

Manque à être: Psychoanalysis in the Dilemma of Constructing Subject in Culture and Literature

(Manque à être: Psikoanalisis dalam Dilema Pembentukan Subjek dalam Kebudayaan dan Sastra)

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Abstrak

Psikoanalisis telah mampu menegaskan secara historis bahwa ia bukanlah sebuah cabang ilmu pengetahuan yang tertutup bagi disiplin ilmu lain. Kontribusinya terhadap sastra dan budaya membuatnya mampu menjelaskan dilema pembentukan subjek dalam sastra dan budaya secara fleksibel. Freud, bapak pendiri psikologi, berhutang budi pada kisah Oedipus Rex yang melandasi seluruh pemikirannya. Pemikiran Freud kemudian dilanjutkan oleh Lacan untuk menjelaskan peristiwa budaya yang dimulai melalui struktur bahasa. Bahasa, sastra, dan kebudayaan kemudian memiliki titik temu dimana proses kebudayaan yang tidak pernah final justru menjadi isyarat bahwa subjek selalu berusaha mengatasi kekurangan dalam dirinya ketika tersembelih oleh bahasa. Bahasa tidak mampu mengekspresikan dirinya secara utuh, sehingga sastra dan budaya sebagai produk tidak lain adalah kepanjangan tangan dari subjek yang terus merasa kurang. Zizek sebagai pemikir mutakhir dari dua generasi sebelumnya membuat pijakan bahwa bolak-balik antara pengarang dan karyanya sebagai upaya mengatasi logika kekurangan atau gejala-gejala yang menjelma dalam diri dan dunia fiksi demi mencapai keutuhan persis seperti pengalaman kembali ke tubuh ibu atau yang nyata.

Kata kunci: budaya, kekurangan, Oedipus, sastra, subjek, sastra

Abstract

Psychoanalysis has been able to assert historically that it is not a closed branch of science to other disciplines. Its contribution to literature and culture makes it able to flexibly explain the dilemma of subject formation both in literature and culture. Freud, the founding father of psychology owes



a debt to the Oedipus Rex story that anchors his entire thought. Acrobatically, Freud's thought was then continued by Lacan in order to explain cultural events that were born like language structure events. Language, literature, and culture then have a meeting point where the cultural process that is never final is precisely a signal that the subject always tries to overcome the shortcomings in himself when slaughtered by language. Language is unable to express itself fully, so literature and culture as products are nothing, but an extension of the subject who continues to feel lack. Žižek as the latest thinker from the previous two generations makes a foothold that the back and forth between the author and his work as an attempt to overcome the logic of deficiency or symptoms embodying the self and the fictional world in order to achieve wholeness exactly like the experience of returning to the mother's body or the real.

Keywords: culture, lack, literature, Oedipus, subject

INTRODUCTION

Psychoanalysis wants to provide an explanation of how the subject can return to primordial experiences, or mythic experiences that are specifically posited as experiences of reunion with the mother's body. This reading was first proposed by Sigmund Freud. For Freud, this experience is then referred to as the oceanic feeling (Parsons 1998) because it represents a wholeness where in the mother's womb all needs can be fulfilled (safe, comfortable, completed, full of love). This experience is longed for by every individual as an infinite experience.

Freud asserts the oceanic experience is an experience of the infinite, "it is a feeling which he calls the sensation of immortality, a feeling of something infinite, unbound, something oceanic" (Freud & Rorty 2022, 7). Oceanic experience describes the individual as a drop of water that falls into the ocean so that he feels full when united with his original structure, the ocean, like the myth of Oedipus. Oedipus, a myth by Sophocles, sought to kill his father in order to marry his mother to become king. Freud asserts that our subconscious works like the Oedipus story so this desire is negative and must be suppressed whereas for Lacan the Oedipus Complex works more as a symbolic structure that is internalized through the law of the father (the phallus which in signifier then demands categorization in the form of the imaginary, the real, and the symbolic). This occurs during the tragic separation process of the child from the mother's body (Homer 2005, 53–54).

