MOSAICO

THE IMPACT OF SOCIAL PSYCHOANALYTICAL STUDY OF INTERGROUP COMMUNICATION OF STEPHEN DEDALUS IN "A PORTRAIT OF THE ARTIST AS A YOUNG MAN" AND THE LACANIAN THEORY

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Abstract: James Joyce, a remarkable poet, novelist, and writer of avant-garde, was born in 1882 in Ireland, Dublin. From his childhood, he suffers from identity-crisis and from his young hood, he began to write. While he suffers from mocking of others, he writes "A Portrait of the Artist as a Young Man" and it considers as an autobiographical writing. So whatever happens in this novel is regarded as a story of Joyce's own life. James Joyce tolerated a lot of suffering in his lifelong, which most of them composed in this novel. Psychoanalytical study considers most of the psychological view on the human being, which most of its theory is composed by Sigmund Freud, the well-known psychologist, and Jacque Lacan who was a rewriter of Freud's theory and attitude in other way. In this study attempted is made to survey the whole of the story, especially its main character, Stephen Dedalus, by psychoanalytic viewpoints.

Keywords: James Joyce. Psychoanalytic Criticism. Id. Ego. Superego.

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Introduction

James Joyce biography

James Augustine Aloysius Joyce was born in 1882 in Dublin, who was a great poet and novelist and considered as a remarkable writer of avant-garde, established at the early of twentieth century. Among all of his works, Ulysses (1922) is the well known which contains some feature and characteristic dominated in parts of Homer's Odyssey. He was perfected in using literary style, the prominent one is using stream of consciousness, in which he goes into the mind of character and expresses its loudly to the readers. Other major and dominant literary works in novel are A Portrait of the Artist as a Young Man (1916) and Finnegans Wake (1939) and in short story, Dubliners (1914) is the chief. Joyce's flawless oeuvre contains occasional journalism, a play, his letters, and three books in poetry.

Joyce was the son of a middle class family in Dublin, and he started his schooling at the Jesuit schools Clongowes and some years later, he went to Belvedere. Then he was younger, he went to University College Dublin. When he was just twenty, he left his family and immigrated to continental Europe, and began a new life in Trieste, Zurich, and Paris. "Though most of his adult life was spent abroad, Joyce's fictional universe does not extend far beyond Dublin, and is populated largely by characters who closely resemble family members, enemies and friends from his time there; Ulysses in particular is set with precision in the streets and alleyways of the city. Shortly after the publication of Ulysses he elucidated this preoccupation somewhat, saying, "For myself, I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In the particular is contained the universal." (Wikipedia, 2014).

According to Sepide Kamarzade and Fatemeh Azizmohammadi in their essay about "Study of 'Stephen Dedalus', the main protagonist of A Portrait of the Artist as a Young Man" (2014), the style of James Joyce was so individual,

and most of his works include "the style known as stream of consciousness, which leads reader to a certain character's thoughts and insights as reader visualize. In another word, he, by using stream of consciousness, can see character's mind. Roman and Greek mythology, Catolic religion, and Celtic language are also integrated with Joyce's work. In most of his works, including Ulysses, the greatest novel of nineteenth century, and A Portrait of the Artist as a Young Man, an autobiographical novel, compulsion with above mentioned mythology can be found easily".

Discussion

Summary of A Portrait of the Artist as a Young Man

A Portrait of the Artist as a Young Man is the story of a boy in name Stephen Dedalus, who became an adult in Irland, Dublin at the end of 19th century. He represents a boy who gradually gives up all his life such as family, society, and religion in order to accessing ideal art, being as an artist, and devoting his lifelong to writing. Stephen, as a young boy, influenced by faith to Catholic and Irish nationality and attends a religious school named Clongowes Wood College. At first of attending he feels homesick and loneliness at the school, but by passing time he obtains his place among other boys and classmates. He enjoys of going home again, however the death of great politician, Charles Stewart Parnell makes his family stressful, and this matter becomes as a topic of furious and argument on their Christmas dinner.

Stephen's father, Simon, suffers from financial problem and was inepted with money, and his family sinks so deep in debt. After spending summer in his uncle's, Charles, company, he understands that his family can not support him and send him again to Clongowes, and they have to move to Dublin. So he attends a prestigious school called Belvedere, and that's where he becomes as a prominent actor and writer of student theater. At school, he suffers from his classmates mocking and gradually he separates himself from them and exiles.

