mind that language and “the law of the Father limits the jouissance” (Cantin, 2002). Stephen desires to be a priest because he believes that love of God is the only love which can satisfy him. He is soon disillusioned of religion and priesthood because jouissance is doomed to failure. That is why he is thrilled when he gives up on religion and priesthood.

In his search for his object petit a or a substitute for the love of his mother, he has to test many others: once Mercedes, harlots, and then priesthood. His object of desire soon alters to being a university student; however, it is not enough for him. He takes refuge in literature and language as a solace whenever he is troubled. To satisfy his lack as the result of fragmentation caused by his desire for his mother, object petit a, every time each jouissance fails, Stephen turns to language, which created this lack at first. For example, he tries to write love poems to E. C. the girl whom he loves, Emma; he also reads Count Mount Cristo many times. The satisfaction that Stephen earns when he is rewarded for essay writing is the same satisfaction when he is first in union with the harlot. He feels great because the vacuum inside him which had been eating him up is filled and now he temporary feels complete. It is through essay writing and intercourse that he suffocates the cries of fragmentation and alienation. Through writing as a moment of jouissance, he is once more connected with the real order. It is not complete moment of jouissance, thus
through the repetition he tries to keep this connection alive. The moments of jouissance, depicted by Joyce, are exactly what Lacan had in mind. According to Brivic (2008), jouissance comes from the name of Joyce and is “the joy-sense of Joyce”. It seems paradoxical that language which first created the lack leads to jouissance.

Almost at the end of Portrait, after being mocked by his friends about his last name, Stephen again scrutinizes his identity. This time he considers his last name: Dedalus, which refers to a craftsman who created wings for his son out of wax and feather; however, Icarus flew too high and so close to the sun that the wax melted and he was drowned. Stephen soon discovers a new form of jouissance which is related to mythology as a substitute for religion. This is why he suddenly jumps into the no longer cold water which was the symbol of the symbolic order in the first chapter. This time, the water is suitable and refreshing. It is the representative of the connection with what every man desires: the Real order. Stephen decides to be an artist, just like Dedalus; however, in the closing lines of the novel when he is preparing to leave Ireland for an unforeseeable destination his personality is oscillating once again. He identifies with Icarus when he says “old father, old artificer, stand me now and ever in good stead” (Joyce, 2005). The hawk like figure that he observes in the sky can also be identified with Icarus. The reason may be that Stephen like Dedalus, who lost his son, must face the negative outcome of his creation or his writing which is exile and loneliness. Stephen also like Icarus may enjoy flying, through the symbolic action of writing but he has to give up on many things including his family and his love. It is the “exile which is circumscribed always by the energy of creative renewal” (Herzberger, 1988).

Conclusion
A Portrait of the Artist as a Young Man anticipates the Lacanian trinity because of its exact revealing of its hero’s psychological growth from infancy to his twenty and also because of its emphasis on the language. During the first two pages of the novel Stephen Dedalus, the antihero protagonist of the novel, undergoes the imaginary order as well as the mirror order. Later on, he experiences the symbolic order, though his father is unable to consummate it thoroughly and therefore every effort of Stephen to develop an identity fails. Unfortunately, in order to be accepted by the society, Stephen must obtain individuality. Thus, he initiates an exploration for it in others and suddenly, through considering his last name, he resolves to be a writer. He also searches for the Real order, but because this realm is inaccessible, he is doomed to failure, though he feels numerous moments of Jouissance.

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