

LITERARY THEORY: AN ANTHOLOGY

Second Edition

Edited by Julie Rivkin and Michael Ryan



Blackwell
Publishing

SECOND EDITION

*Edited by Julie Rivkin and Michael
Ryan*



© 1998, 2004 by Blackwell Publishing Ltd
Apparatus, selection, and arrangement copyright © 2004 by Julie Rivkin
and Michael Ryan

BLACKWELL PUBLISHING
350 Main Street, Malden, MA 02148-5020, USA
108 Cowley Road, Oxford OX4 1JF, UK
550 Swanston Street, Carlton, Victoria 3053, Australia

The right of Julie Rivkin and Michael Ryan to be identified as the Authors of the Editorial
Material in this Work has been asserted in accordance with the UK Copyright, Designs, and
Patents Act 1988.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval
system, or transmitted, in any form or by any means, electronic, mechanical, photocopying,
recording or otherwise, except as permitted by the UK Copyright, Designs, and Patents Act
1988, without the prior permission of the publisher.

First published 1998 by Blackwell Publishing Ltd

Second edition published 2004 by Blackwell Publishing Ltd

Library of Congress Cataloging-in-Publication Data

Literary theory, an anthology / edited by Julie Rivkin and Michael Ryan. - 2nd ed.
p. cm. Includes bibliographical references and index. ISBN 1-4051-0695-
6 (alk. paper) - ISBN 1-4051-0696-4 (pb : alk. paper)
1. Literature-Philosophy. 2. Literature-History and criticism-
Theory, etc. I. Rivkin, Julie. II. Ryan, Michael, 1951-

PN45.L512 2004
801-dc22

2003060354

A catalogue record for this title is available from the British Library.

Set in 10.5/12.5pt Ehrhardt

by Kolam Information Services Pvt. Ltd, Pondicherry, India
Printed and bound in the United Kingdom
by T.J. International, Padstow, Cornwall

The publisher's policy is to use permanent paper from mills that operate a sustainable forestry policy, and
which has been manufactured from pulp processed using acid-free and elementary chlorine-free practices.
Furthermore, the publisher ensures that the text paper and cover board used have met acceptable environmental
accreditation standards.

For further information on
Blackwell Publishing, visit our website:
<http://www.blackwellpublishing.com>

The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience

Jacques Lacan

Jacques Lacan's *Ecrits* (1966) was the most influential work of structuralist psychoanalysis. Lacan's work constitutes a rebuke to ego or self psychology and a return to Freud's belief in the power of the unconscious in human life. Yet his work also rewrites Freud in important ways. He inserts the self into culture. We are all shaped by the Symbolic order into which we are born, an order that determines our gender identity and our place in our families. When we learn to make symbols, we also learn to separate from our ambient childhood world of objects and achieve an independent selfhood that is experienced as loss. That lack can never be filled, and all human desire circulates around it, yearning to hark back to the lost unity. Lacan calls such yearning and the kind of consciousness it provokes the Imaginary. It is the narcissistic part of the mind that defines ego activity. Lacan placed great emphasis on Freud's contention that the ego deludes itself into thinking it controls the mind. What the ego cannot reach or know is the Real, the realm of the drives, the instincts, and the unconscious processes that shape our selves but that cannot be known by a mind that constitutes itself as the effacement of such determination. In this famous essay from 1949, Lacan describes his concept of the self as a delusory construct plagued in its very constitution by imaginary identifications with a spurious sense of wholeness or unity. Lacan's polemic is directed against those ego psychologists who were just beginning in England and America to explore the possibility that psychoanalysis should focus on the whole complex of the self in its social setting rather than on the dynamic interrelations between consciousness and the unconscious.

The conception of the mirror stage that I introduced at our last congress, thirteen years ago, has since become more or less established in the practice of the French group. However, I think it worthwhile to bring it again to your attention, especially today, for the light it sheds on the formation of the I as we experience it in psychoanalysis. It is an experience that leads us to oppose any philosophy directly issuing from the *Cogito*.

Some of you may recall that this conception originated in a feature of human behavior illuminated by a fact of comparative psychology. The child, at an age when he is for a time, however short, outdone by the chimpanzee in instrumental intelligence, can nevertheless already recognize as such his own image in a mirror. This recognition is indicated in the illuminative mimicry of the *Aha-Erlebnis*, which

Kohler sees as the expression of situational apperception, an essential stage of the act of intelligence.