This primordial experience is then sought and becomes a process that never arrives and is even tried to be replaced through other things such as religion, to channel the limited desire when the person was born. The Oedipus myth then became the basic assumption for psychoanalysis and subsequent thinkers such as Jacques Lacan to explain this phenomenon in a more complex and rigorous manner through a structural lens.

METHOD

The qualitative approach is the spirit of this research because it is based on several epistemological research which leans into more constructivist paradigm. The constructivist paradigm assumes a relativist ontology (there are multiple realities), a subjectivist epistemology that a knower and respondent could co-create understandings (Denzin & Lincoln 2017, 62) Qualitative research is that the researcher who studies how discourse shapes people's experiences ends up playing the role of an expert, who interprets the truth and provides a 'diagnosis' (Saukko 2003, 76). There is no single interpretive truth but certainly several criteria for evaluating an interpretation are appropriate (Denzin & Lincoln 2017, 60). This is because it is also supported that humans interpret in time and space historically (Daher 1996).

Following the constructivist paradigm the research based the evidence of how the subject confronting the cultural dilemma: (1) locating the Oedipus as anchoring assumption of Freud psychological analysis; (2) transforming the idea on cultural perspective from the concept of lack by Lacan; (3) analyzing several stories using both Zizekian and Lacanian psychoanalysis. The steps are to give strong sequence of developmental epistemological knowledge on how psychoanalysis justifies the dilemma of the subject as being in cultural dimensions.

RESULTS AND DISCUSSION

Lacan, the Process of Constructing Cultured-Self

Parallel to the above understanding, the following needs and desires cannot be fulfilled in total because “unfortunately” individuals must be born and come out of the mother’s womb. Humans who are present in the cultural dimension become a never-ending process, with the assumption that culture is created to fulfill the longingness for oceanic feeling, but tragically the need for human unity in the cultural dimension does not necessarily make the self-full, but instead sharpens the feeling that the self is always in constant shortage or lack, “all that exists lives only in the lack of being” (Lacan 1997, 294). Lack is Lacan’s key concept that shows how the subject is always in a position of missing and longing. The subject has a hole in any model of meaning that is never completed, this is called lack (*manque-à-être*) or in the English neologism proposition as “want to be.” So, Lacan explicitly states, “It is around this hole, in which the support of the signifying chain is lacking in the subject, and which has no need, one notes, of being ineffable in order to be awe-inspiring, that the whole struggle in which the subject reconstructed itself took place” (Lacan 2021, 156). The event of lack is then retraced by Lacan in the following three phases.

1. The Real

The real stage can be said to be an undifferentiated stage, a stage where the self is not differentiated from others. This stage is imagined as the phase where the infant’s body and the mother’s body are one. Thus, this cannot be re-experienced by the subject when the subject is born, because after birth, the sex has been determined, and the subject is also faced with a social code by being dressed and named. This means that the real is the raw material “oceanic” where the body has not yet been fragmented, there is no separation of subject-object, child-mother, or subject with biological needs to desire. On the other hand, the word real should not be confused with reality, because for Lacan reality can be captured and known, but when humans experience lack and become desiring subject, the captured reality cannot satisfy the subject fully, but fantasy as a consequence of the segregation, the body which is then differentiated (Lacan 2021, 11)

2. The Imaginary

When the subject is born, the subject experiences the process of selfhood, more widely known as the mirror phase. Mirror in the imaginary stage can be interpreted literally or metaphorically. This phase is important because before imagination determines the self, “making sense of self” all experiences still occur fragmentarily. This can be traced to Freud’s thinking when the child discovers pleasure only through the oral stage at the age of 0–2 years.

Freud sees the connection of self with other objects that are not its body as the process of achieving satisfaction. The child’s body feels he is one with his mother but on the other hand, he enjoys himself also partially because the pleasure is connected through other objects that are perceived fragmentarily (breastfeeding: mouth, defecation: anus), “The object of the one activity is also that of the other, the sexual aim consists in the incorporating into one's own body of the

object” (Freud 2008, 31). The experience of pleasure that was previously separate, only through the mouth, becomes a moment to realize that he was not unified and different from the mother’s body through the mirror phase. The mirror stage then imagines the self by distinguishing the self from others, as well as the autonomous self with the intention of knowing the self-better. Imagination also allows the self to identify with other objects. Unfortunately, because the other object is not the self, the lack starts happening.

