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Lacanian Dream and Desire in *A Streetcar Named Desire*

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ABSTRACT

The decentralization process from Copernicus to Freud proved that no human knowledge could be relied on with definite certainty. The modern world is the world of facts, not truths. Literature is one fact among the many and it could have, in turn, many facts in itself. Besides, literature, and especially dramatic production are supposedly the mirror of real life. The distance we have with this life, to use a Brechtian notion, helps us get a gestalt view of it. Adler (1990) and Thomieres (2012) have worked on the structural aspects of Tennessee Williams's *A Streetcar Named Desire* to reach at a psychological understanding of the relations in the play. More specific psychoanalytic analysis of the work has been conducted by Timpane (1995), Silvio (2002) and Lidya (2011). This research aims at shedding light on the multiple layers of the play using the Lacanian psychoanalytic concepts of Dream and Desire. The research gives us a new interpretation and understanding of life, people, and society based on the structure and content of *A Streetcar Named Desire*. Among all the researches that have been conducted on the works of Williams so far, not much has been done on this aspect.

Keywords: Jacques Lacan, Tennessee Williams, *A Streetcar Named Desire*, Freud, Dream

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1. Introduction

A Streetcar Named Desire, being the indirect incarnation of the society in which it is set, refers to the societal aspects in ambiguous terms. It was written after World-War II for which the main male figure is the prototype. It embodies the difficulties of the life of people living in a post-war condition in which everything is changing sharply. Referring to this background, Adler holds, "Streetcar looks, however fleetingly, at the returning soldier/officer who must now be reintegrated into a work force (recently vacated by women whose temporary careers outside the home have been snapped out from under them)" (1990, p.3). This "tragedy of incomprehension" as called by the playwright (Williams 1978, p.109) pictures the fast-changing notions of morality, femininity, truth, and many

other concepts relating the ontological and societal life of human being.

The structure of the play is considered as one of the most literary modern plays ever written. The use of music, light, colors, and dances all lend hand to the creation of an ambience which has very much in common with poetry. Besides, Williams uses a language that proves more descriptive than realistic. Williams refers to this aspect as "all art is made out of symbols the way your body is made out of vital tissue" and refers to the work as a "play that is more of a dramatic poem than a play is bound to rest on metaphorical ways of expression" (1978, p.146). Furthermore, the genre of the play oscillates between comedy, social and psychological realism, and tragedy. Londre's grouping of the scenes as "the first four scenes are comedy; then come two scenes of elegy, mood, romance; then

five scenes of tragedy” (1997, p.49) is illuminating en route. On a wider scale, the tragic nature of the play is indicative of the condition of the human being in the World War and his hopelessness about the civilization and an incessant fear in the post-war life.

Silvio (2002) employs the psychoanalytic perspectives to criticize the characters of *A Streetcar Named Desire*. Lidya (2011) focuses on the defense mechanisms of the main character of *A Streetcar Named Desire*. Thomieres (2012) maneuvers on Blanche’s dual inclinations towards desire and death. Kovacevic (2013) tries to reassess the interpretation of dream based on Lacan’s notes and points on Freud’s dream and its interpretation. Schad (2016) focuses on Lacanian Dream and its application to literary texts. Little has been done, however, in using Lacanian psychoanalysis to critically analyze Williams’ *A Streetcar Named Desire*.

2. Theoretical Framework

The Lacanian concepts of dream and desire are applied to Tennessee Williams’ *A Streetcar Named Desire*. Lacanian psychoanalysis starts early in infancy with the child going through the mirror stage in 6-18 months of age. This will become a starting point for the child to go through the tripartite registers; Imaginary, Symbolic, and the Real. Each of the registers has its own specifications and impacts on the subject while there are no strict borders between them. The Imaginary is the realm oriented and structured by images. With the introduction of the subject into language, the Symbolic order is initiated. And finally, The Real is in anywhere except where we can have a perception of, at any time except when we could have a conception of.

Locating the desire in all the three registers, each with its own modalities and specific bindings to other ones, Lacan makes an inconsecutive model of the formation and evolution of desire. He, then, believes that psychoanalysis’ main function is to give the subject the independence from the Other and subjectifying the desire. According to Lacan, each person goes through the processes of Alienation, Separation, and Name-of-the-father before understanding that what gives rise to his/her desire is a lack in being.