This act, far from exhausting itself, as in the case of the monkey, once the image has been mastered and found empty, immediately rebounds in the case of the child in a series of gestures in which he experiences in play the relation between the movements assumed in the image and the reflected environment, and between this virtual complex and the reality it reduplicates - the child's own body, and the persons and things, around him.

This event can take place, as we have known since Baldwin, from the age of six months, and its repetition has often made me reflect upon the startling spectacle of the infant in front of the mirror. Unable as yet to walk, or even to stand up, and held tightly as he is by some support, human or artificial (what, in France, we call a "*trotte-bebe*"), he nevertheless overcomes, in a flutter of jubilant activity, the obstructions of his support and, fixing his attitude in a slightly leaning-forward position, in order to hold it in his gaze, brings back an instantaneous aspect of the image.

For me, this activity retains the meaning I have given it up to the age of eighteen months. This meaning discloses a libidinal dynamism, which has hitherto remained problematic, as well as an ontological structure of the human world that accords with my reflections on paranoiac knowledge.

We have only to understand the mirror stage as an *identification*, in the full sense that analysis gives to the term: namely, the transformation that takes place in the subject when he assumes an image - whose predestination to this phase-effect is sufficiently indicated by the use, in analytic theory, of the ancient term *imago*.

This jubilant assumption of his specular image by the child at the *infans* stage, still sunk in his motor incapacity and nursling dependence, would seem to exhibit in an exemplary situation the symbolic matrix in which the I is precipitated in a primordial form, before it is objectified in the dialectic of identification with the other, and before language restores to it, in the universal, its function as subject.

This form would have to be called the Ideal-I, if we wished to incorporate it into our usual register, in the sense that it will also be the source of secondary identifications, under which term I would place the functions of libidinal normalization. But the important point is that this form situates the agency of the ego, before its social determination, in a fictional direction, which will always remain irreducible for the individual alone, or rather, which will only rejoin the coming-into-being (*le devenir*) of the subject asymptotically, whatever the success of the dialectical syntheses by which he must resolve as I his discordance with his own reality.

The fact is that the total form of the body by which the subject anticipates in a mirage the maturation of his power is given to him only as *Gestalt*, that is to say, in an exteriority in which this form is certainly more constituent than constituted, but in which it appears to him above all in a contrasting size (*un relief de stature*) that fixes it and in a symmetry that inverts it, in contrast with the turbulent movements that the subject feels are animating him. Thus, this *Gestalt* - whose pregnancy should be regarded as bound up with the species, though its motor style remains scarcely recognizable - by these two aspects of its appearance, symbolizes the mental permanence of the I, at the same time as it prefigures its alienating destination; it is still pregnant with the correspondences that unite the I with the statue in which man projects himself, with the phantoms that dominate him, or with the automaton in

which, in an ambiguous relation, the world of his own making tends to find completion.

Indeed, for the *imagos* - whose veiled faces it is our privilege to see in outline in our daily experience and in the penumbra of symbolic efficacy - the mirror-image would seem to be the threshold of the visible world, if we go by the mirror disposition that the *imago of one's own body* presents in hallucinations or dreams, whether it concerns its individual features, or even its infirmities, or its object-projections; or if we observe the role of the mirror apparatus in the appearances of the *double*, in which psychical realities, however heterogeneous, are manifested.

That a *Gestalt* should be capable of formative effects in the organism is attested by a piece of biological experimentation that is itself so alien to the idea of psychical causality that it cannot bring itself to formulate its results in these terms. It nevertheless recognizes that it is a necessary condition for the maturation of the gonad of the female pigeon that it should see another member of its species, of either sex; so sufficient in itself is this condition that the desired effect may be obtained merely by placing the individual within reach of the field of reflection of a mirror. Similarly, in the case of the migratory locust, the transition within a generation from the solitary to the gregarious form can be obtained by exposing the individual, at a certain stage, to the exclusively visual action of a similar image, provided it is animated by movements of a style sufficiently close to that characteristic of the species. Such facts are inscribed in an order of homeomorphic identification that would itself fall within the larger question of the meaning of beauty as both formative and erogenic.