Lacan asserts “in particular, the relation between the subject [...] on the other hand, is frequently contrasted with the imaginary relation, that between the ego and its images. In each case, many problems derive from the relations between these two dimensions” (Lacan 2006, 10). This relation, which is in fact, and unfortunately not the self, is the beginning of the subject identifying and trying to give identity to the self through its attachment to other objects. For example, if a punk child attaches himself to a certain band and then declares “I am a punk boy,” he fails to identify himself authentically since the punk culture is dynamic historically and he is always in constant development to attach himself to a certain style of punk as culture, making him lacking and lacking for true identity.

3. The Symbolic

The more mature the self, the more established he appropriates himself to the world of experience because the self enters the symbolic dimension mediated through language. This can be understood in conditions when the subject can already speak and not “cooing,” being able to access the symbolic-cultural dimension is the moment he represses the desire to be in line with the symbolic domain. This change is clearly visible because when they were babies, the subject was not prohibited from anything when he could not speak thus no restrictions for the baby, but he had restrictions when he started speaking. This causes the subject to already be in a state of repression because language not only helps the self but also becomes a subject but also provides limits to what can be said and what cannot. The function of about ego cannot be separated from the id or superego. The ego is considered a structure that can reconcile the id and superego with the help of the ego by becoming a bridge. The ego rationalizes and harmonizes all these explosive desires to conform to social norms by considering the superego (Thurschwell 2009, 82). This repression is a technique to tame desire that is always insatiable, “Desire (fundamentally in the singular) is a perpetual effect of symbolic articulation. It is not an appetite: it is essentially eccentric and insatiable. That is why Lacan co-ordinates it not with the object that would seem to satisfy it, but with the object that causes it (one is reminded of fetishism) [...] in Lacan’s sense, is itself an effect of the symbolic” (Lacan 2006, 10).

In this framework, the speaking subject needs ego as well as imagination when desire is tamed by the symbolic, “the imaginary transference [...] which, by an effect of symbolic subduction, degrades, diverts, or inhibits the cycle of such behavior, which, by an accident of repression, has excluded from the control of the ego this or that function or corporal segment, and which, by an act of identification, has given its form to this or that agency of the personality” (Lacan 2006, 26). These stages do not mean that they are completely gone, or finished in adulthood because they continue to occur in human life experiences that also influence culture with the aim of providing satisfaction to the subject.

Fort da Game, Subject of Language and Culture

As a subject who speaks in the symbolic dimension, in fact, the self increasingly experiences a dilemma because language has limitations in articulating the subject’s wishes and reality. As an illustration, when the subject wants to eat but cannot determine what to eat, then a woman might

say “whatever” to his suitor, but in fact this word “whatever” does not mean whatever the the man wants, but whatever she herself suitable. There are events where the subject is increasingly aware of lack, lack so that she continuously wants to be filled and fulfilled. This lack intensifies desire as the leftover of needs. If needs can be fulfilled, then desire is the residue of needs that cannot be satisfied. Culture in that framework is created to substitute desire that is never final, so this event is imagined as a Fort da game where the subject seems to find the real where his desire is satisfied but in fact, never gets it absolutely.

Fort da Game is a game that Freud referred to when he saw his grandson Ernts playing a roll of thread (like a kite thread) which he threw and disappeared, when the thread was pulled back the thread along with the rolling tool also returned and made him happy. But Ernts’ pleasure was only temporary, so he threw the thread again then pulled it again, and, then in order to get pleasure (laughter) repeatedly (Freud 1975, 8–9) and pain.

1. Split Subject, the Logic of Pleasure-Pain

Another consequence of human language and culture is that language is not personal but public. Language as the only access to reality is a social agreement, so language is always organized and proportioned through the symbolic. When the subject finds his proportion with the symbolic-social reality then he finds temporary happiness, Lacan calls this a *jouissance*. If so, *jouissance* (happiness, enjoyment) is not pure because it is in fact only to fulfill the happiness of the Other. Lacan (in Fink 1997, 103) explains this event as “to hand over a certain *jouissance* to the Other and let it circulate in the Other, that is, let it circulate in some sense outside of ourselves.” That is, it is a pleasure-pain, castration-*jouissance* event when the desire is slaughtered by language or castrated but he also finds the happiness that is handed over to the other.