He proposes that the loss is the beginning for any child to go through

different processes namely alienation and separation, both necessary for an autonomous subject to be born. Paternal function is then the hindering, but also supporting, force in the formation of a subject whose desire could be identified in the object *a* as fantasized in its ascription to the desire of the Other.

The desire for something ambiguous, the object *a*, seems pleasurable at surface. But this pleasure, as Lacan implies, may change to disgust. At another level, the subject may even experience horror at confronting with the reality of the Other. This mingling of the pleasure and pain is what Lacan refers to as *jouissance*.

The interpretation of dreams has much in common with the interpretation of a literary product. The analysts believe that the dream texts could be dealt with like a literary text and the meaning is to be taken out of it by using different methods. Davis, talking about Freud, declares, “he depicts psychoanalysis as an account of and a strategy for interpretive procedures—a strategy that he applies to an extremely wide spectrum of social texts in addition to dream” (2010, p.27).

Lacan rejects Freud’s idea about locating the roots of dream in the wishes and considering the dream as their fulfillment. For Lacan, dream is the “expression of an unconscious desire” not just the embodiment of a conscious wish. As such, Ragland notes, “the dream is distorted not only because desire is not sanctioned by the superego of the public, conscious life, but also because the Real of sexuality and loss are further covered over in the dream” (2000, p.65).

For Lacan, the dream is putting the signifying language of the Symbolic order in an abstract scope. The dream does not follow the rules and structures of the language. On the surface, it is more akin to the gestalt and seemingly meaninglessness of the Imaginary. Lacan refers to the switch between the image and symbol as, “iS-imagining the symbol, putting the Symbolic discourse into a figurative form, namely a dream. / sI-symbolizing the image, making a dream-interpretation (1988, p.152).

As such, Lacan’s model for the dream, like many other concepts, is structured in the signification system. He relates displacement and condensations to metonymy and metaphor. The act of dreaming roots in the repressions that serve to the formation of the subject through



fantasies that subjectify the desire for the individual. Dreams are structures that these desires, originally taken from the Other, are their contents. Four main dimensions are considered in Lacanian analysis of a dream; the narrator, the dream, the structure of the whole concept of otherness, and the moment of an emergent meaning.

3. Blanche, Stanley & Stella: Imaginary, Symbolic and the Real

“And so it was I entered the broken world” (Williams 2004, p.5); this line of Hart Crane’s poem is what Williams starts the play with. The direct significance of a broken world to which the playwright refers is the setting of the play; on the one hand, the place is poor and visibly decayed. The time, on the other hand, is after the traumatic catastrophes of a war whose affect could be felt on the people and society as whole. The broken world, nevertheless, might also be taken as the psychological state of people, namely Blanche as the protagonist, which is by all means rooted in the societal and cultural background. The first confrontation of Blanche with the new setting is marked by surprise and inability to get along with; she talks almost impolitely with her introducer to the house. Blanche is entering a new world for which she is not prepared.

To approach the roots of the condition in which Blanche is introduced in the play, one should analyze where she still lives in her mental life; the past. Having been confronted with a series of deaths including the family members and the love of her youth, she lives in the present time but finds herself in the past. As Blanche recalls in scene nine, “Death – I used to sit here and she [mother] used to sit over there and death was close as you are... we didn’t dare even admit we had ever heard of it” (Williams 2004, p.120). Blanche is faced with something in her early life that belongs to the region of the unknown. Her losses, including the relations and the dignity of a high-brow family, push her to the threshold of the Real where she could also experience her own death. In a retrogressive move, she takes refuge to the world of Imaginary where the traumatic experience of the castration by the dying mother is shielded. As Hezaveh, Abdullah, and Yaapar hold, “Blanche has been pulled back and turned into auto-erotic body: her makeup and seducing attitude, as well as her beauty accentuate her position in pre-symbolic” (2013, p.57). The pre-symbolic

state removes the character from the changes occurring around her and drowns her in desires for the unification with the other.