But the facts of mimicry are no less instructive when conceived as cases of heteromorphic identification, in as much as they raise the problem of the signification of space for the living organism - psychological concepts hardly seem less appropriate for shedding light on these matters than ridiculous attempts to reduce them to the supposedly supreme law of adaptation. We have only to recall how Roger Caillois (who was then very young, and still fresh from his breach with the sociological school in which he was trained) illuminated the subject by using the term "*legendary psychasthenia*" to classify morphological mimicry as an obsession with space in its derealizing effect.

I have myself shown in the social dialectic that structures human knowledge as paranoiac why human knowledge has greater autonomy than animal knowledge in relation to the field of force of desire, but also why human knowledge is determined in that "little reality" (*ice peu de realite*), which the Surrealists, in their restless way, saw as its limitation. These reflections lead me to recognize in the spatial captation manifested in the mirror stage, even before the social dialectic, the effect in man of an organic insufficiency in his natural reality - in so far as any meaning can be given to the word "nature."

I am led, therefore, to regard the function of the mirror stage as a particular case of the function of the *imago*, which is to establish a relation between the organism and its reality - or, as they say, between the *Innenwelt* and the *Umwelt*.

In man, however, this relation to nature is altered by a certain dehiscence at the heart of the organism, a primordial discord betrayed by the signs of uneasiness and motor uncoordination of the neonatal months. The objective notion of the anatomical incompleteness of the pyramidal system and likewise the presence of certain humoral residues of the maternal organism confirm the view I have formulated as the fact of a real *specific prematurity of birth* in man.

It is worth noting, incidentally, that this is a fact recognized as such by embryologists, by the term *foetalization*, which determines the prevalence of the so-called superior apparatus of the neurax, and especially of the cortex, which psycho-surgical operations lead us to regard as the intraorganic mirror.

This development is experienced as a temporal dialectic that decisively projects the formation of the individual into history. The *mirror stage* is a drama whose internal thrust is precipitated from insufficiency to anticipation and which manufactures for the subject, caught up in the lure of spatial identification, the succession of phantasies that extends from a fragmented body-image to a form of its totality that I shall call orthopaedic - and, lastly, to the assumption of the armor of an alienating identity which will mark with its rigid structure the subject's entire mental development. Thus, to break out of the circle of the *Innenwelt* into the *Umwelt* generates the inexhaustible quadrature of the ego's verifications.

This fragmented body - which term I have also introduced into our system of theoretical references - usually manifests itself in dreams when the movement of the analysis encounters a certain level of aggressive disintegration in the individual. It then appears in the form of disjointed limbs, or of those organs represented in exoscopy, growing wings and taking up arms for intestinal persecutions - the very same that the visionary Hieronymus Bosch has fixed, for all time, in painting, in their ascent from the fifteenth century to the imaginary zenith of modern man. But this form is even tangibly revealed at the organic level, in the lines of "fragilization" that define the anatomy of phantasy, as exhibited in the schizoid and spasmodic symptoms of hysteria.

Correlatively, the formation of the I is symbolized in dreams by a fortress, or a stadium - its inner arena and enclosure, surrounded by marshes and rubbish-tips, dividing it into two opposed fields of contest where the subject flounders in quest of the lofty, remote inner castle whose form (sometimes juxtaposed in the same scenario) symbolizes the id in a quite startling way. Similarly, on the mental plane, we find realized the structures of fortified works, the metaphor of which arises spontaneously, as if issuing from the symptoms themselves, to designate the mechanisms of obsessional neurosis - inversion, isolation, splitting, negation and displacement.

But if we were to build on these subjective givens alone - however little we free them from the condition of experience that makes us see them as partaking of the nature of a linguistic technique - our theoretical attempts would remain exposed to the charge of projecting themselves into the unthinkable of an absolute subject. This is why I have sought in the present hypothesis, grounded in a conjunction of objective data, the guiding grid for a *method of symbolic reduction*.

It establishes in the *defenses of the ego* a genetic order, in accordance with the wish formulated by Miss Anna Freud, in the first part of her great work, and situates (as against a frequently expressed prejudice) hysterical repression and its returns at a more archaic stage than obsessional inversion and its isolating processes, and the latter in turn as preliminary to paranoia alienation, which dates from the deflection of the specular I into the social I.

This moment in which the mirror stage comes to an end inaugurates, by the identification with the *imago* of the counterpart and the drama of primordial jealousy (so well brought out by the school of Charlotte Buhler in the phenomenon of infantile *transitivism*), the dialectic that will henceforth link the I to socially elaborated situations.

