

## **The Function of the Mirror Stage as the Triple Formation of the 'I' in Constance Chatterley**

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It is quite a big task to know the act of intelligence. Some people are judged only by their intelligence and the remaining by their wisdom. Is the act of intelligence an inherent quality? The process of finding out the answer for this question remains a crucial one. People say that it is an inborn quality. But the thing is different. The act of intelligence is not an inherent quality. It is achieved by a human being only by looking at others by which he / she may distinguish himself / herself from other objects. If intelligence is an acquired quality, rather than inborn, when and whereby it is acquired and in what way is it acquired? At which period of time can a human being cultivate the art of intelligence?

Intelligence is an art. Each and every human being inherits this inborn quality, as considered by many, in the age of just eighteen months. It is a great threat to the traditional beliefs of so many subjects (human beings, as treated by Psychoanalysis). This idea is proved by a generous and a charismatic leader of the Psychoanalysis namely Jacques Lacan. He, in 1936, introduced a concept called 'Mirror Stage' in one of his seminars titled "Mirror Stage as the Formation and the Function of the 'I' as revealed in the Psychoanalytic Experience". In the Mirror stage, "The child, at an age when he is for a time however short, outdone by the chimpanzee in instrumental intelligence, can nevertheless already recognise as such his own image in a mirror. This recognition is indicated in the illuminative mimicry of the Aha-Ergebnis, ... an essential stage of the act of intelligence." (P-1, Lacan Écrits).

How far does the 'Mirror Stage' become an act of intelligence in the case of a child?

During infancy a child, however little, looks at the mirror, either by itself or forced by others, and comes across a series of gestures and images of its surroundings. It experiences the relationship between the movements of its body and the reflection of the environment. It gets into a kind of confused state between the image and the reflection. Now the child understands the

discrimination between it and the replica of the reality though it lacks the 'signs' this act takes place 'from the age of six months'.

One thing remains worthwhile in the act of looking at mirror that is 'gaze'. The term 'gaze' is nothing but a slight look at something. This gaze brings an instantaneous image in the child about it. This activity of the child remains one of the landmarks in its life. It leads to the libidinal dynamism. On the whole, the mirror stage acts as an identification of the 'self' and 'Other'. An act of metamorphosis takes place in the subject about the image and the duplicity of the reality. One has to note a significant thing in this stage that is when an infant gets into this metamorphosis, 'I' becomes a primordial form, before it gets into a symbolic matrix or objectified by the dialectical system or identification with the 'Other'. This metamorphosis causes the act of intelligence of an infant as a subject.

What becomes an intellectual capacity of a child 'I', the condition of the metamorphosis is its 'identification with the other party'. This becomes an epitome of the intelligentsia of an infant in its infantile stage. The role of stimulating an infant to identify this 'I' which becomes the 'Ideal-I', is done by a 'motor'. So the 'motor' capacity of the child registers the identification of the 'I' in the 'register' of a child. The 'self' of the child is attributed or taught by the 'Other'(s) of the family or society. When the child is born in this world, its mind is nothing but a 'Tabula Rasa' (in Greek it means a clean slate). The others or the exteriority of an infant with its dialectic of identification begins to scribble on the slate.

What remains a crucial issue in the child during the 'mirror phase' is its discrimination of the real and the fragment. Slowly the child recognises him as a symbol or the 'Signifier'. The specular image of the child becomes 'the meaning' or the 'signified'. Thus the mirror phase serves a twin role in the child: one is 'the Ideal I' and the other is the 'symbolic function' around him.

The binary opposition 'self' (I) x 'Other' becomes a central issue in the life of a child. Thus testing itself with the understanding of this binary opposition, a child begins to set its foot on life. Later it has been objectified by the language dynamism. Finally

the mirror-stage 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. (3)

By looking at the mirror, the desire is kindled in a child. The mirror disposition creates a spatial capitulation before the child is united with the social dialectic. The specular 'I' connects the 'I' to the social 'I', which structures the human knowledge through creating desires. The man becomes superior to the animal in knowledge. He gets autonomy in knowledge. But he becomes the victim of the vicious psychic reality of the world.