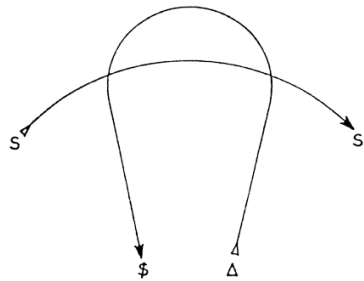


Figure 1. Graph of Desire
(Leupin 2004, 59)

Lacan describes how the process of subjectification (the individual is inscribed and created) is based on the graph of desire above. The line $s \rightarrow s'$ is the linguistic line as a chain of signifiers, where the cultural dimension is mediated through language to tame the desire. In contrast, the line $\Delta \rightarrow \$$ is the movement of libido in the subject. When the desire meets the language, culture, or in this matter social expectation, the subject is castrated into a split subject. In short, the subject is always in a constant mode of being a split subject (\$) unknowing he is never whole. The subject desire is repressed and codified by symbolic order. Unfortunately, the series of signifiers always refers to another signifier and not to the signified $s \rightarrow s'$ (Lacan 2006, 231). Thus, the subject continues to be divided through language but on the other hand, he must also maintain his libido. The idea can be more illuminating by giving such an illustration when a girl pursuing to study in a lavish school. Desiring such a glamorous way of life may bring certain consequences during her critical development year. Hence, her father decides to move her to a narrower yet

remote place. The surrounding is more beneficial to shaping a humble character which everyone culturally agrees. Being humble is a positive quality rather than the posh ones she used to have in previous school. The girl is being castrated to adjust to certain norms to meet the social expectations, resulting in repressed desire. However, even without his father's instruction, the desire is still a split subject since she is desiring and knowing herself through the other or in this matter the symbolic order. She is, however, still a split in both scenarios.

Culture is thus always moving in this cycle, an endless loop with the hope that desires can be fulfilled. Since the self fails to recognize her true self through symbolic or the other object (the other), culture as the other exists only as an extension of the law of the father, a law where what is appropriate and inappropriate continues to be constructed and finds its form according to Oedipian's scheme. The lacking subject can only play and celebrate fantasy through language games.

2. Culture, Four Discourses on Oedipianization

The language game played by the subject in the formation of self and culture is not a free game without rules but always demands the presence of the discourse of the master. Lacan develops Hegel's thought to explain the relationship between the subject is always in the position of master-slave as the subject experiences a symptom where the self gets satisfaction according to the law of the father (Lacan 2006, 20). So, language is an attempt to organize the desire to fit the symbolic social code as the master. This means that the subject demands approval by the culture. The culture in this context is the father (the master signifier) who later all utterances must not contradict the father's law. This thought is then elaborated in Lacan's four types of discourse.

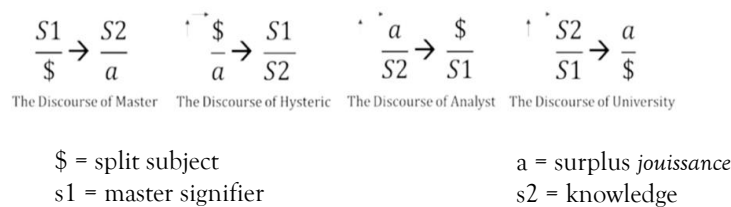


Figure 2 Four Discourses of Psychoanalysis
(Leupin 2004, 110)

Simply put, everything that is visible (conscious) is above the line, while the unconscious is below the line. The four discourses function as commanding consciousness in order to fulfill the relations across them. The discourses are then named analyst discourse, university, master, and hysterical discourse (Fink 1997, 31–39). To make it easy to understand, an illustration of each discourse will be given with a story, but it should be noted that it does not mean that each discourse order applies sequentially or gradually to see personal development.