Blanche’s husband and the revelation his homosexual tendency had its own impact on the character. Before involving in numerous and socially immoral sexual indulgences, she had a life in which the physical attachments were just a means to get close to the desire in the other, Allan. In most cases, Allan is referred to as a “boy” in the play signifying the meta-sexual nature of their relationship. Blanche’s encounter with her husband in bed with another man was beyond her notion of phallus in the symbolic register. It caused her deconstructive regression to the pre-symbolic state in which the unification with the mother was transferred to numerous unknown others. Referring to the “thing” as the mourning for the loss of object, Kristeva (1982) declares that, “in order to enter to symbolic order the subject must lose the Thing” (p.146). She goes on to claim that the entrance to the symbolic will be possible only if the subject stops identifying with the mother or the lost object in the Imaginary and replace it with the symbolic other, the phallus. Having no relationship to her father, Blanche avoids the attachment with a person as a way to escape the restriction of the signifier.

Blanche’s entrance into Stella’s house brings about a new phase in her mental life. Encountering with the life as it is pictured in New Orleans and getting into a battle with a man whose power lies in the sheer virility of his behavior put the character in an oscillating motion between the symbolic and its precedent register. This challenge is referred to in the second scene when, “she sprays herself with her atomizer; then playfully sprays him with it. He seizes the atomizer and slams it down on the dresser. She throws back her head and laughs” (Williams 2004, p.41). The laugh at an event which is loaded with tension is indicative of the contest at stake. Each character tries to dominate the other by the devices s/he has. This could be explained in the light of Freud’s idea that the drives of Eros and Thanatos are in contest at any time in life. Considering the two characters as the two sides of a person, possibly the author, the battle is never going to have a winner.

Blanches traumatic encounter with the multiple deaths at a time when she was experiencing desire in the Other, Allan, got

her stock in that world. As Thomieres (2012), referring to Freud's ideas about death, explains, "The alternative, as Freud demonstrates in his famous 1917 article, is between mourning or melancholy. Mourning would mean accepting that what is lost is lost, that is, in the case of Blanche, that she will not retrieve the past, the plantation, what Allan represented for her. Blanche cannot do so" (p.385). Blanche's melancholic indulgence in relationship with various others inhibits her from facing the reality of the death. Thus, he becomes the messenger of death in the play, while Stanley who is still dominating in his territory signs the presence of desire. The threat Stanley feels in Blanche's presence is mainly because of the impact that this object could have on the dominated characters in his ruling area. Blanche's crush on Stella and Mitch could be a potential smasher to the walls of this territory.

Stella's way of getting along with the castration of the father/mother is escaping. Thus, her version of the concept of otherness is deteriorated into a sexually powerful man with whom she can rebuild the memories of the father. As Brooks explains, "It is a sexuality that Stella is drawn to, however, and which she describes for Blanche rather frankly" (2007, p.179). With Mitch, the story is rather different. His transference to the world of symbolic is not normally evolved as he has not faced the rivalry of the father and is still involved with the mother. This catastrophic, and fruitless, involvement has led to a naïve relationship from which she escapes for the mother: "You're not clean enough to bring in the house with my mother" (Williams 2004, p.121). In fact, Mitch and Stella are the unformed subjects whose passivity in the symbolic register has located them in a seemingly safe stance.

The battle of the Imaginary portrait of death and the Symbolic one of life reaches at its height in scene ten. This final tangent at the Real was necessary for both characters to be led to a balance between the two forces. As Stanley points out, "We've had this date with each other from the beginning" (Williams 2004, p.180). As such, the rape is not to be taken in sexual terms as it is an act of rage against the power of the other. Stanley who has lost his exclusive power during the previous six months in terms of the mental superiority and control over Stella, Mitch, and

potential others targets Blanche not physically, but in her complicated mentality that relates her with the others in his symbolic domination. Neither could he be considered as the winner because both regressed into their shelter behind the Imaginary and the Symbolic. Blanche, seemingly turning into madness, declines deep into her Imaginary unifications with fantastic others like Shep Huntleigh. Stanley's raging rape is the result of his panic; a sort of aggressive reaction to the threat. He recreates his own subject symbolized in the birth of the son. As Hezaveh, Abdullah, and Yaapar explain, "Stanley's son birth stabilizes his identity and connotes Stanley's rebirth. In order to avoid repression to pre-symbolic (that Blanche stands for it), Stanley finds it inevitable to abhor and deject and he does it by raping Blanche" (2013, p.56).