As he wants to escape from his loneliness, he starts to have a relationship with a Dublin prostitute, afterward he was full of guilt and shame sense. At some time he visits a lot of prostitutes and has sexual relationship with them, but by hearing the voice of a clergyman about sin, hell, and heaven, he joins again to Catholic religion and repents from all his sins and becomes a strict clergyman, decided to devote all his lifelong to Christian piety.

Stephen beings as a modal of piety, self-denial, and abstinence among people and his religious devotion is called in all the school as the school manager asked him to enter the priesthood school. He thinks about this matter very much and realizes that the priestly life is too hard hard for someone like him, who is attracted by physical beauty. On that day, Stephen's sister informs him about their family moving and that's because of financial problem again. He was so anxious about the news about acceptance by University, he goes on a beach for a short walk that he sees a beautiful girl wading in tide. She is too pretty and he was astonished by her beauty, and suddenly in a moment of epiphany that his desire for love and beauty couldnot be a source of feeling guilty and shame. At that epiphany moment, he decides to devote his life to be in fan of beauty and art and leaves his faith to his religion, his nation, and his family because they just force them to be as they like and gets his freedom.

Finally he enters the university and there, he developers a lot of relationships and friendships, especially with a man whose name was Cranly. In a lot of speaking to his friends and companions, he decided to develop a theory about art. However he was dependent to his companions and friends as listeners and draws up an independent relationship which is apart from family and nation and their desires. He makes himself from all boundaries and determines the freedom as a primary right for every human, that's the reason of escaping from Irland to his imaginary utopia. So, at the end, like his name and mythical story about Dedalus, Stephen built some wax wings for himself and flys above all obstacles and finally access to his artistic life as a free man. That's

the reason of the title of this story is A Portrait of the Artist as a Young Man, because he starts his life from a portrait and gradually becomes an successful artist, who lived free and away from all boundaries.

Psychoanalytic Criticism

Sigmund Freud is the perfect theorist of psychoanalysis and structures the root of human personality. As Tom Burn in his book of "Psychiatry: A Very Short Introduction" (2006) illustrates "the laws of thermodynamics (which gave rise to much of 20th-century physics) dominated scientific thinking then. These proposed that energy is never lost – simply transformed. Nineteenth-century Europe was economically booming; its industry driven by mechanical innovations such as trains, factory presses, ships engines, all based on harnessing 'conserved energy'. Whether water, steam, or internal combustion engines, they all demonstrated the enormous power of damming up energy and channelling its escape through a restricted outlet. Freud's ideas of the human mind are shot through with this metaphor – whether blocked instinctual drives or repressed memories, he believed our greatest destructive and creative achievements stemmed from forces denied their natural release" (Burns, 2006).

Freud declares that each person has a personality, consists of three different parts, the Id, the Ego, and the Superego. Psychoanalysis is a way of using the information of these three parts for analyzing one's behaviour. Literary critics often determine the person's personality and character by estimating and using three structures of personality that Freud determined. Critics discover the Id, Superego, and Ego by analyzing the person's character and they concentrate on the ways that one's personality and character affects his or her work. Literary critics called this process as psychoanalytic criticism. Clara Thompson in "Psychoanalysis: Evolution and Development" (1952) indicates that, "as the Jungian school has developed, process of cure has tended to become rigid and ritualized, and patients are said to go through various stages

until they finally reach self-realization. One cannot achieve this until after middle life. The system as it stands today has the quality of a religion. Jung believed that people needed a religious attitude, by which he seems to mean a respect for the dignity of human life, and a belief that it has a meaning. There is a quality of respect for the patient in Jung's thinking too often not indicated in other analytic approaches". In this study, the reader can find out how Freud's theory is practically used on the character of A Portrait of the Artist as a Young Man by James Joyce. To make alittle more familiar with Psychoanalytic Criticism, definition of Id, Ego, and Superego is mentioned here.

According to B. F. Skinner in his "Critique of Psychoanalytic Theory" essay harshly criticize psychoanalytic theory and mentions that, "no matter what logicians may eventually make of this mental apparatus, there is little doubt that Freud accepted it as a real rather than a scientific constrict or theory. One does not at the age of 70 define the goal of one's life as the exploration of an explanatory fiction. Freud did not use his "mental apparatus" as a postulate system from which he deduced theorems to be submitted to empirical check. If there was any interaction between the mental apparatus and empirical observations, such interaction took the form of modifying the apparatus to account for newly discovered facts" (Skinner, 1959).