First, master discourse applies when a subject is governed by the law of the culture/father (s1). Ayu believes she can only be respected when she studies in the faculty of medicine after high school. She does not want to take other faculty like literature since in society there is a hierarchy of knowledge though she loves reading novels. The commanding master signifier is the way she wants to be approved by the stereotype or the knowledge of society (S2). Her consciousness plays in the level of practices driven by her unconsciousness being dictated by the discourse of culture placing the faculty of medicine as the most prestigious faculty (\$). Her pursuit is not the knowledge of medicine but being respected and getting happy and higher social status (a).

Second, university discourse applies when she does anything she can to finish her studies by applying the dictate of medical study (s2) in response to happiness (a). The relation between the two is driven when she follows the cultural stereotype of being a doctor (s1) and she gradually fashions herself to be a different person responding to this law (\$). Becoming more hygienic and aware of many medications is a sign of a split subject.

Third, analyst discourse happens when the subject she realizes in the 4th semester she questions the idea of being healthy is not making her happy (a). The desire commands her since she believes she can do anything she can in accordance with the knowledge (s2). However, the more she learns about medical studies, the more she knows she only knows a little and lacks the knowledge (\$) and she knows it is hard to be a legitimate doctor (s1).

Fourth, hysteric discourse applies when Ayu knows being a doctor in medical faculty takes ages and she finally realizes the cost of being respected and wealthy is not worth it (\$). Knowing she is a split subject in the final year, she understands that she wants to become respected not only by having status as a doctor (a). She questions the master discourse (s1) that being a doctor in the frame of the hierarchy of knowledge is problematic though supported by many rules (s2). Luckily, she still reads and writes many short stories during her studies and became more famous when her first publication of a novel got her what she wanted. She quits her study and become a popular novelist.

The illustration above is a description of how all actions in the cultural dimension both in consciousness and unconsciousness can always be correlated as language events because the only language has access to every discourse experience, Lacan thus states that there are no events of self and culture outside of language, and rejects meta language (Fink 1997, 44). This means that the paternal law that codifies the body's way to achieve pleasure (symptom) must also be through language. Unfortunately, language has its limitations so self-movement in language always uses the function of metonymy.

Lacan then explains, “for the symptom is a metaphor whether one likes it or not, as desire is a metonymy, however funny people may find the idea” (Lacan 2001, 133). This means that language is a symptom of an insatiable body, so language is always metaphoric, while desire is a metonymy or substitution from one signifier to another that never ends in cultural systems. As an illustration that word performs as a metaphor is described when someone says “I am sad.” The word *sad* never be able to express the fullest representation of desire. The word *sad* can also have the quality of anxiety, restlessness, and disappointment when put in the context she is feeling because she cannot make her father happy after he passed away. The desire responds by substituting with other practices such as reciting holy verses and many other actions to compensate for the feeling but always fails to do so since the desire performs through metonymy.

The four discourses in the story of Ayu may also fall into this metaphor and metonymy categories. She wants to be respected and gain a legitimate position in the social field but she says “I want to be a doctor” which later on the language masks the true lack of desire in the four fundamental discourses. These four fundamental discourses are also related to the psychic production of the subject, namely the obedient subject (neurotic), the negotiating subject (perverse), and the rejecting subject (psychosis) which can be recognized when she interacts with the symbolic (Lacan 2021, 215). Neurotic is a “normal” subject category because it always internalizes the symbolic (Lacan 2021, 61). The subject can repress the self and is always willing to be “written.” Perverse is a subject who performs actions that involve the symbolic (master signifier) but also performs

resistance at the same stage (Lacan 2021, 246), for example, a believer who practices his religion in a moderate way. Psychosis is the event that the subject cannot repress and resist the symbolic because he cannot relate to it (seriate) so he needs to be cured (Lacan 2021, 13 & 168).