4. Naming a Streetcar: Transporting and Transferring Desire

Approaching a work by a methodological concept that is even recounted in its title, against how it sounds, is a more complicated task. The first question en route is whether the desire in the title is in congruity with the Lacanian take of it or just a common-sense use of the word is viewed. Lacan in *Book II* refers to the fact that "Desire, a function central to all human experience, is the desire for nothing nameable. And at the same time this desire lies at the very origin of every variety of animation" (1988, p.223). As Thomieres explains, "Desire is not need, even though it cannot be completely separated from it. Need is purely physical; it is close to animal instinct" (2012, p.377). While there is a possibility of reaching at and satisfying a need, desire is characterized as being impossible. As talked earlier, to completely fulfill a desire would lead to the collapse of the ego in the subject in verging on the Real. A collection of characters with unfulfilled Desires as their main assets prove that Williams ran against the popular take of the word. No one has suggested in a way or other that Williams had the chance to read Lacan, but the fact that both figures have been working, by different means, in sketching the truth of the human being made them close to one another.

The play begins with Blanche's arriving at the place far from what she used to consider as the place a DuBois could live. The first contradiction in the sequence of Blanche's life, as recounted in the play, is



the reference that she abandoned the house that is still a place of dignity in her mind. There is no trace of the presence of the father within the play which signals the force of the impact of a ruling mother whose castrating terror leads both girls to leave the house. As Matos (2015) refers, “the characters experience castration, which is the strongest melodramatic characteristic as Daniel Link explains... that had been already mentioned. As Amanda, Laura, and Blanche are castrated, they accentuate their pitiful condition, which builds their tragic end” (p.148). Blanche’s character formation, like most other Williams’ protagonists had been violated due to lack of father’s effect and mother’s dominant force.

Blanche’s command in institution of the Symbolic order was subject to the pressure of the mother for whom she bears contempt as we later figure out in her words. In scene nine, she says, “The deaf old lady remaining suspected nothing. But sometimes I slipped outside to answer - their [soldiers’] calls... Later the paddy-wagon would gather them up like daisies” (Williams 2004, p.120). Her attitude towards the mother is clearly a cold one indicating her defense against any sort of attachment with the mother. To put it in Lacanian terms, Blanche has not been separated properly in her confrontation with the Other as desire. This is the consequence of the fact that the alienated subject did not reach at an autonomous perception of itself as a subject.

Blanche was so close and attached to the mother and her support that one could locate no spot of lack in her. Allan was a substitute for the mother in Blanche’s effort to find a lack in the other. She transferred her desire from the mother to the Other for whom she had no physical sexual tendency. As Thomieres explains, “The fact that they are not described (whereas the rest of the play is often very graphic) seems to suggest that they were devoid of any sexual dimension” (2012, p.380). Her attachment to Allan was the realization of the relieving of the cathexis of the libido through the mentality of allocation of desire in the Other. Cathexis is Freud’s term for the energies of the psyche and the processes that they are attached to an object. Cathectic energy originates from “the mind, a displaceable energy, which, neutral in itself, can be added to a qualitatively differentiated erotic or destructive impulse, and augment

its total cathexis. (Freud 1962, p.44). For Blanche, Allan was not the phallus whose virility could be the transferenceal embodiment of the Symbolic Order; he was simply a substitute for the mother. His affair with the old man, thus, is the disillusionment in being the desire of the Other.

Blanche and her husband were such horses of different colors. Blanche, on the one hand, was trying to fill the lack in him and be the object of desire for him while Allan, on the other hand, was a homosexual whose tendencies, historically speaking, were such shames. Blanche was confronted with the naked sexuality of her husband not in her relationship with him, but in catching him in bed with another man. Her only reaction to the husband after the event, “I saw! I know! You disgust me...” (p.96) is her felling of rage toward the understating that her efforts to turn into the Desiring object for him were all in vain; he desired something else. Besides, for the first time in her life, she faced with the naked reality of sexuality. This traumatic event led to her regression to the mother, but not as an Other.

In the next phase of her life, Blanche started promiscuous sexual relationship with unknown others. This started when she lived with her family at Belle Reve. Missing her object and finding herself unable to transfer her desire to the Other, she identified herself with Allan after his death. Contrasted enough, there were two main reasons for this identification. She tried to find herself replaced for Allan to relieve her conscience about being responsible for his death. Besides, she found what Allan did, as her Other, a wage against her feelings and Desires and an identification with the aggressor, as it is called, was the result. The sexual indulgence, seemingly starting with the soldiers, is Blanche’s simultaneous perception of the physical sexuality and disillusionment in the reality of her attachment.