It is this moment that decisively tips the whole of human knowledge into mediation through the desire of the other, constitutes its objects in an "abstract" equivalence by the cooperation of others, and turns the I into that apparatus for which every instinctual thrust constitutes a danger, even though it should correspond to a natural maturation - the very normalization of this maturation being henceforth dependent, in man, on a cultural mediation as exemplified, in the case of the sexual object, by the Oedipus complex.

In the light of this conception, the term primary narcissism, by which analytic doctrine designates the libidinal investment characteristic of that moment, reveals in those who invented it the most profound awareness of semantic latencies. But it also throws light on the dynamic opposition between this libido and the sexual libido, which the first analysts tried to define when they invoked destructive and, indeed, death instincts, in order to explain the evident connection between the narcissistic libido and the alienating function of the I, the aggressivity it releases in any relation to the other, even in a relation involving the most Samaritan of aid.

In fact, they were encountering that existential negativity whose reality is so vigorously proclaimed by the contemporary philosophy of being and nothingness.

But unfortunately that philosophy grasps negativity only within the limits of a self-sufficiency of consciousness, which, as one of its premises, links to the *meconnaissances* [misrecognitions] that constitute the ego, the illusion of autonomy to which it entrusts itself. This flight of fancy, for all that it draws, to an unusual extent, on borrowings from psychoanalytic experience, culminates in the pretention of providing an existential psychoanalysis.

At the culmination of the historical effort of a society to refuse to recognize that it has any function other than the utilitarian one, and in the anxiety of the individual confronting the "concentrational" form of the social bond that seems to arise to crown this effort, existentialism must be judged by the explanations it gives of the subjective impasses that have indeed resulted from it; a freedom that is never more authentic than when it is within the walls of a prison; a demand for commitment, expressing the impotence of a pure consciousness to master any situation; a voyeuristic-sadistic idealization of the sexual relation; a personality that realizes itself only in suicide; a consciousness of the other that can be satisfied only by Hegelian murder.

These propositions are opposed by all our experience, in so far as it teaches us not to regard the ego as centered on the *perception-consciousness system* or as organized by the "reality principle" - a principle that is the expression of a scientific prejudice most hostile to the dialectic of knowledge. Our experience shows that we should start instead from the *function of meconnaissance* that characterizes the ego in all its structures so markedly articulated by Miss Anna Freud. For, if the *Verneinung* [denial] represents the patent form of that function, its effects will, for the most part, remain latent, so long as they are not illuminated by some light reflected on to the level of fatality, which is where the id manifests itself.

We can thus understand the inertia characteristic of the formations of the I, and find there the most extensive definition of neurosis - just as the captation of the subject by the situation gives us the most general formula for madness, not only the madness that lies behind the walls of asylums, but also the madness that deafens the world with its sound and fury.

The sufferings of neurosis and psychosis are for us a schooling in the passions of the soul, just as the beam of the psychoanalytic scales, when we calculate the tilt of

its threat to entire communities, provides us with an indication of the deadening of the passions in society.

At this junction of nature and culture, so persistently examined by modern anthropology, psychoanalysis alone recognizes this knot of imaginary servitude that love must always undo again, or sever.

For such a task, we place no trust in altruistic feeling, we who lay bare the aggressivity that underlies the activity of the philanthropist, the idealist, the pedagogue, and even the reformer.

In the recourse of subject to subject that we preserve, psychoanalysts may accompany the patient to the ecstatic limit of the "*Thou art that*" in which is revealed to him the cipher of his mortal destiny, but it is not in our mere power as practitioners to bring him to that point where the real journey begins.

Notes

- 1 Throughout this article I leave in its peculiarity the translation I have adopted for Freud's *Ideal-Ich* [i.e., "je-ideal"], without further comment, other than to say that I have not maintained it since.
- 2 Cf. Claude Levi-Strauss, *Structural Anthropology*, ch. X.
- 3 Cf. "Aggressivity in Psychoanalysis", p. 8 and *Ecrits*, p. 180.
- 4 "*Concentrationnaire*," an adjective coined after World War II (this article was written in 1949) to describe the life of the concentration-camp. In the hands of certain writers it became, by extension, applicable to many aspects of "modern" life. [Trans.]