The concept of perversion eventually inspired Bhabha, a postcolonial thinker, to come up with the concept of ambivalence as the love-hate relationship of the colonized to their colonizer (Bhabha 2012), that the colonized subject does not necessarily accept the cultural imperialism discursively as stated by Edward Said in his book *Orientalism* (2003), but rather the colonized subject also actively negotiates the discourse by producing new meaning before the colonizer. Bhabha is very sensitive that colonialism does not always run in one direction, colonized subjects are very likely to negotiate, and the concept of ambivalence can be a reference to how the “truth” of colonial discourse can always be postponed in its discursive aspect. “The ‘true’ is always marked and informed by the ambivalence of the process of emergence itself, the productivity of meanings that construct counter-knowledges, in the very act of agonism [struggle], within the terms of a negotiation (rather than a negation) of oppositional and antagonistic elements” (Bhabha 2012, 77). However, in the Postcolonial tradition, Bhabha is also influenced by psychiatrists such as Franz Fanon (Fanon 2017) and even anti-Oedipus thinkers such as Deleuze and Guattari (Deleuze & Guattari 2003).

Psychoanalysis, Literature as Action

The next contemplation is to find the relationship between psychonality and literary works. Lacan simply sees language as an access to symbolic reality, but it should also be noted that because the symbolic is created through language which is vulnerable and arbitrary, the symbolic is never absolutely attached to the subject, so that is when the possibility of the presence of the real becomes possible (Zizek 2019, 23). This is in line with Lacan’s analytic discourse and hysterical discourse which in fact tries to oppose the symbolic as the master signifier. If so, language in literature is also very likely to hold the possibility to oppose the symbolic, because literature is also mediated through language. Literature in that sense is a tool to reclaim the subject’s self-power over symbolic arbitrariness.

1. Zizek, Literature as Action

Another thinker who is heavily influenced by Lacan’s psychoanalytic thinking is Zizek. He rigidly uses psychoanalysis to examine literary works and films (David Lynch’s works) which he affirms as action. He presents this action as an effort to liberate the subject from all the objects he loves in order to achieve free action (Zizek 2009, 150–151). This then gives an understanding that the action of literature (both for the author and the fictional characters in the story) exists and is in a condition to resist the symbolic. For emphasis, the symbolic can refer to individuals, or the institutions that represent them (Robert 2010, 76–77). This means that action in literature is a consequence of the symptom, the body that wants to get *jouissance*, through language because language is also an action.

This can be very easily understood when it is related to some literary works such as Victor Hugo’s *Les Misérables* (2015) which rejects that ex-convicts like Jean Valjean cannot socially turn into good person thus giving him the right to become new human beings in a regime that is so strict in morality, a criminal can be good is an absurd behavior, so Valjean during his life is always pursued by Javert, a policeman who obeys the law and the police institution (symbolic). Orwell’s *1984* (2005) was also against the Nazi authoritarian system. Orwell at the time could have agreed with

the symbolism but in fact, he intensified the ugly and cruel authoritarian experience through Big Brother and the party in his novel.

2. Psychotic Subjects in the Story of Sri Tanjung and Beloved

This section will refer to how psychoanalysis is applied operationally to study literary works, both in terms of stories and authors. The first analysis can be shown in the folktale *Sri Tanjung* as oral literature. Sri Tanjung was the wife of Patih Sidopekso who was seduced by the King because of her beauty. Patih Sidopekso was then sent away from the palace to carry out royal duties, but during his absence, the king expressed his love for Sri Tanjung. Sri Tanjung who rejected the king's love was then slandered by the king that he was being seduced by Sri Tanjung. Patih Sidopekso was then furious with Sri Tanjung. The helpless Sri Tanjung then promised to throw herself into the river and prove her innocence. The water suddenly turned clear yet fragrant and made Patih Sidopekso realize his mistake.

The story signifies not only the injustice of a husband (Patih Sidopekso) but also of a despotic king whose love is being denied. This confirms the existence of symbolic power, namely patriarchal society as the master signifier and its institutions (kingdom) that repress Sri Tanjung. Sri Tanjung could possibly choose either to follow the discourse of the master or to follow the discourse of the university by marrying the king, because who doesn't want to live with the king? In contrast, Sri Tanjung also did not stop at the analyst's discourse by just "admitting" that she was a woman who could not protect herself and her honor so that the king could be attracted to her. Instead, Sri Tanjung is presenting a hysterical discourse, she is rejecting the patriarchal regime, and its institution, namely the kingdom by presenting herself as object petite (a). She believes she has been divided by her husband's law, where the master signifier requires her to obey the patriarchal regime if she wants to be labeled as a good woman but still, she will never get her fullest dignity. At the climactic level as a hysterical discourse, Sri Tanjung's death (\$) against her husband (s1) is in fact difficult to define whether she is a devoted wife or a rebellious one.