What is the outcome of the 'mirror phase'?

The ultimate factor or impact created by 'mirror phase' is on the human beings is the 'specific prematurity of birth' in man. So the kind of individualistic attitude is created in the psyche of the child. The mirror stage becomes a drama which manufactures the subject and creates a temporal dialectic through which the subject's entire mental development has been structured. When the dialectic stage begins there ends the mirror stage and the man begins to encounter three things in Oedipus Complex:

1. The desire of the 'Other'
2. The Instinctual Thrust
3. The natural maturation of him depends upon the cultural mediation.

Oedipus Complex is the term taken from the Greek play titled *Oedipus, the Rex*, written by Sophocles ('Rex' means King). Oedipus married his own mother. Mother is seen as a sexual object by her own son, which is considered to be the Oedipus complex.

The human being for the first time begins to think that he is a sexual object at 'mirror stage'. The 'mirror stage' introduces two important knots,

1. Oedipus complex
2. Narcissistic ideology

When one looks at the mirror disposition one undergoes the Narcissistic love (self love) by which he / she loves his / her own body. The 'mirror stage' not only displays the Narcissistic love but also it re-forms the dead 'I' which is oppressed by the social 'I'. So Narcissism plays a vital role for the re-formation of the 'self'.

Every human being is the subject of this tragic world. When havoc summons, the human beings must obey and every one of us is not excluded from Narcissistic ideologies. People look at the mirror, where they beautify themselves with lots of cosmetics. People not only regenerate their appearance but also give importance to the physical sensuality.

So, the mirror disposition plays an important role in the lives of human beings. The mirror is the only object which shows the specular motions of the human peculiarity. The application of the mirror disposition is prevalent in the society. It becomes a part and parcel of human life. Literature is one of the major areas to project life as it is. It gives some remedies for the people who are disturbed by so many ruins in their lives. The title of this research paper, "The function of the Mirror Stage as the Triple Formation of the 'I' in Constance Chatterley", indicates the application of 'mirror stage' in Lawrencian character namely, Constance Chatterley in his novel named *Lady Chatterley's Lover*.

D.H. Lawrence is one among the few major contributors of the novelistic form and he is the most prolific writer of the early twentieth century. He is still considered to be the most notorious man by people. The researcher of this article focuses on one of Lawrence's most notorious characters among all of his novels namely Constance Chatterley. She is the lady protagonist of the novel *Lady Chatterley's Lover*. Her story is set during the World War I. The novel was published in 1928. It was banned in Great Britain for its sexual content. But this novel is considered to be unsurpassed in the field of celebrating sexual love which gives a new dimension and frankness to the body.

When one looks at the story of Constance Chatterley one blames her as a prostitute. But one cannot blame her if one understands the tragic events in her life. The Twenty three years old Constance marries a man who is well - built. The couple enjoys their honeymoon for a month. But the World War I has brought the ceiling down over her head. She has to spend her life with

her husband, who is paralysed forever in his life. As a result Connie, as shortly known, has had an affair with Mellors, the game keeper.

The predicament of female is just the same in every nation. She has to absolutely a dependent on her husband for everything, to get financial support or to get sex thing. Similarly, Connie is fully dependent on her husband Clifford. But usually a female is helpless when she does not have sex with her husband, which is a basic thing for every man and woman. By marrying a woman, man wants to assert his superiority over her. But females somehow manage their problems. Connie in this novel is projected in such a way to subside her sensual affections and feelings inside her. Connie does not have a smooth road to the future, since the cataclysm has happened. But she strives for the visionary life to her. She and her 'Ideal – I' is submerged in the cataclysm of her life. She becomes the victim of the vicious circle of men.