Id

The Id is a part of one's character and personality which included in our first needs like anger, hunger, thirst, and all the desire for satisfaction and pleasure. Julian Wolfreys et. all in "Key Concepts in Literary Theory" (2006), mentions that Id is "that part of the unconscious in psychoanalytic theory comprising instinctive, and therefore pre-rational, impulses". Freud was firm on this idea that every person is born with his own Id. So, Id is a vital part of one's characters and personality of an infant and allows person to meets its own basic needs. Freud was on this belief that Id is the base of human pleasure and

joyfulness. Id demands whatever feels perfect and flawless at the time without any consideration the future situation and position. Some critics compare it to the devil which sits on one's shoulder and it orders Ego to state all the actions in a way that affect the self and become the reason of bringing pleasure and gratification to person.

Sigmund Freud in his "An Outline of Psycho-Analysis" (1940-49) declares that "Id... contains everything that is inherited, that is present at birth, that is fixed in the constitution- above all, therefore, the instincts, which originate in the somatic organization and which finds their first mental expression in id in forms unknown to us" (Freud, 1940-49). Of course in another book, which is collected from his lectures from 1964 to 1991 entitled "New Introductory Lectures on Psychoanalysis" explains about Id that "... the logical laws of thought do not apply in the id, and this is true above all of the law of contradiction. Contrary impulses exist side by side, without cancelling each other out or diminishing each other...no alterations in its mental processes is produced by the passage of time" (Freud, 1964-91).

Superego

From Freud viewpoint, Superego is a portion of characteristic that pictures the conscience, the moral part of every human. According to Julian Wolfreys et. all in "Key Concepts in Literary Theory" (2006) Superego is " the moral or judicial aspect of the psyche; the superego is transferred from parents to children and acts as a moral censor through the re-enforcement of social standards and norms of 'acceptable' or so-called 'normal' behavior". This part grows on account of the ethical and moral constraint layed down on us by our care provider. It determines the right and wrong of our beliefs. Opposed to Id which is like a devil sitting on one's shoulder, Superego is like an angel laying down on one's shoulder and orders the Ego to base the treatment on the way that action affects society.

According to Freud, superego is formed in "the long period of childhood, during which the growing human being lives is dependence upon his parents, leaves behind it a precipitate, which forms within his ego a special agency in which this parental influence is prolonged. It receives the name of super-ego" (Freud, 1940-49).

Ego

The Ego is an important section of human characteristic which acts as a balance indicator between Id (instinct) and Superego (conscience). Julian Wolfreys et. all in "Key Concepts in Literary Theory" (2006) define ego as "the fundamental, conscious component of self, particularly in terms of the way in which humans contrast themselves with the world. I'm psychoanalytic theory, the ego functions as one of the three divisions of the psyche and refers to the manner in which people mediate, perceive, or adapt to reality". The ego is built on our mind and real facts and it understands the other's desires and needs which are somehow selfish or impulsive and both of them in the end, can be dangerous and hurt our soul.

Sigmund Freud in his "New Introductory Lectures on Psychoanalysis" (1964-91) explains about Ego that is "driven by the id, confined by the superego, repulsed by reality, struggles to master its economic task of bringing about harmony among the forces and influences working in and upon it... If the ego is obliged to admit its weakness, it breaks out in anxiety- realistic anxiety regarding the external world, moral anxiety regarding the superego and neurotic anxiety regarding the strength of the passions in the id" (Freud, 1964-91). The main job of Ego is meeting the Id's needs by considering the real situation and principals. In other part of his book Freud mentions that "this system is turned towards the external world, it is the medium for the perceptions arising thence, and during its functioning the phenomenon of consciousness arises in it. It is the sense organ of the entire apparatus; moreover it is receptive not only to

excitations from outside but also to those arising from the interior of the mind... The ego controls the approaches to motility under the id's orders; but between a need and an action it has interposed a postponement in the form of the activity of thought....In that way it has dethroned the pleasure principle which dominates the course of events in the id without any restriction and has replaced it by reality principle, which promises more certainty and greater success... what distinguishes the ego from the id... is a tendency to synthesise in its contents, to a combination and unification in its mental processes which are totally lacking in the id" (Freud, 1964-91).