Blanche’s identification could also be explained in the light of Lacan’s reading of the woman hysteria. As Thomieres (2012) explicates, “He [Lacan] shows that the hysterical woman does not identify to a person—man or woman—or to the mental image of a person, but to the fantasized link she imagines between two persons. She is fascinated by the mysterious something that may have taken place between, say, this man and that woman”

(p.382). Blanche's experience, thus, could be her way to grasp the reality of her former husband's relationship. Besides, the relationships were some scattered and unfruitful search for the Other in the most unlikely way. The traumatic memory of what happened to her about Allan, however, prevented her from being able to set a steady relationship. As she explains to Mitch, "intimacies with strangers was all I seemed able to fill my empty heart with... I think it was panic, just panic, that drove me from one to another, hunting for some protection" (p.118).

The main character of the play, thus, is wandering between various people no one of whom could lead her to a separation. The defected separation of her former life with Allan and the torturing transference of otherness from one to the other made in the subject a type of false gratification, mostly physical, that she found herself devoid of any motivation to locate the other in her life. This fantastic, but deaf, gratification which was the result of recurrent and promiscuous physical relationships led Blanche to reach where she felt no need to desire. The outcome was a traumatic experience of verging on the death in the loss of the desire. Londre addresses scene nine when he says, "Blanche goes on to bare her soul to Mitch, telling of the deaths in her family and of death's opposite, desire, which she gratified with soldiers from the training camp near Belle Reve" (1997, p.58). She experienced a series of deaths to be reborn as a desiring object without the ability to find or found the object *á* in the others.

The protagonist, however, had never been able to procure herself a being or even an elusive concept of it. This is due to the fact that the signifiers in chain were replaced for the mother for whom Allan was a former substitution. The object *á* could not be located in them as there was no lack spotted in the short-term contacts. Blanche's entrance to Kowalski's house was, indeed, an effort to construct the Symbolic structure in herself. The force and even aggressions of Stanley seems promising at first. Stanley has the virility and oppressing force of a Name-of-the-Father needed for the separation to take place.

Blanche's attitude and reaction toward his rude behavior in scene two is indicative of this contradictory contentment. She sprays him with the atomizer and laughs. Later, she also tells Stella, "maybe he's

what we need to mix with our blood now that we've lost Belle Reve. We thrashed it out. I feel a bit shaky, but I think I handled it nicely, I laughed and treated it all as a joke. [Steve and Pablo appear. Carrying a case of beer.] I called him a little boy and laughed and flirted. Yes, I was flirting with your husband" (p.44). For Blanche, Stanley acts as a master signifier, phallus or the death, from whom she could transfer the signifier to the Other, Mitch. Blanche starts to set her object *á* in Mitch and try to fill his lack located in his relationship with the mother. Refraining from others like the young boy and avoid going further than kissing signal her effort in turning into a desirous subject finding pleasure in being desired by the other. The problem arises when the phallus acts against his role in detaching the subject from her unifying illusions.

Stanley's behavior towards Blanche is the embodiment of the friction between the Imaginary and the Symbolic. Stanley's power resides in the Symbolic while Blanche's behavior presses him into the elusive world of the Imaginary of which Stanley has no knowledge. The concluding anxiety in confrontation with the world in which no authority is assigned to him leads to the aggression towards Blanche. For Stanley, Stella is the Other on whose desirousness the subject builds his confidence. Blanche is a threat to the totality of this desirousness and must be prevented in a way or other. As such, neither Blanche nor Stanley locates the otherness in his/her opposite party. They are, more often than not, the two sides of a mentality trying to secure the otherness in different ways.

The threat of Stanley and his shattering force in her relationship with Mitch pushes Blanche into fantasies far before anything takes place. Shep Huntleigh is a substitute to prevent regression to the past; to the Imaginary. The substitution, nevertheless, takes place after scene ten in which the traumatic encounter with the Real of death disintegrates the subjectivity caused by the rape. Her joy of the death is mirrored in her dialogues. The echo of death in the words and the chimes is not terrifying but purifying. Thomieres explains it as "Stanley will personify Thanatos and bring about the realization of her desire, what she has been wanting all the time, the ultimate jouissance, the pleasure of death" (2012, p.388).