As per the psychical development of a human being, Connie must have undergone the 'mirror phase' in her age of eighteen months. The series of reflective images of her surroundings must have made her or taught her the function of the 'I'. With the help of this first formulation of the 'I', Connie must have undergone the stage of 'Electra complex', a daughter having a kind of husbandly love towards her father. The 'Others' of her family decides the desire of Connie. The desire of the Others of Connie directs her sexual feelings towards any one of the gentlemen of her surroundings, by whom she might have had the fulfillment of her sexual desires. The female 'I' has become the subject which subjugates the men only in an intercourse. Similarly, Connie also subjugates Clifford for nearly one or two months on her bed. The 'I' of Connie becomes the 'I'ness in the hands of Clifford, her husband. The 'I'ness of Connie let itself become the diminishing factor in the hands of 'Other' with 'O' in capital. This becomes the first formation of the 'I' in 'mirror phase'.

Constance's life is an embodiment of the triple formation of the 'I' or 'self' by 'others'. After becoming a scapegoat in the hands of self-estimated circle of men, Connie's second awakening of the 'I' is formulated. She is slowly becoming one with the cataclysm of her life. Among the vicious circle of men, who are 'others' to Connie, one of the 'Other' among the 'others' re-constructs the subjugated 'I' of Connie, but not fully. The 'self'ness of Connie wants to dedicate herself fully to her paralysed husband. So she willingly suspend her 'I'ness and

becomes the subject of the Subject. But the subjectness (Connie) of the subject (Clifford) is taken away by the 'Other' not among the circle of men, but by the gamekeeper Mellors.

Usually, the body alone cannot hide anything from what has been called so far as immorality. When one controls the mind, one cannot control one's body, the urge of the body of the 'self' goes beyond the mind. One's 'I'ness is proved only through his / her body. Similarly, the dead 'I' of Connie is stimulated to form itself fully once again by the body of Mellors' (Other). The washing scene of the 'Other' (Mellors) becomes

a visionary experience: it had hit her (Connie 'I') in the middle of the body. She saw the clumsy breaches slipping down over the pure, delicate, white loins, the bones showing a little, and the sense of aloneness, of a creature purely alone, overwhelmed her. Perfect, white, solitary nudity of a creature that lives alone, and inwardly alone. ... a lambency, the warm, white flame of a single life, revealing itself in contours that one might touch: a body! (LCL -69)

The scene makes her think of the 'positionality' of the position of Connie, the subject. It seizes the dedication of Connie's 'self' to the 'Other' (her husband Clifford) into reality, by which this visionary experience of Connie kindles the subjugated 'I'ness of Connie again is kindled to the second formation and the function of it. In such a way, the second formation of the 'I'ness of Connie gives its breath to the dead or the lost "I" of her.

Here the 'I' ness of Connie comes under the Lacanian formation of the 'mirror stage', but it goes beyond the ideas of Lacan. Anyhow the 'Other' becomes an active function in the passive 'I' or 'self'. But stimulated by the active 'Other', the 'I' of Connie goes for the third formation of the 'I' in the mirror disposition.

The elated 'self' of Connie in her sitting room takes away all her cloths and gets ready for the Narcissistic experience. By which act, Connie's desires become the desires of the Narcissus. The 'self' jubilant attitude of Connie becomes the 'I' of the 'Other'. So here Lacan's interpretation of the 'mirror phase' is reconstructed by the 'self' of Connie. If according to Lacan the 'mirror phase' becomes the threshold of the visible world, the second 'I'ness of Connie remains the 'imago of one's own body' and becomes the second entry or door to the world of

adult sex. The third formation of the 'I'ness of Connie (before the mirror) remains the triple formation of the 'I' which proves the superiority and the everlasting 'I' in every subject.

So what remains as an important factor is that the 'I' is determined by the 'I'ness of the 'Other'(s). The whole of the human beings must remember one thing that the body alone can create cause to its various desires. These desires are not formed by the 'self' or 'I' but by the 'Other'. Thus, Connie becomes an experiment of the triple formation of the 'I', in such a way it reconstructs itself.

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