As mentioned before, the it is as a balance indicator between Superego and Id. In other words, the Ego is presented as a person with an angel (the Superego) on one of his shoulder, and on the other an evil (the Id).

"We are warned by a proverb against serving two masters at the same time. The poor ego has things even worse: it serves three severe masters and does what it can to bring their claims and demands into harmony with one another. These claims are always divergent and often seem incompatible. No wonder that the ego so often fails in its task. Its three tyrannical masters are the external world, the super-ego and the id" (Freud, 1964-91).

Look over and analyze of "A Portrait of the Artist as a Young Man"

As the story begins, it is when Stephen Dedalus spends his infantry, he conflicts with his identity and has complain about his name and identification. In some part of the story it is clear that he fight with himself, "Stephen Dedalus / Class of Elements / Clongowes Wood College / Sallins / County Kildare / Ireland / Europe / The World / The Universe" (Portrait, 1991, p. 12), he composed his identification as his life place, his name, on a leaf and tried to find a specific relation between them and his own physical and place which he live in. He can't find anything useful, related to his life and his name. He has a kind a internal conflict. Of course his friends, especially classmates, wants to scorn

him and write on the opposite side of the leaf that, ”Stephen Dedalus is my name. / Ireland is my nation. / Clongowes is my dwelling place / And heaven my expectation” (Portrait, 1991, p. 13). Charms explains the tension arousal aspect of Freudian motivational theory. Richard Charms in his “Personal Causation” (1968) explains about Freudian theory and mentions that, ”Freud makes it particularly clear that he feels it necessary to account for the apparent pleasurable aspects of increasing stimulation in his account of sexual forepleasure. He depends primarily on the ultimate reduction of tension for his explanation, but it is clear that the contradiction of the theory implicit in evidence that some tension is sought out and apparently pleasurable bothered him. In dealing with these phenomena, he comes close to an arousal jag type position.

Stephen never feel satisfied and he likes to be alone because he doesn't enjoy from his life. It is because there is an internal relationship between the physical situation and mental reaction. As Freud in his “Instincts and their Vicissitudes” (1957) indicates that as the human mind suffers from something, the amount of happiness and pleasure decrease in physical body, “even the most highly developed mental apparatus is subject to the pleasure principle, i.e. is automatically regulated by feeling belonging to the pleasure un-pleasure series, we can hardly reject the further hypothesis that these feelings reflect the manner in which the process of mastering stimuli takes place-certainly in the sense that unpleasurable feelings are connected with an increase and pleasurable feelings with a decrease of stimulus”.

After that, when he becomes a little younger and even suffers from identity-crisis, he seeks pleasure in having some banned sexual relationship, and thinks by doing such a work can make his lack of identity and joyfulness. The theory of motivation in psychoanalysis has evolved into two main phases. Freud describes the basic and fundamental factors of motivation, in his “Instincts and their Vicissitudes”, like instincts and indicates its characteristic, as the first

phase. As here mentioned, these factors of motivation have sexual nature and are based on delight and satisfaction principles. In 1922, Freud makes the psychology familiar with the term of death instinct by publishing "Beyond the Pleasure Principle". This term is about destructive and aggressive actions and alters his attitude toward motivation. As Appley and Cofer mentioned, it consists of three phases: "(1) dissatisfaction with the earlier explanation of aggression as a manifestation of the sexual instincts (The widespread occurrence of cruelty and destruction of the First World War profoundly impressed Freud); (2) the conviction that the repetition - compulsion principle was more fundamental and all-pervasive than the more limited sexual and self-preservative instincts could explain; and, most important, (3) the need to find a force to counteract the then monistic life instincts" (Freud, 1922- 1948).

As Freud explained, instinct is formed by object, source, stimulus, and aim. Stimulus is the opposite of the instinct. The aim is making reduction in the intensity of instinct. Object is the basic stage on which the entity establish its goal and aim. Dream, imagination, and fantasy that considers as a defensive mechanism play the basic role in determining the entity of object. The direct style of instinct is because of nevertheless it can not address the Superego and things in outside world. In Freud's opinion, by the impetus of an instinct we understand its motor element, the amount of force or the measure of the demand upon energy which it represents. The characteristic of impression is common to all instincts, is in fact the very essence of them...