Death is by all means in the realm of the Real and the touch of it is a thrust back to the life in the Symbolic. Neither side is to be taken as the victim of the rape as they both enjoy and suffer. Blanche's fantasies reach at their height with the rape while Stanley secures his world of authority in the Symbolic. The Jouissance, for Blanche, exults in founding a character in the ambiguous past as the Other for whom the object *à* rests in her fantasies. In any case, she has "always depended on the kindness of the strangers" (Williams 2004, p.142). The strangers relieve her from the pangs of a traumatic past and promise a new life after the recurrent deaths.

5. Dreaming in the Streetcar: From Desire to Death

The analysis of a dream, unlike that of desire, starts in the present while using the past as the materials. *A Streetcar Named Desire* contains no dream in its text but Blanche is a character in the past, stock in her dreams. In the first scene, she explicitly compares her past with dreams or even a tougher condition. Talking about the loss of Belle Reve, she says, "you'd never suspect there was the struggle for breath and bleeding. You didn't dream, but I saw! Saw! Saw!" (Williams, 2004, p.27). She experienced a life of dream in which the loss was the major motif. Blanche's story starts in Belle Reve which means beautiful dream. The loss of Belle Reve signifies the loss of dreams which were never existent but in the minds. As Thomieres refers, "In the beginning was the Garden.... Belle Reve was only a dream in which fundamentally something was wrong" (2012, p.379). Blanche lives in the idea of a past which is in turn located in the haze of dreams.

Thomieres analogizes the felicitous life at Belle Reve with Eden. Like the Latter, Belle Reve could not be revived or revitalized. Howsoever, it is not clear whether Blanche's recounting of the tragedy of death and loss at Belle Reve after Allan's suicide are completely true or partly the product of her mind. The play's tone and other character's feedback to her stories about the loss have overtones of some falsities in her stories. Her claim that "I misrepresent things to them [people]. I don't tell truth, I tell what ought to be truth" (Williams, 2004, p.117) puts all of her stories under question. Nevertheless, her pouring heart for Mitch in the ninth scene cannot be taken as lying due to various reasons. The truth is that Blanche

does not tell naked lies to others, but tells what seems to be true in her eyes; the dream runs like this.

Blanche's entrance into New Orleans, while being an endeavor towards the Symbolic, starts in the Imaginary. The character still distances herself from reality in making the lights opaque and exaggerating what she knows she is not anymore. The dream of the past still occupies her mind and detaching from that is frightening. To use Kristeva's term, she has not passed the 'thing' and the past is stronger than the present and more important than the future. It is finally in the ninth scene that the roots of all her traumatic experiences in life get clear to the audience. Mitch, his character, and the societal brow in which he has grown up is far from what Blanche has ever bred in her mind about her love of life. It would be true if we conclude that Blanche is using Mitch as a semblants for Allan to relieve herself of the anxiousness she still has about his death. The signifier is in the symbolic, but the signified still lies in the Imaginary world of her dreams.

In telling the past incidents about Allan to Mitch, Blanche tries to form the ego ideal in herself. This "internal debate an internal debate among various parts of her own psyche" (Williams, 2004, p.65) as Ragland refers, can lead for Blanche to making the dialectical liaison with the Other. She tries to form herself according to the rules of the symbolic life. She needed Mitch to revitalize the dreams of Allan, this time in the Symbolic world, "You said you needed somebody. Well, I needed somebody, too. I thanked God for you, because you seemed to be gentle-a cleft in the rock of the world that I could hide in. But I guess I was asking, hoping-too much! Kiefaber, Stanley and Shaw have tied an old tin can to the tail of, the kite" (Williams 2004, p.118). Mitch, by no means, is a crush for Blanche, but just a semblants functioning like an analyst for whom she can recount her dreams. This posits her in the in the phallegocentric world in which she could enjoy the jouissance-filled feeling of being the object to the Other.

The second signifier, however, is on the way. Stanley, and also Kiefaber and Shaw as Blanche names them too, are the hindering force in linking the symbolic signifier of New Orleans to the Imaginary signified of Moon Lake Casino. The Other was lost in the latter and was to be

displaced in the former. Nevertheless, the *nom de père* and the “no” that he says is the hindering force en route. The fact that Mitch was taken as a semblant for Allan and Allan in turn for the mother illuminates the truth of the story. Stanley turns into the castrating father who, for another time, shatters the illusions of unification with the mother.