Sri Tanjung as a woman is a subject where she can no longer be categorized whether she is absolutely obedient to the master signifier or she resists it. Sri Tanjung's willingness to die in the river means that she is obedient to her husband, but on the other hand, she is also resistant to the symbolic ability to define her because Sri Tanjung can still negotiate at the end of her life. Here it is also difficult to see her as merely an act of perversion because she does not obey and also rejects the accusation as a result of her promise to make the river clear and fragrant. The possibility of her in this event can be called a psychotic subject, a subject where she is able to distance herself from the symbolic (Zizek 2019, 186). The subject that mediates between the real experience and the symbolic experience is lost, this relation can only be referred to as Sri Tanjung's radical act that creates discordance when the Real and the symbolic reality give rise to the sublime object (Zizek 2019, 2–3). The event of this indefinable subject is a sign that the symbolic has failed and raises the presence of an authentic subject, a subject in which all relations such as the real, the imaginary, and the symbolic do not have a fixed or determinant categorization.

This indefinable event often appears in literary works such as in Toni Morrison's *Beloved* (1990a), where Sethe, a runaway slave with her child, is willing to kill her own child because she does not want to see her child become a slave like her. Sethe's act of killing her child out of love cannot be categorized as a fixed experience, because the symbolic must consider the heinous act of a mother killing her own child, yet the basis of this act is love, thus it becomes a radical act. This

complicated and undefined event becomes an event where the real calls out because it cannot be expressed in language (which is symbolic), but the *real* (Zizek 2019, 182).

In terms of the author, Toni Morrison also did many radical actions that make it difficult to define her, as a black female author he wrote *The Bluest Eyes* (1990b) which saw that the construction of beauty and the patriarchal regime made a black girl named Pecola transform herself into a sex object like suitable to the master discourse. Surely this novel evokes how Toni Morrison wants to state that beauty and the patriarchal regime are atrocities. In contrast, she also wrote *Sula* (1998) where the main character feels normal when having sex with a white man or even willing to have sex with a black man who is in fact her best friend's lover. In this story, Tony Morrison's actions changed from one story to another by shaking the patriarchal and feminist message in her previous work. The author, in this case, Tony Morrison, can also be called a psychotic subject where she does not want to be defined absolutely or definitively because there is a real experience present over and over again, even though she is in a symbolic order that wants to label her "it (the real) exercises a certain structural causality, it can produce a series of effects in the symbolic reality of the subject" (Zizek 2008, 183).

CONCLUSION

As a form of culture, psychoanalysis can explain how culture exists as a tool for subject satisfaction, as well as a substitute for achieving the real. Culture is "assumed" based on the imagination that relates the self in his effort to identify himself by attaching him to the other (the other/not self). Tragically, culture can only be accessed through language which is always lacking to satisfy desire. The subject who realizes that he is lacking continues to produce culture even though he has to swallow a bitter pill because desire as a leftover will never be able to reach the primordial, oceanic, and mythic experience similar to his reunion with the mother's body which is full and whole. Even so, Lacan hopes that the subject can produce a new culture by performing analytical discourse and hysterical discourse.

Lacan's idea is elaborated by Zizek in the area of literature which relates that if language is the subject's action to overcome its symptom (the body that wants to be satisfied) then literary works mediated by language are also an action for the author as a way to overcome his symptom. It is no wonder that literary works and their stories through characterizations often attempt to express psychic phases (real, imaginary, symbolic) or odiepus schemas to further proclaim the fundamental discourse (master, universal, analytical, hysterical) within the work. In conclusion, subject, culture, and literature are dimensions that never end or final. Lacking desire produces a series of signifiers in order to reveal the subject of the unconscious and construct the new culture to come.

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