The aim of an instinct is in the every instance satisfaction, which can only be obtained by abolishing the condition of stimulation in the source of the instinct... this remain invariably the final goal of every instinct...

The object of an instinct is that in or through which it can achieve its aim. It is the most variable thing about instinct and is not originally connected with it, but becomes attached to it only in consequence of being peculiarly fitted to provide satisfaction...

By the source of an instinct is meant that somatic process in an organ or part of the body from which there results a stimulus represented in mental life by an instinct. We do not know whether this process is regularly of a chemical natural or whether it may also correspond with the release of other, e.g., mechanical, forces. The study of the sources of instinct is outside the scope of psychology; although its source in the body is what given the instinct its distinct and essential character, yet in mental life we know it merely by its aims" (Freud, 1957).

Freud recognized two remarkable factors for motivation; one of them is Eros (life instinct) and the other one is Thanatos (death instinct). In the last paragraphs, there is definition of them. One noticeable note about death is that Freud considers it as the final state, influenced on whole organisms and he says this word on the base of returning all objects to their first stage. "It must rather be an ancient starting point, which the living being left long ago, and to which it harks back again by all the circuitous paths of development. If we may assume as an experience admitting of no exception that everything living dies from causes within itself, and return to the inorganic, we can only say 'The goal of all life is death', and, casting back, 'the inanimate was there before the animate" (Freud, 1922- 1948).

The main goal of Eros or life instinct is the preservation of first requirement and needs of individual. It is expressed by such needs like hunger and thirst and some latteral needs like sex. Through the development of psychosexual steps, the observed entity and its goal starts to be various and doesnot pass in a fixed and predetermined stages. This indicates as a characteristic of the individual. Although Eros included two different instinct, one as sex drive and the other as ego drive, Freud considers both of them the same. Sex energy or libido is another name that he called it, which is the main element of being united and aimed at maintenance and preservation. In Freud's opinion, "our discussion so far results in the establishing of a sharp antithesis

between the 'ego instincts' and the sexual instincts, the former impelling towards death and the latter towards the preservation of life, a result which we ourselves must surely find in many respects far from adequate. Further, only for the former can we properly claim the conservative -or, better, regressive- character corresponding to a repetition compulsion. For according to our hypothesis the ego instincts spring from the vitalizing of inanimate matter and have as their air the reinstatement of lifelessness. As to the sexual instincts on the other hand: it is obvious that they reproduce primitive states of the living being, but the aim they strive for by every means is the union of two germ cells which are specifically differentiated" (Freud, 1922- 1948).

Jacque Lacan was the one of dominant thinkers of psychoanalytic studies, who rewrote the Freud's words and in structuralism has an extraordinary discourse from anthropologist, linguistics Lévi-Straussian. His central opinion is expressed in his "Écrits" (1977) and "The Four Fundamental Concepts of Psycho-analysis" (1977). In Lacan words "language is the major force through which the human individual is constituted as a structured, gendered subject; the entry upon language is a simultaneous submission to social authority, in which the individual passes under the 'name of the Father'and is coloured with patriarchy at the very moment of emergence from undifferentiation. Lacan's discovery of the'mirror-phase'and his less wellknown work on psychopathology offer versions of the construction of the subject which have proved congenial to literary and other critics searching for explanations of the constitutive power of language and image" (Childs and Fowler, 2006).

Conclusion

A Portrait of the Artist as a Young Man is a piece of literature, cosidered as an autobiography of James Joyce. The main character is Stephen Dedalus, who always was mocked by his classmates and friends. So in order to escape

from their ridicules, he exiles himself to be a lonely person. According to Sigmund Freud, Stephen actually escapes from himself not the others and as mentioned before, Stephen never feel satisfied and he likes to be alone because he doesn't enjoy from his life. It is because there is an internal relationship between the physical situation and mental reaction. As Freud in his ""Instincts and their Vicissitudes" (1957) indicates that as the human mind suffers from something, the amount of happiness and pleasure decrease in physical body. He exiles himself, for releasing from all the boundaries. This article looks at the story and its main character in a critical viewpoint as Empson points that, "the business of the critic is simply to show how the machine is meant to work, and therefore to show all its working parts in turn" (Empson, 1930).

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