The rape is thus to be taken as done not by a rapist man, but one whose blocking force led the subject to the verge of the Real. This process of the events is the embodiment of the mental processes a person goes through in the structure of subject formation. Stanley divides the subject from her unification ideas. This is firstly done by depleting the other of any desire for her and then by the shattering force of a rape which truly symbolizes the collapse of the ego in Blanche. The rape, as also previously said, is not to be interpreted in sexual terms. It is the incarnation of the blocking force of a Name-of-the-Father. The tenth scene in which the climax of the story takes place, starts with Blanche’s monologue that says, “how about taking a swim, a moonlight swim at the old-rock quarry? ... only you’ve got to be careful to dive where the deep pool is-if you hit a rock you don’t come up till tomorrow” (Williams, 2004, p.122). The final dance with Allan was at the Moon Lake Casino and Mitch was taken as a cleft of rock to be hidden behind. Mitch’s abandonment leaves Blanche in an elusive world of images between the past and the present. The truth, however, lies in the future; a time unknown to the subject and the audience.

6. Conclusion

While Stanley stands as the death drive for Blanche, one from whom the truth of the otherness gets illuminated, Blanche is the agent of castration for Stanley. On this side, the rape is justified by the fact that Stanley uprisers against the regression to the castrating forces of the motherhood embodied in the character of Blanche for him. As Bedient (2014) puts it, “To Stanley, Blanche perhaps has a double significance: She is both the Phallic Mother and the abjection (the feminizing abjection) he fears in himself (p.46). The safe realm of the Symbolic which used to promise an ever dominance of the phallus over the archaic mother seems to show lapses after the female-dominated Imaginary world of Blanche gets into it. Stanley’s restlessness from the beginning

signals the threat he feels at castrating force of the Imaginary order.

The play ends in scene eleven when Blanche is shown in a state of madness and is arranged to be sent to the madhouse. It might seem as if she has left the symbolic world to be located in the Real. However, the glimpse of the Real after the two traumatic confrontations, once with the loss of otherness and the other with the second signifier, pushed her back to her world of images. Her mind is obsessed with the idea of death as she just experienced other collapses of the ego by the touching the reality of death. She lost the object of desire and as Lacan in *Book XI* holds, “the object of desire is the cause of the desire” (1981, p.243). Blanche was true to claim that the opposite of death is desire. The formula could be also the other way around; the opposite of desire is death.

Blanche’s dreams of the past, thus, were the offshoot of the desire she had never been able to attain. She lost her love and found no consolation in displacing him with others. Refuging to New Orleans is to be taken as a decision to separate herself from the ideas of past and found herself in the desires of the Other. The subject however, failed to leave her Dreams in order to be able to ground the compatibility with the others in the new world. She was in a state of limbo between the Imaginary and the Symbolic, a place neither secure for her nor promising any security for others around her. The in-betweenness made it impossible for the subject to form any proper structure of otherness in Kowalski’s and made no space for the I vs. Other liaison.

The concepts of dream and desire have a two-way relationship. Lacan’s command is mainly the explication of the latter according to the processes of the formation of the subject from early childhood. The theme of loss is the starting point in the play just like Lacan’s belief that the first step in the formation of the subject of any person is loss. Blanche, the main character of the play, is fully obsessed with the past in which she lost something and she still longs for a reunification. Her effort in reaching back to the past lost object led to her wandering between the past and the present.

Blanch attempts to pass the Imaginary world of illusions and turn into the object of desire in the Symbolic world while her regressive references to the past authority block the way. Feasibly enough, the



outcome of the struggle between the Imaginary and the Symbolic is death; the region of the Real.

The play does not contain any recounting of a special dream while the main theme, loss, takes the character to the past and the dreamy world of struggles with the Other. The story of *A Streetcar Named Desire* takes form when the past is recounted honestly in the ninth scene. While the reader, or spectator, already knows that the past fully controls the mind of the character, it is only in the ninth scene that the roots of this crush are clarified. The dream relates to the lost object in the past causes a series of catastrophes.

The dream of the past is the incarnation of the desires that have never been fulfilled. The protagonist's effort in escaping from the past while embracing it caused the collapse of her ego in the Symbolic world and regression into the past where the threat of the signifier had been never felt as it should have. Blanche finds solace in her illusions and enjoys the pain and joy in the primary jouissance of unification with the mother or her substitutes.

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